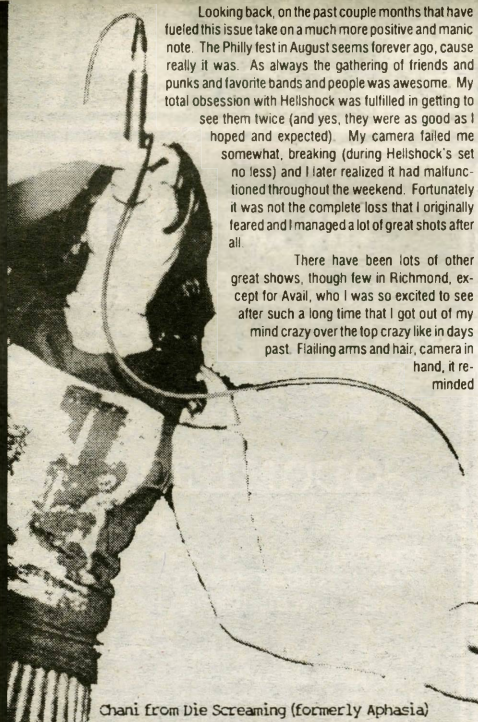


Things have been rather sluggish here around the S&L HQ. Besides the changing seasons, and the predictable slowing down of energy which comes with the colder darker days, this issue found itself in even worse of an ad crisis than the last issue. S&L is dependent on the advertising which balances the pages out and ultimately pays for the printing so that the zine can be free. This formula has worked for years and I am thankful to those who have helped to make it possible. The type is small so I can fit more content into the pages. I could do a 50 page issue, or more, if I were to use a "normal" type size and include everything that I wanted. But the cost of doing so is just not feasible. Even adding an extra 4 pages to the usual 20 would throw off the weights of the postage prices which work out so well. Having gotten used to the 20 pages, and barely being able to fit in all the reviews and photos as it is, this issue I found myself with only enough ads to finance a 16 page issue. I can't even remember when I last did a 16 page issue. For whatever reasons, everyone seems to be strapped for cash. Mailorder for punk distros seems to be slow these days. Label are budgeting in a way they haven't had to in awhile, and both labels and distros are just not getting enough orders or business to warrant many ads. This is what I hear. This has a direct result on this zine, sadly. So I had to fight it out with myself on just how to cut the content down to fit and it just was not possible. That meant I had to find more ads, and that proved difficult. These past few months have been great for shows and punk tours and the hundreds, or even thousands of photos that I had from the Pointless Fests in Philly, and the other shows I'd been to were piled up waiting to be edited and printed in these pages. Not being able to do so seemed a damn shame. So in the end I decided, or S&L decided as it usually seems to have an entry of it's own, which dictates my life, that we had to go with the 20 page issue and do the centerfold photo spread and lost several

hundreds of dollars in the process. So here you are, my gift to you from the depths of my pockets and camera, heart and soul. I don't know where the future lies exactly. I would like to think that the zine will get itself back on track and that people will continue to support independent presses and record labels, and that includes those who support S&L. I would like to think that paper will continue to exist and that the whole world won't go digital. People have asked me many times if I'll keep S&L going for another 20 years, to which my answer is always as long as there is paper. Now I guess I have to amend that with, as long as the finances are there—whether that be in advertising or benefits or donations or what-have-you. I am lucky to get a lot of positive feedback and verbal support for this zine, and I thank every person who shares their thoughts, inspiration, energy and passion, and support. I have always fueled S&L with my inspiration and the various places that I get it from. And I have always liked to think that in turn energy gets shared and provides inspiration for others. I really do believe in those ideas that we can make a difference. That we can make changes great and small in our daily lives. Sometimes the smallest things make the biggest difference. One person "getting it" can make every thing worthwhile. One person's comment and support can fuel the fire for a long time to come. This is why I have always encouraged people to tell people how they feel—whether you like someone's words, music, art or actions—it's not dorky to say so. I think most people would be surprised how much the smallest bit of encouragement or affirmation can go. And while I'm not attempting, in any way, to write an obituary, nor do some fundraising solicitation, I am trying to tell you all that things are changing and the future is unclear in many ways. As for as S&L goes, I'll keep on keeping on with things as I always have, and hopefully round up some new supporters and find ways to finance the printing of future issues. If you can help, please do. If you have ideas, please share them. I feel like all of the foundations upon which much of my life is based, is currently built on sand. Things I thought were certain are not. Changes are coming from unexpected places. As the leaves fall around me, the horizon shifts as well. Many of my good friends have moved away from Richmond.

More seem to be planning to go soon too. And all just as I find myself more comfortable and at home here than ever. The punk scene that I have grown up in is changing around me. The world of photography that I have dedicated years and years to is changing overnight. I seem to find myself constantly on that cusp of change and I want to fight it. Even though in many ways much of what my friends and I are dedicated to in life is change, change can also be hard. I find that time passes so quickly that I can't even get a grasp on things. Days are weeks, weeks are years, and I realize that if I can't get a letter to a friend replied to with in 6 months while it only seems like days, that means my life is slipping by me and I need to get a grasp on it. I have this tendency to reach out to people once they are far away, rather than being with them when they are close at hand. I spend so much time in the past and in the future but not enough time in the present and I feel like it's time to seize the day and make it mine, before it's too late. Yeah this has a somber tone to it, but what do you expect for November when Bush just won re-election, the leaves are dropping quickly from trees, the sun is setting before 5pm and the excitement of wearing tights and a sweatshirt has turned to sadness at having to wear them to keep warm. I hate this time of year because I get SAD. I don't just get bummed, I fight off Seasonal Affective Disorder (SAD) (depression) that comes with the colder darker days. I have a light which mirrors the sun rays to give me more light (which helps) and I take meds (which help too) but I still feel the gloom and doom, and while I love the crispier air after the humidity of summer, and I love the colors on the trees for a brief minute, they fall too quickly and leave that barren darkness which is just plain depressing. This is old news. It happens every year, I write about it every year, and I continue to cope and deal and it gets harder and easier at the same time. I realized recently that I've been seriously depressed ever since George W. Bush took office in 2001, and I had really hoped that we could change that. I have had this sinking feeling that I would not survive through another term of his. I have also talked many times about escaping from the craziness of the world to my mythical tree house in the woods somewhere when I feel overwhelmed and unable to deal. I have joked about moving to Canada or anywhere but here, cause I really feel overwhelmed at the conservative trends displayed by the mainstream in this country. Well I probably won't move to a treehouse, or out of the country, and I hope that I do live long enough to see George Bush leave the presidency. But as these days get darker, I can only see more of that in the immediate future, which is pretty bleak. I always look for a ray of sunlight and optimism, and I do have plenty of it buried deep within me, and it shouldn't really take me much to tap back into it. But man, it's gonna be hard all the same, especially when everything feels like it's rocking on that sandy foundation with nothing certain at all. I really shouldn't write my columns at this time of year on a rainy day, but I always write this as the last thing when I pull the issue together, so it goes.

me of how I ended up in Richmond in the first place. I first visited Richmond, because of Avail. Ended up going on a couple tours with them. Got charmed with RVA and fell in love with a boy named Erik. And in the way that I have in recent years paired up my obsession with From Ashes Rise and Strike Anywhere, 8 years ago or so it was Avail and Citizen Fish. Both were favorites, and when they toured together, I went along, the happiest girl on earth and it changed my life. And so somehow it seems only fitting that within the same month of my Avamania, I also got the special treat of seeing Citizen Fish in Philly. Even though the Subhumans tour got delayed with US customs hassles, they managed to start the tour off in Pennsylvania, and still had a day off in Philly where they played a sorta last minute and on the down low show that my peeps told me about. I was sick with a nasty kind of chest cold that took my voice away, and really probably shouldn't have gone anywhere, but for so many years my life revolved around seeing Citizen Fish, and even Erik knew I wasn't going to miss out on this special event for any reason at all. With my raspy voice I was carrying on about how Citizen Fish are my all time favorite band, much to the surprise of a few friends who didn't know me back then. "What about Nausea?" they asked. Well of course they are one of my favorites, but it's different. Nausea was short lived in comparison. Not my obsession with them, they actually changed my life just as much as anything else. But whereas Nausea put out one LP and were around for a couple years of my time in NYC, Citizen Fish started and kept on going during that same time, and I lived through them every year after like clockwork. I never saw the English Dogs or the Amexib, so they're in a whole different category. But the Fish were the band in the present that were my favorite, that I got to see every year. All those other favorites were from long in the past and I never saw them, or experienced them in the present. That is what I always appreciated with the Fish—it was in the now—and it was the best. And it still is. Despite being sick, I failed in manic excitement and sang lyrics at the top of my lungs, even though I had no lung capacity to speak of. Apparently they played for a good long time, but it seemed too short to me. Even if they played every song they ever wrote it'd probably seem too short to me. Before the Fish even played, Erik Peterson covered Civilization Street by Culture Shock and we danced like it was yesterday. And speaking of dancing, I've been rounding up friends for 80s dance parties each week at my new favorite bar, and trying to get the new wave back in my personal revolution. So really with all the doom and gloom, as always I can find a few things to get me crazed and manic. Pumpkin beer, henna on my hands at a Festival of India, new colored plant tattoos on my leg, my husband home from many weeks on tour in Europe, a new Hellshock 10", a new Cruachan CD, and World Burns to Death, Kegcharge, ATP and Immortal Avenger shows to look forward to all help pass the days with a smile. And I guess I could take the random tomato plant that sprouted up in the middle of my yard on Halloween as a good sign of things to come. And there is always that stack of books waiting too. So I guess that is my motto for today—find whatever is good out there, grab a hold and treasure it today, cause who knows what will happen tomorrow.



Chani from Die Screaming (formerly Aphasix)

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Payment should be cash or payable to Chris Boarts Larson, do not make anything payable to Slug & Lettuce!!
 email for ad reservations: chris1slug@hotmail.com
 Last minute ads are subject to space availability

A few more notes on this issue of S&L:

- Several columnists are missing this time around. Karoline will be back once the US Embassy stops messing with the Subhumans, Dave will be back once the viruses leave his computer, Sascha will return once he has finished his latest epic masterpiece and endless editing process, Candace will come back when life calms down and Cindy will write again when I find her. Krissi will hopefully be back with a column after the birth of baby Arrow.
- The classifieds for the time being are done. This may change, but space and demand have both decreased and they have gone to the back burner probably to only resurface as announcements.
- I can no longer guarantee that a trade copy will automatically be sent out with trade reviews to international addresses. I can however email you the review.
- I need feedback from international distributors, and people who get copies from the international distributors. It takes so long for the copies to get to their destination (via surface mail) and sometimes I don't even know if they get there. I rarely hear from people who have picked up copies through these distros. So give me some feedback. Also I'd like recommendations of good distros globally who can dependable and regularly get S&L out there.
- I'm looking for recommendations on infoshops: independent book & record shops, distros, co-ops, etc. that would be interested in regularly carrying S&L and making them available to interested people. If you know of such a place, please get in touch.

—Chris(tine) 11/04

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SUBMISSIONS & CONTRIBUTIONS:
 Always looking for punk artwork and possible columns or articles—especially with a social/political/activist slant. Do not send originals - you will be contacted if your work will be used. Open to ideas and proposals.

PRINT-RUN: 10,000

REGARDING REVIEWS: WE DO TRY to review the zines & music I receive. We do the best we can - but there are no guarantees on reviews. Esp. if you send review stuff at the ad deadline time. There is no "review deadline" time. By the ad deadline, all reviews are done. If and when your stuff is reviewed, a trade copy will be sent of the issue w/ your review in the US. I can't afford to send international trades.

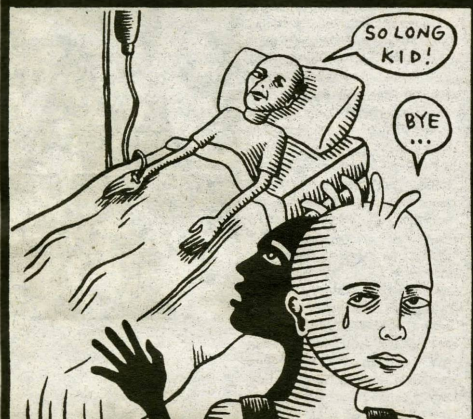
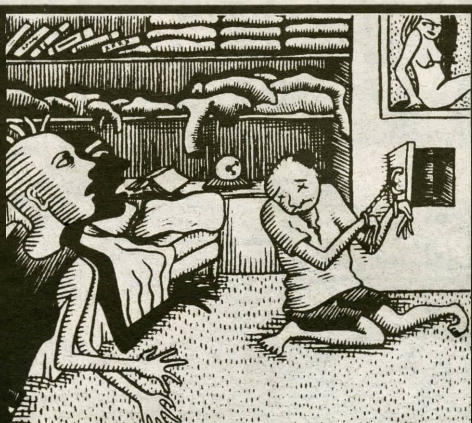
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 write him at PO Box 2271/ Asheville NC 28802
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c/o Christine • PO Box 26632 • Richmond, VA 23261-6632
A ZINE SUPPORTING THE DO-IT-YOURSELF ETHICS OF THE PUNK COMMUNITY

DOG DAYZ

THE SUMMER OF GLASS - CHAPTER 4 - K9 IS A PUNK ROCK SQUATTER GIRL LIVING IN THE LOWER EAST SIDE OF MANHATTAN ITS A HOT SUMMER & GLASS HOUSE IS THE COOLEST SQUAT IN THE NEIGHBORHOOD ESPECIALLY SINCE EMBRYO HOUSE HAD BURNED DOWN THE PREVIOUS FALL - K-9 IS CURRENTLY IN THE MIDDLE OF A FLASHBACK ABOUT HOW SHE CAME TO NYC - IN THE LAST EPISODE K9 WAS GETTING INTO LOTS OF TROUBLE WITH HER COKE-DEALING BOYFRIEND GUIDO HEY! I WOULD LOVE SOME FEEDBACK ON THE STORY - CONTACT FLY! POBox 1318 COOPER STN NYC NY10276 USA EMAIL: FLY@BWAY.NET (PUT "DOG DAYZ" AS SUBJECT SO I KNOW ITS NOT SPAM)

BACK AT GUIDO'S THE SUN WAS JUST COMING UP - THERE WAS SOMETHING WRONG - K COULD FEEL IT AS SHE WAS UNLOCKING THE DOOR BECAUSE THE DOOR WAS ALREADY UNLOCKED & GUIDO NEVER EVER LEFT THE DOOR UNLOCKED - SHE FOUND HIM BEAT UP & BARELY CONSCIOUS HANDCUFFED TO THE HANDLE ON HIS SAFE WHICH WAS ALSO UNLOCKED - THE DOOR WIDE OPEN - THE SAFE CLEANED OUT SPIC & SPAN - NO CASH NO PRODUCT - SHE GUESSED THAT HIS "BOIYS" HAD DECIDED TO SHUT HIM DOWN - K CALLED HER FRIEND KASEY - A GAY HAIRDRESSER WHO LIVED A COUPLE BLOCKS AWAY & WHO WAS ALSO A FRIEND OF GUIDO'S CUZ GUIDO USTA GIVE HIM ALL THE FREE COKE HE WANTED IN EXCHANGE FOR KASEY DOING UP GUIDO'S GIRLFRIENDS - OF COURSE GUIDO COULD TRUST KASEY WITH HIS LADIES - KASEY SAID HE WOULD COME RIGHT OVER & K BELIEVED HIM BECAUSE HE REALLY WAS A

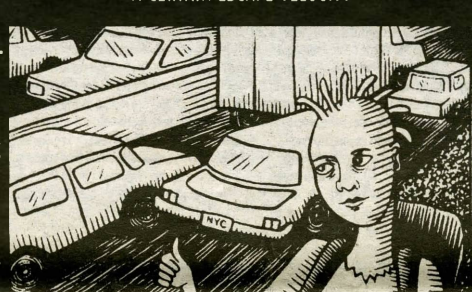


YOU HAVE TO HAVE A CERTAIN AMOUNT OF FOCUS & DETERMINATION & IT ALSO HELPS TO HAVE A LITTLE CASH - K WAS ABLE TO FINALLY SCRAPE TOGETHER ENOUGH TO TAKE A GREYHOUND TO MINNEHOPELESS & FROM THERE HITCHHIKED TO THE WEST COAST & DRIED OUT FOR A WHILE BEFORE HEADING EAST ONCE MORE

WHEN K FINALLY MADE IT BACK TO NYC IT WAS ABOUT 6 MONTHS LATER & SHE WASNT INTERESTED IN FINDING GUIDO - INSTEAD SHE WENT STRAIGHT TO THE LOWER EAST SIDE TO LOOK FOR SOME OF THE CRAZY ARTISTS & SQUATTERS SHE HAD MET DURING HER LAST VISIT WHEN SHE WAS TOO FCKTUP TO APPRECIATE THEM

SO THATS HOW K-9 GOT TO EYEBALL HOUSE - SHE DID 3 MONTHS OF WORKDAYS & WAS THEN VOTED IN

SWEET GUY - SO SWEET THAT K WAS ABLE TO CONVINCE HIM TO LET HER CRASH AT HIS PLACE FOR A COUPLE DAYS - SHE WENT TO SEE GUIDO ONE TIME IN HOSPITAL WHERE HE LOOKED REALLY OLD & DEFLATED - HE LOOKED LIKE A MARTIN WHICH WAS ACTUALLY HIS REAL NAME - SHE TOLD HIM SHE WAS LEAVING NEW YORK & HE DIDNT SEEM MUCH AFFECTED BY THIS NEWS - THE TRUTH WAS SHE WAS SCARED THAT THE CREW THAT CAME AFTER GUIDO MIGHT TRY TO HIT HER SO SHE PLAYED LIKE THE GOOD SUGAR BABY WHO KNEW ENOUGH TO LEAVE WHEN THE DADDY WENT SOUR



THE PROBLEM WAS SHE DIDNT REALLY HAVE ANYWHERE TO GO & SHE WAS STARTING TO FEEL PRETTY STRUNG OUT - SHE HAD TO GET OUT OF NYC & IT CAN BE A HARD PLACE TO LEAVE - YOU HAVE TO REACH A CERTAIN ESCAPE VELOCITY

AS A MEMBER - DURING HER FIRST YEAR AT EYEBALL NOT MANY PEOPLE ACTUALLY LIVED THERE - ONE PSYCHO GUY - DAMIEN - DIDNT LIVE IN THE BUILDING BUT HE WAS THERE ALL THE TIME & TERRORIZED EVERYONE - HE THOUGHT THE BUILDING BELONGED TO HIM BECAUSE HE HAD BEEN ONE OF THE PEOPLE WHO HAD OPENED IT IN THE FIRST PLACE - K-9 REALLY HATED THIS GUY CUZ HE WAS ALWAYS ORDERING HER AROUND - BEFORE COMING TO EYEBALL HOUSE K HAD BEEN OFFERED A SPACE AT EMBRYO & SOMETIMES SHE REGRETTED THAT SHE HADNT TAKEN IT - BUT EMBRYO WAS MORE OF A PARTY HOUSE - THE PEOPLE WHO LIVED THERE, LIKE DUG & SNIPER, WORKED REALLY HARD ON THE BUILDING BUT IT WAS ALSO A BIG CRASH SITE FOR TRAVELLERS WHICH SOMETIMES GOT OUT OF CONTROL & WOULD EVENTUALLY BE ITS DOWNFALL - K WAS WORKING ON THE ROOF OF EYEBALL WHEN EMBRYO



WHICH WAS LIKE A NIGHTMARE CUZ THEY HAD NO DRUGS LEFT & ALL THE PEOPLE & THE FOOD WAS LIKE A STRANGE PLASTIC - A FEW DAYS LATER THEY MADE IT BACK TO NYC & K WAS RELIEVED TO BE BACK IN THE REAL WORLD EVEN THO IT WAS FCKN WINTER & FCKN COLD

IT WASNT UNTIL SPRING THAT SHE REALLY HOOKED UP WITH DUG - & IT WASNT UNTIL THAT SUMMER OF GLASS THAT EVERYTHING GOT A LITTLE TOO HOT

THE POLITICS THAT SUMMER WERE JUST ANOTHER EXAMPLE OF HOW SHIT ACCELERATES WHEN IT HITS THE FAN - THE COMMUNITY BOARD 3 WAS DEAD IN FAVOR OF EVICTING THE SQUATTERS FROM GLASS HOUSE & GIVING THE BUILDING TO A POSER CHARITABLE GROUP THAT WAS KISSING THEIR ASS SO HARD YOU COULD ALMOST HEAR IT (TO BE CONT'D)



WENT UP IN FLAMES & THEN CAME DOWN INTO A PILE OF STEAMING RUBBLE & CHARRED PUNKS THAT WAS OCTOBER K SPENT A LOT OF THAT WINTER TRAVELLING ACROSS THE COUNTRY WITH ZERO BOY & MR. DECENT IN THE CYBER CIRCUS - THEY DID VIDEOPHONE PERFORMANCES & TOOK A LOT OF HALLUCINOGENIC DRUGS - THAT WAS A KIND OF REQUIREMENT OF THE CYBER CIRCUS - ZERO BOY WAS A SPECIALIST OF HALLUCINOGENS & HE LIKED TO SHARE SO THEY ALWAYS GOT THE TOP OF THE LINE WITH PLENTY TO GO AROUND - THEY HAD DMT IN PORTLAND - MUSHROOMS IN SF - PEYOTE IN DEATH VALLEY - NOW THAT WAS A TRIP! - K SAW A COYOTE SPIRIT WALKING WITH HER & SHE WALKED AROUND NAKED FOR 2 DAYS IN THE ALMOST 100 DEGREE WEATHER OF DAY TIME DEATH VALLEY IN FEBRUARY - AFTER THAT THEY HIT LAS VEGAS



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COLUMNS

Three Women Raped at Pointless Fest

We came to Philly's Pointless Fest this August to dance, catch-up with old friends, and share in the ideas/energy that stem from large gatherings of radicals and punks. In our amazing and evolving scene it is sometimes easy to forget how much further we have to go to become a loving community. It is overwhelming to face the fear that we may never be strong enough to transform this scene into a sustainable, safe place where we are all comfortable and free from the shadows of the capitalist, racist, anti-queer, anti-woman, anti-trans, anti-life/love/fun culture at large.

At Pointless Fest, our illusions of support and safety in our community collapsed when Jacob Michael Wiese (Jake) raped two women and Timothy W. (Tim) raped another woman.

The following is an account from the women's group involved in the aftermath of these rapes. We have written the following article in an attempt to support the survivors, squelch rumors, and to add to the dialogue of the various responses to rape.

Three Women Raped, Two Rapists

All three women wish to have their identities remain anonymous. We have created fictitious names for each of these ladies to cut down on confusion. Please respect their wishes and refer to these women by these made-up names from here forward: On Friday (August 13), after a day of great music followed by drinking in the park with more music, two women went back to Jake and Tim's hotel room to hang out with their new friends. The immediate trust assumed to be found in our scene was violated when both women were raped.

Janice was raped by Jake on Friday night (Aug 13).

Xena was raped by Tim on Friday night (Aug 13).

On Saturday (August 14), as hundreds of us gathered laughing, drinking, dancing and rocking out at the height of Pointless Fest celebrations, a woman was raped by Jake. **Rowanda was raped by Jake on Saturday night (Aug 14).**

A Rape at the Show

A small group of men and women from the Philadelphia community became aware of the Saturday night (August 14) rape shortly after it occurred. There were mixed emotions, and it was a chaotic environment to attempt to process the situation. Although we did not know the survivor's wishes, there was a move to seek out the rapist and physically harm him. We did not want to accost an innocent fitting the same description as Jake. We knew that he had travel mates and that they all planned to be at the fest the next day, so we planned an early meeting to figure out the best response.

Although, looking back on it, we are glad that we did not jump to a rash decision, the fear that Jake might assault another woman that very night kept us all from sleep.

Meeting Preparation

On Saturday night and into the next day we gathered as much information as possible about Jake. We had two reliable sources that could identify him with certainty. We learned that he was from Minneapolis and had intended to return home directly after the fest.

By the time of the meeting, a second woman came forward as having also been raped by Jake. Janice was raped by Jake on Friday night at a hotel in New Jersey. One survivor had a digital photo of Jake from before the assaults. This allowed for further confirmation that the same man had assaulted both Janice and Rowanda.

The Planning Meeting

At the meeting on Sunday morning (Aug 15) we discussed how to best support the survivors. We further deliberated on how to respond to the immediate threat of Jake's presence at the fest. We wanted to let him know that the act of rape against two of our sisters would not be taken lightly and would be handled as the heinous atrocity that it is.

We reacted with a sense of urgency, with an understanding that Jake might leave town without any interaction and most likely perpetuate these behaviors. A productive dialogue with him expressing our disgust, anger, and disappointment was not possible. We could not ensure that he got counseling or took the appropriate rehabilitative steps with such limited time. We knew that kicking his ass and/or banning him from Philly would only push him away to other locations to commit the same act. However, we viewed him as a threat to our community and to others. We felt a responsibility to show him an immediate response to his actions as a first step in the rehabilitative process. We decided that the only avenue open to us was a direct, physical confrontation with Jake. We also decided that the confrontation would be acted out by women only. We wanted to beat him down and take his ID to identify him to those in his hometown for follow-up treatment. We intended to contact kids in Minneapolis to set-up a long-term plan to hold Jake responsible for his actions through a process of healing and growth so that he would hopefully never violate anyone ever again.

Rowanda had decided to press charges against Jake. We assumed that the police would be called after the community had dealt with him. At that time, Janice was undecided if she wanted to press charges with the police.

Following the meeting an additional survivor, Xena, came forward. Jake's travel companion, Tim, had raped her Friday night in the hotel room. As this information was learned after the meeting and without an adequate discussion with Xena, we were unable to come up with a course of action for Tim until later that day.

The Confrontation at the Fest

The confrontation took place on Sunday at the Pointless Fest. We gathered together as a group of women to show Jake a part of the anger we felt towards his actions and to hold him accountable for the pain that he caused. We gathered to show him that as sisters we stick together. We were ready to kick the shit out of him. Although we will not deny the emotion of this act, do not doubt that our every move was calculated and planned thoroughly.

We had full support from the organizers of Pointless Fest and we were working in collaboration with the fest bouncers to secure a spot away from the fest to physically and verbally confront Jake. Our male allies helped us by keeping away men who wanted to spontaneously join in and to help keep the crowd informed of the nature of the situation. We felt it important for Jake to see female faces, voices, and bodies in a position of empowerment and strength in an interaction with a man who has stripped

strength and empowerment from women.

Unfortunately, as soon as Jake arrived and we gathered together, we were informed that someone had already called the police. We assume that they were acting out of their desire to fulfill the survivor's wish to have him arrested and out of their concern for the legal repercussions that we might face. None of the women present wanted the police called for our own safety. Ideally, the police would have been called after we had served the street justice intended.

One of us spoke with Jake alone for a few moments before he was surrounded. He was asked if he knew why he was being confronted. He said that he knew. He was asked if he was aware that he had raped two women at the fest. He said he did not rape anyone and that he had an explanation. He was given a chance to say what he liked but simply, repeatedly denied any wrongdoing.

He trembled with fear as we pulled him into the alley. We had to drag him by the neck and arms as he tried to shake us off of him. We were enraged and disgusted. We screamed that we knew he had raped two women. We demanded to know how many other women he had done this to. It was one of the most intense, overwhelming scenes of our lives. So many of us have wished to confront our assaulters in a group of strong women but have not had the opportunity due to lack of support.

Once we wrestled him to the planned location of the confrontation, we each only got a

SIGNAL LOST
Philly 8/04



Jake waited in the police car while the cops took names and short statements from witnesses involved with Rowanda's case. During this time, Janice arrived on the scene and decided to provide a statement to the police. At the same time, two of Jake's friends came over to talk with some of us. One of them was Tim, the rapist of Xena from Friday night. Only some of us knew that he was the man responsible for the rape as we had only received this information a couple of hours prior. He did not know that any of us were aware of his actions. We talked to him for about fifteen minutes as he defended Jake's, and as it became clear, his own actions. He told us that Jake could not possibly have raped two women. He said that Jake was drunk both nights and that he was sure it was just regrettable sex.

A few of us were taken to the police station to make a full report of the information we were witness to surrounding Rowanda's case. By this time all three survivors had undergone rape kits at Temple University Hospital.

Jake was taken into custody and charged with rape. He was held at Philly's main male facility, CFCF, under a one million-dollar bail.

While some of us were at the police station, others remained at the show for a follow-up with Tim and the fest attendees. We went to a room provided for us by the Pointless Fest organizers to discuss the Tim situation. We learned that Xena did not want him physically hurt or arrested. She wanted us to talk to him in an attempt to make him realize the horrific experience he put her through. In that room we also wrote a speech, divided up between five women, to read during the band Signal Lost's set to explain what was going on and to squelch the rumors that were running like wildfire. We wanted to let people know that this was not a "witch hunt" based on hearsay and speculation. We were well informed as to the details and severity of the situation from the survivors and we made a collective decision to act accordingly. We, in the women's group, stand by the decision to confront and physically harm Jake at that time. In fact, we wish we did more.

For the most part, the crowd at Pointless Fest was attentive and supportive when we informed them of the recent events. After we made the speech we went to talk to Tim, who was visibly shaken. We brought him a short distance from the fest with the support of a Pointless fest bouncer under the open agreement that we were not to touch him. This was out of respect of Xena's wishes. We told him that he had raped someone, we knew it, and that he needed to take responsibility for his actions and get help. We told him that the only reason we were not going to harm him was because Xena did not wish it. When we finished detailing the pain he had caused her, he pronounced a selfish desire to protect his social life. He agreed and understood that something bad happened, but denied rape. He asked us repeatedly if he could come back to Pointless Fest next year and wanted to know if he would be allowed back in Philly. At no time did he show any concern for Xena. At no time did he acknowledge the gravity of the situation aside from his own needs. The bouncer told Tim that the least of his concerns was coming back to Philly. He told Tim to get help because if he didn't and the women didn't get him, then he would. We told Tim that we and a group of kids in Minneapolis interested in doing follow-up with him would contact him soon. We told him to leave the fest immediately.

Survivor's Demands:

The names of the survivors will not be disclosed. For personal reasons, Rowanda does not wish to be contacted on this matter any further. All questions, offers of support, or similar communication for Janice or Xena will go through us to them. Our contact is listed at the bottom of this article and we will respond to mature and honest correspondence. Any identifying information of the survivors disclosed by Jake, Tim, or anyone else will not be tolerated.

Rowanda would like Jake to be dealt with by the criminal justice system. Janice has not decided if she can go through the further trauma involved with pressing charges against Jake. Demands of Tim are that he rehabilitates himself through the support of radical communities, own up to what he did, and not contact Xena or her friends and family. This is being achieved through the wonderful support of a Minneapolis collective.

Follow-Up

Many meetings have been and will be held among Philly's women's group and a newly formed men's group to provide support for the survivors and hold the assaulters responsible. A collective from Minneapolis approached our group immediately so they could start the same process in Minneapolis. They have organized themselves in conjunction with us to fulfill the survivors' demands. The Minneapolis group will be releasing a statement on their actions and progress.

We have met with all three survivors and we are incredibly inspired by their strength in dealing with these abhorrent circumstances. Most of us have been through similar situations and have been emotionally destroyed and debilitated compared to these strong women.

There are currently two gender-based groups working together in Philly to support Janice and Xena. Rowanda would like to handle this situation on her own and has declined further support from our group. We recognize that reactions to this situation vary, are honoring her request, and wish her well. We hope to make further steps to support survivors and rehabilitate assaulters as a permanent alternative to the prison industrial complex.

Update On Jake

Jake was arraigned Tuesday August 24th. At the arraignment, Jake's bail was lowered because he was no longer considered a flight risk. His parents hired a lawyer and came to Philly for his arraignment. The judge was convinced that his family was supportive and would return again for his preliminary trial. He was discharged from CFCF on Wednesday, August 25th. His first court date is in mid October.

Update on Tim

Tim agreed to meet with a five-person committee, set up by the Minneapolis collective to help him get counseling and provide him with mentors. A couple of days before the meeting his mother got involved in the planning and suggested that she attend the meeting. When Tim was late for the meeting the collective called him and he said he was not coming to the meeting and that he did not want to receive any more calls on the subject. Due to mitigating circumstances, we are not yet prepared to release Tim W.'s full name.

Motivation

Creating systems of support and rehabilitation are tantamount to our goals as radicals. All of the work we do in our communities and lives to create sustainable alternatives are inter-related. Each activity created towards social change, whether it is D.I.Y record labels and show spaces, urban gardening, direct action, or free food service, is important and deserves attention and support from everyone in our radical culture. We cannot express thoroughly, poignantly enough our disappointment in the lack of real attention given to gender, sexual assault, and sexual orientation issues. To truly have a radical community that exists as a safe space for all, we need to get ourselves together on sexual assault issues.

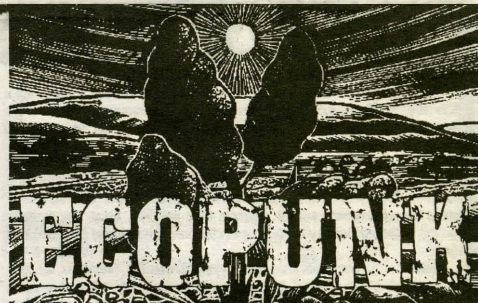
Since our small core group of Philly's Pissed women have been dealing with the repercussions of Jake's and Tim's actions in our community, some of us have felt alienated and devalued, at least part of the time. Some of us have felt frustration with the lack of urgency in our scene to respond to the survivors' needs and support the assaulters' rehabilitation. We understand that it is confusing to know what to do, what to say, how to help, but discussing that in and of itself, just communicating confusion and being lost, are crucial steps.

Some of us have also felt a lack of support for ourselves, and what we are going through. We have felt that many people in our community do not realize that trying to work, process, support, and help the women and men involved in this terrible situation also brings up in many of us our own experiences with assault. Nothing about this has been easy for anyone involved - it has required and is still requiring long days and nights that are shouldered by an unfortunately small group of both women and men, and whole lifetimes of work for the survivors and assaulters. It has become painfully clear that the very language and open doors of communication to deal with these situations do not exist, even in communities that pride themselves on awareness and understanding. Like all of the baggage of the capitalist, hierarchical, oppressive system that we carry, we will heal and resolve these issues of patriarchy. We will relish the support of each other, no matter how small it is to begin with, and use each other's strength to build the world we need. Watching the men in Philly organize with these expressed goals of supporting the survivors, working with the assaulters, and supporting Philly's women has been appreciated and inspiring.

Rape hurts us in way that cannot be measured with words. The enormous battle we as rape survivors have to win to be able to simply kiss who we want to kiss, to sleep with who we want to sleep with, in healthy, positive ways, is frighteningly pervasive in our lives. The ways we react to sexual assault, as a community, needs to grow with the women and men who survive rape. We need to be able to trust that people around us will support our process of healing. We need to trust that we will not be gossiped about in a trite, pathetic fashion if we come forward. We need to be able to trust our communities will not put us on the witness stand, devaluing us as members of this community. We need to trust that sexual assault and rape of men and transgendered persons will be taken as seriously and with as much support as that of women. We need to stand together to not only say FUCK NO to rape, but FUCK YES to dealing with everything necessary to build a world where people do not rape. We must say FUCK YES to a world where we can handle the aggression, mental illness, instability, and processes of socialization in rapists as communities to support their rehabilitation and change. We demand a world where we can overcome even the deepest ingrained aspects of our capitalist world and grow into healthy individuals within a caring community.

OUR CONTACT INFO: phillyspissed@safe-mail.net

OUR PHONE NUMBER WILL BE SUPPLIED UPON REQUEST



There's nowhere else in the world quite like the Northern Rockies. And it's not just because this is one big fuckin' mountain range that literally bisects most of the North American continent. Nope, there's something else to 'em, something far more mysterious and foreboding than my beloved Cascades or Klamaths. Perhaps it's the absolutely unfathomably steep terrain where mountains seem to have mountains growing upon them. Or the dark hollows where direct sunlight hasn't hit earth in 20 million years. Or the gnarly history of mining, logging and genocide that hangs in the air as much as the sweet smell of color changing Gambrel Oak. Whatever it is, this bioregion spooks me the fuck out.

And the timing of this trip to Flathead Territory hasn't diminished my sense of unsettled, but very much impending doom one iota. The autumnal equinox passed three days ago and you can literally feel the world writhing its way between seasons; in the air, under your feet, before your eyes. Late season thunderheads sail across the sky like some phantom armada of empires past. A cold wind, damp with the flirtations of winter swings through the woods with a hollow sigh. The larch have turned yellow in anticipation of their yearly molt, while the huckleberry turn the color of freshly spilled blood. Wolves have been howling their ominous laments over and over in those dead hours between night and dawn. Nature's reluctant comedian, the snowshoe hare, has begun its annual transition from brown bunny to white bunny. The grizzly bears are out hoarding whatever foodstuffs they can find before the sirens of hibernation call them to six months slumber. Like all other mammals in the Northern Latitudes, I can feel the portence and possibility of the seasonal shift coursing through my blood, not in some detailed woo woo prescription, but in the instinctual sense that shit is changing in profound and powerful ways.

Not sure what shape or texture these changes might be, I hiked up to an exposed ridge line. There's nothing quite like being a completely exposed target to help lure some divinity or change. Along this ridge, windblown Lodgepole Pine share space with the occasional Spruce and Ceanothus bush and it seems like you can see from one end of Creation to the other.

I sat down on an exposed rock and looked Westward to the High Rockies. Like all good woo woo motherfuckers, I was ready for some change, I just wasn't sure what this change was gonna reflect. I closed my eyes, cleared my mind, took a deep breath and waited for the changes to come, or barring that, maybe some enlightenment. Or even a little tincture of wisdom. A smidgen of insight? I waited. And breathed. And waited some more, but all I could feel was the pounding of my heart and the pokey rock pushing up through my jeans.

Expecting change or enlightenment is like going to a thrift store looking for something in particular. If you ever need or really, really want that thing to be sitting there on the green tag rack, there ain't a damn chance of it being there, but if you're not expecting it, poof! there's the perfect pair of 501s or that perfect Clash T-shirt from 1981. Of course, sitting on a beautiful ridgeline anxiously awaiting change is not only a bad Carlos Castaneda cliché, but a recipe for failure (Although for some reason, rest area bathrooms, the slow line at Trader Joes and seedy backrooms at bars are all perfect places to stumble upon wisdom).

Anyhow, after a few minutes of waiting and taking deep breaths, my ass started to hurt and with a bit of guilt, I opened my eyes and looked around. No lightning bolts, no smoldering ruins or mushroom clouds, nothing to indicate that anything had changed at all. Sure, I was disappointed. Here it was autumn, in the Rockies, on top of a gorgeous ridge and nothing at all divine had happened.

So I consoled myself by surveying the scenery. There were a few of the usual rocky outcrops you'd expect from a range like the Rockies. A waterfall, a couple snowcovered peaks. And damn, way more fucking clearcuts than you'd ever think they had in the Rockies. In fact, as I looked downhill from my little alcove, I realized that the only reason I had such a good view was that some dude with more torque than common sense had the foresight to cut down every tree for 2000' either direction.

Like any good peace punk with an eco twinkle in their eye, I started weaving the errors of men and cursing the godless sky and conjuring up images of avenged ecosystems. I vowed death to the horrid individuals who drafted such awful forest practices and lamented the permanent loss of yet another beautiful hunk of Nature. I pouted and mourned for the land that wolves and bunnies and grizzlies would never again frolic in. But then, like magic, changes came. Ok, so it wasn't so much "revelation" as it was that the pokey rock had put my left buttcheek to sleep. I bent forward to hopefully get some feeling back in my 'cheek when I happened to notice that the entire clearcut I was sitting above was carpeted in a fine snag of larch, spruce, lodgepole and subalpine fir.

I suddenly felt really fucking silly. I had turned myself into a fucking stereotype of the whiny, overdramatic, emotionally crippled environmentalist, even when I was by myself. There I was, moaning and groaning and assailing the sensitive ears of lodgepole with my profane declarations of war against the insensitive system of domination we call the US timber industry, all the while ignoring the heroic acts of Nature as it bounced back from yet another divot in its billion year history.

All too often we ecos act like we're playing in some Broadway play where we might just win a Tony Award for the "Best Performance in Decrying a Crime Against Nature" category. We throw our hands in the air and declare that this, a XX acre cut in XXXX drainage of XXXXXX River of XXXXXX bioregion, has ushered in the apocalypse. I can remember a few years back hearing "And if one more fucking tree gets cut we're all gonna die!" come out of my own mouth, even when any halfway



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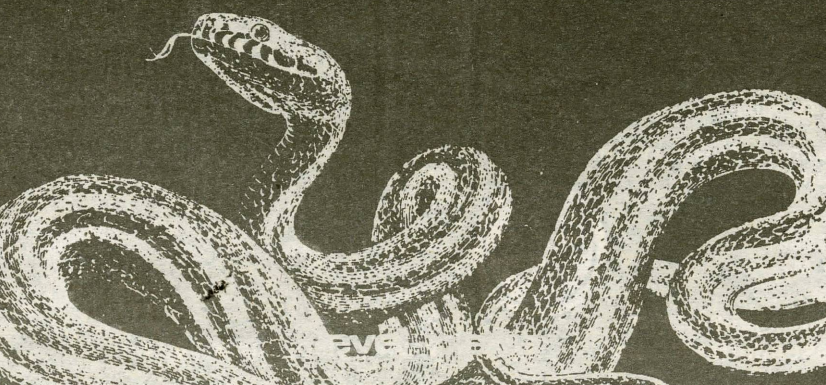
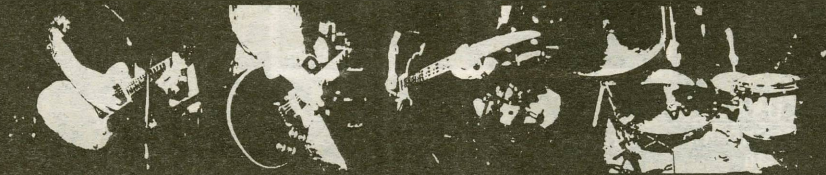
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COLUMNS

rational being could see that it wasn't true.

And my comrades have ushered in thousands more. "The forests will never again grow here." "Humanity cannot exist if this sale in Northern Patagonia gets cut." "Fuck you asshole, turn off your saw! Don't you know that 110% of the world's oxygen comes from this forest!"

But the fact of the matter is that, aside from making environmentalists look stupid (which in turn makes us less effective) these claims to apocalyptic prophecy just aren't true. As much as clearcuts are horrible and shouldn't happen, at the same time, there's enough evidence against clearcuts from scientific, fiscal, and aesthetic sources to keep us from having to grovel in the cataclysmic turf of Christians ever again.

Nature can bat back from just about anything thrown at it. Firestorms, ice ages, oceans flooding and receding, toxic clouds of volcanic ash, yet another Justin Timberlake album, you name it and Nature has probably seen it, felt it and recovered from it. In the span of natural history, a clearcut is a relatively minor disturbance to land that has been torn by geology, bathed in fire and washed in the sea. Is this an argument to help meanspirited people with no sense of exterior woodland décor clearcut more? Fuck no. It's merely taking a moment to remember that when we allow rhetoric and melodrama to supersede the power of Nature, we essentially deny the power of everything we claim to love.

The revelations continued as the wind switched directions and grew drier, yet colder. For no real reason, I started thinking about the drive from Portland to Montana and my visceral responses to different land uses. One stretch of road gets me in particular, the road up through Trout Lake, Washington. Here, just north of the Columbia River Gorge, there's a large shelf in the Cascades where quaint family farms sit below forested hillsides which sit below the glacial features of Mt. Hood and Mt. Adams. I've had a crush on the land there since the first time I saw it 15 some years ago and to this day, my heart gets all pitterpatter just thinking about it.

But one of the things I retroactively caught myself doing along the White Salmon/Trout Lake road was cursing the abundant clearcuts while admiring the multitude of small organic farms. Why is this weird? 'Cuz it's totally hypocritical.

In strict terms of biodiversity and ecology, a farm, even a small, organic family farm, is a complete and total eco-holocaust compared to even the worst clearcut you can think of. In a clearcut, more or less every woody plant is either severed or crushed by the falling and yarding of logs. Soil structures, vegetative makeups and nutrient cycles are most definitely affected, but the essential components of natural processes are still present.

In creating a farm, well, let's just say you do all the bad stuff that a clearcut does (i.e. cut down every fucking tree and shrub), but then you till the soil (transforming soil profiles Nature took millions of years making), you plant non-indigenous plant species (which further exclude Native Species by altering nutrient cycles), then you remove nutrients from the land (by removing seeds or fruits) which have to be replenished by artificial fertilizers like shit and compost (which only further aggravate all the aforementioned wounds). And throughout the agricultural cycle, the diligent farmer will do all they can to prevent the restoration of the land's natural cycles, 'cuz well, they will only fuck with your ability to grow more food or pot.

So why in the fuck do I, in my best cute puppy voice say "Ahhhh... Look at that gorgeous farm over there with its lush green crops and budding orchards and bountiful gardens!" and then turn around and see the fresh clearcut on the hill and be ready to blow my top? Sure, a well maintained farm is way prettier than even the best executed clearcut. But maybe this prejudice stems from a cultural understanding of beauty where we appreciate making land subservient to humyn interests so long as primal urges are fulfilled (the need to eat) versus what clearcuts are extrinsically good for, which in the end turns out to be \$8 2x4's at Home Depot.

And why do I feel like a traitor for having an ecologically correct revelation involving my thoughts? Because farmers are regarded as heroes (as long as they're organic) to the punk scene while loggers are chastised as being assholes, even though farmers and loggers perform the same tasks, just in different areas of humyn wants/needs? A blast of cold, damp air raged through my open necked shirt and derailed my train of thought. The latest in a series of storm systems had arrived. It was time to get off the ridge.

I took the long way back, hooking West through a grove of the fattest Larch I'd ever seen in my life. As the sun set over the High Rockies and one by one the layers of mountains grew grayer and grayer before disappearing into the blackening sky, the grim reality of humyn existence once again hit home. There is nothing glamorous or valiant about the mammalian experience on earth. Everything passes exactly how it has evolved to. Just as wolves shed and bunnies turn from white to brown and back again, we humyns grow hair, lose hair, gain perspective, lose perspective, believe things, disbelieve things, hate techno, love techno, ad nauseum. It's the way the world has functioned since the first multi-celled slime decided it was a good time to start breathing and giving live birth and unless that long awaited cataclysm arrives, will be the way it is for a long, long time.



It was six months I spent without my own space, with a small crazy feeling growing in the back of my mind preventing me from taking my life too seriously. Half that time, I spent living in the house I helped to build from the remnants of old stuffy 1980s style business men. In the three and a half months I spent there I stayed in four different rooms, from a recently vacated room, to a sublet, to a guest room, to my friend's room when she left town. I had a desk, a typewriter, my cat, some clothes and music. I played music in a band, hung out with old friends, danced a bunch. I

confronted many demons, made scratchy art I hated, and floated around like a ghost in my past life. It was exactly what I needed, to be around folks I loved when my head felt like a festering melon. I went on ridiculous outings to the suburbs to try to find merchandise to pawn on eBay to scrape by with, then settled to dishwashing in a fancy French restaurant. I, the vegan, was getting rashes from peeling shrimps and going home soaking in duck grease. The worst part, probably, was feeling like a set of scattering feathers, flying away from the body and landing who knows where. I realized that New Orleans would be like sinking into an oily puddle if I stayed too long.

After a lot of debate, on whether it was the right thing for me to do, I went around interviewing radical artists on the East Coast and Mid West. Some of the highlights include interviewing a woman, Sue, who was part of the group of women who took over "The Rat" newspaper in New York from the sexist attitudes of the men, in the 60s. She was also involved in SDS and a lot of other groups, protests, organizing. Her artwork, everything from mono-prints, linoleum prints, photography, etc continues to be radical, engaging, inspiring. Her life and art continues to be intertwined with her activism, her kids are radical and her relationship with her partner seems well balanced and loving. Spending time also with people closer to my age working on inspiring projects, from Nicolas teaching radical art history, to Colin making art about factory farm workers and animals, who sold a painting of Tyson (from the chicken) as a "supercreep" to the man himself. It was great to spend time floating around when there were active and awesome people around to inspire creative dialogue. We talked about our visions of utopia, where we put our art, what role art plays in a social movement, what could be the power of radical art. We talked about history and current political movements, how to change things and inspire hope and struggle through art and activism.

I've finally landed and I like where I am. I built a wall with the major help of Mike, it's the room I never got to build while living in a warehouse because I took over an already dry-walled former office space. I have a huge printing desk, a small sleeping area, and a ton of art projects in various stages of completion. My head doesn't feel like a swollen melon, the crazy feeling is gone, my old demons are lying in rubble, I don't reek of duck grease, and for now, my own leathers have stuck last.

I have zines: *Crude Noise #4*, *Mine #1*, *Mine #2* each \$3 postpaid. The reason I'm not actively using 'merrydeath' in my address is related to mail issues that began in Pittsburgh, PA with me not receiving various packages because of an angry postal worker offended by the nickname. So if you send mail, address it to Meredith 4 Ringgold Street/ Providence, RI 02903.

Lost In The Supermarket with greg wells



On Voting, Tattoo Shops and Paper Street.

"Choose or Lose," "Vote or Die," "If you don't vote you have no right to complain" "This is the most important election in our lifetime"; by now you've heard these slogans and phrases enough times that they've etched a permanent scar onto your cerebrum. Their purpose is to inspire, guilt-trip, accuse or even scare you into believing that you are less than a citizen if you choose to not participate in the electoral process. To be certain there are life and death issues at stake this time around. Women's Reproductive Rights, Domestic Partnership Laws and Never-ending Warfare and Global Imperialism come to mind. I'm not here to encourage or discourage you from voting. By the time you read this, the election is long over anyway. Somewhere in the range of 50-60% of the voting age population will have abstained from voting, making this year's election one of the all-time percentage low voter turnouts. If anarchists make up one tenth of one percent of those who chose not to choose, we'd have a much larger movement than we've had in many decades.

Is it realistic to believe that upwards of sixty percent of the population didn't vote because they're apathetic? Because they're ignorant and uninformed? Because they're not extremely concerned with the direction this country is going? To the contrary I believe people are staying home from the polls in record numbers has much more to do with disenfranchisement and feelings of unaccountability. To be certain folks are more informed, knowledgeable and involved in the political process now than ever before. The political process being ten times more complex and personal than the notion that pulling a lever every four years being the most important contribution you can make to shaping the future of your family, your friends or the community you live in. If that were true then we would indeed be in a sad state of affairs.

The political process from where I'm sitting involves taking control of the ability to determine your own path in life. To be able to directly participate in formulating and implementing the decisions that impact and affect the ways we carry out our lives. Government officials from the White House down to the Capital House and City Hall cannot possibly begin to speak for the myriad set of values, beliefs and lifestyles that make up even the average neighborhood, let alone a country of 300 million inhabitants. "Vote or Die," what a fucking joke. How about "Reclaim your Life or sit back and watch as megalomaniacs who believe they're on personal missions from God destroy the world."

The 786th tattoo shop in the city of Richmond just opened up two blocks from where I live. I live in a dense, two-century-old, residential community that is undergoing a total makeover these days. Lifelong, multi-generational renters are being pushed out of the neighborhood as yuppies are gobbling up more and more houses and punks are squeezing in as many as they can to pay the \$1,200 rents that are unfathomable to those trying to survive on a fixed income.

We all know what role yuppies play when they begin entering a new neighborhood en masse. The sense of community and culture in the neighborhood deteriorates as they are more interested in property values and establishing good relationships with the

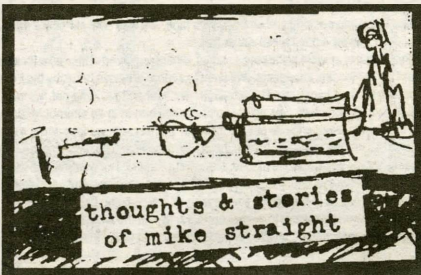
police than establishing good relations with other neighbors. But what makes punks any better? There is a block in my neighborhood that might have as many of twenty or thirty punks living in four or five houses. Several nights a week, weekdays included they have full-on rage parties out on the sidewalk and street. They wreak havoc into the wee hours of the morning and then leave a big ass mess all up and down the block which is inevitably cleaned up by the elderly woman who is unfortunate to live amongst them.

If yuppies are notorious for creating little yuppie enclaves that exist in diversified neighborhoods, punks are even worse. A few years ago in Philadelphia swarms of punks moved to an area of West Philadelphia where they have set up a little fantasy world where they don't have to interact with anybody other than fellow punks unless they choose to do so. Oregon Hill's not far behind. Chances are high there's a punk party going on in the neighborhood tonight. There are two bars/restaurants in the neighborhood where punks make up the majority of the clientele and now they even have a place to get tattoos right down the street. What no show space? It's not too late, there's a nearby abandoned Rug Factory three blocks away. Here in my neighborhood, Punks definitely not dead, but it sure is revolting, and not in a good way.

For countless years Richmond has had a difficult time establishing any sort of physical spaces that can serve as a face for the larger radical and anarchist movement. Other than the success that is the Richmond Queer Space, things have been bleak. A group that spent years trying to gather funding for the development of a multi-faceted anarchist community center has been dead in the water for close to two years now. A bookstore on Broad Street was short-lived due to its affiliation with a notorious sexual assaulter. A cafe/newsstand/bookstore near VCU's campus was shut down when the person who was running it had his parents withdraw funding after they found out it was called Che Cafe. The list goes on and on, which brings me to today.

A new anarchist bookstore has opened up in a small space that might've once been part of a mechanic's shop at 2506 West Cary Street not far from downtown. The new space called The Paper Street Infoshop is currently open Thursdays - Saturdays 1-9pm and Sundays 1-6pm. There are probably a few hundred contemporary and classic titles, periodicals, zines, records and artwork. Lots of exciting events and activities are in the works. So stop in and check it out.

Closing Notes: *Complete Control #12* is now out and is available for \$3 ppd from me at PO Box 5021 Richmond, VA. 23220. Read Richmond Indymedia.org for great Richmond news and commentary including myself on occasion. As always the Flying Brick Library stationed in the front room of my house is open to travelers and visitors at 506 S Pine St or by calling 804-644-2544. Take Care, Greg



Sometimes, situations are handled almost exactly the way that you feel they should be. When dealing with fucked up situations the best remedies normally are most present in retrospect—but sometimes things fall into place exactly how they should. Last month a negative situation emerged and I can truly say that it was handled well by the community I am part of.

I start this story with Robyn and I waking down the alley, talking about how well everything was going. See, we were at the after-party on the Saturday night during the Pointless Fest. Greg ran a bar that night and chose the three best people for the job—people who are used to being around drunks and are responsible enough to keep track of the cash—myself, Robyn, and Kris Crap. The show went well, the punks bought beer and near the end the beer was gone and we decided to take a well deserved break. There we were, Robyn and I walking down the alley, amidst the French Chaos of the show, talking about our lives, our friendship, and the horde of French Canadians who were staying at our house. Yep, we were in quite good spirits when we turned the corner to witness a young woman crying and a group of concerned guys talking about calling the cops.

Now neither Robyn or I are ones to shy away from confrontation so, of course we stopped to find out what was going on. The young woman was sitting on the curb crying, saying she just wanted to go home and forget everything. We then found out that she had just been raped by someone at the fest. We all set out looking for the boy in question, he was nowhere to be found, but we did find out that he intended to go to the next days show. We went home and this became the talk of our house, because this is something that is far more important than the other aspects of the fest (the music, the socializing, the parties etc.) There was a rape, and it was something that needed to be dealt with in a quick and organized fashion. Calls were made, and in the morning a meeting was set up in order to come to a consensus of how to handle this situation. It came out that the rapist had also attacked a second woman, showing a repetitive behavior—a behavior that needed to be stopped. Because the rapist was from outside the area (he lived in Minneapolis) and the victim was unsure if she wanted to file legal charges, it was

decided to confront the rapist and use physical force to inform him that his actions were fucked up. The confronters would all be women with male allies nearby for support. The next day everyone went to the fest ready to confront the rapist.

The rapist was found, met by the group of women and asked to come to the alley behind the show space. He was resistant, knowing his actions, and it was obvious what outcome was ahead. However the numbers and momentum were against him and he was whipped off. The women informed him that his behavior was out of hand and there were going to be consequences for his actions. Shouts were given and I doubt this boy will ever forget the repercussions. It was inspiring seeing a group of my close women friends come down on him, and it was just perfect seeing my roommate swing a club to his head. I am not an avid proponent of violent means for repercussions, but I believe that in certain circumstances force is needed, this instance being one of them. I hope this boy clearly remembers what exactly can/will should happen to him when he assaults a woman. During this altercation someone

made a call to the cops, they arrived to find this spectacle and surprisingly, were supportive of the women and took the boy to jail so he could face rape charges. (One of the only negative occurrences were the insensitivity of the 'fest bouncers' towards the male allies of the women. Having someone who is not part of your community telling you to 'move on', when you have made it quite clear that you are there by request to support the women's group is annoying. Why Greg & Tony insist on hiring Philly's hardcore meatheads as Pointless fest staff is beyond me.)

In the aftermath of the arrest and the confrontation other measures were taken up by the community. A women's and a men's group formed to formally discuss this issue and ones like it. Both these groups are trying to build a dialogue with the rapist—because of the common agreement that the most positive goal for this rapist, is that he realize the atrociousness of his actions, learns from his mistakes, and to never again carryout this brutal behavior. These discussion groups also focus on other gender issues, and how we can go about making sure these anti-social behaviors stop plaguing our community.

I really have to say that I am proud of how my community has handled this situation. Really, I am. We prepare for these occurrences - we talk, theorize, make plans of what we should do to combat any anti-social action like rape, and it is good to see us set in motion a process for handling it. We live in an American culture that is very violent and sex-negative. Where sex is commodified, its beauty is stripped away, and sex can be seen as a situation of conflict - instead of an experience in sharing. When so many boys see sex as something they can get from a woman, in extreme situations this manifests itself in a boy deciding he is entitled to take this sex, as a rape from a woman. If we should be doing anything, it is to modify our own counter-culture to work against these violent, sex-negative values.

The week after the fest, I remember someone saying how disappointed they were in this punk scene, the whole scene, for they said that it was a scene in which a rape could happen. I think this is too simple minded, too easy to scapegoat the whole community. I brought up that with this amount of people you will have some that do not fit into the domineering, positive mindset of the group. Take any sample of the American population of 1000 people between the ages of 18 to 25, put them into a weekend 'party' situation and I will sadly forecast that rape will happen. That is American/patriarchal culture for you. One of the great things about the Anarko-punk community is the fact that these situations will not be brushed aside, they will be dealt with. The reason why we make these confrontations public, and that we talk about it (or write columns about it) is to create a culture where this doesn't happen. We create a community where boys learn that attacking women and forcing sex is not allowed or accepted.

I am not advocating the beating of everyone who is accused of rape and sexual assault, every situation needed to be handled according to its own circumstances. Not all situations are as clear as the one I painted above, and I know personally that some people use a false accusation of sexual assault as a weapon to attack. We still have to face the sad situation that some people lie or distort the truth for their own personal reasons, and we as a community need to establish how to deal with these people, as their actions are also detrimental. But when the situation of assault is clear, I believe we should must take strong action in order to create a cohesive and safe community and at the Pointless Fest, I believe that is what we did.

—Mike Straight c/o the Catbox 218 Buckingham Place/ Philadelphia, PA 19104 or straight@defenestrate.org

Endnotes:
1) So since last issue I moved, not to any exotic countries or anything, but a couple blocks across West Philly. So send any mail to the Catbox, instead of Random Haus. Also we occasionally do shows in our basement - so if you got a band that is coming through Philly, and you all are good, fun, & people that Rock contact me - but if you suck, as a band or as people, you should stay away - as I have stated before in these columns I can insult and heckle in multiple languages.

2) Now on the topic of "sex positive West Philly happenings" Pigpen and I have started our new identities as "comical/exotic male dancers" of the scene. Starting as a joke and ending up with Sara Hope offering us a case of beer if we can put together a stripping/burlesque routine. Me, Pigpen, & a lad named Roach put together a routine using the music of "going away party and all the whos in whosville showed up to see the dance moves of me and Pigpen. Overall it was pretty fun and liberating, as there we were, trying to prove that aging crusty men can still be some sort of sex symbol. We were also adding to the overall revolution against the structural problem of the dominate society, where only a select age & body type, for both genders, is allowed to be sexy. I do have to say that it is good for my "aging male body image

THE Residuals STREET PUNK



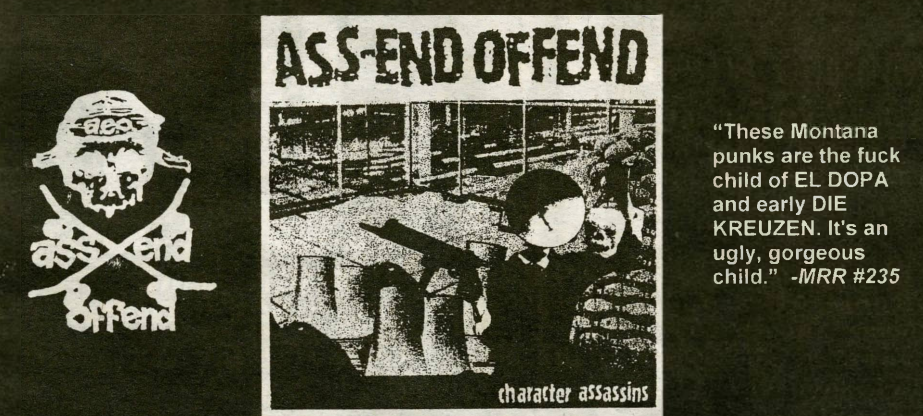
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issues" when my neighbors tastefully comment on the quality of both my butt and my ability to "shake it."

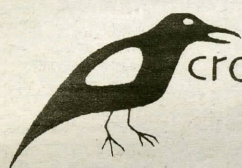
3) It was when I was saying goodbye to Cns Crap that I realized how the numbers of Queer males in the West Philly Anarchist punk community is entering "endangered species" status. I don't know, I don't like it. I don't want to sound "heterophobic" but scenes filled with only straight males tend to become a little stale and boring to me. There was a time when this town was filled with Queer punks, where me and Pigen were the straightest guys around (for those who haven't met myself or Pigen - Pigen gets drunk and starts kissing all his male friends and I, while primarily having female partners, still have been known to get it on with men - the point being is, neither me or Pigen are really all that straight.) These days me and Pigen are among the queerest punk men around. Now we haven't really changed, the scene has, and I for one, am not too happy about it. Back in the summer of '93, during the Anarchist gathering here, a joke went around saying we need to recruit more people to West Philly, so a deal went out. If you moved to Philly the package you would receive was 1) a room in a squat 2) \$10 3) a bike 4) a six pack of Yuengling 5) 5 dates with local folks.

Well a couple of years ago the deal was unofficially called off, as Philly was becoming one of the better places in the states to live, but now with Queer punk men on the endangered Philly species list, I think a new insensitive plan should be established if you want to move here. Here it is:

1) 5 dates - 2 being with me and Pigen 2) a quart of Yuengling 3) a bike you can fix 4) a crowbar and a house you can open 5) a chance to be in the "men of West Philly" calendar that Wilder is putting out. Ok, this might not be all that good, but we are running on a limited recruiting budget—and hell, punk queer boy, what the hell is Portland offering you these days?

4) So I have returned from my month long whirlwind tour of Europe (Berlin, Liege & Amsterdam) - it was hectic, a little crazy, and overall really damn good. Highlights include: hanging out with Punk my age, getting into an argument with some German football fans, passing out on Ripearstrasse, seeing a bunch of good crust bands, drinking better beer, and getting into a number of long conversations ranging from: the formation and influence of national identity, the dismantling of the welfare states in the EU, gender/queer identities, the different interpretations of languages, and the overall meaning and importance of life—awww—Das ist gut—Ja. My sister Eleanor met me in Liege for a punk fest and I kept thinking that we were getting a little too obnoxious (as we do this when we get together) but when we tried to leave the house we were staying at to go to the other squat in town - Philly Phil from Australia talked us out of it by saying what fun, good people we are - so I guess we weren't too obnoxious for them—or maybe we were, but they must have liked it if they wanted us to stay—or maybe this was all because of Monica's prophecy that 2 crazy American's would one day come and fix the toilet... which we did. On speaking of Philly Phil from Australia (not to be confused with Filthy Phil from Philadelphia) I was really going to get Greg to fly him over for next years Pointlessness, cause that man can cook. Really, I have met some good punk cooks in my time, and he is right up there with the best. I mean they fly the best crust bands in every year, why not one of the best punk cooks to make the food? I would be pushing for flying in Philly Phil to do all the punk catering, but this year, at the same time Phil is organizing the 1st annual "Punk hike" where we are walking from Liege to a formally squatted house in Vaals, Holland and then back. It is only about 30 km (20 miles for you metricphobic Americans) and we are doing it over a few days (I mean we are punks, right? No need to rush or be athletic about it). So if you like good company, and bad international jokes in multiple languages, drinking European beer, and you're a fun person - think about joining us next summer, Phil is even making patches for the occasion.

Ok, Ok, I am going to stop this column - as in these endnotes I keep rambling about the strange happenings in my weird little life - but I do want to say I just discovered the best band - they are this Polish political dance band called SUPERGIRL & THE ROMANTIC BOYS and it is really some of the best poppy dance stuff I have ever heard—Really!!!



crossroads

By, Carolyn

I am in love with leaves and the final explosion of color before the starkness of winter. Some people consider spring to be the time fullest of life and action. I can definitely see their point—sprouting buds and the emergence of everything green. But for me, the fall is all about life. It embodies movement and change. It is in the edge, the margin of the season before everything is locked away in ice, that I feel the real pulse of life and earth. Around my home, the leaves are changing, the bears are searching for food anywhere they can (including my car!), and the birds come and go more quickly. It is a poignant time. It is also the time of year that I reclaim the powerful and painful lesson of letting go.

It is true of most things that are comfortable, pleasurable, and beautiful, I try to hold on to it for as long as I can. I find myself wishing that the leaves wouldn't fall and disappear, that I could bask in the reds, oranges, yellows, and magentas forever. I'm sad when the leaves succumb to gravity, but it also gets me thinking.

I am dying to let go of old habits, patterns, and pain. I recently looked through all of my journals, beginning at age seven to the present. Despite all the things that have changed in my life, so much of it, on the inside, was the same. I saw the same challenges—anger, insecurity, jealousy, anxiety, and fear. But if it is so easy to slide into those emotions, why should it not be as easy to spontaneously slide into joy, relaxation, hope, compassion, etc? It seems easier to get angry than it is to get happy, but there can't be hard or easy emotions. It is just our patterns telling us what is comfortable and routine, patterned responses to remain in the comfort of the known.

The movie, "What the Bleep Do We Know," talked about this kind of stuff. It suggested that we train our brain to react in certain ways and by perpetuating these patterns we make them stronger and stronger. The movie said that even our cells

develop more receptors for certain emotions, like anger, thus making it easier for someone to get angry than to relax. I see this with someone close to me. Simply put, he has gotten used to reacting in an angry way to certain triggers, that to me, seem really easy to blow off. When questioned about it, sometimes he claims it is just how he is. To a degree, he's right. But it doesn't have to be that way. We have the power to recreate ourselves every second.

I am a case in point. I used to be quick to anger and quite full of rage. It would manifest itself in yelling, hitting, and other childish behavior. It was a trained response to certain emotions, situations, and triggers. It was actually my friend Ty, who used to really piss me off sometimes, that helped me to see how pointless and immature it was to resort to hitting and yelling. He helped me make a conscious decision to start living in my higher nature and relax. Getting that angry about things was a huge waste of energy.

Retraining my brain not to react in that prescriptive way was tough, but so worth it. I started taking a pause when I could feel something coming on. I'd take a deep breath and try to see a larger view. I tried to avoid setting up the target for the arrow so to speak. I noticed that sometimes I would unconsciously put myself in situations that would make me angry or sad. I'd set people up to disappoint me. For some reason, there was some comfort in that; I guess I was getting used to feeling that way and it validated something within me. I started experiencing what it was like not to slide into negative emotions, and it was way better. Anger and stress are simply not healthy and they prevent us from being kind and compassionate people living well-rounded lives. Anger is tiring on the soul. I got sick of it. Plus, I used to have the "It's my party and I'll cry if I want to" attitude. But that negativity has a ripple effect that affects the people around me and probably the world in general.

This is not to say that I never get angry. I've just learned better ways to deal with it. Punk used to be my only real outlet for all the anger inside me. But, as the years have passed, I associate punk music with feeling good and happy. For me, punk music is a positive thing, even though the lifestyle at times may not be (addiction, fighting, backstabbing, etc.).

Though I used anger as the example, people have patterns for everything—sex, love, relief, contentment. Through journals, poetry, thinking and experiencing, I've pondered a lot on these subjects. I approach self-reflection with the utmost curiosity. I like to try to understand why I do certain things, why certain things always happen to me, and other mysteries. Trust me, I don't have too much time on my hands. I want to try to get the most out of my life. Habits and patterns keep us enslaved. We become robots doing different things, but acting the same. The same things will keep happening to us, until these things have taught us what we need to know. For example, a poignant exercise for a lot of people to get them thinking is to look at their past relationships. What characteristics do most of the past partners share? Are they needy? Insecure? Emotionally unavailable? Overbearing? Promiscuous? Abusive? Passive? Have addictive personalities? Then ask what it was you were attracted to and why it didn't end up working. What does that person say about you and how you live your life? What drama are you replaying over and over? What is the lesson you have yet to learn? It's probably not obvious at first, but usually this kind of revelation really wakes you up.

I realize that a lot of you out there will think I'm full of shit or think nothing about these kinds of things. That's fine. I take no responsibility for anyone else's life. But if one person can be inspired to change life for the better, make it more exciting and real, it's worth the rolling of the eyes. But, I must ask, if you are rolling your eyes, are you just scared to look closer at yourself? Scared of what you might find out about yourself?



At 14, I had a defiant punk rock appearance yet was actually pretty unsure of myself. Since preschool, I had been an outcast, taunted and shunned by other kids, and I usually preferred the company of a book or my crayons to other people. When I started high school, it seemed like the perfect opportunity to recreate my identity from scratch. I instantly became close with two punk kids - Nick and Heather. Nick was my age, skinny, freckle-faced, and really quiet. He was my first boyfriend. His family was a mess and he was even more insecure than I was, yet I looked up to him. Heather looked like a Viking, tall and stocky with pale skin and strawberry blond pigtails. She wore glasses and green lipstick and was goofy and intellectual at the same time. Of course we became best friends. The three of us were always together like an unholy trinity. They made me mix tapes and took me to shows and we wandered the streets until late at night trying to figure ourselves out.

So when I suspected I was pregnant in June of my freshman year, I got on the F Train and went straight to Heather's house. We looked in the phone book and found a place in downtown Brooklyn that gave free pregnancy tests, and scheduled an appointment

for Wednesday, June 6th. I remember being in gym class that day and pacing around the basketball court with my heart in my mouth. After school, the three of us went to the "abortion alternatives" clinic. There we met a very sweet middle-aged Italian woman named Linda. She was a devout Catholic and there were figurines on angels on her desk and sickening photos of STD cases on the wall. After questioning me, she took me into the bathroom and gave me the test. Two red lines appeared - one for me and one for the baby. Nick and Heather saw my face and knew the results as soon as I walked into the room. I looked down dejectedly at my combat boots and started to cry. Linda asked me if I wanted to give the baby up for adoption. Yeah right. There was no way in hell I was having a kid. She said I should go to the emergency room at Long Island College Hospital and get a sonogram. My friends tried to comfort me as we walked to Heather's house. I felt terrified and guilty and also pressed for time. At the end of June I was supposed to go to summer camp for four weeks, so I had three weeks until then to deal with this mess.

Although I knew the baby would probably end up sealed in a hazardous waste bag in the city dump, I felt an innate protectiveness towards it. I ate healthier and avoided drugs, and when Nick laid his head on my stomach, I marveled at the wonder of the six-week old life growing inside of me. We spent countless hours waiting in emergency rooms only to be told at 11 at night that the doctor had left, and I filled out forms and peed in cups until my head was ready to explode. We were supposed to be worrying about finals, not matters of life and death. I finally did get a sonogram, and saw my child in glorious grainy black and white, encapsulated in an orb about an inch in diameter.

I somehow managed to get medical aid called PCAP, or Prenatal Care Program. I received two Medicaid cards - the one for the baby read 000000 for the date of birth, and U for unknown as the sex. The age for abortion without parental consent in New York State is fifteen, and although I was a few weeks shy of that, my privacy was guaranteed.

I had an appointment for the abortion on the last Thursday of June, and I was to leave for summer camp on Sunday. Up until and even after that date, Linda would call Heather's house (where I received all hospital-related mail), trying to convince her to get me to keep the baby. But of course she disregarded Linda's pleas and accompanied Nick and I on my appointment. I sat in the waiting room watching soap operas, allowed to consume nothing but water for 24 hours before the procedure. The doctors told me that I must have an adult escort if I wanted to receive general anesthesia. They tried to talk me into calling my father, but I refused. I couldn't find any other adults. I was desperate and said I was willing to receive local anesthesia which was more painful, but by then it was 7pm and the doctor had already left for the day.

I went home, and as soon as I saw my father's face I knew something was up. Apparently, someone from the hospital had left a message explaining the situation, even though it was supposed to be kept confidential. My father yelled at me disgustingly and I felt unworthy of being his daughter. But the bottom line was that I had two days to deal with everything before I left. The last thing either of us wanted was for my mother to find out. I had left her house seven months earlier and moved in with my father; she was constantly criticizing us, so we thought it would only exacerbate the situation if she got involved.

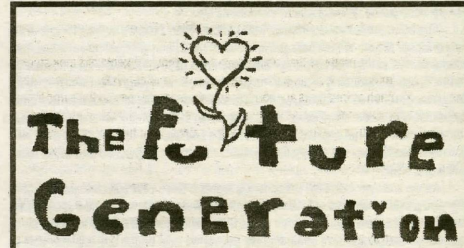
We pulled out the trusty yellow pages again and found a clinic in Flushing and scheduled an appointment for Saturday morning. I sat with Nick in the waiting room flipping through trashy teen magazines. The other women there were mostly in their twenties and non white. We had to wear these stupid pink paper gowns that did little to protect us from the air conditioning or others' eyes. The doctor called me in and I lay down on the table. The last thing I remember seeing was a huge syringe of anesthesia being injected into my arm. When I awoke I had no recollection of blacking out, and groggily asked the doctor "Didja do it yet?" He assured me that everything had gone fine and I'd only been out for about 10 minutes. I was in some pain but nothing unbearable. Sitting next to me in the "recovery room" was a woman dressed in a sarong, rocking back and forth and crying in pain. To this day I regret not comforting her. I was given some pills to prevent hemorrhaging and infection and was assured that Medicaid would cover them. Nick took me home on the 7 train; I was semi-conscious. I wasn't going to be around for four weeks so we said bye and he gave me a necklace he'd made out of broken watch parts held together with safety pins. That's punk rock love for ya.

I awoke at 6 the next morning and got on the bus. It felt strange to be around all these kids talking about sports and music. They had no idea. We hiked up a mountain the first day and I felt fine. After that, we were going to swim in the lake. I wasn't supposed to go swimming or engage in strenuous activity for four weeks. My father told me to day I had a bladder infection or something to explain why I couldn't swim. I tried to tell them that but I'm a terrible liar, and not saying anything was driving me crazy. I ended up spilling the whole thing to a counselor. She freaked out and said I would have to go home because they didn't want to be responsible if I got sick. Most of the kids at the camp were pretty rich but I was there on a scholarship, and I doubt the administration had ever had to deal with anything like that before. It was the fourth of July and I spent it in the infirmary reading fairy tales to the nurse's three-year-old son. The camp tried to get in touch with my father but he was out of town and they ended up telling my mother I had to be sent home because of a "medical procedure." I left after basically being quarantined for three days. I tried to tell my mother it was because I'd sprained my ankle but she wasn't falling for it. She said because I was acting so suspicious she figured I must have either OD'd or gotten pregnant and since I didn't look like junkie it must have been the latter. She had even calculated when the baby had been conceived. Thankfully, she didn't tell Nick's mother who would have thrown him out or worse. My mother was more angry at my father for trying to cover it up.

My counselor at camp told me that one day I would look at this whole thing as a positive learning experience. It wasn't much consolation then, but now, three years later I think it has made me wiser, not that I would care to repeat it. Since then I've met girls

in similar situations and I try to support them and give them advice. Besides the obvious, I have also learned that you can never guess the experiences that someone has had by looking at them, and that they probably have some pretty crazy stories to tell.

-Ketchup The best way to contact me is email: orangescum@yahoo.com



Getting Out: isolated struggle and the open road

I led a workshop at the Philadelphia Skill Share a few months ago - about creating awareness and support for radical mothers and children within the subculture. I wasn't exactly sure what I was going to say but since I am a rad mama of a 16 year old, I should have something to say on the subject. This workshop was created with the non-parent in mind since the first workshop I have ever done ("Building a radical parenting support network" co-hosted with Vikki Law) at the Anarchist Bookfair in Baltimore consisted of burnt out parents with no participation from the rest of the young punk "kids" running around us. (And no day care but what Faith, a mother herself, spontaneously threw together) So forget about "networking radical parents" I decided we most needed to enlist the help and the energy of the anarchist community itself.

The workshop in Philly was very heartening for it was well attended by non parents who were interested and concerned with the issues at hand. We gathered in the park so the few children with us had space to play. Two local moms shared their thoughts and annoyance with the white punk community and felt there was much more going on for activist parents in the anti-capitalist movement. We talked about what parents would like: to be asked "can I help you?" to have inclusive spaces without cigarette smoke and loud music, to be given a hand and have their children acknowledged. Non parents talked about being afraid to play with kids, of not seeing kids in their daily life. It felt like a good starting point, a dialogue, creating awareness - to be able to talk in a group about some of this stuff: race, neighborhood, class, ageism, child care, and the struggles of moms in the radical community.

Sara (with her small children: Lucy and DV) and Maryn went with me as they had fond memories of Philly from their youth and were up to experience "whatever". It was great to take a road trip - even one of this short distance from Baltimore. There is nothing like leaving town, and that air bubble that seems to contain all your neighborhood's oxygen and magnifies everything in your little world—to gain perspective.

I was nervous about the workshop but it went well, and afterwards we went to eat Ethiopian food with a friend of Sara's brother, an organizer for Acorn, and our host. She was incredibly sensitive and giving to Lucy. Everyone in our group was like that—a set of extra hands available at all times. (Maryn talked with Lucy in the back seat the whole ride up and played with her the entire workshop.) But still there is that moment for the mama of two where two sleepy children need her one loving lap and giving body.

One would think it would be less of a fun trip to travel with a three month old baby and a four year old child. But a funnier trip I could not think of. First of all, their mother is a traveler. She had the car, she was in motion. Hard to pin down. Wholesome snacks, grab a few things, simple and easy, she moves. We all know this four year old is a wonder. But the baby!

He is small. Crying behind me in the car seat when the car does not move. A back of the head pressed up against her boob. A sack of potatoes, somewhat easy to be taken here and there in a sling. I didn't really notice him on the trip for hours. Not until after my workshop and we were chilling out at the house we were staying at, did I meet his eyes. He looks at me. He looks at me in wonder. Waking and Sleeping in short frequent bouts. He is awake now, very awake. Looking at his world. He looks at me.

Wow. I forgot how babies look into your eyes. Really look at you. Everything else but him becomes a blur. I can't take my eyes off him - our eye contact remains unbroken. He is loving me. No one looks at me like this ever. Except my incredible lover, actually. And I must say often I am afraid to look back for such a long and unbroken stare. How close one is looking into each others eyes. I am not afraid of the baby. DV smiles at me. It is wonderful. Really wonderful. Now I know who you are. This experience rocks.

Later in the park I hold him. His little body gives in to me. I heard his cries and picked him up to soothe him, and I did. I stand one hand under his butt, another around his head and hold him to my chest, our hearts in contact, his view over my shoulder. Although my morning coffee sits there, I do not go to reach for it. It would break the comfort of our embrace. I hold this baby boy, so open he is. It feels wonderful. I hold him for a long time as I feel him give into my body completely. Then he looks around more. The feeling in his body changes. It is easy to drink coffee now with one hand as I prop him up with another on my lap to watch the kids play in the playground. I think the most wonderful age in the world is 3 months old.

Maryn tells me stories - years of drug addiction and addict stories, a year of many deaths, memories of sexual freedom where one felt safe and walking down the street in less clothes, the worst acid trip she ever had and an Italian funeral.

I listened to her as my head was on my pillow, in a shared bed in a soft yellow room of the third floor in an old house in Philadelphia. She kept talking on and on - wonderful and strange stories. Her face looked so beautiful now to me, with her hair down. A story of first love and ongoing attraction throughout the years as they grow longer. Stories of what happens to friends/lovers (interchangeable they were for the most part) and revolutionaries.

And what now? Anarchists near to turning 30, not nearly as old as me, but people who are starting to have some down-the-road-ness. When my down-the-road-ness



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has taken me down so many paths as to loose too many sets of friends and wind up too many times in places where I did not speak the language. I have been in this kind of place for too long - that I forgot it could be like this. What a conversation with beautiful smart kind interesting woman into the night could be like. Had I forgotten how to talk - to even bother? Lately its like that with me. I'm finding people I want to talk to again and realizing how much I had given up on. I thought it was too much to ask from people - soulful connection, meaningful dialogue. Life, culture, individuality, and sharp intelligence. Willingness to experience life.

The bond these two old friends have is richer than almost anything I know. It lets me in closer to both of their personalities than if I had been with just one of them. They come from a similar background - our generation gap not having us experience the same times but touching in places - anarchist punk rock youth. And where they are now - they are "open". There is so much to experience in life, its sad to narrow it down so much with a new set of rules" said Sara once. The spirit of what she had known as punk rock was not a code of any kind but a liberation of the self. Your own way. In other words, they are fairly positive, fairly free, fairly uncrushed and living here - Here and Now.

As we walk we catch the meandering sights a three year pulls into us: a floating lily pad garden "fairy world". We all watch together the mercurial dew drop off the waterproof flawless leaves. We oh and ah. Perhaps the child lingers the longest, as our conversation wanders other aimless paths. We take on the day together with an ease, a lack of expectation, and a camaraderie. We find good food to eat at a farmers market and make new friends. We pass the baby, share responsibility, and laugh. For me, I find sanity. Was it always this easy? To simply walk into the sunlight? Or does some company make it feel like that, make you see how much better life can be.

We easily respond to the needs of the group as we interact with new people. We talk of shit, water, and sleep. Love you can not deny. Kisses when they are electric. Troubled butch girls who are bad for you. Birth and parenting. Life and everything and what tastes good and if you should vote. Names people name their cats. Beauty that comes from within. The secrets that we share alone. The Battles we fought and won or survived somehow.

Its often a depressing struggle for existence, I know. I have and am struggling. Sometimes you can't get out the door and sometimes once you are out - you find yourself running back with tears in your eyes. Sometimes you move forward in blindness—like the old man I once saw struggling to walk down my street carrying heavy bags of food he had got free at the church next to my house. I offered my assistance and as I gave him a ride, he told me how he really didn't know how he was going to get home that day and thought he would have probably fallen a few times on the way.

I often see old people really struggle to walk down the road carrying bags in their hands, but as I am rushing around in my own world, it fails to register with me until I think back on it - that they need help. Then I have to get the guts up, besides remembering to take notice, to ask this simple question: "Do you need help?" So I felt good about myself this day when I gave the dapper old gentleman with manicured hands a ride home. He told me the impressive tree in front of his house had started as an acorn dropped by a squirrel, about how when he had a car he would give people rides.

When I thought back on it I was impressed with his leap of faith. Yes its an act of desperation to start out on something you don't know how you can finish too, but much more an act of faith to at least try then to sit home hungry. And sometimes you need to just try to do stuff - just cuz. I have been missing my deadlines here at Slug and Lettuce for a year and I know this piece is rough. But I thought I would try and submit it to have "something" although I didn't get to talk about seeing Michelle Tea at Atomic Books on her book tour for "Rent Girl" and seeing the Sweet Saddle Show (Bicycle and Burlesque) at the True Vine Record Store. And I didn't talk about anything real personal. So here it is: I have been unemployed and working poor and depressed a lot this year. My daughter is doing good and we get along pretty well. I have a bunch of stories about her doing some cool radical things which is nice since she went through a early rebellious phase of being so damn normal and conservative! Still my daughter is what she is, a much more pragmatic and sensible individual than me who likes money and keeps a job and has always planned on going to college and stuff like that. She's a mix of interesting forces. I helped edit Ariel Gore's new book on raising teenagers "Whatever Mom" on Seal Press and it rocked. I highly recommend it.

Thank you friends everywhere, those who make me laugh and feel inspired, those who speak up and make life colorful, those who plant a garden, offer a ride, or take off walking having faith it will somehow work out since it has to, there is no other way. - China Martens/China410@hotmail.com

SOCIAL CONSPIRACY

What if the means to do so stared you right in the face would you use it?

Well than let's start smashing because the keys to unlock the chains of capitalistic slavery are in fact right in our very hands and we only need the audacity to actually use them. Those keys being our labor and the wealth that it produces for which we are compensated (wages), our faith and believe in a DIY system and the unity that is evoked within our individual punkhic scenes. Now to utilize those keys in a manner which is more productive and destructive tool of capitalism. How by re-investing back into the scene to put in place an infrastructure that will lead to direct economic emancipation from the capitalist structure. To elaborate here's the blueprint. And it's one that is so easy I sometimes wonder how it could have been so overlooked.

To begin with we work simply out of need; the need to pay for the bare necessities of life food, shelter and clothes. We work harder to pay for things we just got to have like that new Britney Spears CD (just kidding to see if you're still there) Unless you're born with these things plentiful and abundant than you work. We work for other people when we do not have the means to work for ourselves. So by the time you graduate High School off to punch a clock unless you've inherited a wad of green stash or you've acquired some skill from your 12 years of advanced babysitting to allow you to make it on your own. But that's an entirely different subject that I will raise at a later date. Hence under our present capitalistic wage slavery

structure you have been the 1-9 lucky bastard whom will be given the opportunity to work until he's 65, 67 or 70. I have never really found this thought to be all that appealing so, on with our little revolution shall we.

First step is to organize everyone in your area whom is very interested in building an economic infrastructure based upon the tactics of Syndicalism. Why Syndicalism? Simply because it is the most vital revolutionary factor that is a utter dread to the masters of capitalism as it foregoes completely the political arena and rest it success upon the mutual aid of the workers themselves. And it is the only course to true economic emancipation of the working class by which other all actions of social change or revolution can commence. And Syndicalism is the only revolutionary means by which the complete education of the worker is taken is serious enough by which the worker can operate and understand fully the operation of production. This can be done by passing out literature flyers at shows, record shops, internet postings or approaching people you see or already know.

After you get a core group and you can pretty much agree on not only a project but certain guidelines on how to run it. As you do research on how to run and maintain an actual project you can more precisely crystallize the moral principals by which as a group wish to continue a free association. Write these into a mission statement of the project so that it's a reminder not only to the current core but others whom would join at a later date. Allow for compromise or flexibility on matters that are pretty split between the core and set a intermediate date where such things can be discussed again separate from routinely scheduled meetings.

The project you pick will no doubt depend upon the funds you can raise. Keep in mind the core objective of your project is one that not only through its success be able to sustain the livelihood of your core group but to serve as a visible educational model for future Syndicalist projects and to be able to assist to funding of other Syndicalist projects. An ideal project would no doubt be an all ages DIY venue for your area for several reasons. The start-up cost are easily controlled, a small group can easily manage and run it, people can easily see what Syndicalism is and how it works, and gaining interest for your primary objectives are as well met. A venue can also double for meeting halls and points of mutual aid. Plus, it serves as a point for future fund raisings.

Which brings us to this, if we truly unite the collective scenes of the underground towards what should be the foremost revolution goal to which all others are subordinate the economic emancipation of the working classes than the masters of capitalism haven't a chance. If every scene is mutually assisting each other with such simple things as co-op buying of needed material or the distribution of goods an infrastructure can be so rapidly put into place the sheer volume within the collective punk hardcore grind crust/skin/death/goth/yes even techno and rap would make such a sudden impact with mainstream society. To change how one earns their living Syndicalism vs. Capitalism will further have an effect on how a person views the world they live in and instills a desire to change it in a more suitable environment for the benefit and welfare of all.

Having been a part of the punk/skin scene for quite a number of years I always felt that for all the songs of unity, anarchy, revolution and cliches of "for the working class", "support the scene" "unite and fight" and "smash capitalism" something was being overlooked. And then one night I awoke with an epiphany after putting on many a DIY show, booking many a DIY tour, distorting many records DIY, putting out a couple zines DIY, making DIY t-shirts, involvement with groups such a Food Not Bombs it dawned on me the Punk Movement along with every other scene movement has never had a solid infrastructure. It's not something which was intentionally overlooked I feel however it is an idea that has never been fully explored. Our method of DIY has not been taken to the next level of DIY (Doing It Together).

If we can all agree that the fruits of labor should be divided with fair division among those producing the wealth than it must also, be agreed upon the wealth created must be held for the benefit of all within the community for whom the wealth is collected from. In other words a percentage of every show, record, CD, t-shirt or other piece of merchandise must in turn be re-invested back into the scene which supported it in order for punk to an actual revolutionary statement. In turn creating more opportunities under a Syndicalist operation to increase and strengthen a true and actual economic infrastructure within the underground scene to bring about the economic emancipation of the working class again for which all other agendas must be subordinate in the struggle of Social Revolution.

This Syndicalism of the punk scene is the only real way one can say to the Capitalist "Fuck off" and actually mean it. When there is an alternative means of daily survival for the entire punk community than there is hope of real revolution. And to be briefly critical it has been this oversight of building and maintaining an economic infrastructure within the punk scene which has made it yet, another packaged, re-packaged and commodified found at a shopping mall. And surely, it can be more than just another name brand tag tattooed on your arm. But as I said we have the keys in our own hands to change all of this. And the adjustments needed to be made are only of slight thought. For a band, promoter, venue, record store, or fashion boutique is not a sell-out for making a few dollars they, become a sell-out when they sell the idea of revolution through Anarchy but yet do not give back to the communities from where they made their wealth.

Now there's no time to quibble about this. As I stated earlier it has merely been an oversight of what is still a very young punk community which is only roughly 30 years old and has had plenty of interference from the Capitalist mindset. And as I stated, it only takes a slight change in our thought process to make rapid adjustments to put ourselves on a true revolutionary path and beat back the strangling hands of Capitalist society and the voices being raised in the streets will than ring out so loudly that the force shall bring the walls capitalism crashing down. It is in our daily common struggle for bread that we can unite and win as it is only in this arena of labor that human suffrage that the worker holds the trump card. Our Labor is Our Wealth. Our Wealth is Our World. Reclaim what is Ours.

—Lionel aka Floyd Blast/Social Conspiracy Records/PO Box 57314/Atlanta, GA 30343 <http://us.geocities.com/social_conspiracy>

THE POWER STILL REMAINS Amebix and their use of the art of Austin Osman Spare

by Bood Samel (rise3141@hotmail.com)

I first distinctly remember hearing Amebix back in the winter of early 1997. At the time I was living in a squat in west philly, this huge abandoned apartment building that was around the corner from where the Stalag 13, killtime, and fakehaus warehouses

were. Amebix was a band that I'd always see patches and t-shirts for, but never actually heard. One night I was hanging out with my friend Broken and drank cough syrup for the first time. I dozed off on it for a little while sitting on a reclining chair with a few blankets laying over me, and was having these hallucinations of riding trains and flying. I started to come out of it and the first thing I sensed was this voice saying "Relax its only paranoia". Broken had put on ARISE while I was out of it. After that I was all about Amebix.

At the time I was real into Satanism and anything to do with the occult, but didn't know too much about it. One night a few days later while relating the story to my friend Justin he mentioned to me about how the Amebix face logo was a stencil of a painting by this British occult artist named Austin Osman Spare. I got real excited by this because at the time I didn't know very many people who were into that sort of thing, and given that I was 18 and living in a squat I was happy to find some common ground between my immediate life and what I was interested in.

Over the years here and there I began looking into both Austin Osman Spare and Amebix to see how much of a connection there was between the two. The issue of Spare and his legacy is very long and complicated issue, one that could take whole books. Here I will mention a bit of background information so his effect on Amebix and other bands will make more sense.

Spare was a British guy from the early 20th century who had a crazy talent for both art and the occult and came from a working class background. In his teens he had a relationship with a much older woman who was some sort of European folk-witch that taught him a lot about magic, mainly rites of a sexual nature, entering trance states, and communicating with spirits. Later in life he joined various formal Masonic style occult groups that were around at the time, crossing paths with the likes of Aleister Crowley, and those around him at the time. However Spare never cared for Crowley and co, and departed not after too long. Spare would go on to develop very simple techniques that he used to build up his own private system of sorcery.

A lot of Spare's ideas were very similar to that of surrealism, and did a lot of his work around the same time the surrealists were active (See the book "Surrealism and the occult" by Nadia Choucha which has a chapter on Spare). Spare dealt with ideas that he thought could tap directly into the unconscious, and draw out primal instincts and summon spirits thought to reside there. Many paintings and drawings of his are entities he summoned, saw in trance states, or are automatic drawings. The Amebix face painting is one such work.

Spare was relatively unknown until the late 70's. Around the time the early punk and industrial scenes were starting in England a big cultural shift was also happening in the occult world over there. Out of that era came what was to be called "chaos magic", a type of post-modern and DIY free form approach to the occult that drew heavily on ideas from Austin Osman Spare.

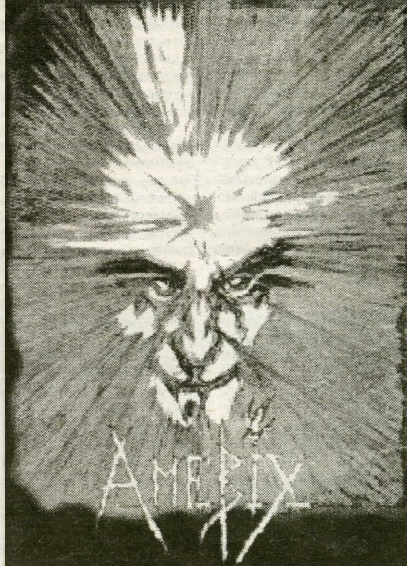
A good deal of the people involved with chaos magic were also people involved with both the early British punk and industrial scenes. Not a lot of people these days know about the overlap between the early punk bands and the early industrial bands. At the time everything was so new that clear cut lines were yet to be drawn. Bands like throbbing gristle played with punk bands all the time. Throbbing gristle and all the bands it became (psychic TV, coil, current 93) were friends with crass and other crass records bands. People from crass and other crass records bands are on various songs of those bands from the early 80's. There is even a throbbing gristle track that is them crank calling rudimentary penny. Genesis P-Orridge of both throbbing gristle and psychic TV, as well as Peter Christopherson and John Balance of coil are seminal figures in chaos magic. These folks also own quite a bit of the original Austin Osman Spare art. Spare's impact on industrial/experimental music has been huge and includes dozens of bands who claim to be attempting to apply his ideas to music. I've even come across a few black metal bands that take from his work.

Having learned all this over the years I began to form an idea in my head as to exactly what the deal was with Amebix. Not a whole lot was ever written down on the band, and it seems their popularity was well after the fact. How did a bunch of crusties get into this sort of thing? This was a big deal to me because I was a crusty who got into the occult through being crusty. A few friends of mine and people I met here and there where the same way. Through squating and traveling something opened up inside of us, we found that yes the power really does remain.

These subtle themes in Amebix came out more in bands they inspired namely Neurosis and Crash Worship. A friend of mine who lived at 5th st. squat in NYC told me he first heard of Austin Osman Spare from Dreik of Crash Worship. I remember Spare art being wheat pasted in the walls of SQRL squat in west philly by Dave Onion of the philly anarchist newspaper the defenestrator. For awhile around the late 90's my friend Tom Cryptononous and I were wheat pasting Spare art around philly. Knowledge of his art wasn't unknown to people in squatter circles, but the connection of his art to Amebix was something not fully explored or explained.

Over awhile I pieced a theory together. Then recently I got a hold of Rob Miller from Amebix and settled it once and for all. My ideas were that Amebix could have found out about Spare because they were in contact with crass, who were in turn involved with the industrial people, and the early chaos magic people. They moved in the same circles so it made sense that they could have picked up on ideas floating around at the time in those circles. The ideas of Spare did some seem to have influenced the lyrics of Amebix. Spare writes of atavistic resurgence, which is tapping into the raw power of the unconscious. From Amebix we have one comment on that from an interview- Does the face on your records symbolize anything?

It is a painting of a guy called Austin Spare who dealt primarily with atavistic art, symbolism if you like. The face is a very immediate painting to me, you know what was in the artists mind when he painted it. Atavism is the drawing up of images from the past through art including music.



Themes of tapping into forgotten, repressed power pop up in Amebix songs- Feel the strength from within, do you believe it's a sin
To find the power lying inside your mind
Not from the cross or the gun, Not from the moon nor the sun
But rising from the very soul of mankind
We are straining at the leash!
We swear allegiance to none, be, not become
There is no one upon whom praise we will shower
I believe that the sin is the first to give in; On the path toward the ultimate power
—From the song Chain Reaction

Also we have rather pagan-like themes in the song The Power Remains-
Out in the marshland and deep in the woods
Something stirs from the past to live once again
Do you believe that there is life
In all that they told us was dead?
Chorus:
Our land, sea and sky, Our land, our claim, Our land, sea and sky
The power remains
This faith that moved mountains, blue stone and earth
Has its roots in the past, it's rising again
The path of the serpent now trodden to dust; Is raised from its slumber to beckon us on
Nathrac! They ripped your innards out
Defiled the sacred land
But I believe the power remains; Reach out your hand

The parchment of my flesh must break; The winter winds my soul doth take
And all beneath the heavens lies in peace
A world will form and fade away, The crystal dawn of the final day

A build up towards an occult and inherently apocalyptic world view progresses through out the albums, peaking with the final album monolith. Lyncally monolith is expressed in personal and spiritual terms and deals often with themes of misanthropy, cultural decline and ruin. This as far as the lyrics go aesthetically put Amebix closer to music like Non/Boyd Rice, and death in June. We even find a bit of non-egalitarian rhetoric with-in the song Last Will and Testament-

To my wretched son I leave this gun; To slaughter all your race
For this, the beast you have become; I have no longer taste
And daughter fair with burning hair; The swamp of life be thine
And watch as e'en the great will mate; With the lowliest of swine
To breed the sons, the greed and scum; Of this your ravaged land
All my estates, both small and great; Shall fall beneath your hand

As far as the Amebix face image goes I could never find any information prior to my contact with Rob Miller as to why they chose it. I contacted Fulgur publishing recently who are in charge of managing the rights to Spares work. On that painting they told me-

I think you are referring to the picture titled "The Vampires are Coming", 1954. This pastel was bequeathed by Spare to Kenneth Grant and is reproduced in Zos Speaks! The original is quite a small picture, but it packs a powerful punch!

The first time I wrote Rob Miller about these questions his response was- It is far to say that Amebix dabbed very tentatively in the occult, none of us practiced ceremonial Magic to any great degree. My experience working in an occult group came in the 90's, years after the band had finished.

We found the original (at least I believe so) Spare painting in the Witchcraft museum in Boscastle, Cornwall, some research indicated that his artwork was an Atavistic type of key, I also believe that as a band we were manifesting a lot of a particular energy through our work and live concerts, there was an extraordinary power that came through the Soul of the band, a palpable presence when we were playing, I have felt briefly as though I was being looked through, a very charged time.

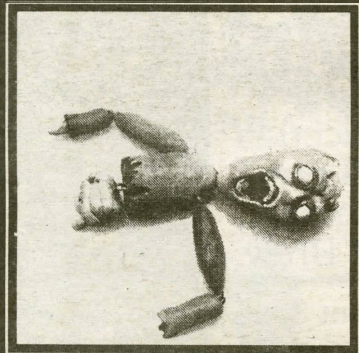
Occult significances rely very heavily on the belief of the individual, sympathetic magic requires a sympathetic person in order to act, I have learnt and unlearned a lot through my own occult experiences, sometimes life is lessor now, sometimes more, but I am highly skeptical about some experiences that can be traced to a collective unconscious rather than an empirical Magickal "reality".

The second time I wrote him I asked about if they were in deed in contact with the industrial music and chaos magic people, and he said-

We didn't have any contact with anyone else in the occult circles at the time the band was operational. We drew on a lot of energies from our time on Dartmoor, living in an ancient manor house in the winter, reading Crowley, taking large amounts of drugs and practicing at night. As far as I am concerned we drew our energies from within the music itself and the mood that we were creating, there was always a feeling of "another" presence when we were playing, something at a very deep level emerging out of the soul of the band.

So it seems that Amebix came to their conclusions through person interest, isolation, and the extremity of how they were living. The ideas they learned about fell into place with their lives as squatters at the time. Amebix musically to me always had a very primal, and timeless quality that seems both ancient and post-apocalyptic. They managed to make music that while rather simple still manages to evoke deep feelings and internal imagery. That to was also an intent of Spare who's work has very crazy effects on people (see the recent book Disinformation: book of lies, which has some really good articles on Spare and his art). Much of Spare's art and writing can be found on-line as well and is very much worth looking into. Both Spare and Amebix have a legacy that seems to be holding up quite fine.

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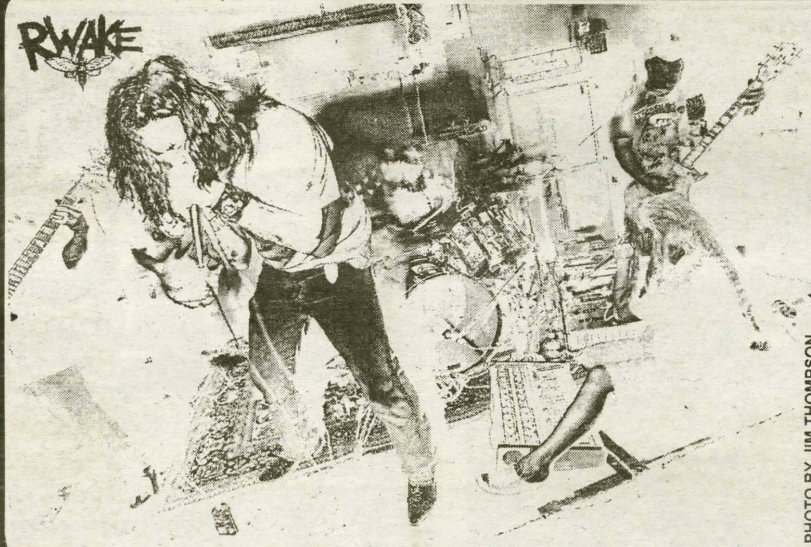


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SLUG & LETTUCE PAGE 7

ZINES

high school. He writes of his awkwardness, how he wrote poetry and stories to escape reality, remembering the girl that dumped him, finding punk rock and more. The Juniper is about gardening - it's more like a one page newsletter than a zine. Tales of former gardens, a book review, recommended websites and a journal of gardening (it turns a bit disastrous). (-Aprille)

EXTRANIERO #1 (a modest amount of US \$ or euros or trade/Kris&Lola c/o Lucio Carrasco, Calle Obispo 4 bajo, Plasencia 10600, Caceres, Spain) This is put together by an American and his Spanish wife, who live in a small village in Spain. He writes about everyday life, the bureaucratic hell of getting his immigration papers, a review of a bullfighting book - along with his personal experience at a bullfight and more. His wife only writes one story. It is about her visit to NYC. It reads quickly, and I wish it was a bit thicker. But I liked it all the same. It also came with two neat mini comics, but they were in Spanish - so drat. (-Aprille)

FEIRA MODERNA ZINE #10 (c/FMZ/CP 105003/Nit eroi RJ Brasil CEP 24 230-970 <feiramodernazine@yahoo.com.br>) This is an all in Spanish/Portuguese (?) newsprint zine on just 8 pages. A feature interview w/Dead Fish, reviews, comics, news bits and really it's kinda hard to make out much more for me to tell you. If you have an interest in music/politics from Brazil, get in touch. (-Chris)

FINDING DATURA #3 (Rob Monroe/PO Box 15/ Mishawaka, IN 46546/findingdatura@yahoo.com) This zine is all about DIY culture. A huge part of it is reviews and they guarantee to review anything DIY that's sent in. There are reviews of movies, books, zines and music. There is a piece calling all Americans to vote. There is also a strange fictional short story and a guide to make zines (european)

GASTANK #1 (\$3/ Jessica/ 324 Wells Ave. East/ No. Syracuse, NY 13212 <GasTankZine@hotmail.com>)] Wow! Thick veggie cookzine, just in time for fall and winter. I can't wait to get down and dirty with GasTank! One of my favorite hibernation activities is cooking and there are some AMAZING looking sounding recipes in here. A good selection of breakfast ideas, main courses and heaps of desserts. When was the last time you even thought about making veggie whoopie pies? What self respecting veggie punk could resist trying out 'depression cake'? Nothing super fancy in here, all of the instructions are concise and look very user friendly. You will find some new favorites and not be stuck in the kitchen scratching your head all day following a million steps. I'd say that this is both a good veggie starting point for beginners and an awesome addition to any veggie life's cookbook/zine collection. You and your growling belly need this! Order up! (\$4 ppd to Canada/Mexico and \$5 ppd worldwide) (-karoline)

GENDER ABOLITION #1 (\$2/Nick/1401 Bouchelle/Columbia MO 65201) Wow - this has a complete disregard for aesthetics thing going on. Even on the most basic level. Kind of horrible to look at. And I know people will say that the subject matter is what the most important thing is. But geesh - quickly scribbled sharpie text, photocopied on only one side, no staples to keep the pages from falling out (which happened). I'm all for reusing paper, especially the pages upon pages used in printing out crap off the computer, but when the backsides of each page has writing and graphics all over it - it makes it a bit much for the eye. Reusing is awesome, just not for printing your zine on. Despite the layout, this covers some basic tips and suggestions from the editor concerning sexual abuse. To simplify - masturbation is good, alcohol is bad, communication, also very good and peer pressure needs to be dealt with. Pretty simple. (-Aprille)

GET BENT. BENT KOCKMAN #1 1/2 size/64 pages. Free or Trade/Matthew Crozier/ Japan, Hokkaido/ Sapporo-Shi/ Kita-Ku/ Kita 39-JO/ 5 Nishi-Chome/ 2-8, 404, (nowinapan@nifty.com) Okay, the author wrote that this is a "totally craphouse mag," and, although I wouldn't normally use the word 'craphouse' in one of my reviews, I agree with him. The writing that constitutes the first half of this zine is so obtuse that it seems to have been written by someone who is either 1. VERY stoned, 2. not concerned with conveying any story, plot, or meaning, or 3. brilliant beyond my meager comprehension. I'll pick a sentence at random to let you, dear readers, know of what I write: "Well, blow me seven shitty shades of sideways if during my wandering meandering wanderings through the hell-frozen blizzard tundra, I didn't stumble across my field of dreams record store." Then there's a huge story about demons coming to Earth. The second half of the zine is reviews of Japanese and non-Japanese records, then some comics that I can't tell if he's making fun of, or promoting Scientology. Absolutely nutty. (-Dug)

GHOST PINE #8 (\$2 ppd/ Jeff/114 Canter Blvd/ Nepean, ON/K2G-2M7 Canada) Another very engaging and interesting issue of this zine out of Canada. This issue includes stories(not fictional) about Montreal's underground tunnels and it's culture, visiting Chicago, NY's Port Authority bus terminal, growing up in Edmonton and more. Jeff is an amazing writer and, from the two issues I've read, keeps Ghost Pine consistently fresh. I most enjoy his ability to pick up on life's subtleties and then transfer them into text. This is worth checking out. (european)

HEADWOUND #16 (£1/3 \$/e/ trade/145-149 Cardigan Road/Leeds, LS6 1L/UK) I like the tone of this full-size, printed punk zine from Leeds. I had a premonition of shit based on the cover (looks like 50's cool, trendy tattoo flash), but my sixth sense skill was poor and the zine rocks. Rachel and Chip are actual presence's in the zine, i.e., they got personality. There are interviews with Apatia No, Fighting Chance, CDS, Proof Distro, Positive Creed zine, Beiliger Declaration, and Slendermeans Distro. Some interviews are long so they can get into things, which is a good thing but the danger is boredom. The diversity of the interviewees (political literature distro, latin punk distro, zine, bands) along with various thoughts from the editors and zine reviews help Headwound stand out from all the punk zines I've reviewed this time around. Good! - (mishap)

HEARTATTACK #43 8 1/2x 11, 64 pages. (\$1.50ppd US/PO Box 848/ Goleta CA 93116) Heartattack is a hardcore magazine. Hardcore columnists, letters from hardcore folks, interviews with hardcore bands, tons of reviews of hardcore records and zines, and ads for hardcore records. Oh, there are also photographs of hardcore bands. And it's on newsprint. It's a lot like the Slug and Lettuce that you are reading right now, except it's smaller, has staples in it, and is missing the book reviews and comics. The bands interviewed in this Heartattack are 1905, Stop It, Career Suicide, and Ghost Mice. (-Dug)

HOT SEX #182 (\$2/ Dusty/ PO BOX 2142/ Madison, WI 53701/ madwizpunk42@hotmail.com) Two short issues discussing sex. Some features, random news snippets, porn reviews, the importance of foreplay (foreplay??), bizarre sex laws, and a guide on giving a killer handjob. I'm not so impressed with this. Nothing new here, and really, the opinions and subject matter is not that far from what you can find pretty much anywhere. (-Andy)

HOW TO BE A GOOD LIBRARY PATRON (\$9/ Jerianne, PO Box 330156, Murfreesboro, TN 37133) Little mini zine that comes in a library book card pocket along with a card from a card catalog (oh, the memories of all those neat little card drawers). It is filled with various contributed art and comics each illustrating either how to be a good patron or a bad patron. Tips like "Don't discriminate against reference books just because you can't check them out" and "asking for things with just one word" (that's a bad patron thing). There are some pretty funny ones. If you've ever worked in a library, or with the public in general, you'll enjoy this. (-Aprille)

HUFFY #2 (\$1ppd/ 4922 Aspen St/ Philly PA 19139/ brokenhuffy@yahoo.com) Ian thinks I hate his zine and will never read or review it, and how wrong he is. I love this little 1/4 size per zine that tells stories about Ian riding freight trains up and down the coast trying to stop in Richmond and romping around RVA dumpster diving and finding bikes and even dogs (and I remember when this happened). He writes about a crush on a girl w/ a boombox and how her not being veggie killed the crush. One of the most interesting things about reading this zine for me was seeing a whole other side of living in this town (Richmond) that I don't ever live, see or even know about. And it makes me miss Ian all the more and wish he'd come back. At the very least he can keep on writing stories like this and put even more zines out. For anyone who likes personal zines telling stories about trains, bikes, beer, crushes and dumpsters (and really who doesn't?) then you'll love this, but just want more. And I'm assured that he is working on more now. (-Chris)

IMAGINE #6 (free/donations/ PO Box 8145/ Reno, NV 89507-8145) "A Journal of Anarchism for daily life." Thick, nicely printed, thoughtful zine that I have always wanted to like, but I find it too self-righteous to enjoy or agree with. The author consistently comes across, in my opinion, as someone who has found the "true" anarchism and the rest of us are just dupes. I'm sick to death of the whole "That's not anarchism" trip that so many factions are always on. There's plenty of room for all of us. Inside this issue, there are many letters with responses, Tolstoy and Thich Nhat Hanh, the Mormon Corner, ethical anarchism story problems (good deal), debunking "Anybody but Bush", quotes everywhere, and some of his favorite movies. Recommended for those who like to read every anarchist publication and want to debate. Me? I'll read it, but won't cross the road for it. - (mishap)

IMPACT PRESS #52 (\$2/PMB 36/10151 University Blvd./Orlando, FL 32817) "Impact Press is a not-for-profit, free, socio-political magazine." Y'all prolly know the drill: this one has stuff on the SHAC 7, columns by Hightower and Solomon, "Why Doesn't America Vote?" the real Reagan, and much more. The craven liberalism of this makes me feel gross, but it is better than Newsweek. So, in the magazine selection election, Impact is the lesser of many evils. You all vote for Kerry now, ya hear? No thanks. And the vote is over by now, so I guess that doesn't matter. - (mishap) Issue #53 just arrived, and there is a big focus on activists in the 2004 presidency called "hijacking the Presidency" about internet activity and fundraising. There are also articles on sexual abuse in the military, animal testing at a university level, global perspectives on George W., RNC protesting, plus reviews from books to music, DVDs, but no zines. I think the coverage in this is good. I have no problems with "liberalism", and for a free paper you gotta give them props. (-Chris)

INCONGRUOS #1 (\$2/ Nicole Gomez/PO Box 54281/ Phoenix AZ 85078) This is both very personal and very full of cut-n-paste. It is all straight from Nicole's heart and she states that she is sorry if it pisses anyone off, but it is how she feels. The first half focuses

on sexual abuse/rape. And must have been hard to write about. She tells of her past experiences and there are some contributed pieces too. Facts about rape, an interview with Carol Queen (author of Real Live Nude Girl), being of small stature in the pit at shows, a run down of George Bush's assault on women's rights, her thoughts on being Mexican in a predominantly white activist scene and a great article about having control of your sexuality in an anti-sex society. Even though the first half is very serious and emotional, I'm glad she put this zine out, and look forward to a second issue. (-Aprille)

JUNK DRAWER #1 (Free/1912 Durrer St/Philadelphia, PA 19145) Thick zine with a little bit of everything thrown in. Writing, doodles, found scraps of paper only telling a small piece of a bigger story, along with other random bits and pieces. He writes a few articles about his job - the monotony of it, a sustainable society conference, and an outline of other things he plans to write about. Most of the other writing captures moments where life surges in strange ways. Snapshots dealing with interpretation - the way light hits a wall, why people choose to hold certain things in regard, sounds on a city street. I really enjoyed this aspect of it. The attention to minute details that seem irrelevant, but when added up are the things that form the memories. He also gives out the feeling of being an outside observer in a strange setting. Which I know, I deal with everyday in any given situation. Nice to know there are others. (-Aprille)

KERBLOOM #49 (\$2 + stamp/Arthouse/PO Box 3525/Oakland, CA 94609) This issue of Kerbloom is entitled "sheer perfection" and if you're at all familiar with this stupendous little manual typewriter/letterpress produced zine (and my great love of it) then you know that arthouse writes like a fantastic conversation/discussion. The reader feels fully engaged in the topic at hand. This time around we have a very short discourse on the concept of perfection. Jobs, creativity, holding yourself and others up to unreasonable standards. A classic "mommy dearest" reference and the basic truth that perfection is just a myth. As always, a quick and FANTASTIC read. Can't wait to see the next one. (-karoline)

KISS OF FANZINE #10 (\$3ppd/ Chris/ 140 Blackburn Ave/ Ottawa Ont/ K1N 8A7 Canada) I love this zine and always dive in with excitement. This 1/4 size pocket gem ends up being an engaging but fairly quick read (cause it's so good) about a trip 5 years ago from Ottawa to Australia to visit his sister. On a constant unfilled search for "regular coffee", wandering around and not finding many punks and trying to stay out of the way of the sister and boyfriend's arguments. Once back in Ottawa Chris revels in the quiet changes and appreciation's of home and friends and good books. While this probably sounds kinda blah in the description, it's one of those great personal narrative zines that excel in the good engaging story about daily living. Great stuff! (-Chris)

LARBENY #23 (\$1/Shawn Allen/764 Channing/Ferndale, MI 48220) Little mini zine of personal writing. Starts with some rules Shawn would like to see put out there. Seems a lot are formed from the jackasses he has to work with. The main chunk of his writing is on being queer. He writes honestly about denying it for large parts of his life, ruining a friendship with his inability to just follow his heart. It sounds like he just recently has come to terms with the fact that he is gay and that makes the tone all the more raw. There are other pieces of writing in here, about things like work, a few more rules and an open letter about change and participating in life. But after reading about his sexual history it all seems so light. The layout is good sturdy typewriter and cut-n-paste, which is always a plus to me. Intense but enjoyable reading. (-Aprille)

LIFE IN THE BIKE LANE: BREAKING MY AUTOMOBILE ADDICTION (\$2/Dan W/1709 S Jen Tilly Lane #91/ Tempe AZ 85281) This zine is rad. It's Dan's story about ditching his truck and using his bike for all transportation. We get some background on the suburban desert area he lives in that is designed for cars and only cars, and then he tells about his old Chevy that dies and how rather than forking over too much cash for the repairs, he goes with the bike. Inspired by all the extra quality of life that the bicycle gives him, he raves about the simplification of his life - not going anywhere he can't get on his bike, learning to pace himself and take the time necessary to get places, that sometimes the bike goes just as quickly as a car, and that the 8 mile bike ride to work each day is fun, not a chore, in fact something he looks forward to and embraces. The bike passion is contagious and cool because while there are lots of zines about bikedom, none that I have read are quite like this. For one thing - most bike freaks live in urban areas, not hot ass suburban death desserts. And somehow with as many people as rave about their bikes, we hear these transition story from car to bike, and that is very much what this is about - so you can relate, no matter what your dependence or addition to autos might be. This reads quickly cause it's so good. It's in 1/4 page format and is a nice 60+ page size. I highly recommend this one! (-Chris)

LIVING PROOF #182 (\$3/ Andrew/PO Box 14211/ Chicago, IL 60614 <livingproof@attm.net>)] Exceptional packaging and layout going on in both issues. Clocking in at 80 and 94 pages, respectively, you get plenty of bang for your buck with these thick slabs of pocket filling goodness. #1 is subtitled 'crisis' and is basically about trying to piece life back together in the post high school girlfriend break up during college and beyond. That's not the sole focus, we also have plenty of amusing anecdotes about life and getting to know yourself thrown in there as well. Part one of an interview with Elizabeth Elmore of The Reputation. #2 is subtitled 'rebound' and it picks up where the previous issue leaves off. Part two of the Elizabeth Elmore interview. Excellent bits about procrastination, and chucking a microwave down the stairs. The search for knowledge, happiness, what used to be and all the messy stuff in between. Great writing, utterly engaging tales and an all around winner. Looking forward to seeing another issue! (-karoline)

MAKE EVERY MINUTE COUNT (Puck/ 4819 Springfield Ave./ Philadelphia PA 19143) Wow, I love this zine. It's the right zine at the right time. It's full of passion and wonder at life and all the amazing things we've got going in the anarchist/activist/punk scenes. The connections, the webs, the bridges... lyrical words given in a super compassionate way that I can really understand and relate to. This has urban punk anarchism and eco-forest defense. It's full of realistic idealism, and passion and wonder and appreciation. It's about really living life and making every minute count. Yeah! We get stories about best friends since grade school, appreciation for our created culture, a story of Cascadia Summer and forest defense in Oregon's Cascades, going to Florida to build a micro-radio station for underpaid migrant farm workers, traveling hundreds of miles via bicycle, going to the Anarchist People of Color conference (the only one there's been I might add). Puck is a Chinese American woman and she writes quite a bit about that and how she relates and doesn't to the general white maleness of activist circles. I love Puck. This zine is rad. It reminds me of a cross between Antipathy (the eco-forest anarchist stuff), Drugs and Daydreams (the bike-riding cross country hobo-punk stuff), and Sara Belizian's writing. Sigh. Great stuff! I relate, I love it, I recommend it! (-Chris)

MODERN ARIZONA #5 (\$1ppd/PO Box 494/ Brewster, NY, 10509 <unseen@bestweb.net>) The last time I read this zine, it didn't really grab me. But this issue was a little different. It is themed "planes, trains and automobiles". The editor writes about various friend's cars. How he loves to try new things, so he always asks to drive everyone's car. Even if they just bought it that day. And NO, doesn't deter him, he will sneak the keys for a drive. Also tales of taking a flying lesson, bugging store employees until they let him try out one of those personal people moving things, visiting a train museum and more. His sense of curiosity comes across strong which drew me into the stories. A lot of excitement too. But who wouldn't be, after landing a plane on your first flying lesson. (-Aprille)

MODERN ARIZONA #6 This zine comes out of NY not Arizona. It's a huge cut and paste collage with a couple of stories, some reviews, and a mix CD thrown in. There are also some goofy comics. The stories are about getting drunk, Air America Radio not coming in, and how the author got to be on TV by slapping someone. My favorite part of this is the pictures of a bunch of broken things (european)

NEGATIVE SPACE #3 (\$1.50/ trade/ PO Box 8266/ Boise, ID 83707-3266/ negativespace@yahoo.com) This 28 page, half-size zine is from Jackson who also does Friction Zine. I think this one was maybe intended to be more contributor based. Inside, Matt Denney pens a well-done piece called "Iraq: the New American Colony" and destroys Kerry in "Anybody but Kerry." Jackson talks about taking a break from this zine & hoping others will pull together and help out in the future. Emma writes about getting pulled along to a show and Army about getting in trouble for making out in school (both fiction). Ends with "Bikes=Freedom" and a suicide note. - (mishap)

NEO FIDDLER WHILE ROME BURNED #6 (\$1 US/2 world/ Jacob David/PO Box 3050/ Eureka, CA 95502) Cut n' paste mess targeting the Bush administration, Amen! K'a, alternate theories involving Sept. 11, and including reader feedback. I don't know what to think of this. While those in power are perfectly OK with mass slaughter, I don't think we'll ever know everything about the 2001 attacks. Everybody is acting on faith of some kind: God, Country, anti-gov't, etc. What I do know is that, if you are going to talk about U.S. gov't complicity in, and/or instigation of the 9/11 attacks, a sloppy, hard to read zine doesn't help people take you seriously. - (mishap)

NIGHT JAUNTS #2 (\$1/trade/\$2 subsidizes free copies for prisoners/PO Box 5841/ Eugene OR 97405) This is a contributors zine based on stories about walking at night. The quality of contributions is solid and not as disjointed or chaotic as it could be. There's a long one about two guys on a bender when one is talking suicide. Another story about dumpster diving the grocery store and getting caught by the police cause anyone out at night gets caught by the police. There's encounters with macho jocks and a column about the walk to the store during a show, which is kind of a ritual of many and most shows - the in between band breaks or the before or after show jaunt. I like the theme of that column in particular and that the very act is noticeably ritualistic. Many of the stories were short and cut off, which was too bad. But over all a good

ONE HAS STUFF ON THE SHAC 7, columns by Hightower and Solomon, "Why Doesn't America Vote?" the real Reagan, and much more. The craven liberalism of this makes me feel gross, but it is better than Newsweek. So, in the magazine selection election, Impact is the lesser of many evils. You all vote for Kerry now, ya hear? No thanks. And the vote is over by now, so I guess that doesn't matter. - (mishap) Issue #53 just arrived, and there is a big focus on activists in the 2004 presidency called "hijacking the Presidency" about internet activity and fundraising. There are also articles on sexual abuse in the military, animal testing at a university level, global perspectives on George W., RNC protesting, plus reviews from books to music, DVDs, but no zines. I think the coverage in this is good. I have no problems with "liberalism", and for a free paper you gotta give them props. (-Chris)

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INCONGRUOS #1 (\$2/ Nicole Gomez/PO Box 54281/ Phoenix AZ 85078) This is both very personal and very full of cut-n-paste. It is all straight from Nicole's heart and she states that she is sorry if it pisses anyone off, but it is how she feels. The first half focuses

on sexual abuse/rape. And must have been hard to write about. She tells of her past experiences and there are some contributed pieces too. Facts about rape, an interview with Carol Queen (author of Real Live Nude Girl), being of small stature in the pit at shows, a run down of George Bush's assault on women's rights, her thoughts on being Mexican in a predominantly white activist scene and a great article about having control of your sexuality in an anti-sex society. Even though the first half is very serious and emotional, I'm glad she put this zine out, and look forward to a second issue. (-Aprille)

JUNK DRAWER #1 (Free/1912 Durrer St/Philadelphia, PA 19145) Thick zine with a little bit of everything thrown in. Writing, doodles, found scraps of paper only telling a small piece of a bigger story, along with other random bits and pieces. He writes a few articles about his job - the monotony of it, a sustainable society conference, and an outline of other things he plans to write about. Most of the other writing captures moments where life surges in strange ways. Snapshots dealing with interpretation - the way light hits a wall, why people choose to hold certain things in regard, sounds on a city street. I really enjoyed this aspect of it. The attention to minute details that seem irrelevant, but when added up are the things that form the memories. He also gives out the feeling of being an outside observer in a strange setting. Which I know, I deal with everyday in any given situation. Nice to know there are others. (-Aprille)

KERBLOOM #49 (\$2 + stamp/Arthouse/PO Box 3525/Oakland, CA 94609) This issue of Kerbloom is entitled "sheer perfection" and if you're at all familiar with this stupendous little manual typewriter/letterpress produced zine (and my great love of it) then you know that arthouse writes like a fantastic conversation/discussion. The reader feels fully engaged in the topic at hand. This time around we have a very short discourse on the concept of perfection. Jobs, creativity, holding yourself and others up to unreasonable standards. A classic "mommy dearest" reference and the basic truth that perfection is just a myth. As always, a quick and FANTASTIC read. Can't wait to see the next one. (-karoline)

KISS OF FANZINE #10 (\$3ppd/ Chris/ 140 Blackburn Ave/ Ottawa Ont/ K1N 8A7 Canada) I love this zine and always dive in with excitement. This 1/4 size pocket gem ends up being an engaging but fairly quick read (cause it's so good) about a trip 5 years ago from Ottawa to Australia to visit his sister. On a constant unfilled search for "regular coffee", wandering around and not finding many punks and trying to stay out of the way of the sister and boyfriend's arguments. Once back in Ottawa Chris revels in the quiet changes and appreciation's of home and friends and good books. While this probably sounds kinda blah in the description, it's one of those great personal narrative zines that excel in the good engaging story about daily living. Great stuff! (-Chris)

LARBENY #23 (\$1/Shawn Allen/764 Channing/Ferndale, MI 48220) Little mini zine of personal writing. Starts with some rules Shawn would like to see put out there. Seems a lot are formed from the jackasses he has to work with. The main chunk of his writing is on being queer. He writes honestly about denying it for large parts of his life, ruining a friendship with his inability to just follow his heart. It sounds like he just recently has come to terms with the fact that he is gay and that makes the tone all the more raw. There are other pieces of writing in here, about things like work, a few more rules and an open letter about change and participating in life. But after reading about his sexual history it all seems so light. The layout is good sturdy typewriter and cut-n-paste, which is always a plus to me. Intense but enjoyable reading. (-Aprille)

LIFE IN THE BIKE LANE: BREAKING MY AUTOMOBILE ADDICTION (\$2/Dan W/1709 S Jen Tilly Lane #91/ Tempe AZ 85281) This zine is rad. It's Dan's story about ditching his truck and using his bike for all transportation. We get some background on the suburban desert area he lives in that is designed for cars and only cars, and then he tells about his old Chevy that dies and how rather than forking over too much cash for the repairs, he goes with the bike. Inspired by all the extra quality of life that the bicycle gives him, he raves about the simplification of his life - not going anywhere he can't get on his bike, learning to pace himself and take the time necessary to get places, that sometimes the bike goes just as quickly as a car, and that the 8 mile bike ride to work each day is fun, not a chore, in fact something he looks forward to and embraces. The bike passion is contagious and cool because while there are lots of zines about bikedom, none that I have read are quite like this. For one thing - most bike freaks live in urban areas, not hot ass suburban death desserts. And somehow with as many people as rave about their bikes, we hear these transition story from car to bike, and that is very much what this is about - so you can relate, no matter what your dependence or addition to autos might be. This reads quickly cause it's so good. It's in 1/4 page format and is a nice 60+ page size. I highly recommend this one! (-Chris)

LIVING PROOF #182 (\$3/ Andrew/PO Box 14211/ Chicago, IL 60614 <livingproof@attm.net>)] Exceptional packaging and layout going on in both issues. Clocking in at 80 and 94 pages, respectively, you get plenty of bang for your buck with these thick slabs of pocket filling goodness. #1 is subtitled 'crisis' and is basically about trying to piece life back together in the post high school girlfriend break up during college and beyond. That's not the sole focus, we also have plenty of amusing anecdotes about life and getting to know yourself thrown in there as well. Part one of an interview with Elizabeth Elmore of The Reputation. #2 is subtitled 'rebound' and it picks up where the previous issue leaves off. Part two of the Elizabeth Elmore interview. Excellent bits about procrastination, and chucking a microwave down the stairs. The search for knowledge, happiness, what used to be and all the messy stuff in between. Great writing, utterly engaging tales and an all around winner. Looking forward to seeing another issue! (-karoline)

MAKE EVERY MINUTE COUNT (Puck/ 4819 Springfield Ave./ Philadelphia PA 19143) Wow, I love this zine. It's the right zine at the right time. It's full of passion and wonder at life and all the amazing things we've got going in the anarchist/activist/punk scenes. The connections, the webs, the bridges... lyrical words given in a super compassionate way that I can really understand and relate to. This has urban punk anarchism and eco-forest defense. It's full of realistic idealism, and passion and wonder and appreciation. It's about really living life and making every minute count. Yeah! We get stories about best friends since grade school, appreciation for our created culture, a story of Cascadia Summer and forest defense in Oregon's Cascades, going to Florida to build a micro-radio station for underpaid migrant farm workers, traveling hundreds of miles via bicycle, going to the Anarchist People of Color conference (the only one there's been I might add). Puck is a Chinese American woman and she writes quite a bit about that and how she relates and doesn't to the general white maleness of activist circles. I love Puck. This zine is rad. It reminds me of a cross between Antipathy (the eco-forest anarchist stuff), Drugs and Daydreams (the bike-riding cross country hobo-punk stuff), and Sara Belizian's writing. Sigh. Great stuff! I relate, I love it, I recommend it! (-Chris)

MODERN ARIZONA #5 (\$1ppd/PO Box 494/ Brewster, NY, 10509 <unseen@bestweb.net>) The last time I read this zine, it didn't really grab me. But this issue was a little different. It is themed "planes, trains and automobiles". The editor writes about various friend's cars. How he loves to try new things, so he always asks to drive everyone's car. Even if they just bought it that day. And NO, doesn't deter him, he will sneak the keys for a drive. Also tales of taking a flying lesson, bugging store employees until they let him try out one of those personal people moving things, visiting a train museum and more. His sense of curiosity comes across strong which drew me into the stories. A lot of excitement too. But who wouldn't be, after landing a plane on your first flying lesson. (-Aprille)

MODERN ARIZONA #6 This zine comes out of NY not Arizona. It's a huge cut and paste collage with a couple of stories, some reviews, and a mix CD thrown in. There are also some goofy comics. The stories are about getting drunk, Air America Radio not coming in, and how the author got to be on TV by slapping someone. My favorite part of this is the pictures of a bunch of broken things (european)

NEGATIVE SPACE #3 (\$1.50/ trade/ PO Box 8266/ Boise, ID 83707-3266/ negativespace@yahoo.com) This 28 page, half-size zine is from Jackson who also does Friction Zine. I think this one was maybe intended to be more contributor based. Inside, Matt Denney pens a well-done piece called "Iraq: the New American Colony" and destroys Kerry in "Anybody but Kerry." Jackson talks about taking a break from this zine & hoping others will pull together and help out in the future. Emma writes about getting pulled along to a show and Army about getting in trouble for making out in school (both fiction). Ends with "Bikes=Freedom" and a suicide note. - (mishap)

NEO FIDDLER WHILE ROME BURNED #6 (\$1 US/2 world/ Jacob David/PO Box 3050/ Eureka, CA 95502) Cut n' paste mess targeting the Bush administration, Amen! K'a





ZINES

or have ties to prisoners there. Thanks for all your work!—(mishap)
THE MATCH #101 (donations/PO Box 3012/Tucson, AZ 85702) Ahh, The Match. How I love to get a new issue in my hands. Just the tactile pleasure alone is worth it. He uses thick paper and prints these himself on his letterpress and printing press. No computers. An amazing job. As for the contents—always beyond words. This is a journal of ethical anarchism, as the cover quietly proclaims. Written with clarity and focus that comes with over 25 years of publishing. Topics include a diary of one man's medical care, the editorial racket that is our legal system, tips on how to go about getting drafted and more. The bulk of this lies in the regular features— who the police beat, freedom eclipsed, reviews, crap detection dept., anarchism as seen through the press and the letters section. I appreciate that he responds to most of the letters and encourages discussion within the pages. There is at times a humor woven in the writing, a sort of absurdist type humor, where you can't help but find funny. Definitely recommend this. (April)
THE NEWS SUBJECT #60 + 61 (for each issue SASE/PO Box 18051/Fairfield, OH, 45018-0051) Holy crap! #60 is the 8 year anniversary issue! How time flies when you're hooked on the goings on of the Cincinnati punk rock world. #60 is also pretty thick in the page count department. Interesting construction too. He talks of turning this into an online zine you print yourself. Yikes, as I have no reliable computer access, I hope he keeps a few paper copies available. Interviews with Echo-Static, a run down of who Croatan are and why you should listen to them, show photos, reviews, a look at local radio station 97.7FM's decision to become an internet only broadcast, and a ton of news/gossip about the Cincinnati punk rock scene. #61 is a tall thin 14 page monster. The print is the same size as Slug-n-Lettuce, so that's a lot of writing. Shaun's intro, reviews of shows and records, usual run down of the who and what's of the local scene and a contributed article about a road trip to Chicago. Always rocks, always a thumbs up. So get your envelope in the mail before Shaun decides to forsake using paper. (April)
THE NEW SCHEME #10 (free postage/PO Box 7542/ Boulder, CO 80306-7542) Free (thanks to ads) zine with interviews, thoughts (intro, vote in Spain earlier this year, more), and record reviews. Interrogated are Volante, the Bouncing Souls, and Circle takes the Square. Challenger and The Unicorn get write-ups. The reviews are indie, punk/hardcore and others. While I love Circle... I was disappointed in the intro. Standard zine reviewer advice here: if you like any of the bands, pick it up.—(mishap)
THE PERFECT MIX TAPE SEGUE #3 (Joe Bie/Microcosm/5307 N Minnesota Ave./Portland OR 97217-4551) I like this series of zines Joe's been doing. They're personal in a sharing cathartic sort of way that isn't too emo or invasive. This one is about knowing too many people having accidental children and his choice to have a vasectomy. And there's a bit at the end about roommates which are more like roommate disaster stories. I was kinda bummed that this part just up and ended when I wanted it to go on. And even the intro set me up for a lot more sob story and pain than I felt in this one. But none the less, it was an interesting and good read and a worthy subject for many to think on. (Chris)
THE REMAINDER OF ZERO: WHAT'S LEFT BEHIND a story in parts by Korinna Irwin (\$2/PO Box 11973/Portland OR 97217 <rockstarwithwords@yahoo.com>) This is a thick half sized zine, offset printed, that is pretty much a straight forward narrative read. Korinna introduces us by talking about writing and how hard she's working at it, especially at the editing process, and being quite hard on herself. But she loves zines and putting herself out there and somehow comes to terms with just doing the best she can right now and I think that is damn fine, and didn't see what all the fuss was about. But don't most writers anguish themselves over their craft? And I actually did enjoy hearing about the process. So this dives into a story of her life and her friends, her insecurities and crushes and the highs and lows of being young and punk in Portland. I always wonder about people who can write so honestly and candidly about people in their zines, about how they feel about people and who they just after, and perhaps that is part of the writing craft and they change the names and stories enough that it's not wearing your heart on your sleeve. I'll never know. At any rate, I don't know the people so it just reads like a story for me about lots of drama, crushes, drunken binges, crack head roommates, boy trouble and girl trouble, relating to boys more than girls, and a very open attitude to sexual partners, although there is a lot of talk about sex, there is no actual sex in this story. But there a lot of drinking and drug use and partying and internal drama and turmoil and I really enjoyed reading this, even though the drama was a bit much at times, at others I wished that I was in my early 20s again running rampant in a cool hip town. I think that Korinna is a great writer and I really appreciate this open and honest book-zine. (Chris)
THERMIDOR #2 (\$2/ Kate Amok/ 4229 Regent Square/ Philadelphia, PA 19104/ thermidor@earthlink.net) Winter 2003 issue of this full size, cutpaste zine that has armed, chem-sulled figures with burnin skyscrapers behind them drawn on the cover. Kate talks about visitin the creepy, abandoned "Showboat" strip club in S. Carolina, talks with Lloyd Kaufman of Troma films, shares DIY zombie gore for your movie, and is creative with the c'n'p. A bloke contributes some stuff on "insane Georgia politicians like Machine gun Ronnie Thompson. I didn't mind reading this, that is to say, I was entertained. If you talk about living in Russia next issue, I'd like to see it.—(mishap)
THINKING ABOUT SUICIDE (\$2/ PO Box 64509/ Chicago, IL 80601/ hoydenish@aol.com) Thick lengthy publication broken into two sections. First, the author's personal story of thinking about suicide and people's (non) reactions. The second part deals with suicide as an issue, and the score one faces of actually being "pro-choice" on the topic. Labeled as "ashers", the author interestingly covers the ash community, mainly a popular website. I couldn't always relate to the author's writings, but a topic that definitely should be freely discussed. (Andy)
THREE MEN AND A BRAIN #112 size, 20 pgs. (\$1/ Ghoulstomper/ POB 8793/ Toledo, OH 43623) The scene is set in Ohio in an early 80's punk house. The crazy cast of characters are Skinner, a SHARP skin and ladies man, Hawk, who sports a hawk and is a wise-ass, Crusty, the stinky, liberty-spiked anarchist, and finally, Aldo the Brain from the planet Floyd, who has been sent here to study and guide these three wacky individuals. The three stories in this zine revolve around fighting, calling each other "bitch", drinking, and stupid put-downs. This is the fifth comic I've had to review by Mark Plaid, the others being the Hip Mortician and Pancake Joe, and I've been struggling to describe his drawing style. I'm going to go out on a limb here and say it's almost as good as what one would find in a Ronald McDonald coloring book, but not as bad as the garbage they print in the New Yorker. Although this comic uses "adult" language and nudity, the content is squarely aimed at 14 year old dullards. (-

Dug)
TODAY... (\$1/trade/Britt/807 Davis Drive/Brentwood TN 37027/moxiedistro.8.com) If you like journal comics then this is for you. Britt sketches her life out so that it would make any reader wish they were part of it. The words are pretty good as well. The zine is way cute and fun to read. It definitely gives a pretty realistic account of life on a day to day basis. This issue deals with family deaths, romance, friends, and going home. I would recommend this to fans of Tight Pants. (European)
100 PIECES (\$1/PO Box 1282/Fullerton CA 92836) This is a collection of stories from Shaun, a bit of a throw together zine from his journals for a zine tour. I have enjoyed Shaun's zines quite a bit, and while this one does have a bit of a lacking cohesion, I really enjoyed the story about growing up in the backyard of Disneyland, where he could watch the Disney fireworks from his driveway, which meant that his friends spent a lot of time going to the park, but always on a free scam. This is the sort of secret "in" story not many people can tell. There is also one about gambling in Vegas that transcends mere narrative and goes further into the gamble and game of life. The other stories were not as impactful— one about Italy which jump-started the zine and without much introduction, and a roadtrip through Nevada. And though a touch more rounding out/structure or intro or something might help this, I still really enjoyed and engaged with the reading of it. (Chris)
TRY TO MAKE UP WITH A SMILE ON YOUR FACE #1 (50¢ euros/\$ / PO Box 1133, 17221 Neustreitz, Berlin(?) Germany) Mini zine absolutely packed with text. To keep postage down and contents plentiful. Features interviews with a few straightedgers about being straightedge, a north East Germany scene report, an essay about football (he loves it), an interview with Ed Hannon (Lucidity zine) and some zine reviews. The English can be a bit choppy at times, but nothing you can't figure out. I'm not a raging alcoholic but reading about straightedge just doesn't hold my interest. But if you are into it and curious about the German scene, definitely give this a try. (April)
UGLY PLANET #2 (free/ PO Box 205/ NY NY 10012 <www.uglyplanet.com>) This is a great new magazine that has a fantastic diversity to it. It's professional put together, as in going for the magazine standard glossy cover (but no barcode). Fly's full color artwork on the cover is nice. A few of these just arrived and while I have not yet finished reading all of it, I jumped into the interview with Fly which is really well done by the same interviewer (Jen Bleyer) who also talks w/ Noam Chomsky in this issue. There's something to be said for someone who can do a damn good interview. I know it's how I first took notice of Derrick Jensen, because he interviewed all these interesting people in The Sun and they had such interesting conversations. Jen & Fly talk about art and squatting, while she talks with Chomsky about Israel and Palestine, and what is most interesting is that while the conversation feels incredibly relaxed and Chomsky seems to speak freely, he is so brilliant that he still says so much in so few words that I had to re-read it to really try to grasp the difficult concepts of the ongoing battles in the middle east. Great interviews. I read another one with Amen, a mainstream punk band, but the interview was mostly about their street cred and how they're staying true etc. and I was trying to find out more about the near death experiences that almost broke the band up (which I did not). There's also a second part of an interview with artist Winston Smith, plus I Fam, Mark Achbar who directed a film called Manufacturing Consent (about Noam Chomsky's theories of media control) as well as his latest The Corporation. Plus chats with Blood Brothers, Frans Am, El Vez (revolution Elvis impersonator style), Northern State TV On the Radio (Brooklyn musicians), Ozomatli (Guba/LA political funkadelic), Jeana Grae (hip hop), plus some reviews as well. This is a really fantastic read cause even though many of the musicians/artists are people I wouldn't usually come across or even like, all them have revolutionary, political messages with a cutting edge, and I appreciate a mag that can bring that kind of diversity together in a way that makes you overlook boundaries and open your mind up a tad. Fantastic issue. Don't know how they do the distribution - I would send some cash for an issue or a handful. (Chris)
US AGAINST THEM #11 (\$1/PMB 60/595 W. Main St./Norwich, CT 06360) After a five year hiatus (break, not five years of listening to Hiatus), Mark starts up this cut n' paste punk zine again after feeling re-connected to this little political punk thing we got goin'. "Anarchy isn't chaos, it's a ten page thesis for people who think that they're better than everyone else," he writes in the zine's personal history as he gets away from politics, becomes a traveling "drunken idiot" and then a "settled idiot" with two kids and a partner. He's doing the zine again "to encourage each other to get off our asses and make it fuckin' happen." Cheers. Bush, Kerry, and the media, IMC in Danbury, CT, a couple books, politics and rage from a couple contributors, venting as healthy, stuff on the DNC

protests, and some music reviews. Welcome back —(mishap)
VILE DOMINION #2.5/HOMOSAPIEN DISEASE #2.5 (vile D/2237 Stratford Ave #2/ Cincinnati OH 45219 <diamond666@hotmail.com>) First of all this is a really nice looking split zine with a fancy thick glossy color copy cover (!). I always enjoy Doug's zines cause he's an old peep and we like enough of the same stuff, and he's a good writer and likes books and shares some recent faves. He also writes about a quick jaunt out of town with his band Evenomed (a first for this long time punk in many bands). There's a good interview with Canadian Iskra from the Mpls weekend. Plus advice on how to book a good house show, which includes recipe for a good cheap meal to feed everyone. Also some music reviews. The Homosapien side, while an equal half has much less to it. There's an interview w/ Japan's Mind of Asian and an incredible obsession with extreme crust-power violence type bands in the reviews. He uses up a bunch of the space with ads for distros and such he likes. (Chris)



BRUCE BANNER Philly 8/04

WATCH THE CLOSING DOORS #27 (4 issues sub \$10/Fred Argoff, 1800 Ocean Parkway (F-10)/ Brooklyn, NY, 11223-3036) Another issue of one man's homage to public transportation. Subways to be exact. Mainly in NYC (that's where he lives and works). Photos, histories, tips, observations, tours and anything else Fred can find connected to the o' mighty rail one. This issue highlights the Hudson-Bergen light rail line, the 181st St station, the Brooklyn bridge station, the brief history of BR/BMT, a book review of the mole people and tons of photos. Interesting, even if you don't live in NYC. It encourages you to look into the history and stories behind places in your own town. (April)
WATCH THE CLOSING DOORS #28 A new installment of this subway fanzine is always welcome in my life. Fred's excitement about railled public transportation is infectious. This issue includes a tribute to young passengers, tons of facts about the NY and other commuter rail systems, a defense of the NYC fares, reviews and really breathtaking pictures of tracks, stations and art. The second section of this is dedicated to Chicago's L. The focus on other cities trains is a nice little addition here. Although this zine is so issue specific I think it would be fun for most people to read. (European)
XEROGRAPHY DEBT #14 (\$3/ PO Box 963/ Havre de Grace, MD, 21078) "The review zine with per-zine tendencies" is the statement printed on every cover. And it is no lie. There's your basic format-an intro, zine related announcements, columns and then the avalanche of reviews. 20 reviewers each have 2 or 3 pages in which they can review the zines in any way they see fit. Which keeps it interesting. What I appreciate is the range of zines they review. Not confined to the world of punk related topics. So it's useful for checking out zines that wouldn't necessarily be mentioned in MRR, S&L or Heartattack. (April)
YOU CANNOT KILL US. WE ARE ALREADY DEAD (\$3/fullsize 48pgs/Firestarter Press/PO Box 50217/Baltimore, MD 21211) Subtitled "Algeria's Ongoing Popular Uprising", this pamphlet from Firestarter Press chronicles this amazing insurrection that began after the "murder of the young Massinissa Guemah while in custody of the gendarmie ignited widespread rebellion across Algeria's Kabylia region." This uprising, that we in the U.S. have received little information about, is insurgent, community-based, and rejects all representative politics/political policies while challenging the military-backed Algerian state. This pamphlet has news reports, analysis, statements from those involved and a time-line of all the actions from 2001 to May 2004. Recommended highly. (mishap)
YOU IDIOT! #3, 1/2 size, 56 pages. (\$2/Nate Gangelhoff/PO Box 8995/Minneapolis, MN 55408) Let's hear it for funny! This zine reads a bit like Murder Can Be Fun, with a lot of research into oddball subjects reported on in a satirical way. Late lampoons and lambastes his way through the silly underbelly of anti-drug comic books, cartoons, rap songs, and DARE essays written by children. With a razor sharp tongue firmly fixed in cheek, he delivers laugh-out loud high-larious commentary on all this anti-drug propaganda. If that weren't enough, our zine host compares and contrasts two rap albums from Hulk Hogan and Randy "Macho Man" Savage in a six-page fun fest. I think the highlight of this issue is the article entitled "Omnipotence through pseudo-science," in which he reviews three new-agey books guaranteed to impart the reader with the tools to gain wealth, fame, and power. He then attempts to use these techniques to win the lottery. You'll have to find out to find out the results. If I were a teacher and got this zine as an assignment, I'd give it an F. F is for Fucking Funny. (Dug)
ZINEWORLD #21 (\$3US/\$4Canada/PO Box 330156/Murfreesboro, TN, 37133) There is also a supplement to issue #20 that came with this. Which is a four page collection of news and reviews that were too late to make it into #20. The latest issue contains the

usual features- news, letters, columns, address changes, classifieds, lists of zine libraries/infoshops and, of course, the reviews. The news portion is centered mostly on cases of censorship. Along with the growing number of other Orwellian issues in this fair country. There is only one column this time around- the first in a three part piece about how to free yourself from Microsoft. The reviews as always are fair and if one tends to be extra negative, there is a second opinion review to balance it out. Always a recommended zine to read, even if you just get it to check out the news section. (April)

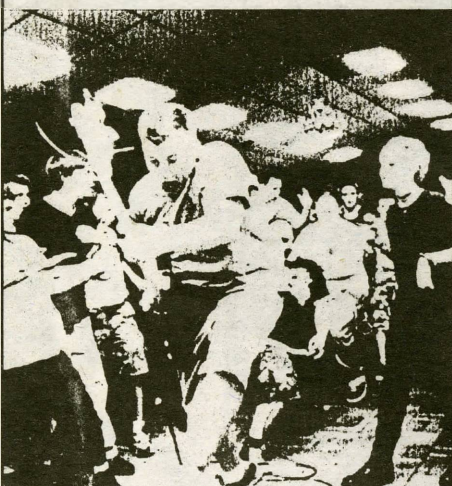
BOOKS

924 GILMAN: THE STORY SO FAR...

compiled by Brian Edge
 Fuck yeah! Most of you reading this are probably familiar with the subject matter. The (in) famous Gilman St. club in Berkeley, California. A near mecca for the punk rock subculture. Both praised and demonized by those who have been established for. Simultaneously praised by those who have made it a 'home' and damned by those who have used it as mere stepping-stone to stardom. Both the famous and unknown have stepped on stage or run the door. Finally a whole book devoted to this, so much more than a club, told by those who have run, and run from, the establishment over the years. Sharply edited by a collective member himself.
 This collection spans through the rough early years, up until the now, seemingly smooth, running present. Beginning with the early tough early days, spearheaded and funded by Tim Yohannon, founder of the other Bay Area punk establishment, Maximum Rock N' Roll. You'll turn the pages thru the arguments, accusations, prejudice, and suspicions of the Bay Area punk rock scene that led to the temporary closing of the club. To watch it come back to life and thrive, but of course, not without drama, struggle, and really a lot of inspiration and perspiration by the hard working behind the scene players.
 This account is exhausting. I find the early days the most fascinating myself, but the whole history is laid out for you right here. Told by innumerable collective members thru the years. I was particularly touched by the more personal accounts, of how some fled the isolation and loneliness of this monocultural world, to find a safe space in a dusty, dirty warehouse full of weirdoes. A home. To where the bands, music, and fashion were almost an afterthought to the people, words and earth shattering realness of a forced (counter) culture.
 Chalk full of photos and flyers thru the years (I feel some of the captions could have been a bit more telling) to inter-knit your senses with your rapidly churning mind to help cultivate a true picture of the place. In other words: this is very well done. Please go out and buy this book if you have the slightest interest in DIY/community spaces. You don't have to be a fan of the bands or genres of music that generally perform at this space to enjoy this book. (432 pages) (\$20ppd US \$25ppd world/ MRR/POB 460760/SF CA 94146-0760 <www.maximumrocknroll.com>) (Andy)
IT DISAPPEARS by Nate Powell
 The comic art in this book is beautiful, frozen landscapes the reader can feel, wonderfully framed and vividly emotional characters, all tied into a eerie surrealism that is rather chilling. The art reminds me in tone and impact of Dave Sim's better work in Cerebus. I can't rave enough about the splendid drawings throughout this book. The story deals with the nature of time, mortality, and the sadly transitional nature of the universe. The text is fraught with statements like "I'd been every spoke in the same giant wheel. Too busy existing to give any credence or context to my life," and "It took a lot for me to understand how conscious an identity is, and how its power lay therein." It's a tale of self-discovery through heavy questions and confusion to a rather dismal and dreary end. To summarize: Spectacular art, overwrought and depressing writing. (1/2 size, 78 pages. \$9.95. Soft Skull Press/ 71 Bond St/ Brooklyn, NY 11217) (Dug)

THE SNAKEPIT BOOK by Ben Snakepit
 A collection of the beloved "punk rock" comic Snakepit. Spanning three years in the life of the author. Watch Ben watch bands, drink beer, work shit jobs, make an ass out of himself, crush on girls, smoke the devil's weed, go on tour with his band J Church, and uh—smoke a lot of weed! You can probably relate to some of this, but if not, it makes for a good laugh. Drawn in a very simplistic, and sometimes self-deprecating manner, I'd say in a style that fits very in line with the subject content. I'm not normally a comic book reader, so I'm a little short on comparative styles, but this like, totally, kicks Snoopy's ass dude. Does Snoopy make apologetic phone calls in the morning after getting drunk at a kegger in any of his comic strips? Does Gilbert play in a Misfits cover band for Halloween?? In the complaint category, I never want to see drawing of Ben doing the nasty, ever again. Luckily, this doesn't happen very much. Ummm, really what I'm trying to say is, I really love this comic book, even as a non-comic book reader, and you probably will as well. The sum is really, more equal than the parts here. Recommended! (\$12/PO Box 42024, Los Angeles, CA 90042/ gorskypress@hotmail.com) (Andy)
ON SUBBING-THE FIRST FOUR YEARS by Dave
 I find the results of punks going into the real world intensely intriguing. This book is not only funny and touching but an interesting sociological experiment. Dave writes about his coming to and working as a substitute teacher. Actually because he didn't have his teaching degree he became a substitute educational assistant in special ed classes. He approaches teaching from a punk perspective, trying to be the non-authoritarian "cool" teacher. The book reads like a journal as he talks about his experiences on an almost day to day basis and dates all the entries. Dave has a great ability to portray the children he works with. He approaches the whole thing with a good sense of humor and I found myself laughing out loud on more than one occasion. I know Dave isn't the first punk to become a teacher by a long shot but this is the first documentation of such a thing that I've read. I feel like there could be an entire series of books about punks in real world type of situations. Anyway I recommend this book to anyone interested in punk as a culture rather than just a fashion or style of music. It's touching, hilarious, and well written and it even has some nice drawings for those who hate reading. (\$4ppd/Microcosm Publishing/ 5307 N Minnesota Ave/Portland, OR 97217/microcosmpublishing.com) (European)

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ALL SYSTEMS FAIL - "s/t" 7" EP
 Holy fuckin' Moroni!!! Haven't heard punk this good coming out of SLC since HATEX9 20 years past! Mixing upper-mid tempo Japanese punk with slow, early Italian stylings, these four boys do it well. Thought-out, caring, interesting lyrics. This is almost totally sick, and I love to see a band proudly proclaim themselves "political". Solid proof that punk thrives in places beyond Portland or Austin. (Jake Filth) MRR #257 10/04

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MUSIC REVIEWS

ABC WEAPONS - 7" I really don't care a whole lot about colored vinyl, but this is a cool dark clear orange with black splatter and it's nice. Put this on and it just builds into a heavy, and heavier pummeling assault of brutality which erupts into frantic blast driven angst, a seriously drop tuned deep bass heavy throb, deep guttural vocals, and ripping pick slides on the guitar, more pummeling drumming, and well hell damn! This is my thing. This band shares members with Schifosi (another awesome heavy punk band!) and this is really amazing! Heavy crust punk, in the rock heavy style, with a huge sound that pummels, rages and rips, all while my senses are all rockin' out and loving it. The drop tuned heaviness reminds me of Artimus Pyle, while I can't shake the Tragedy comparisons (even though they are getting old). If you like the stuff, like me, then you'll have another new fave from down under. Hot damn! (Global Warning/PO Box 242/Northcote 3070 Vic Australia <globalwarningrecords@yahoo.com.au>) (-Chris) *****

ABDUKTIO - PERUSTUUTIS/PAANTUMIN CD This disc is all over the place, elements of modern hardcore punk, mosh metal and skate rock all manifest themselves in the first song. And then they mix it up. Technically proficient, but still (thankfully) lacking excess wanking, Finland's ABDUKTIO choose to write complex songs; bass and/or guitar breaks are followed by metalcore chug chug straight into mid tempo head bouncing sing along choruses (there's even a classic ska styled outro to "Idempäntä Tulla" that works perfectly, and sounds awesome) and "mainstream" emo hardcore (the weakest parts of the disc). Instead of getting old, their style grows on you quickly, and I almost wished there were more than 8 tracks here, as these flew by quickly. They've certainly taken the time to create a sound that is their's, something most bands don't bother with. (Robert) (Fullsteam Records, Malminkartanonitie 1 B 00390, Helsinki FINLAND)

ABOUT THE FIRE - RITES OF PASSAGE CD About the Fire play a blend of popular heavy melodic rock with a tinge of Samiam, but with more screaming. Lyrics are emotional, but tough about being emotional. Features members of Better off Dead, Burn it Down and Harakiri. This CD is really clean looking and sounding. (HCNL, P.O. Box 36997, Indianapolis, IN 46236) -TNT

AKASHA - Closer CD demo One thing I like about living in a house that does shows, is every once in a while being surprised by amazing bands - AKASHA is an example of this. They called to jump on a Ballast show, and I am damn glad they did. I had my suspicions they may rock when I noticed the guitarist's Dag Nasty tattoos and yes, they certainly did. This CD nearly equals their live show - they have a melodic late 80s DC Emo sound, similar to a band like Marginal Man or Soulside. The recording quality here is pretty good, the vocals are a little low, but still a good recording. Now, I just have to wait till they come back to Philly. Totally recommended if you are into this genre. (1000 S. Cooper Memphis, TN 38104 or www.akasha.freehosting.net) (-mike straight)

ALL FOR NOTHING - START AT ZERO CD This is not the "All Or Nothing HC" from the USA, this is All For Nothing from Holland. This has a strong mid-90's hardcore feel to it, with that time periods big singalongs, 1-2-1-2 beats, and similar breakdowns. One track even started with some goofy ska-wanky riff that killed this thing for me. Sorry. (Tocado Records, PO Box 3092, 3003 AB Rotterdam www.tocado.com) (Dave)

ALL SYSTEMS FAIL - 7" Every so often a band comes a long that just kicks you in the ass, hits you so hard that it makes you crazy. This is a band one of my oldest and bestest friends plays drums in and this band just makes sense to me that they'd be so damn good and that I'd like them so much. Rich and I always have had similar tastes in music, a love for the peace punk and the metal, and we both spent time in Pittsburgh and hanging around with Aus Rotten. Anyway, All Systems Fail are from Utah and they play a melodic driven style of peace punk with bouncing drums with loads of drum rolls and fills, swirling guitars, and deep growled vocals yelling about police states, the Bush gov't, the patriot act and the like. This awesome. Reminds me a bit of Aus Rotten and other political punk bands of the peace punk style. It's got a good thick heavy metallic guitar style, the full drum kit plowing away and holding a steady pace and tons of a catchy melody as well. The hybrid of harshness (vocals, drop tuning) and the catchy melody (bouncing beats, melodic leads on the guitar) make a perfect combo. This is one of those records to pick up if you can only pick one. It's that good! Great artwork and layout too with Spanish translations, including one song that is sung in Spanish. Hoaray for Rich! xoxo (Loderbrock Records/PO Box 25453/SLC UT 84125 <www.loderbrock.com>) (-Chris)

AMBULANCE - THE END OF OUR TIME LP Occasionally I get something I like so much and listen to it so much that it then becomes hard to review. Such is the case here. I had a 7" I picked up cause it was described as a Swedish Tragedy with female vocals (!) and I was so excited to get this full length. And I love it! What is even cooler, just as extra bonus points, is that both guitar players are also women (with 2 Fredriks on the drums and bass). While pulling some influence from the likes of the Tragedy camp, this actually reminds me quite a bit of Lost as well. It's ultra fucking heavy. Like drop tuned and droning and growling in a way that makes me swoon and sway, but up tempo enough that you never let go. The heaviness pushes on while the melodies float and the pummeling powerhouse constantly drives this. Sofie's vocal style is harsh and deep and guttural. The pummeling drums and weaving guitar melodies could recall some of the familiarities of so many of my other favorites, but Ambulance have their own amazing ambience that has me hooked and addicted and I love this as much as my latest craze of Muga. Amazing I tell you! (Putrid Fifth Conspiracy/PO Box 7092/200 42 Malmö Sweden <putridfifth@bigfoot.com/www.fly.to.putridfifth>) (-Chris) *****

AMERICAN MARTYR - demo One man project from Connecticut...this guy is doing what perhaps more folks should: fed up with the lack of a scene in his town, he created his own band as an outlet. Kind of on the melodic crust end of the spectrum, plenty of guitar harmonies and mid-range screamed vocals. Elements of heaviness sneak into the songs (the vocals help on that end), but the focus is on quality songs and not trite "brutality." 8 songs total, and it comes with a big lyric zine/booklet. Perhaps there's more to come? You never know how bored one man can get. (Robert) (Mark, PMB 60, 595 W. Main St., Norwich, CT 06360)

ANOTHER BREATH - NOT NOW NOT EVER CD This is fantastic charged hardcore, with a perfect balance of energy and passion, catchiness and power. It's got a power-punch style that propels your fist into the air and demands some sing-a-long chorusing. This is powerful in a punchy, and heavy in a catchy way, without treading into the mosh-metal breakdown style. A fine line, and Another Breath keep it fucking

hardcore and rock it so good. The lyrics are smart and emotive of a personal pissed style and the vocals are yelled in that moderate hardcore vocal style. I'd call them a happy cross between the likes of Strike Anywhere and Affront without really sounding like either, or anyone exactly, which makes this New York state band all the stronger. I love that they can make this so powerful without the gimmicks of metal (though I love the metal) and make it catchy with guitar harmonies without getting poppy. And the lyrics can be emotive without getting emo. Yeah, these guys pull it all together right and it's fucking tight. (Rival Records/www.nvalrecords.net) (-Chris)

ASSAULT ST LP This is one of the Japanese hardcore bands that really caught my ear and left me stoked, and this is their 2nd full length. The CD on HG Fact was reviewed months ago, and now Partners in Crime has released the same on vinyl, and be warned both albums look mighty similar. When I first heard this on CD, I wasn't quite as taken as I was with the first album, and I haven't listened to it much since. This is epic Japanese HC fueled by a lot of guitar, which is played in a super fast manner but not without the epic triumphant slower building it all up parts, and lots of weaving discordant melodies adding to the layers, of the ripping Japanese Hardcore. (Partners in Crime/PO Box 11787/Portland OR 97211) (-Chris)

AVOIDED THE TARDON CD A near perfect combination of late 70s punk styles. PERE UBU, SHAM 69, THE RUTS, RUDE KIDS, Stiff Records singer/songwriters and the ghosts of many other greats can all be heard on these eight songs. No attempts here at heaviness or speed, just high end buzzsaw guitars and vocals half shouted half sung (and when they are sung, I cannot help but think of DEAD MOON) and great infectious punk tunes. One of these songs are also on last year's "Writing On The Wall" single, but the overall sound has developed more into straight up punk rock, and the result is stellar. I will probably listen to this more than anything else I've reviewed this issue. (Robert) (HG Fact, 105 Nakano Shinbashi-M, 2-7-15 Yayoi-Cho, Nakano Tokyo 164 0013 JAPAN)

BAIT - ANATOMY OF DISASTER CD Discordant angst hardcore with a punchy style and incredible raw and raspy screams/vocal style. Take note old crust punks, this is the latest band featuring members of Deviated Instinct (Mid & Snapa). Though this has more of a leaning toward the new style of discordant hardcore (ala Converge or the like) than their old roots. I always find it interesting what people are up to so many years later, and while this isn't going to be on my stoked every day play list, it's still good (and in spite of my comparison) better than most of the modern styled discordant hardcore bands these days that have gotten to a copy-cat formula. These old-school masters put their own history into what they do, and mix in some stoner sludge from the days gone by with some of the feeling behind the heavy industrial offshoots in the mid 90s some of these folks were into, but fast forward 10 years and interpret the times. (In at the Deep End Records/82 Barlow Dr. S/Awsomworth Notts NG16 2TD England <www.inatthedeependrecords.co.uk>) (-Chris)

BARONESS - FIRST 12" A couple good friends had raved to me about this band, and how much they thought I'd dig it, which I usually trust, considering I wear my passions on my sleeve. So upon listening to this I couldn't help but think, "Huh? So much guitar?" And indeed this is ripe with guitar, and high pitched guitar leads and Swedish metal styled leads and classic rock noodling, and I'm again thinking "Huh? Dudes c'mon, I hate guitar." Okay, true now, considering some of my favorite bands, anyone other than Enk wouldn't even quite understand how I can dislike guitar, and guitar leads. But anyway, I do. But this is the thing—the dudes are also right—cause while Baroness is all about the guitar wanking insanity, they're fucking amazing! They make me think of the space where Enk & my worlds meet—the punk and the rock, the crust and the stoner rock. Kinda like Kylesa or Rwake, if you know what I mean—bands that span the genre and cross-cultures. Baroness do that. They make me think of so many things, and while some of it is totally bizarre and weird—like some acid trip, or a stoner rock festival in OH where I feel right at home, and I almost feel like I should hate it—I really can't cause it's so good. I bet they're amazing live. I have no doubt I'd still be shaking my head at the high pitched guitar wank and wishing for the drum heavy groove and grave UK crust punk of old styled vocals to pick back up and maybe even take me to that Neurosis nirvana place. But really, this Savannah band drinks a unique kind of water and this is one of the most original records I've heard in ages, and I'll be checking them out live and recommend you do too. This could be the next era of Kylesa's influence at it's best. (Hyperrealist/PO Box 9313/Savannah GA 31412/www.hyperrealist.com>) (-Chris)

BEERZONE - AGAINST THE FLOW CD This is so much better than the name might lead you to think. I was kinda skeptical, the name sucks, and so does the punk rock since '97 tag. But, this is really great! They're from England, but now live in Portland. They play catchy, and I mean really really catchy, tuneful punk with understandable vocals with that super strong English accent, which lend themselves to a good sing-a-long chorus. The lyrics are simple with a tendency towards repeating a line a good 3-6 times each, which means that you get caught in the catchiness without even realizing it. The guitar have a rockin' tendency towards lots of leads and the drums have a good heavy punch to them. These are the catchiest songs you can imagine, and while it's all sort of light hearted commentary - internet girlfriends, the music industry, drinking, bad politicians - the repetitiveness really hooks you. And if you like the streetpunk genre this will really get ya reeled up. I think I was surprised just how much I liked this. (www.beerzonerrecords.com) (-Chris)

BENT OUTTA SHAPE LP So my friend Lew spent a very long car ride talking this band way up so of course my jawed self avoided hearing them until this showed up in my

review pile. Lew was right. This is one of the best records I've heard in a long time. It's dirty pop punk with a raw melodic sound that is super energetic. Everyone who I mention this to says I have to see them live. The best comparison I can come up with is that they are kinda like the Crimpshrine of Brooklyn. Obviously they don't sound exactly like them but they have gruff vocals, melodic music and sad yet touching lyrics. Lots of them are about NYC and being heart broken. So in Conclusion: This record is great and if you like melodic punk get it. (Drunk Tank Records/229 Majer St. #2R/Brooklyn, NY 11206/drunktankrecords.com) (Europeanian)

BEWARE SLEEPING DOGS - CD Some old die-hard Crass records fans might know of this band, but I can't say that I do. From 80-82 these are 3 recordings, one of which was a Crass Records single, and one of which is actually by Brainrust who were an evolution of Sleeping Dogs, and then unreleased Sleeping Dogs stuff. This is cool. Strongly British, classic new wave styled punk, with keyboards and incredible strong British accents loud and clear on the vocals. Female vocals and male vocals and distorted electronic vocals. This have a kinship with the Crass sound and time, which is not so unexpected after all. It's what you should expect here. So come on old peace punks, check this out. But be warned, especially the Brainrust stuff is weird, in that Crass weird way. (Broken Rekids/PO Box 460402/SFCA 94146 <www.brokenrekids.com>)



(-Chris)
BEYOND DESCRIPTION - A ROAD TO A BRILLIANT FUTURE LP I love wind, and I love records that have wind soundbytes. Especially those that start with wind, their rip into a totally over the top double bass drum throb and then an intense speed metal guitar riff, which then brings on even more double bass drumming. Yeah, I used to pass on most of the Japanese HC to other reviewers who liked it more than me, but this I had to keep, cause it's so me. The recording on this is loud, crisp and clean, and the bright stage lights in the photos show what it feels like to listen to this - huge. The vocals are loud and up front too, and punchy and as fast and hard hitting as the drums. Okay, really this is fucking thrash heaven. Blistering fast thrash manic speed overdrive, which actually goes slightly out of my review vocabulary, but they've got the wanky guitar leads and the guttural "oohs" and this is fucking tight, and awesome, and totally ripping. (Angry Records/c/o Fulvio Dogliotti/CP 280/15100 Alessandria Italy <www.angryfire.com/angry>) (-Chris)

BIOPSY - GAMES OF DEATH demo CD This is punk with a super fuzzy distorted high end guitar and dual male and female trade off vocals delivered in a way where you can hear what they are saying, which is rather rare these days, especially considering that this is pretty abrasive raw punk. In fact this gets slightly more metallic on the guitar as it goes and by the 3rd song really reminds me of the old peace punk bands, in fact it reminds me a lot of Insurgence (his vocal style) which is more spoken than yelled, and hers is totally spoken in that "classic" peace punk way (she actually sounds a lot like Amy from Nausea), while the guitar crunches along. They bring together some parts where they do the vocals together, which only makes me think of other old peace punk bands. The recording on this is demo quality, but they're so good it matters not. I only anxiously await more from this band. It's the most excited I've gotten about a new band's demo in ages. They are amazing! And they're from Finland (which damn, means they won't be playing here anytime soon most likely). Well fuck, this band rocks my world and I think you know from my raves if they'll rock yours too. They are fantastic! (Prole Records/c/o Veikko Janhonen/ Yrjonkatu 3 B 22/ 20810 Järvenpää Finland <prolerecords@surfeu.fi>) (-Chris) *****

BLOOD SPIT NIGHTS - COMPLETE CD This is a Discography of this Portland punk bands 4 7" releases, plus some additional unreleased tracks. I know that these guys really caught my attention with one of their later releases (Ghoulsh Reminders I believe) and I was like "Ah fuck, this is amazing, what have I been missing?" Hearing it all here together I couldn't help but laugh a bit, cause the whole thing is like an absurd parody of Jap-core worship. It's over the top extreme, fast and thrashy, with fuzzy metallic guitars, but they rock hard rather than getting lost in the distorted fuzz style which is also rather common. The parody comes from the vocals. In the insert it says make up your own fucking lyrics and I really think that is what they do too. The vocals sound more like guttural utterances and growled sounds and grunts and ooh's. This also kinda reminds me of the punk style Mpls spawned so many years ago with the punk as fuck "we've got our guns and mean looking dogs" look. Yeah kinda makes me think back on Destroy

So I might laugh, but I also love it. It's actually really catchy in a fast heavy driven punk way and I only laugh, because I love it. Ah Shit, indeed. (www.hardcoreholocaust.com) (-Chris) *****

BLOWBACK-LIES CD Sometimes this sounds similar to old California hardcore like Black Flag or Circle Jerks and other times it sounds like charned protest music. Like so many records that I've gotten for review this issue its main theme is how terrible Bush and his horrible policies are. I haven't seen something like this in punk music since Reagan I wasn't even really there to see that. They sing in Spanish in two of their songs which compliments the music very well. (2310 20th St NW/Washington DC 20009/blowback.org) (Europeanian)

BOMB SQUADRON - ANOTHER GENERATION FOUND 1994-1998 CD This is a discography of this Pennsylvania bands recorded works from various sources & with varying line-ups, and even some bonus unreleased tracks added in too. I didn't care too much for the first 1/2 of this, but the tracks with Dave on vocals were more to my liking. The songs have more to them, with less of the monotone style vocals that are on the first 1/2. You hear a lot of UK punk in these songs, with short blasts that stay interesting. (Doppelganger Records, 803 Saint John St., Allentown, PA 18103 www.doppelgangerrecords.com) (Dave)

BOMBENALARM - 7" I guess it's a fair assumption that they're from Germany. And they play great heavy hardcore punk, with Scandi influence in the guitar weaves and leads and d-beats keep a good solid heaviness that rips and pummels at a good pace. The vocals are gruff and stretched kinda raw, yet moderate. A few choruses as well in a shouted style, and dually matched trade off vocals which keep an extra momentum pushing forth. This label has consistently sent only the best stuff. (Unsociole/PO Box 105824/28058 Bremen/Germany/www.unsociole.net) (-Chris) *****

BOMBSHELL ROCKS - LOVE FOR THE MICROPHONE CD This reminds me of a cross between Against Me and Rancid. They start off with an acoustic number that is really awesome, and then burst into fully amplified catchy punk. The thing that I hate about this www.com world is that I have no idea where this band is from. Though apparently they've done their past releases w/ Burning Heart/Eptaph and now are going a bit more DIY with Combat Rock. Well this is charged anthemic punk with a harmonious vocal style that is all around catchy as shit. Understandably material to be a favorite, if you dig the style. (Combat Rock/Runeberginkatu 9/00100 Helsinki/Finland <www.firensidemusic.com>) (-Chris)

BOOTER - #17 Sludgy noise-punk from France. It has a stoner-metal feel with the amount of bass/noise the listener gets pummeled with, but with a left-wing dose of politics, without sounding preachy though. I expected this to sound like some emo record with the droopy tree on the cover, but got the total opposite instead. (Peste & Cholera, 1 bd Ayrault, 49100 Angers, France) (Dave)

BOXED IN - #1 LP After two amazing EPs, UK's BOXED IN unleash a full length that will make your fucking head spin. Hints of their UK crust roots (some band whose name starts with a 'D', and certainly moments that remind me of HEALTH HAZARD—a companion I'm certain Sned hates), but this is a release all their own. Little time between songs to catch your breath, just short blasts interrupted by guitar breaks, brief samples, and then comes the steamroller. The drums drive the recording, but the bass carries the weight (and there is some serious fonnage here) through 13 tracks of unremitting hardcore. The songs are excellent, using the "typical" hardcore parts as accents, rather than the basis of the songs, and the two guitars work magic on top of and throughout the songs. Bleak lyrics, mostly personal and to the point ("Fuck the world/the world fucks me"), but rarely entering the dangerous cheese zone, and delivered with enough ferocity to make anyone sit up and take notice. The only breathing room here is the devastating album ender, "They Live Again," which slows the tempo to a crawl, before blowing you over with a mid paced finale that caps off the assault perfectly, and fades away to leave you wanting more. (Awesome live band, and a near perfect LP. (Robert) (Crme Scene Box 13, 82 Colston Street, Bristol BS1 5BB UK)

BRUCE BANNER - I'VE HAD IT WITH HUMBLITY LP The Swedish have known for years (whether or not they cared is a different story), and now after their US tour, we know it as well. BRUCE BANNER fucking rip. Their first full length offering all but leaves behind the BRUCE BANNER that brought us "I Love Fucked Up Noise," and manifests itself as a unique combination of thrashcore insanity, fucked up rock 'n' roll, and classic in your face punk rock. A serious sense of humor flows between the music and the lyrics (as in the music to "Fit For Fight" and the lyrics to "Racemong," which suggest we can eliminate racism through promiscuity). This is one of the best examples of why a band should perhaps wait before recording a 12" as BRUCE BANNER's style has gelled perfectly over the years, and the result is a bad ass record! (Robert) (www.625thrash.com/CD www.bustedheads.com)

BUMBLAATT - CIEGOS CD On this, their second full length, BUMBLAATT have upped the intensity several notches and lay waste to any doubts you may have had about their sincerity. Bass rumbles underneath the mix laying the foundation for the two guitar attack that drives these songs down a path of devastation. Dual vocals, one guttural growler and one twarpe shouter, bark out lyrics in English and Spanish. Every intro ups the anticipation for the next assault, and the guitar leads add new dimensions with each new song. The only band I can grab for a comparison is TALK IS POISON (a high honor), which applies especially to the bass work and guitar leads, but then BUMBLAATT add slow quiet parts and build ups that set them apart. Six songs here from their first EP which are fucking great, but listening to the nine new tracks, its easy to see how much they've progressed. (Robert) (Cryptas, Apartado Postal #16-052 C.P. 02011 Mexico, D.F. MEXICO)

CALIGULA WE BURN BRIDGES EP Schizo-blast metal with extreme tempo/time manipulations. Crunchy and at times creepy instrumentation that swirls like a demon ridden Dervish. Exciting mastery of shifts and steady shifts that budgeon the ear drums and scrape clean the canals. Tasty acoustic piece mildly reminiscent of the "good" Metallica. The bloods in the water. Let the feeding frenzy commence. (United Edge Records/PO Box 342/Dalmeny, SK S0K1EO Canada/www.unitededge.com) (-Johnny)

CALL ME LIGHTNING-THE TROUBLE WE'RE IN Cracking with intensity from the inset this disk draws you in with stunning musicianship and goofbag wordplay. Lyrically Wild freak out of spastic parody with an unfailing energy that rides throughout. Vocals range from the utterly ridiculous to down right purty and harmonious. Something I would listen to if I was in a Minutemen or Scratch Acid mood. Also not something I would have expected from Revelation either. (Revelation Records/PO Box 5232/Huntington, CA 92615/www.revelationrecords.com) (-Johnny)



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MUSIC

CALL THE POLICE - 1984 IN 2003 LP This is awesome! This is one of those records that is going to cross-generations and get peoples attention cause it's so damn good. This reminds me of Anti-Cimex with a female singer. There is distortion on the lead vocals, but her voice is up-front and clear, with back-ups from the boys in the background. Musically this follows a d-beat dis-cimex format, but they also throw in some melody and the straight forward rockin parts that are full of guitar leads. Okay, I don't care so much for guitar leads, but the whole sound and style here just rocks without being metallic and it's awesome. It's bare bones and straight forward in an old-school way, yet delivered totally solid with the thick power of today. I especially love the vocals that sounds like they're put through a synth'd echo distortion. I'm telling you - across the board people are going to love this Portland band. (www.feralward.com) (-Chris)

CARPENTER ANT - I STILL HAVE THE DRIVE CD Skateboard mayhem, hatred for the white-belt clones, bringing the mosh, and even Danni Queen get a namedrop here. Its funny that this band does an I HATE YOU cover song at the end of this cd, as I was thinking they reminded me of IHU when I was listening & trying to figure what was so catchy about it. I dig it, and I dig the sarcastic overtones to some of even the "serious" songs... (Doppelganger Records, 803 Saint John Street, Allentown, PA 18103 www.doppelgangerrecords.com) (Dave)

CELEBRITY MURDERS: THE ISLAND OF MAN-EATING BATS 7" I've been hearing so much about this band, but I didn't quite know what to expect. This 7" lives up to all of my expectations and then some. There is so much energy on this one-sided, silk-screened 7", I thought it might fly off of my turntable and decapitate me. There original songs are blistering gems of fast, punchy, and intelligent hardcore. Then there's a Life's Blood cover to seal the deal. Features members of Milhouse, C.R., and Kill Your Idols. This is the next hot shit. I promise. (Chainsaw Safety Records, P.O. Box 260318, Bellerose, NY 11426/www.chainsawsafetyrecords.com) (-TNT)

CHIEF CHAPTER 127 - MARTYRS FOR MONUMENTS CD On their first release, this band really caught my ear. They have a rather unique style with an amazing female vocalist who has so much strength and power in her voice that I just love it. She throws so much power into her vocals that they really dominate. She can command her voice and really sing too. They've got a post-hardcore style that is kinda funky and punchy, bass-heavy and progressive. They hold down the power and punch of hardcore, but escape the boundaries. Makes me think of Helmut and some of the post-hardcore mid-90s NYC bands. Intensely political lyrics dominate this Canadian band. Intense as the music. Commentary on the current state of the world economy, Iraq and Palestine, war and oil, resistance and struggle. This is strong and really amazing. (G7 Welcoming Committee/P.O. Box 27006/360 Main St. Concourse/Winnipeg MB R3C 4T3 Canada/ <www.g7welcomingcommittee.com>) (-Chris)

COLISEUM - CD When this CD arrived I jumped with it straight to the CD player, cause this is a band that had been highly recommended to me over the summer (I think by the FAR boys). What we've got here is amped up rock, and it rocks hard. Not quite what I expected, but I get it, ya know. Born Dead Icons and Inepny have their leanings to Motorhead and that kind of rock, and Coliseum have that, but take it further and in their case it's not just the vocals. Coliseum play in a pretty straight forward clean way (not heavy and distorted) which doesn't take anything away from the power of the delivery. They play fast and all hell, blazing through at such an amped up rate that even the cut between songs doesn't give you a breath. Vocally this is kind of raw but in a rather straight forward manner (pretty understandable) and it actually reminds me of the French Canadian family I already mentioned (but not Motorhead). And the interesting part of their style is that draw a lot on that Stooges early raw punk rockin' style, but change it around, speed it up and make it rougher and grittier and amp it up a whole lot more. In the end it's a new mix of styles that has the ability to go over well with a lot of different people who come to mind. Attention getting indeed. (Level Plane) (-Chris)

COPEATER - WISCONSIN GRINDCORE CD Doesn't the name say it all? Ultra technical grind with double bass, guitar squeals and bi polar vocal stylings. Proficient is an understatement, and these punks are outplaying 99% of the subpar "look at me! look at me!" grind bands out there, and doing it without the fanfare and the attitude. "Plunger Ruptured Rectum," and "Come Give Me A Hug" are my two favorite song titles... although "Rat Boiler" is pretty cool too. (-Robert) (www.firstbloodfamily.com)

CRACKS - FLESH BLAST DEMO The cassette demo I reviewed last issue is STILL a favorite listen in the van, but these three songs are just plain sloppy. Out of tune is an understatement, and the songs are still there (great KBD style punk rawk), but CRACKS push the limits of inept on this recording. Mind you, that is not necessarily a BAD thing, and that is primarily what made the first demo so great... but I'm still on the fence. The charm of two dudes in nowhere-ville Illinois puts this disc in the "win" column, but barely. Write them, but be sure you get BOTH demos, because I'm not sure this one can stand on its own. (-Robert) (Philly Knowles, 12780 E. 2200 St., Atkinson, IL 61235)

CRIMSON SPECTRE - ST CD North Carolina rocks it old-school and hard with a lo-fi, amped up style of adrenaline ridden hardcore. And they rock it out all the way. I figure to see them would be explosive the way the singer delivers his vocals I expect him to be jumping up and down in a gyrating manner. The guitars are rockin in that not distorted way, and they just rip it up at breakneck speed. But the speed and tempos change continually too, keeping you on your toes. And did I mention that they rock? And they mix up a horror-esque style with politics of the workers and down trodden. Undead proletarian hardcore they called it - the horrors are all around us. This band is smart and clever, and I would expect nothing less. Great lyrics. And kinda unique for the time in the way they pull their styles and influences together. (Magic Bullet/17 Argyle Hills Rd./Fredericksburg VA 22405/www.magicbulletrecords.com) (-Chris)

CROSSING CHAOS - AT THE END LP This is a total ripper. It's so fast, I had to give pause as to the correct speed. While the guitars just blaze along at a breakneck pace full of high end, the vocals hold down the depth with a much deeper style that makes it clear the rpm is correct. If you like your hardcore fast with no frills and no metallic distortion, and did I say fast? Then Sweden's Crossing Chaos are for you. (Putrid Filth Conspiracy/ P.O. Box 7092/ 200 42 Malmo Sweden <putridfilth@bigfoot.com / www.fly.to.putridfilth>) (-Chris)

DA PINTGAZ-ROCK AND ROLL VIOLENTO PARA LOS ULTIMOS DIAS CD This band has an old school 80's punk feel to it. They are from Puerto Rico and sing only in Spanish and have no translation of the lyrics which is fine by me but I'm just not sure

what they sing about cause I don't speak Spanish (I suck) but I'd guess that it's pretty punk. They seem anti American as their cover art is or is a copy of communist propaganda with a soldier smashing the capital building. Their music is pretty fast paced punk with the occasional weird electronic breakdown or distorted vocals but besides a few songs and moments it's pretty straight forward. (Discos de Hoy/Calle 4, c-5 Parque Montebello/Trujillo Alto, Puerto Rico 00976/discodohoy@yahoo.com)

DEAD IN HOLLYWOOD - ST Razor throated hell bellowing, belly flopping into a murky pool of frisky guitar spaz-outs and chundering drums and tubs. "The Swallows Have Sharpened Their Beaks" is the stand-out track for moi. Catchy and intrusive songs all-in-all. Give 'em a spin or two, they ain't bad for Skedaddle boys. Narf!! (Excursion/PO Box 20224/Seattle, WA 98102) (-Johnny)

DEAD LIKE DALLAS - A STORY AS OLD AS TIME 7" Chaotic noisy hardcore with an emo edge to it. There are lots and lots of screamed vocals on this. There are also some tempo changes. One second they will be fast and the other they are playing slow with melodic vocals. This sounds a lot like other bands out there playing this type of music. (Square of Opposition/2935 Fairview St/Bethlehem, PA 18020/deadlikedallas.com)(european)

DECONDITIONED - OVERPOPULATION BEGINS AND ENDS WITH YOU EP Pissed off chaotic hardcore with casual nods towards ACCUSED and early COC. Raw as hell and intelligently angry, these kids (shreddin' axeboy is 16) attack everything from motorists to the war to pretty boy "studs" on the prowl for some action. Solos that are really little more than spastic eruptions, and a distorted rhythm section propelling the whole band through six helpings of classic HC. (-Robert) (Banal Existence, 2706 Harvard Avenue E., Seattle, WA 98102)

DEFIANT THESPASS - STRUGGLE TO SURVIVE CD I really like this band cause they remind me of a kind of punk that isn't really around anymore - a political conscious style of hardcore punk that is energetic and catchy while being pissed at the same time. They blast through raging fast parts and then break into catchy breakdowns, but not catchy polished breakdowns like we hear from most pop-punk bands these days, cause this is no pop punk band. This is the real shit and it's got it's raw edge of reality and it's gritty and pissed and punk. Dual vocals on most of this, in a sing-together chorus style that isn't sing-songy or extra harsh - just moderate ramped punk, ya know. This rules. Kinda reminds me of the early days of Civil Disobedience when they lived in Detroit and that was a good time. This band rocks but they also sing about real shit going on in our lives and the lyrics are really awesome. So much about growing up and living in this world of war, aggression and george bush and sweatshops and SUVs and lives wasted and lives worth living the empowerment to embrace the good shit. I like that these words and passionate and amazing without being dogmatic - it makes it have this understandable, approachable feeling of being excited in the midst of being so pissed. This band is great. I'm really stoked. (Sic/1st Talk/PO Box 9723/Reno NV 89507 / Square of Opposition Records) (-Chris)

DESOLATION - 7" Good thick and heavy political crusty peace with a strong discordant hardcore punk slant, from Oakland. A thick sound, lighter weaving guitars trading into the thick discordant swoony style with gruff deep vocals, and all around just awesome and right up my alley. Full of pummeling drumming power and raging guitar power and damn, when it's good, it's good like this which was previously released as a demo and I'm glad to see it on a record and hope they keep making more great sounds. (No Options/PO Box 22285/Oakland CA 94623) (-Chris)

DIMLALIA - ST CD Wow, this is a piece of work here. Drawing on the dark and heavy, this is an exploration into those secret dark crack where rays of light can be found on the other side. It's ambient and artistic, and has a strong kinship to Neurosis. Lots of quiet parts and somber melodies that do deliver the explosive heaviness and triumphant release. Vocally, this is minimalist, but when the vocals do remind me a lot of Neurosis too. Dave Ed produced this, so it doesn't fall from the tree. Carl Auge (from His Hero is Gone) plays bass and does vocals and from what I understand wrote a good portion of this. This is perfect winter music for those cold dark nights of introspection. (\$10ppd US/ Life is Abuse/PO Box 20524/Oakland CA 94620) (-Chris)

DISCONNECT LP This is not another dis-clone but a noisy discordant hardcore band. They come from Reno Nevada which is awesome because it's the first I've ever heard of there being any type of punk scene there. The screamed vocals match the frantic pace of the music. The lyrics are both political and personal but never overly simple. The lyric book is full of awesome drawings. There is a picture of tree people (I'm not sure how else to describe it) for every song. (Spacemint Records/5120 Idlebury Way/Reno, NV 89523/spacemintrecords.com)(european)

DISRESPECT - JUSTICE IN A BAG 7" This Mpls hodgepodge of punks are hot on their releases, with this second ep quickly following the first. Moving away from the crust punk that many of these folks have been involved with, they're going retro UK punk here, playing good old catchy punk with bouncing beats and catchy more melodic styled songs with 3 singers. My only complaint is that all too often the female singer just seems out of synch and it makes it hard to flow with. I still like the dynamics and want to see them play and if I planned my own fest I would want them to play, if you know what I mean. (Profane Existence)

DISSECT - TODELLISTA TODELLISUUTA EP Finland strikes again with a blur of guitars

and shouted vocals delivered at breakneck speed. Lo-fi recording takes only the slightest bit of power out of these tunes, and the crust march continues. (-Robert) (Power It Up, Postfach 1114, 38156 Vechelde GERMANY)

DOG SOLDIER - BARKING AT THE DOGS OF WAR CD This starts off with a total Broken Bones metallic guitar riff, and I just love it. Breaking forth with galloping energy and very much charged guitar lick driven style, this is straight out of my past, bringing to mind the metallic Pittsburgh punk world that I grew up in where we loved Broken Bones and the English Dogs and the like. Vocally gruff with a good catchy riff to the end of belted out lines of lyrics. And musically galloping and charged, and very punk. This also has an Exploited influence, which is not a band I readily site often, but damn, it's all just so good. It works ya know. Punk as fuck with the studs and spikes and the charged GBH guitar driven speed and a totally catchy anthemic punk style that is over the top and perfect. The Portland punks are out of control. Been listening to this tons and loving every minute. Fuck yeah. (www.hardcoreholocaust.com) (-Chris) ****

ENDLESS NIGHTMARE - demo SO DAMNED GREAT! Blistering crustcore dripping with Scandinavian sweat. Vocals come straight from the mouth of a psychopath (not literally, they just sound that way), and are barked relentlessly over a wall of furious guitars and a battery of drums that stop just long enough to get a breath. Barely. This tape has the guitar leads that so many bands wish they could deliver: quality dis-solos, infectious hook laden Japanese style leads, and occasional forays into metal. They were amazing live, and I'm crushed that I'll miss them on their fall tour...so now give us

a record. (-Robert) (\$2 ppp, PO Box 63543, Philadelphia, PA 19147)

ENVIRONMENTAL YOUTH CRUNCH - WE LIVE TO SMASH THE FAMILY OF BUSH! CD Stripped down punk rock with a poppy sing along feel to it. EYC contains members of the South but they are much more punk and less hardcore sounding. Like so many records I got for review this issue this band's lyrics are intensely anti-Bush they even have an issues comparison chart between him and Kerry. They are also (obviously from their name) very environmentally conscious and pist off about Bush's policies. The music itself is catchy as hell and really makes me want to sing along. (5ppd/Dead Tank Records/1007 Acosta St Apt 2/Jacksonville FL 32204/josh@deadtankdistro.com) (european)

EVIL ROBOT US'S-IN SONG AND DANCE 7" The companion to Demo and the first two EP's era of Against Me is going to be obvious here but I think it's more because they both are acoustic music that is heavily influenced by peace punk. One distinguishing characteristic between the two is that Evil Robot Us' has dual male/female vocals. The vocals add another dimension to the music especially in parts where one is screaming and the other is singing melodically. The lyrics are political but more about how life isn't always as simple or clear as we think it is. The packaging here has to be mentioned because it's totally original and beautiful. If you hate new Against Me this is probably something you want to listen to. (Fistolo Records/PO Box 2836/Upper Darby PA 19082/fistolo.com)(european)

EXTINCTION OF MANKIND - THE NIGHTMARE SECONDS... LP I can't tell you how excited I was to see a release from one of my all time favorite bands. It's been years, but they've picked up right where I last heard them and carry on with the style and sound I have come to expect. Metallic edged crust punk from the UK, which is the closest kindred relation to Nausea there ever was. This is driven by chunky chuggy guitars and a throttling double bass drum, and Ste's vocals are solid and consistent with a good strong English accent coming through. Do I need to say I love it? They also do a cover of Anise by the Amebix, which is absolutely perfect and fitting. Awesome!! (Profane Existence) (-Chris)

FABULOUS DISASTER - I'M A MESS COEP I remember picking up this band's previous full length, and it was pretty interesting stuff. With this release they have downsized their line-up to being a 3-piece, and the music has seemed to gotten more basic & raw. These 6 songs didn't really grab me as much as the full length though, as they feel rather predictable. (Rudent Popsicle Records, PO Box 1143, Allston, MA 02134 www.rudentpopsicle.com) (Dave)

FAERIES-RIOT IN THE HIVE MIND CD This is crazy, eclectic and all over the place. It's got so many influences that it's really hard to describe what they sound like. Sludge, discordant dirty punk, blast beats there are just a couple descriptions that fit the sound of this band. The Faeries contain members of Eye Hate God and Outlaw Order but my metal friends tell me this doesn't sound that much like either of these bands. The lyrics are personal and pretty grim with political undertones. There are also facts strewn throughout the booklet about how fucked up the government is. These guys seem pretty pist off at mainstream society. The lyric sheet is my favorite thing about this release. The pictures are messy but in a very cool looking way and the lyrics are all handwritten. My one gripe is that the CD packaging is in 7" size which is really crappy if you work at a big distro. (no address/wakingrecords@gmail.com) (european)

FILTHFACT - 4 CD Six songs of grinding powerlessness. Mostly high shrieked vocals shouting out lyrics that voice disgust with society, and high speed high energy hardcore down your throat. Better than most. (-Robert) (www.filthfact.com)

FIYA-MAKE JOY, MAKE STRENGTH LP Mid paced political hardcore out of Gainesville. This record totally has a Florida feel to it. What I mean by that is that the music is discordant and harsh but with a constant melody flowing through it at the same time. It's

pretty rocking especially the melodic guitar leads that to me are slightly reminiscent of Leatherface although the band as a whole is not really in that vein. The lyrics are personal but with political overtones. (Obscure Press/PO Box 13077/Gainesville, FL 32604/obscurepress@hotmail.com)(european)

FLAK - demo Pittsburgh Japcore strikes! Worship in the chaos noise department (CONFUSE, GAI). The speed and stop bear some resemblance to modern thrash, except for the choppy drum pace on some tracks, and the razors-in-my-mouth vocals style. The few guitar leads are perfectly inept (that's good, it makes them authentic), and with songs like "Cluster Bombs," and "Hiroshima," and a LAUGHIN' NOSE cover, I figure you know what they are going for. They were pretty killer live as well. (am in case you were wondering. Fucking Lawless Annihilation Kommandos) (-Robert) (flaknecrops@hotmail.com)

FLESHIES - GUNG HO! CD Dirty, Dirty punk rock from Oakland. I was expecting something much different with it being on Life Is Abuse but I was happy with what I got. This is a collection of unreleased stuff, singles, and live stuff. Thus the songs from different recordings have different sounds. But most of the time they play blown out rock and roll full of solos and screams. They also have more catchy and more chaotic numbers also. This is actually really fun music and I can imagine these guys being very popular in Oakland. (Life Is Abuse/PO Box 20524/Oakland, CA 94620/lifeisabuse.com)(european)

FLOWERS IN THE ATTIC - LP This is a one sided 12" of white vinyl that plays on 45rpm, so it's fairly short as far as LP's go. This Baltimore band is brutal, and what I am most interested in is the raspy crazed female vocals which are scream and cool sounding. Musically, they're discordant and grating, bridging hardcore with sludgy noise rock. They alternate between the slow and sludgy, to fast and manic, to melodic and weaving, working in those high-pitched guitar sounds here and there (that remind me Converge), which gives them an eerie creepy feeling to their already dark and otherwise drop tuned hardcore style. (www.mccarthyism.org) (-Chris)

FORWARD - BURN DOWN THE CORRUPTED JUSTICE! CD The newest FORWARD recording heaves them out of their sophomore slump (seriously, "Fucked Up" is a pretty disposable record) and brings back the hard rocking craziness of "Just Go Forward To Death," (this time with "Welcome To The Underground" serving the purpose "Revolution" did on the debut record). Hopelessly addictive songs with all the urgency of a DISCHARGE and MOTORHEAD sandwich, with raspy (but oh so tuneful) vocals and the addition of a second guitarist to seal the deal. Just driving full speed ahead song after song. "Burn Down..." is a fist pumping fest from start to finish. FORWARD venture into the overtly political here as well ("Fuck Bush") which is a slight departure from their (and most Japanese hardcore bands') style of inspiring revolution from the inside out, which this disc still focuses on ("...until I achieve the real freedom in my mind"). I know this shift is expensive outside of Japan, but until someone licenses it elsewhere, it is well worth your money. Awesome. (-Robert) (HG Fact, 105 Nakano Shinbashi-M, 2-7-15 Yayoi-Cho, Nakano, Tokyo 164 0013 JAPAN)

FRIEL CD Crusty hardcore full of blast beats with heavy breakdowns. I hate to use the word power violence but it seems to fit the bill here. The lyrics are political. They are anti-war, anti-capitalist, and against all the stuff that punks are often against. I grew up in Baltimore and still go there way too often and I think it's strange that I've never met these people cause they seem very cool. 11 songs in under 7 minutes, yup this is a rager. It's also the perfect amount of songs and time for music of this style. (Daniel Shea/1605 park Ave/Baltimore MD 21217/duckmyfoot.com)(european)

FULL SPEED AHEAD - BORN TO LOSE CD Fuck yeah! After sitting on a shelf for over 4 years, due mostly to the band breaking up back then, this thing FINALLY gets released, and with Pushead art too! A totally different sound from what most people expect from a New Jersey hardcore band, with an angry punk influence shining through. God damn this thing RIPS from the 1st track to the last! 17 songs in 29 minutes... the way it is supposed to be! (Manic Ride Records, PO Box 42593, Philadelphia, PA 19101 www.manicride.com) (Dave)

GARMONBOZIA - ST LP We are being kept on our toes here with something totally original from the anarcho-punk world, which isn't so easy to do, and when it works it's so refreshing and amazing. The female vocals which are usually pretty gnarly, have some spoken parts, which on "Breaking the Silence" really deliver the message of women standing up strong and fighting for respect and equality. And there's a song where there are dual female vocals in a harsh trade off style. What gives this the totally unique sound is the cello, which is throughout, woven into the charged punk style of crusty anger, metallic guitars and adrenaline driven power. Take a touch of Antiprudent and Remains of the Day, and then make it all grittier, angrier and harsher, (a touch of Seque) and you've got an idea of what Garmonbozia sound like, maybe. This is really one of most unique things I've heard, and it just fucking rocks my world into manic overdrive. I love the layered style, the cello's eeriness, the female anger and the strength that is strongly felt in all of this, and the way this is harsh and gritty and weird, and yet not, cause it's so solid and there's an easy to ride groove that rocks. Truth be told I think this is the most inspiring thing I've come across in ages. It's got that feeling of life-changing possibility woven into the intense and amazing lyrics - from dealing with mental illness, body image the eating disorders, consumerism and consumption and being a worker bee, and then fighting back against all of it with a fist in the air. There is so much strength here, even though I know it's a strength that grows out of pain. It's beautiful though, and inspiring and I love the way it all comes together, it's breathtaking and I can't narrow down the words to really convey just how amazing, important and earth-shattering this Mpls band is. I feel changed. (Profane Existence) (-Chris) ****

GET IT AWAY - 4 EP Bad ass lo fi straight edge fastcore from Chicago. With a different recording, this might slip between the cracks, but these eight songs are in your face high end hardcore; lightning fast with the most circle pit friendly breakdowns this side of FINAL EXIT. Lyrics smartly address animal rights, language, women in hardcore (and duh) alcohol with a sense of wit too often missing from SxS bands. Fucking excellent. (-Robert) (Third Party 21 Nancy Lane, Amherst, NY 14228)

GFK - IF LIBERTY ISN'T GIVEN IT SHOULD BE TAKEN CD This is heavy mosh metal with a brutal edge and powerful assaulating style. In many ways, we've heard this before, but as I've come to expect from this label, there is always a new twist and intelligent thought behind these bands. Unfortunately though, this came with no lyrics which was surprising. None the less, musically we've got a brutal delivery of metallic chunky hardcore, with super gruff screamed deep vocals and a the pummeling, blistering, moshing guitar crunch. Leaning at times into the Converge guitar style discordance and meeting up with a bit of the talking voice hardcore voice break-

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downs, along with some soundbytes. This screams mosh pit breakdowns when it's on the amp charge. My favorite parts are when the violins break through and the whole thing takes on this black metal meets Swedish metal style that rocks. Like I said, always something a touch different, though for the most part this is amped over the top powered metallic hardcore with the harsh vocal style. Need to get some lyrics and find out about the politics they're espousing, which I know is an important part of this band, and this label. (G7 Welcoming Committee/PO Box 27006/360 Main St. Concourse/Winnipeg MB R3C 4T3 Canada / www.g7welcomingcommittee.com) (-Chris)

GO IT ALONE - VANCOUVER GOLD COEP 6 songs here, 4 are from the 7" with the same title. This reminds me of American Nightmares with the rabid "Hey Hey Hey" backups, and the layered guitar sounds, but it stays clear of being a cheap imitation by mixing things up well, having similarities with Count Me Out as well. There are melodic intros, then they just gouge out your eyes when the music kicks in full force. A solid hardcore release, no doubt. (Straight On Records, 218 Grand Ave. #201, Long Beach, CA 90803 www.straightonrecords.com) (Dave)

GRIM ARIA - NOTHING SAYS LOVE LIKE REVENGE demo CD So this Philly band, fronted by our old friend Mikey, played here in RVA and I lost my mind. They are metal as fuck and totally reminded me of the style outta the UK when the punks went metal. Let's just say that I GOT IT. I rocked hard and seemed to know these songs like I'd been listening to them my whole life. Like I said, metal as fuck, with chuggy guitars and an almost over the top crunch. And Mikey's vocals are gruff and gnarly and deep from the chest. This band rocks and have been a personal favorite over the summer. (www.gnman.com) (-Chris)

HARD TO SWALLOW - #4 CD I'd only heard of this band before this disc, which was recorded in 1995, but I see now that I've been missing out for the last eight years. Brilliantly heavy and lightening fast hardcore from the UK that well predates the wave of "heavy" bands, but crushes the lot of them. Fast on par with DISRUPT, with an ability to devastate on par with CORRUPTED, and they add touches of weirdness that will please fans of the non traditional (as in the wah wah on "Swimming" or the rock n roll intro to "Dissolves Into"). HUGE production that brings the low end right up front and knocks you back in your chair. A bulldozer...a very angry bulldozer. This lacks most anything that has come out since. (-Robert) (Armageddon Label, PO Box 56, Providence, RI 02901)

HATE UNIT - #4 CD Old school east coast style hardcore from Finland. Think GANG GREEN and the ADOLSCENTS are pretty cool? Then you like HATE UNIT. Lyrics fueled by hatred for society (HATE UNIT...get it?) with a perspective that you can only get by putting in a few years (read: old dudes). 1-2-1-2 beats and guitars whizzing through your ears...simple and to the point, this disc compiles all their recorded output during their 2 1/2 years (21 songs). Nothing original, but that wasn't the point. Click ass pissed off hardcore. THAT was the point. (-Robert) (Thrash and Burn, Sturenkatu 43/45 e 77, 00550 Helsinki FINLAND)

HELLBLAZER - #1 CASSETTE German grind on a pro tape from Malaysia. Deep growling vocals, and speed picking for the most part, but the tempo slows down here and there, so they avoid becoming a monotonous blur. RIGOR MORTIS comes to mind when they are fast. NOOTHGRUSH when they are slow (no, they are never THAT slow). Pretty high quality musically, plus you get a live AUTOPSY cover! Lucky for you! (-Robert) (Pure Minds Records, Lot 267, Kg Che Zainal, Tambahan 1, 31200 Chemor, Perak MALAYSIA)

HELLBLOCK 6 - NUCLEAR AGE CD This band is a combination of heavy sludge rock with a twist of heavy hardcore, more sludge and a stoner rock of the 90s style that today is hard to pinpoint for me. Dark and dismal, this has the slow grooves that are heavy with some monolith to groove it, but enough rock to rock it. The vocals are distorted - like through a distortion box. The guitar tones are sour and this has that whistly dirty rock n' roll vibe to it that the current stoner rock world is all over. But this Philly band is too hard to pin point but they've got a lot of guitar sounds and grooves and it's dirty and really would be appreciated more by someone other than me. (www.worlddeaterecords.com) (-Chris)

HOWARD'S ALIAS: THE ANSWER IS NEVER CD Apparently, Ska-Punk is still alive and well in Southampton, UK. Wasn't that the departing port of The Titanic? You'd think those folks would know when to let a ship sink. Guess not. They are all about non-violence and anti-elitism. I'm all for that, but man, I can't take the horns. (Household Name Records, P.O. Box 12286, London, SW9 6FE / www.householdnamerecords.co.uk) (-TNT)

LACCUSE - #4 EP Fastcore kids who would sound right at home on a bill with DOWN IN FLAMES. Old school hc crashes into 1-2-1-2 blasts and then comes the breakdown. Yes, then comes the breakdown, the breakdown so catchy that it seems like the songs were written simply as an excuse to get to the breakdown. This record screams "kid" in the best possible way. (-Robert) (Sound Pollution, PO Box 17742 Covington, KY 41017)

LATTACK - #1 LP I quietly wonder how many folks have gotten this record solely because I ATTACK is the first post-CRUDDS band for guitarist Jose, who was such a large part of that band's brilliance, and then been disappointed at the near absence of thrashing mayhem on these 10 songs. I ATTACK instead play punk fucking rock, not hardcore, and the result is almost poppy, usually melodic, always urgent and well crafted, with an ever present guitar that teeters on the brink of Ginn worship. I think OPERATION IVY minus the ska, or early Deutsch Punk, without the sing along choruses. A refreshing record, as more and more bands are trying to play heavier, perfect the DBeat, and distort themselves to death (none of these things are bad). I ATTACK just made a great punk record. I figure we could use a few more great punk records. (-Robert) (Wrench In The Gears, 1133 Hunter Road, Wilmette, IL 60091)

L-ATTACK LP This is 80's sounding hardcore punk. The record is frantic and fast paced with shouted vocals that make me think of early 80's California even though these kids are from Chicago. The lyrics are political but also about not conforming to other people's views of the world and there is even a token skate song which is almost a requirement for 80's style hardcore bands. I personally haven't heard that much out of Chicago since the 90's Los Cruces and Charles Bronson days and this band with it's more retro sound is a pleasant discovery. This record really makes me want to get out on the streets and protest Reagan instead of Bush. (\$9 ppd/Wrench In The Gears/1133 Hunter Rd/Wilmette IL 60091/wrenchrecords.com) (European)

ILLUAD - RAKAPITALISM LP My first listen to this followed some other Swedish HC, and it followed right in suit with the amplified similarities of the metallic genre. However upon further listen, my first instinct was that Illuad might be Spanish or even Brazilian in the way the vocals sound, and the extra brutal edge that seems particularly

common with the Brazilian HC. They are harsh and screamy and consistently brutal and intense. This is a relentless attack of blistering speed and manic overdrive of metallic Swedish HC. The songs keep coming with barely a breath in between, the vocals style never gives a break and the screamy style could be considered painful in it's harshness. And while there are some occasional soundbytes and weaving guitar melodies and triumphant bridges, this just doesn't quit with the distorted, charged mayhem. Good lyrics too, all translated from Swedish to English. And a nice looking cover and poster reproducing of the painting artwork. (Putrid Fifth Conspiracy/PO Box 7092/200 42 Malmö Sweden <putridfifth@bigfoot.com / www.fly.to.putridfifth>) (-Chris)

IN CONTROL - SELF-TITLED COEP The final recordings from Oxnard's IN CONTROL... but a great send off this is! More introspective lyrically, but still as hard-hitting. Two of these five tracks have appeared on compilations already, but the 3 new ones are still as good as anything you've already from this band. I wish this had more songs on it though, since this thing clocks in at less than 10 minutes... That is my only complaint, and a minor one. (Rival Records, PO Box 5242, Concord, CA 94524 www.rivalrecords.NET) (Dave)

INNER CONFLICT - ANSCHLUSSTREFFER CD This is German melodic punk fronted by female vocals which in German manages to give the melody an edge. Her vocal style has a long of harmonic sing-song to it, which is clear strong and powerful and the music is a good melodic match, with enough of a hard driving drum beat and galloping charging guitar to keep this rippin, but this still stays on the melodic side. They do trade off male/female vocal parts and most of the songs are sung in English. I wanted to like this more than I did cause this is solid and really good, just a bit sing-songy melodic for the mood I've been in lately. Her voice is rad though. (Catchphaze Records/PO Box 41356/Phoenix AZ 85080-1356 www.catchphazerecords.com // www.twisted-chorus.de // contraflow@innerconflict.de) (-Chris)

INTERNAL AFFAIRS - THIS IS FOR YOU... CD Malfunction Records compiles the IA demo tracks, as well as their "Casualty Of The Core" 7" & the IA tracks from the new split w/ Piece By Piece onto one cd. IA play fast in-your-face hardcore, similar to the ferocity found on the Agnostic Front "United Blood" 7", but with breakdowns snuck in to keep it fresh. In-person this band is even faster, and well worth checking out too. This is the type of straight edge hardcore I LOVE - NO BS, no sappy love songs, just HARD CORE! (Malfunction Records, PO Box 220761, Chantilly, VA 20153-0761 www.malfunctionrecords.com) (Dave)

ISKRA - ST LP Some of you old anarcho-punks may remember Blank Kronstat from Victoria BC. Out of the ashes of that band and many years later, comes Iskra, a brutal, and I do mean brutal incarnation of metallic anarcho-punk mayhem. Epic intense lyrics which for the most part are lost on the ears in the totally blurg chaotic dual delivery style, but are conveyed in long hand in the booklet. The vocal style is really too much for my ears - it is relentless and painful, abrasive and harsh. Musically this is up my alley - metallic axegrounding punk with a totally relentless delivery. Relentless in the ripping speed of the guitar, and relentless in the pummeling of vocals that go aaargg, blaarrg, bluurrrg, and leave you annihilated on the floor. Spend some time reading what this band is all about though and it could change your life. Good people, good shit. And while, honestly I won't be giving this a daily spin, I'll go out of my way to cross paths with them and see them play each chance I have, and be glad that there are bands like Iskra keeping the torch lit. (Profane Existence)

J CHURCH SOCIETY IS A CARNIVOROUS FLOWER CD I'm not very familiar with this band but I've seen them live and I do listen to Cringer. This record reminds me a lot more of upbeat Cringer songs than what I heard when I saw J Church live. It's poppy, energetic and full of complex lyrics. The lyrics deal with topics such as romance, Austin's music scene, history and so much more. The second half of the record is one long song with the same title as the record. It reminds me in a lot of ways of a more pop version of Conflict's "Against All Odds." The lyrics are political and historical. Throughout the whole LP they are original and interesting but with this song even more than the rest of it. This record brings back a sound that I have always really enjoyed. (No Idea/PO Box 14636 Gainesville FL 32604/noidearecords.com) (European)

JULIETTE - FROM SOMEWHERE IN THE EAST CD Screamy mid paced emo hardcore from Poland. This reminds me of something similar to Envy from Japan or at least in that vein. It's very good for what it is and the layout and packaging is extremely elegant. There are old grainy photos and post marks and stamps from Poland throughout the entire booklet. I really like this as an entire package but it makes me a little sad that polish bands now sound like western punk bands when in the 80's Polish punk bands had their own distinct sound and quality to them that was somehow lost in the 90's. That being said this is a very good record for what it is. (Refuse Records/PO Box 702-792/Warszawa 78/Poland/refuseexist@go.pl) (European)

JUVENUD CRASA - DESPUES DE TANTO TIEMPO CD Melodic hardcore from Puerto Rico. More akin to the tuneful punk of Spain than anything from this hemisphere, the disc's first song has a choir-like finale that would sound out of place on most records, but they make it work. I fear that with a recording budget, this might slip into some

Warped Tour crap, but thankfully it seems to have made on a shoestring, and the result is a great bouncy hardcore punk disc. If you missed them on their recent US tour, they were a fucking party on wheels...and I mean party not like booze and drugs, but more like a bunch of excited teenagers sneaking out on a Friday night, and that's kinda what this disc sounds like. (-Robert) (Cochebomba Records, PO Box 546, Randolph, MA 02368, www.discosdehoy.com)

KAKISTOCRACY - ST LP This is one of the best things I've heard in so long, in fact I feel swept away and speechless. This is a ground-breaking album that combines and mixes styles in an un-fathomable way. They play heavy crust punk, but with continual melodic guitars weaving over the pummeling raging speed, continually changing the energy and tempo, in a non-chaotic manner. The vocals are gruff and deep and dual, and while the four edition of this that I got, doesn't have a lyric booklet I know that they tread on the political peace punk front lyrically. This has a swooning quality that builds, weaves and releases the dissonant melodies along with the intense power and fury. And it has that magical and addictive power of a great and favorite record that just demands



continual play, takes my breath away, and has me sort of in a speechless place that just needs more. Kinda like hearing Tragedy or HHIG for the first time (I'm not saying they sound like either) but in that way that those albums just kept the adrenaline pumping and the skin with goosebumps. Kakistocracy blend together sounds and styles that are familiar to all of us crust punk freaks, but they do so in a way that is new and refreshing and amazing and will take everyone in a new direction blending the heavy with the melody and sounding so much denser than you'd expect from a 3 piece. This is a ground breaking record, sure to be a classic for a long time to come. Fuck yeah, this is my new obsession! (got no info on this special edition tour pressing) (-Chris) *****

KAKO - OTRO PUTO DIA MAS AGUANTANDO CD Mexican punk that mixes elements of 1980s skate rock with old school Latin American hyper fast hardcore. Sobran Ricos' with it's AGENT ORANGE style guitar leads will be stuck in my head for days. Great catchy (almost even poppy at times, but this is NOT wimpy pop punk) tunes throughout, with raspy vocals and a recording that suits their style perfectly. There's nothing fancy here, but I've been listening to it for days. I love it more now than I did the first time I heard it. (-Robert) (Sin Medios, Calle 1517 #106, Col San Juan de Aragon Secc 6, C.P. 079187 MEXICO D.F.)

KEGCHARGE - SADIISTIC WAR GLORY CD This starts out with a good heavy distorted intro with a manipulated string of sound bytes of George Bush saying in theory the opposite of what he said, but likely what he wishes he was saying or what most of us feeling he is actually meaning. It really gets your attention. This was my introduction to this Austin TX band fronted by Texas James. There is an uncanny similarity to say World Burns to Death and Jack Control's vocals, which somehow makes sense. This is heavily distorted, charged pummeling punk rock mayhem with the vocals being totally distorted, giving this whole thing an intentionally raw and brutal sound of blistering chaos, that is totally controlled into a tight delivery of caustic punk which as the title suggests is lyrically commentary of the fuck war(s) being waged. Been listening to this regularly since I got it, love every minute of it and look forward to seeing them play next month. This is in the essential category. (www.hardcoreholocaust.com) (-Chris)

KILLING THE DREAM - ST CD This is a perfect modern hardcore band release. It's so good. It erupts with a wall of heavy mosh power, but then balances out into a fantastic catchy tempo full of guitar harmonies that doesn't let go of the full throttled speed. Unlike so many bands of late who got stuck in the metallic emo style, this band hybrids the world of hardcore with tight punk power, fast adrenaline, and catchy melodies in a way that seems obvious, but that few seem to be able to focus and settle on. Which ends up making this band stand out cause they fucking do it right. Mosh-metal breakdowns with gruff vocals combined with catchy harmonies and fast throttled speed. You bet. This is solid as hell and rocks. (Rival Records / www.rivalrecords.net) (-Chris)

KILL CD I really hope this band is named after the car cause they are both pretty entertaining. They have a crazy pop punk, indy dance, and emo rock fusion sound. Mix all that stuff with female vocals and you have this very catchy fun band. The whole record is mid tempo but constantly full of hooks. The lyrics are pretty much about romance except for "Let's Get Political" which is a fun if not simplified song about revolution. The shortness of the record is my only real complaint here as it's only 7 songs and 20 minutes long. Besides that I really like it. (Forever Escaping Boredom/416 455 SV/Court West/ Palmette FL 34221) (European)

KODAN ARMADA - VOL 1 CD The Kodan Armada play very personal hardcore/punk rock that ranges from dark and mellow to angry and discordant. Each song is preceded by a live intro to the song from a show, most likely recorded in a basement or living room somewhere across the country. The songs are about rape, the internet downgrading human interaction, and frustration with jobs. The packaging is very DIY and it doesn't have the band name on it at all. It is however, on the CD itself. (The Magic Bullet Recording Company) -TNT

KOULLEET KUKAT - ANTOLOGIA 84-86/93-95 An incredible discography spanning 11 years, 9 line-ups, 14 members, 3 singles, 3 demos, one CD and one live cover tune. 1984's EP features exactly the kind of rudimentary raw punk I was expecting, with drawn out songs and poorly sung vocals (read: excellent). But by the second EP the next year, they added keyboards, saxophone and more guitars to create...well pretty much the same thing, but a superior recording and guitar lessons add a quality that is more goth than punk. The reformed version of KOULLEET KUKAT is more produced, more aggressive, and decidedly more punk. RUDIMENTARY PENI come to mind with the jerky repetitive riffs and creepy vibe. 39 songs between the two discs, and the progression of the band makes it easy to listen to them both...it's awesome to hear a band that truly does grow musically (even if they do take a seven year break). A perfect discography release highlighting a band few people are familiar with. And you get a damn EBBA GRON cover...how great is that? (-Robert) (Fight Records, Hivuvorenkatu 17 D 36, 33710 Tampere FINLAND)

LA DESCENTE DU COUDE-CROYEZ-MOI - CA FAIT MAL! CD This is catchy and rocking but with a slight hardcore feel to it. The French vocals are nice (I'm a sucker for vocals that aren't in English) and the lyrics are apparently political but I can't really confirm that. These are Canadians though not Europeans. The packaging on this is very well done. The music isn't happy but always energetic. This record is good but it's only 4 songs. (Dare to Care Records/PO Box 463, Station C/ Montreal, QC, H2L 4K4, Canada/daretocarerecords.com) (European)

LEFTOVER CRACK - FUCK WORLD TRADE CD These MYers just get more caustic and bitter and nasty each time I hear them, and I only continue to like them even more. A hybrid of metallic pop-punk and ska, they're dropping more and more of the ska and seem to have even more intensity in this release. The lyrics are definitely more brutal, and I suspect part of why this isn't on big pop punk label and is on AT instead, much better I think anyway. The recording sound on this is huge. The intensity is powerful. The lyrics are brutal with no holds barred on saying fuck channel, the government, the police, the oil war, and everything else that is ludd. But it's all done so with incredible insight and intelligence and the lyrics are really awesome and do much more than scratch the surface. They still combine their unique style of catchy punk, ska-reggae-dub elements, and this much more metallic style, to create something totally unique and really fucking amazing. Catchy as shit and really damn brilliant. Sturgeon's vocal range is pretty crazy with a really gritty gnarly edge to it all, which is appropriate considering the message. This is a masterpiece with the ability to appeal to a diverse audience of those who like the poppier side of punk but also those who usually shy away from that and prefer it heavier and grittier. I love it!!! (Alternative Tentacles/PO Box 419092/SF CA 94141-9092 <www.alternativetentacles.com>) (-Chris) *****

LEGION 666 - DIE SCHEISSE CHRISTUS CD I love this Canadian metal punk band. They tread on the dark side, with a strong metal and black metal and Amebix styled punk influence and hit right on the mark. Played with a charged and galloping style straight out of the heavy punk family this has that metallic edge that is catchy and enough of a d-beat style to keep the punks stoked, while introducing solid guitar work and then the super deep gruff vocals that are not absurd. In other words, this is fucking rad and stylistically it makes sense to me cause it's a hybrid of all that love and that makes this band rock my world. They play heavy, with a triumphant galloping throbbing power that is carried along with the melodic guitar leads that don't even feel like "leads" if you know what I mean. Each new release has me stoked and I just listen and listen and rock out and love it. One day soon I hope people start listening to me and pay attention cause this is a band that should get every talking and rocking and being as fanatical as I am! (YellowDog Records/55 02 08/10372 Berlin Germany) (-Chris) *****

LORDS - THE HOUSE THAT LORDS BUILT Punchy and gritty as all get out!! Wicked, meandering guitar woggles in the style of Greg Ginn. Dez era Black Flag fans take note. Hooky guitar licks wind in & around hammer fisted bass runs and chakachukachuka! drum pummels. Cancer throated bourbon belted from a righteous man of anger as opposed to the type of pseudo-store-bought angst that is rapidly becoming the norm. Oh, the humanity!! Eulogic yet still sooo mucha' poundin', drivin' and slamma jamma!! This is a good record to rock out to after a long day of your boss/parents/assholes/people in general bein' all up in yer' ass about stupid shit. So in conclusion...put it on, turn it up, crack a beer and break some shit with a Looney Slugga! (Initial Records/PO Box 1713V Louisville, KY 40217 / www.initialrecords.com) (-Johnny)

LOVE EQUALS DEATH - 4 NOTES ON A DYING SCALE CD In that new trend of raw rock n' roll ala the 70s punk Stooges style, comes this Bay Area band with members from I Sunami Bomb and others. Inspired by the "The" bands I'd say. The vocal style is notably a stand out - between being almost snotty and lo-fi-y distorted, until the whole thing kicks up into an amplified more hardcore wanna be like AFI style. I gotta admit I'm totally turned off by the one sheet that tells me about their \$5000 PR campaign. In my world that is unheard of and while this is decent and caught my ear a bit, it's not that great, and they sure don't need me on their road to fame. (popsnear) (-Chris)

LOVE SONGS - ALL BRANCHES AND NO TRUNK CD This is a quirky pop punk band that seems to be trying to do an older NOFX type of thing by singing about wacky and wane things. They don't pull it off as well as NOFX. They also try and diverge into other genres of music like crust and ritual for moments on the record. These moments really don't fit or enhance the record overall and don't work ironically either. The best moments here are definitely the straight up melodic and poppy ones. (New Disorder Records/115 Bartlett St/ San Francisco, CA 94110/newdisorder.com) (European)

LUDICRA - ANOTHER GREAT LOVE SONG CD I love this Oakland based black metal band and I believe that this new release has them solidly growing into their style. This one feels like it has less of a punk-hybrid and is firmly over the edge into the metal world, and I think they're amazing. Solid and beautiful in a dark blistering and civil way. Fronted by female lead vocals that are deep and guttural, this is even more amazing. The guitars rip with that Scandinavian style of leads all over the place while the drums keep pace with a steady fast and relentless throttle. This recording also mixes in violins, cellos, pianos in a light and tasteful way. And this gallops and rips throughout, with a strong rock of Chns' world here - I love it. (Alternative Tentacles/PO Box 419092/SF CA 94141-9092) (-Chris)

MACHINE GO BOOM - THANK YOU CAPTAIN OBVIOUS CD Machine Go Boom is a one-man, folk-punk army of catchiness and pop. His songs are reminiscent of The Pixies, The Dead Milkmen, Jad Fair, Wren, and the like. I had this CD in my car for

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three days and it got better with every listen. It's kind of like all that Bright Eyes stuff, only a lot punchier. Nice stuff. (Collectible Escalators, 10803 Lake Ave, Suite 202, Cleveland, OH 44102 / www.collectibleescalators.com) -TNT

MALKOVICH - ST CD I reckon by now there should probably be a new name for this kind of rockin' style of screamo, but I don't know it yet. I keep hearing a similar style - the non-distorted "clean" guitars playing at an all out rockin pace. In Malkovich's case the guitars are actually rather raw, discordant and angry, thought amped on the rock more the less. The vocals put me under though. They're screamy in a harsh style to the point of near irritation. Combine the discordant angry guitar grate, with the harsh screamy vocals and I think screamo, but I also think "aargghhh". They do mix things up a bit, both in the vocals (from some more spoken and emo parts) and musical tempos (driving crunch), still keeping that discordant indie rockin' style which by the end I decided probably just wasn't made for me. I do like the bear on the CD - he's cute. (Coalition/info@coalition-records.com) (-Chris)

MATARIFE-DALES FIERRO Spanish down tuned sludgy doom metal with screechy vocal shrieks. Thick as a shit house brick and chunky as well. Fans of Eye Hate God/High on Fire/Sabbath should find this disk to their liking. The production is a little light handed for my taste in this genre, but the talent of the band itself shines thru. Burn 'em up and take 'em down. Hombre!!! (La Idea/PO Box 18251/20800 Madrid, Spain/ www.sindios.net) (-Johnny)

MEN IN SEARCH OF THE PERFECT WEAPON - demo CD This is a mini CD in a mini-CD package that is all solid black with the name, song info, and a tree image all in silver stickers. I'm captivated by the little package. This is slow and heavy and drone, and thick sounding, with Neurosis type quiet part that are totally intense and build up to a layered and densely woven style of heavy hardcore, with guttural vocals, that never quite explodes into the brutality I kept thinking was coming. But that is okay cause these 8 and 12 minutes songs are beautiful, in that dark heavy wonderful way. (\$2 + postage) Jnlis Krause/ Muenzbachtal 2/09599 Freiberg Germany) (-Chris)

MIHDEMI - 7" This is one of the best looking hand-made records I've seen. It's screen printed on chipboard, opens with a gatefold where the booklet of lyrics is mounted, and it even has a spine. They play frantic fast thrashing hardcore. Lyrics deal with world economics, extremism, capitalism, bureaucracy, poverty, political world leaders and working class economics. Intense stuff where the explanations and statements are much longer than the lyrics, but this is cool cause the lyrics are in Dutch and the statements in English. Funny thing is, they sound like they could be singing in Spanish, as this really reminds me of a lot of extreme fast Spanish HC. Blasting blistering speed with a screamy vocal style, punchy drums with occasional breakdowns, and a manic overdrive to the energy. This is great - solid music, great package, strong statement. Quality DIY all the way. (Tabuc Records/PO Box 160/46740 Carcaixent/Valencia/Spanish State) (-Chris)

MONTY LOVE-GIRLS ARE THE NEW BOYS CD This is one of the best CDs I've heard in a long time. ML are from Staten Island and play some mean, witty, political, and sincere punk rock. They blend genres of punk rock, indie rock, and hardcore to create sucker punches that go to the throat. Very punchy and intelligent. They cover Bikini Kill. Crazy. This label never ceases to amaze me. (Immigrant Sun Records, P.O. Box 150711, Brooklyn, NY 11215) -TNT

MYRA LEE - ST CD Myra Lee are from France and they have the early-nineties emcore thing down to a science. Not since Antioch Arrow or Heroin have I heard anything that even comes close to being this good. No kidding, this is tight. There is no lyric sheet, but they seem pretty political, but it doesn't matter because this disc rocks anyway. I feel my pants getting tighter and my hair getting blacker as I listen. It has really nice packaging as well. Check it out. (J.A. Records, 60 Rue de la Mothe, 86130 Dissay, France/ www.jasonR.fr) - TNT

NEUROSIS- THE EYE OF EVERY STORM CD I had been waiting very, very patiently for this new Neurosis album to come out, and finally a Neurosis record that can match and, debatably, surpass the intensity of their Times of Grace album. There is really no similarity at all between this album and their last collaboration with Jarboe, which I'm sure is a plus for people who enjoy the dark crushing vocals of Steve Von Till and Scott Kelly. The music on here takes even longer than previous recordings to build up to the brutally heavy, repetitive central point of each song. The effects on these songs, giving the quiet parts more of an earnest, almost making the heavy parts more of a pounding cacophony of sound. The lyrical imagery here is not too much of a stray from past Neurosis tendencies to use darker references to Nordic, Celtic, and Pagan theology. These songs are a lot longer than usual, and I am going to drool if I ever get to see them played live. (Relapse Records) (-Neal)

ON A SOLID ROCK- STEAL IT BACK CD On a Solid Rock are from Finland and they play fast, choppy hardcore with breakdowns and whoa-whos. The lyrics are really cheesy and about fighting, death, and other deep stuff. The vocals are amazingly bad. I close my eyes and think of tough muppets moshing. (Combat Rock Industry, Runeberginkatu 8, 00100 Helsinki, Finland) -TNT

ON OUR OWN-NOW AND FOREVER Street tough though core makes me want to punch somebody that really deserves it and we all do at some point or other on this journey. A thorough ass whipping can be somewhat refreshing and life affirming as well as help you focus on what needs to change. Well this record kicked my scrawny, shit talkin' heiny and I savored every second of the brutality. Grunting vocals plow through slabs of dense riff-age and bone crusher percussives. Sharp, poignant and relative lyrics that made me really think about some shit that's going on in my own little hell that I call life. It is no exaggeration that I grooved to this almost as much as Sheer Terror, Blood for Blood and Ringworm. A virtual cornucopia of pure hostility and aggressive expression. (Perfect Victim Records/PO Box 52084/Boston, MA 02205 / www.perfectvictim.com) (-Johnny)

ONLY CRIME - TO THE NINES CD With a one-sheet bragging about all of the members previous bands, I was expecting the worst, since that is how things usually end up in "super groups". Not the case here. This sounds like a cross between the melodious hardcore of Good Riddance (whose singer is in this band) crossed with some Avail tempo in a blender with the crunch of B'last occasionally too. I'd be curious to see them live, as they seem to have a really interesting sound that may or may not work in-person, even with the bragging rites of their line-up not being considered. By the way, this band has Bill Stevenson from Black Flag, who is one of my favorite drummers cuz he is THAT damn good! (Fat Wreck Chords, PO Box 193690, San Francisco, CA 94119 www.fatwreck.com) (Dave)

ONLY IN DREAMS- UNDER THIS BURNING SKY CD This Bay area band plays a style of hardcore I'm not all that familiar with. I would describe it as Melodic punk mixed with metal core parts with some heavy emo influences. The vocals are sung out and mixed with new metal screams. The lyrics are mostly personal. I could easily imagine this mix of sounds finding itself being popular on the radio. (Pop Smeat Records/no address/ popsmeatrecords.com) (European)

OPERATION S - ST CD With a girl on the cover in a striped shirt, I couldn't help but think Epoxies and new wave, and be right. This is French new wave punk in the modern times. Her vocals are cool and high pitched with a squeak squeal sigh sound at the end of each line. Her vocals are loud and spotlighted and honestly with the intensity of the French, it's got a very unexpected harsh accent sound, which is just odd to my ear so unused to hearing French. The music kinda takes a backseat to the vocals (much quieter) but it's all right in line to what you would expect from a new wave punk band with keyboards as the backbone. This is catchy and quite good. And like I said, the French vocals really give this a unique sound. This is the kind of thing you'll know if you'll like - and if you like the new wave keyboard resurgence in punk music today, then grab this one up. (Broken Records/PO Box 460402/SF CA 94146 <www.brokenrecords.com>) (-Chris)

OVERPOWERING - CEMENTARIO DE ESPERANZAS CD Two man drum machine grind. ASUCK meets ENEMY SOIL? Yeah, the description is generic, but it fits. (Robert) (La Idea, Apdo 18 251 - 28080 Madrid SPAIN)

PACK-7" I love this band from Switzerland. They're heavy, with a thick sound that rocks. Guttural vocals, pummeling drums, melodic weaving guitars over a drop tuned throbbing chunky groove. All my favorite elements. From a metallic rifting crunch, to a quiet breakdown, to the roll out the guitar chords while the drum kick up the ripping pace again, as to the guitars making a crunchy chuggy with dual deep deep vocals, while the hollow guitars weave, and it has a touch of the German hardcore ambience to it - dark and dreary and awesomely heavy. Damn perfect shit here. Really. For those who like the worlds of Tragedy-FAR-Zeroid and the heavy punk crust you'll have a new favorite here!! I do - this is amazing!!! (RinderherzRecords/Postfach 3634/ 5001 Aarau/Switzerland <rinderherz@gmx.net>) (-Chris) *****

PARANOIA KEEPS CRAWLING - MADE TO BE BROKEN LP Dark heavy hardcore from Germany. A complex interwoven and layered mix of melancholic guitars that grate with distortion and dance with melody, with pummeling drums and guttural deep raspy vocals. The deep vocals, and dark lyrics go perfectly with the darkness of the music. To me this sounds like what I've come to know as the heavy discordant German hardcore, kinda like Zeroid. There's also a touch of His Hero is Gone influence here too, in that PKC do know how to let out the dark mid-paced hardcore roots amongst all the discordant dark mania. The record sleeve and full color booklet looks great. A great and solid release just like I've come to expect from Unsociable and Perikoro (who released the CD) both of whom have brought me so many favors of late. (www.unsociable.net/ www.sabotage-now.com/ www.perikoro.de) (-Chris)

PARRALAX-WIDELY UNKNOWN INDEED! Screamo, Screamo, Screamo!! At the risk of sounding like a dick, I have heard this so many times before. This sounds like 8 dozen other bands that keep popping up in droves. Branch out ya'll! The musicianship is there, these folks aren't talentless. I just suspect a bit clueless as to what is edgy and somewhat original. Sorry guys, I call 'em like I see 'em. (Parralax/PO Box 970085/Orem, Utah 84097) (-Johnny)

PAUSE - LOVENOM 7" In general I think I have liked most every release from Fight. It's a good solid laid back heavy Finnish punk. Pause are heavier and more metallic than usual. Very heavy and very metallic, with super deep guttural screamed vocals that sound like they're run through an echo. The music is over the top thick and heavy and rockin'. This reminds me of a lot of the Ostorion records' Swedish hybrid of punk and metal. Guitars are proficiently technical with punchy notes, weaving melody, and crunching leads. "The Myths of Innocence" is an epic one song side that is a slower more droning kind of groove, that rocks just as much, and is a nice counterweight. Intricate notes weave, while the power swoons. Great record! (Fight Records/Hikiuorenkatu 17 D 36/33710 Tampere Finland <www.kolumbus.fight.fi>) (-Chris)

PEDESTRIANS - demo There are the bands that play 80s style hardcore, and then there are the bands that sound like lost bands from that lost decade. PEDESTRIANS are among the latter. The riff that opens the demo could have come from a NAKED RAYGUN record, and then the song kicks in and I am treated to killer mid tempo hardcore punk rock. Vocals are sung/yelled/shouted in the best way, and the guitars are constantly searching for the next hook that you are going to have stuck in your head tomorrow (mine is the verse in "Deal Of The Century"). A fucking great demo tape, I feel like a tool for having them right in my backyard and having never seen them. (Robert) (c/o Jordan, 5815 N. Sheridan #603, Chicago, IL 60660)

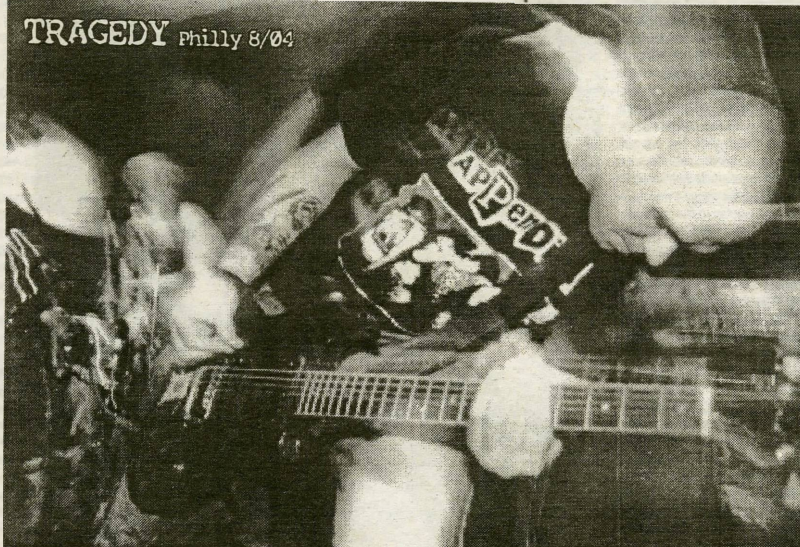
PETROGRAD-TRIGGER HAPPY CD This is not an easy band to describe especially since these songs were taken from several different recordings both released and unreleased. They definitely have a peace punk feel and mentality especially in their lyrics which are pretty political. But their music also has alternative or even indie influences in different places. They even have some electronic songs. I really like all of it because it's all pretty original. The male female vocals are also very nice together. I have a soft spot for lots

of European punk bands and this one comes from Luxembourg which I think is cool cause it's such a small country. (Hungry Ghost Records/PO Box 620224/Middletown, WI 53562/Petrograd.lu) (European)

PIECE BY PIECE - We've Lost Our Minds 7" Featuring members of Terror, Internal Affairs, and more, with unpredictable results... Really pissed, with mean moshy parts crammed in everywhere. 6 angry tunes, all winners. Great artwork from Linas Garsys tops this off nicely. (Malfunction Records, PO Box 220761, Chantilly, VA 20153-0761 www.malfunctionrecords.com) (Dave)

PISCHCHRIST - demo Australian chaos madness with the singer from MASS SEPARATION (I think). A great mix of Swede-worship (CIMEX and SHITLICKERS, not WOLFBRIGADE) and manic chaos crust (ATROCIOUS MADNESS, GLOOM) delivered with distortion laden perfection. Eight songs total, none of them suck. If you are still reading after the bands I dropped, then you definitely need this. (Robert) (PO Box 242, 3070 North Cote, Victoria AUSTRALIA)

PISTOL GRIP-TEAR IT ALL DOWN CD This is LA street punk with a rock and roll edge to it. This is really nothing new or even presented in a new way but it's full of energy and it's pretty pist off. The lyrics are fairly nihilistic and these guys seem pretty against any one telling them how to live. Even with all the anger their music has a constant melodic tone to it. (BYO Records/PO box 67609/LA CA 90067/byorecords.com) (European)



TRAGEDY Philly 8/04

PLANES MISTAKEN FOR STARS-UP IN THEM GUTS CD Emo laden hardcore with stoner influences. I know it sounds weird but that's about as close as I can come to describing what this sounds like. It's pretty technical stuff and the sound ranges from heavy to slow and melodic. The vocals are gravelly and in my opinion the best moments of this CD is when the melodic guitar lines play off the harsh voice of the singer. There is a strong rock and role influence that doesn't appear in many other emo core bands which adds some originality here. (No Idea/PO box 14636/ Gainesville FL 32604/noidearecords.com) (European)

PLEASE MR. GRAVEDIGGER - HERE'S TO THE LIFE OF THE PARTY CD There is this new genre, which I'm almost at a loss to describe, but this band is at the forefront of rock'n' roll. Drawing on the elder years of punk, like the 77 style, and combining that with a modern Refused influenced indie rockin' style, Mr. Gravedigger's sound is raw amped rock with keyboards on the undertone and dirty guitars driving this, while the vocal style is screamy and raunchy and gyrating. All together this totally makes me think of the hipster white belt crew. The continually screamy vocals, which give this so much of the sound, do get a bit repetitive (as in, little variation) in their grating delivery, until the female vocals make a guest appearance. I love the keyboard-meets-raw rock style here, and whatever the genre, whatever the audience, this band will be leading their own pack. (Pluto Records/PO Box 1201/ McKinney TX 75700 <plutorecords.com>) (-Chris)

POLITICAL ASYLUM - WINTER 24 TRACK CD Political Asylum were a unique band for their time in the early 80s. They were anarchist punks, way ahead of times with their do it their own way attitudes. I remember Ramsey sending me a record in the early 80s and I just wasn't into it and probably gave it a bad review and he's given me crap since for whatever punk standards I have, but listening to this now I remember and know why this is a band I was never so into - it's very mello. Now nello isn't necessarily bad, but it's taken me many years to be able to appreciate the mission and the message and not just the sounds. Political Asylum lived in the UK peace punk era and played benefit shows and the like. The sound is mello as I said, with a rather new wavis style, also plenty of guitar leads and rock but this is 80s rock not 90s rock. They trade off from a folksy moment to a crunchy guitar rocking moment, with no predicting. Ramsey's vocals are clear his accent so very strong - so strong! If anything reminds me of the Insigators a bit. The best part of this is seeing the photos of Ramsey when he was a young teen (these guys started their band at 15 or so!) and reading Ramsey's words about it. Ramsey is the AK Press guy, in Oakland, and so you can see where he's landed all these years later perhaps. I won't be listening to this disc a lot, but it will stay in a happy place of punk history, and one which I feel a strong connection to and can appreciate a whole lot more than I might have ever thought! You win Ramsey! (Passing Bells/Ritzinkuja 1202/20380 Turku Finland <passingbells@hotmail.com>) (-Chris)

PRAY FOR PEACE-ALL OUR HEROES HAVE BEEN KILLED BY WHITE MEN CD This reminds me of the good aspects of 90's crust but more aesthetically than musically. The record has political lyrics, punk drawings and pictures of Native Americans. Musically they play fast paced hardcore with lots of melody and metallic riffs. Their vocals are

screamed with urgency and anger. Their lyrics deal such various topics as bike trips, capitalism, how fucked the school system is and much more. I really like this especially because I feel like it harkens back to a time when kids could make awesome political punk with out a huge recording budget or super glossy packaging. (no address/ prayfordeath@end-war.com) (European)

RECOVER 4 CD Mosh metal hardcore from Singapore. Beefy guitars, windmill friendly chug chugs and the tasty addition of lead guitars all help RECOVER stand on high ground well above the flood of shitty bands from first world countries playing the same style. (Robert) (Thrash Steady Syndicate c/o Muhammad Fairuz Bin Taswadi, b1k 204, Marsling Drive #07-208, SINGAPORE 730204)

RED LIGHTS FLASH-FREE CD Unfortunately, I don't think this CD is actually free, unless you're reviewing it, but it is completely rad and worth picking up. Red Lights Flash is Austria's answer to Strike Anywhere or Good Riddance. They are musically similar to the aforementioned, with a bit more of a 1980's guitar rock feel to them. Their lyrics are about fighting for what's right and the like. Good times. (A-F Records, P.O. Box 71266, Pittsburgh, PA 15213/ www.a-frecords.com) -TNT

REDS-DEMO CD 3 songs of discordant emo influenced hardcore. The high pitched screamy vocals fit the musical style perfectly. Although this doesn't break any new ground it's proficient for what they are trying to do. (no address/ www.wakingrecords.com) (European)

REGRES - PUNK ROCK POZYTYW CD This band hails from Poland, and though they sing in their native language, they were also nice enough to translate the lyrics on the booklet, so non-local listeners might have a clue as to what they are singing. This harkens back to the mid-90's hardcore style of lots of stop-n-go songs, rather than putting as many mosh parts in, which saved this from seeming generic. At times sounding like the DC band For The Living, the next having hints of Blitz rifts (the 5th song totally reminds me of "4Q"). Odd combination yes, but this stands on its own well, even with the language barrier. (Refuse Records, PO Box 7, 02-792 Warszawa 78, Poland www.refuserecords.pl) (Dave)

REGULATIONS - 7" This Finnish band has taken it back to the roots of old-school hardcore. Reminds me of a cross between the early DC hardcore (like Faith/Void era) with old California HC (like Circle Jerks) but with a totally clean and rather high pitched guitar that has some unnecessary wanky leads. This is great in a raw, bare bones retro punk kinda way, leaning towards the late 70s early 80s punk rock style, you know, it really rocks, in a garage sorta way. (Putrid Filth Conspiracy/Box 7092/200 42 Malmö Sweden <www.flytoputridfilth.com>) (-Chris)

REHASHER-OFF KEY MELODIES CD I would consider this just another upbeat and rocking pop punk band except that everywhere I look on the CD and band info there is a big deal being made that this is the new band of the singer of Less Than Jake. I've never heard them but I've heard of them and I would say this is pretty good for all the flak that people give Less Than Jake. It's essentially a very clean and radio friendly pop punk record. All the songs are fast and super melodic. There is even a David Bowie cover. (No Idea/PO box 14636/ Gainesville FL 32604/noidearecords.com) (European)

RIISTETERROR - ASEMÄ 7" Ripping Finnish punk, played fast and over the top, with wailing guitar leads and what I think of as a classic Finnish punk style. Dual vocals show up with a high pitched screamer and the gruffer, more moderate voice which carries most of this - seemingly sung in Finnish. No lyrics or insert or anything, and I know little about this band, other than that there's been a slew of releases from them of late and this one was recorded in 2002. Combining elements of classic bouncing punk rock, with faster thrasher ripping speed - Riisteterror keep you on your toes and deliver some solid goods here. (Fight Records/Hikiuorenkatu 17 D 36/33710 Tampere Finland <www.kolumbus.fight.fi>) (-Chris)

RIO DE LA MUERTE-LOVERS IN WINTER AND OTHER SHORT STORIES COR This is acoustic sung out music by one person named Rio. He tells short stories with his lyrics. Some are science fiction others are realistic and some are simply poetic. There are a lot of very nice pictures which are drawn by Rio that accompany the lyrics and song explanations. The music is simple, pretty and folkly but the vocals are high and accented which may scare some people off. There are actually a fare amount of god references here and I'm not sure if it is fiction or something else but I'm personally not into it. And one last thing I'm a collector nerd but to number COR's even with nice packaging is going too far. (no address/ godofthetung@hotmail.com) (European)

ROSA-DEMO COR Here are 4 folk punk studio tracks and a few live ones. The studio tracks are inferior to the 7" also reviewed this issue because they are missing the banjo and the live tracks have it but are not that well recorded. But despite this flaw the songs still shine through with a raw genuine quality. There are dual vocals singing catchy acoustic songs about riding bikes, being punk and good stuff like this. If you like the 7" I think this is worth tracking down as well. (Open Kitchen/4134 Wynona/Houston TX 77087/rosapunk@yahoo.com) (European)

ROSA-TEXARKANA-GET A HIGH FIVE 7" This is folk punk with modern DIY pop punk sensibilities. It includes a ballad and two upbeat numbers. The banjo and the sole snare drum and washboard as the only percussion gives this band a more bluegrass-country feel to it then most of the other folk punk bands around today. Because of the dual male/female vocals and shouted choruses these songs at least the faster ones have a real sing along quality. Especially the song "Umm...Like Your Smile" which is my favorite cause it's pro punk and pro DIY but the intro sort of sounds like a song I've heard before. If you are a fan of the huge folk punk trend around these days you are probably going to really like this. (Open Kitchen/4134 Wynona/Houston TX 77087/rosapunk@yahoo.com) (European)

RUNNING TOMORROW-SET SAIL FOR DESTRUCTION CD Running Tomorrow play fast, screamy, and sometimes melodic hardcore. Sometimes, this sounds like the first Fastbreak record. Not my new favorite record. Keep trying guys. (Rödent Popsicle Records/ www.myspace.com/runningtomorrow) -TNT

SAD STATE OF AFFAIRS- ST COEP SSOA play straight-forward, pissed-off, hardcore just slightly on the old school side of the hardcore fence. You've heard bands like this before, but SSOA are able to hold their own and add freshness to a staling genre of hardcore. Their songs punchy, angry, and as you might have guess about anger and friends stabbing them in the back, but really, there's more to them than that. They haven't reinvented the wheel or anything like that, but they don't suck either. (Spook City Records, P.O. Box 34891, Philadelphia, PA 19101 / www.spookcityusa.com) -TNT

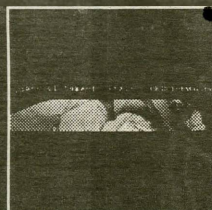
SAINT BUSHMILLS CHOIR - ST LP As one Celtic music lover to another, this falls perfectly into my hands. Many might think this is odd, especially for a PE release, but it makes perfect sense to me, as there is a history here. SBC is fronted by Eric

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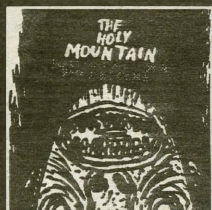
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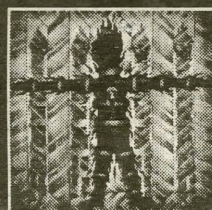
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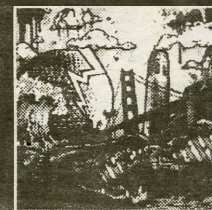
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Danko Jones
Born Alion

Greenwall, once upon a time vocalist for bands like Subvert and Chnstdriver, and long time pal of the PE world. And Eric was always the Celtic guy. So years later, he's got a full ensemble of musicians playing the traditional style of jigs and reels and whiskey fueled rebellion. Overall the songs on here lean towards the mellow side of the tradition, not as ruckus and hard driving or as overtly politically charged as some modern punks have taken this inspired direction. But the tradition is full of politics and love and loss none the less. Fueled by a banjo, accordion, violin and the tried and true, guitar, bass and drums, Eric's vocals have an authentic sounding accent, and even a touch of Tom Waits raspiness. I love the good old foot stomping jigs and reels. And the old punks just might perk up their ears when they hear their interpretation of "Just to Get Away" by Poison Idea, which is so familiar and so uniquely different at the same time that it's amazing. Beautiful Celtic artwork, a couple originals, and many traditional themes here which are pleasers for the Celtic freaks like me. (Profane Existence) (-Chris)

SATURATION - 8 LP The same as the "Beware The Living" LP recorded in 1998, but apparently they didn't like the title, 'cause it's self titled this time around. Just brutal fucking hardcore that sounds just as good now as it did when I first heard it. Blasts of hate filled fury that nod generously to DROP DEAD, but never fall into anyone else's tracks. As this record shows, SATURATION can easily annihilate any style they like, and make it seem easy. I can only assume they are no longer together, as this is still the only recording I've seen, and the songs are now 6 years old. Hopefully this reissue will make the record more accessible. (-Robert) (PO Box 524 Stn.C, Montreal H2L 4K4 CANADA)

SCURVY DOGS - ITS ALL GONNA END CD The same as the LP from last year, 'cept you don't need to flip it over, and the pictures are smaller. This just fucking rages from start to finish, never let's up for longer than it takes to down a shot, then they are back at it. The bass is everywhere, if the song stays at one note for longer than a two count, then he is noodling all over the damn fretboard, and it's all placed appropriately high in the mix. The vocals bring CRUDDOS to mind, high pitched and desperate, and spew out bitterly honest lyrics that never lose their sense of humor. I cannot for the life of me understand why this band is not huge... they played Pittsburgh this summer to 15 kids who didn't care, and SCURVY DOGS were on fucking FIRE that night. Something tells me they will keep on destroying though, whether anyone cares or not. (Roden Popsicle, PO Box 1143, Alston, MA 02134) (-Robert)

SEDACED - EH CDEP: Two dudes and two ladies from all over met in London and began playing melodic hardcore that is reminiscent of early-nineties bands of similar description like J Church, Diary-era Sunny Day Real Estate and Samuel. The result is six songs that are nostalgic of a past era, but refreshing enough to spark a revival. Members of Sedaced played in bands like Shonben, The Tone, Hard Skin, Broccoli, and Hug. (Newest Industry, Unit 100, 61 Wellfield Rd., CF24 3DG, UK) -TNT

SHITNOISE - JESUS CROST PORNOSTAR Grinding crust from the Czech Republic. The sound is reminiscent of BOLT THROWER, if the latter used punk riffs, and slopped it up a bit. Only marginally in tune most of the time, but the growls hide that pretty well. Anti-system, anti-fascist lyrics, then a cover of GUT's "Cripple Bitch." Oh the irony. (-Robert) Impregnate Noise Labs, PO Box 2, 76361 Napajedla, CZECH REPUBLIC)

SICK TERROR - EU ME VENDU POR BEM MENOS DO QUE VOCE IMAGINIA LP You like fast? SICK TERROR are one of the most prolific bands of the last few years, and they push their own boundaries further with each release. This (their first) full length is no different, and the blasts are faster, the vocals more manic, and the circle pit inducing hardcore riffs are even more infectious. There is the kind of insanity here that will appeal to grindheads and metalcore nerds alike, but primarily, this is a thrashing hardcore chaos punk extravaganza. 24 songs, sung in Portuguese (with translations), but I have to be honest: this record rips, but I have to take it one side at a time. Am I old? Or just weak? (-Robert) (Terrotten, AC Renan Favero, Caixa Postal 8080, CEP 90201-970, Puerto Alegre RS BRASIL)

SILBATO - 4 CASSETTE Emotional hardcore in the vein of ENVY, with elements of old school hc instead of ENVY's Japanese influences. Vocal screams that occasionally turn into wails, and plenty of build ups that make your booty shake. They are at their best when the energy level is peaked, and the result is pure intensity...the label calls them screamo, I guess that tag fits them well. Songs from the self titled CD, plus a handful of extra stuff. (Bullwhip, no 9 jalan 34 g, 43650 bandar baru bangi, selangor darul ehsan MALAYSIA)

SK8 OR DIE - NOT IN MY SKATEPARK CD mmm, skate rock. Pretty generic songs about punk and skating done in the southern California way. There are moments that are pretty good. Then there is the rest of the disc. (-Robert) (Billy Billy Stew, PO Box 82625, San Diego, CA 92138)

SKIT SYSTEM - ALLT E SKIT LP Finally I get a bit of the history straight on this mysterious band, who are one of the most respected and talked about Swedish HC bands to date. I even got to see them. This vinyl compilation features the early releases from 1995-1998, which include the first 7" Profithyzen, the Ondskans Ansikte 10" and the tracks from the Wolfpack split 7". And even with the history of the band told, I am still not quite sure how and why they kept and gone since the late 90s playing on these recordings. But as we always hear, these early recordings started as a "side project" of the singer/guitar player and drummer from At the Gates and later Haunted, who needed to vent their love of fast punkcore. Perhaps a bit chaotically over the years, they kept it together and proved they were more than just a side project and added and lost members according to other bands demands. So with all that aside, what we've got here is some amazing shit. The vocals are caustic and blistering with the heavy drop tuned thrumbing power, and distorted metallic tinged guitars and ripping fast drumming. It's no doubt here we can see how the metal influence has affected the Scandi-beat punk bands and why Skit System are one of those bands who shaped so much of what was to come. Thick and heavy, guttural crust nippers here. I feel like perhaps I'm finally starting to get it. (Havoc Records/PO Box 8585/ Mpls MN 55408) (-Chris)

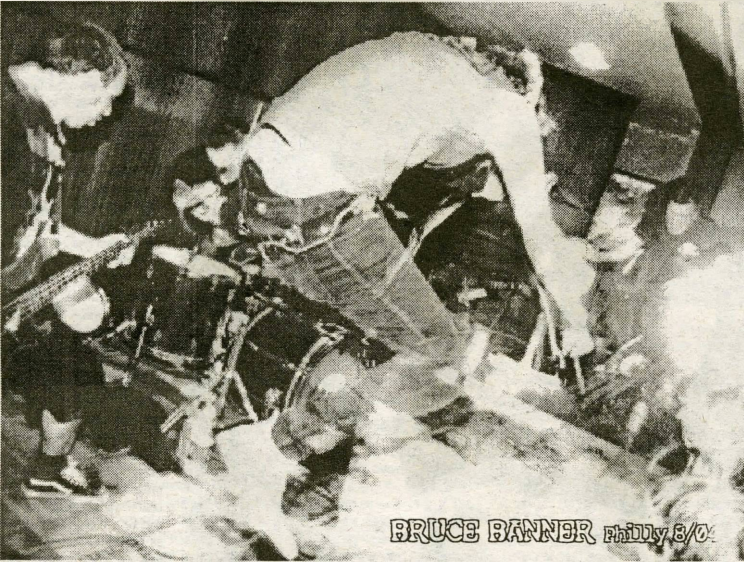
SLEEPER CELL - 7: Damn this is good. Straight forward raw hardcore, played heavy and thick with a good layer of distortion fuzz that keeps is solidly good in a ripping way. Full of addictive riffs, an energetic adrenaline, and a relentlessness which isn't too much of any one style, but just rocks out some catchy hardcore punk thickness with distorted guitars, some leads, and a bit of a frantic edge. I think if I happened upon this band live the way I did this record my mouth would drop open and I've been out of my mind blown away. Yes, they're that good. They're from Brighton MA. (Partners In Crime/PO Box 11787/Portland OR 97211) (-Chris)

SLIM CESSNA'S AUTO CLUB - THE BLOODY TENENT, TRUTH & PEACE CD This is straight up country. There are upbeat numbers and ballads. I wish I knew a bit more

about country music so I could compare them to someone well known. There are all types of instruments on this like banjos, mandolins, fiddles, organs and even some yodeling which may not technically be an instrument. Although they have many older influences their music definitely has a modern sound to it. If you like alternative country this is possibly worth checking out. (Alternative Tentacles/ PO Box 419092/ San Francisco CA 94141/alternativetentacles.com)(european)

SNACK TRUCK - HARPOON CD From the first forty-five seconds of this record, I thought it was going to be really mellow and indie-rockish ala Don Caballero or something like that, but then it kicked me in the face. Snack Truck play really fast, abrasive hardcore, with technical interludes that remind me of Hella and like bands. Screamy, indecipherable vocals. Insane. (The Perpetual Motion Machine, P.O. Box 7364, Richmond, VA 23221) -TNT

SOULCRAFT - ABSOLUTE SUSPICION LP When I think of Japanese hardcore, this is what I think of. And saying that, I'm not the biggest Japanese hardcore freak, but this is awesome and just what and how I like it. They rip and play at a fast galloping charged pace, full of intensity and power. The vocals are distinct with a throaty roll and that is the trademark Japanese style that I hear. Soulcraft lean in a rockin' direction just enough to really rip shit up, and not so much as to be rock and not punk, if you know what I mean. This is awesome. Someone else might be able to give you a history of this band, or tell



you who they sound like, or who they are, I can not. But this is something I'll be listening to a whole lot and hanging my fist in the air, banging my head, and praising for a long time to come. Fuck yeah! (Putrid Filth Conspiracy PO Box 7092/ 200 42 Malmö Sweden <putridfilth@bigfoot.com/www.fly.to.putridfilth>) (-Chris)

SPLIT INDICATOR/RADIO ALICE SPLIT EP Jerky quirky hardcore from RADIO ALICE. Their three songs offer driving punk with almost gruffly sung DC style vocals and clean guitars accented by time changes (and style changes) that are anything but generic. INDICATOR are straight up hardcore punk with catchy guitar leads and a no frills approach to song-writing and recording. (-Robert) (Hermil Records, PO Box 309 Leeds, LS2 7AH, UK)

SPLIT: BAFABEGIYA/ARABELLA SPLIT 7": Two sides of Reno, Nevada's lowest-fi, early 90s malefemale fronted punk. It's very fast, very sloppy, and very raw. I couldn't tell the bands apart. (Spacemerc Records, 5120 Idlebury Way, Reno, NV 89523) -TNT

Split: CREEPY CRAWLIE / WORM SPLIT EP CREEPY CRAWLIE steal this wax with infectious not girl crust. Out of tune and sloppy as hell, but played furiously enough to overcome any musical shortcomings. HUGGY BEAR playing DISCHARGE covers. Pro-woman lyrics in English and French from these Finns. WORM are fuzzed out (REALLY fuzzed) rock n roll, delivered in six distorted bursts. CONFUSE style recording and TEENGENTRATE style songs, a fantastic idea. Two new bands I've never heard a word about on this great split. (-Robert) (Butt & Elg, Pekantie 26, 58500 Punkaharju FINLAND)

Split: DROP DEAD/LOOK BACK AND LAUGH - SPLIT 7" The power/violence trend came and went and Drop Dead are still doing what they have always done—playing blistering fast and brutal hardcore in an attack style. Bob's vocals have gotten even higher pitched and more extreme than I remember. This is as fast as it can be, while still being held together. A blitzkrieg of 6 songs on one side. Fucking amazing! Look Back and Laugh are from California and they past a fast thrashing, tear shit up and leave waste trailing behind, style of hardcore fury that is amped with a charged power. This record follows the same format and look at the Tragedy Totallstar split with the circle in the middle. It's a nice graphic look for a solid awesome record. (Armageddon label/ PO Box 56/ Providence RI 02901) (-Chris)

Split: EXOSUS/CLANCY 6 - SPLIT 7": Exosus play blistering metallic mayhem, full of discordant guitars with just a hint of mathy tech possibilities. The vocals are screamy and guttural in a blargy yelled way. Lots of high-end distortion, and over the top metallic riffs putting this in a metallic hardcore direction. Features members from Ochlocracy and Flowers in the Attic. While Exosus hint at blast beat mania, Clancy 6 deliver, taking the high end distortion even further, blasting the beats farther, while the vocals get even more gnarly taking this into a noisier direction. A bit too much for me. (McCarthyism/www.mccarthyism.org) (-Chris)

Split: FIGHT AMPUTATION/GUNNA VAHN 7" Fight Amputation is raging hardcore punk in the vein of His Hero is Gone or Uranus. They play fast at moments then slow it down for crushing breakdowns. They have an anti war song on their side which goes very well with the cover of a fighter plane dropping pill bottles. Gunna Vahn are much less straight

forward as far as their sound goes. They play slow to mid paced discordant hardcore that could easily fit into the experimental category. I'm a bit concerned about the BOH logo on there side of the cover I hope that at least one of them is from Baltimore even though I know there label is. (Reptilian Inc/ 403 S. Broadway/ Baltimore MD 21231/ reptilianrecords.com)(european)

Split: GHOST MICE/DEFIANCE OHIO CD I can't think of a more appropriate split record then this one. These are two of the best folk punk bands out there at the moment. Ghost Mice are up first and they still sound the same as their previous recordings. They have some really good new songs and one really good old one. They sing about romance, touring, and their hometown. In addition there are two songs about criminals which I think fit their folk persona perfectly. If you haven't heard Ghost Mice yet they are an acoustic punk duo that has violin and guitar and male/female vocals. Defiance Ohio follow with some new material, a cover and one old song. All the songs here are excellent and I feel as though they are more punk and less folk then other recordings they have done. In case you don't know Defiance Ohio are a band that was once from Columbus and are now from Bloomington and they have a stand up base, violin, banjo, cello and normal instruments. You really haven't lived until you've heard Gorilla Biscuits played with cello and violin. (\$5ppd/Plan-It-X/PO Box 3521/Bloomington IN 47405/www.plan-it-x.com) (European)

Split: GRITOS DE ALERTA/HERESIA SPLIT EP The rawest of the three splits (also the oldest), but you can see they haven't changed too much, read the other GRITOS DE ALERTA reviews. HERESIA take a more basic approach, and sound like blown out assault on the style made (in)famous by 80s UK punks DISORDER. (-Robert) (Terrotten)

Split: GRITOS DE ALERTA / JESUS CROST SPLIT EP These GRITOS DE ALERTA songs were recorded in 2002, and are much rougher than on the KRUSH split, and the result is a sound more similar to Brazilian bands like BRIGADA DO ODIO, crazed blown out chaos crust. Five songs from Belgium's JESUS CROST, a continuation of the GRITOS split, hyper fast crust core with blast beats and a harsh vocal attack. Grey wax. (-Robert) (Terrotten)

Split: GRITOS DE ALERTA / KRUSH SPLIT EP The first of three splits from GRITOS DE ALERTA in this issue, this time featuring guest vocals appearances by SICK TERROR and HERESIA members. Manic Brazilian crust with grinding intensity akin to DISRUPT and ENT, they never disappoint. Holland's KRUSH have been at it for years, with a hoard of singers the books crust core. I'm sure it's am

alcohol fest (or feast) live. (-Robert) (Terrotten, Caixa Postal 8080, Porto Alegre RS, 90201-970 BRASIL)

Split: HYPATIA/ THE SOUTH LP With Hypatia I find it hard to come up with catch phrases to describe them. They are definitely hardcore but they have all type of crazy influences from fastcore, to rock, to youth crew and more. It doesn't really matter cause they are really good. At moments they are discordant and at others totally melodic. The vocals are mostly shouted and the youth crew style back ups are totally awesome. Their lyrics are positive and deal with issues surrounding punk. They even do a Gorilla Biscuits cover. The South are yet another discordant Florida band. They do it very well though. The vocals are screamy but catchy and their "Four Day Weekend" break down is already an anthem in Richmond. I'm not into record collecting but it would be worth trying to get the pink marble cause it's really pretty. (\$9 ppd/Square of Opposition/2935 Fairview st/Bethlehem, PA 18020)(european)

Split: I OBJECT/FOREVER YOUTH 7": I gotta admit that I didn't realize this was a split at first, oops. Makes sense though cause Forever Youth are not I Object, and not sound like them either. FY play fast hardcore with blistering speed and a youthful kids kind of hardcore energy. I Object are fronted by Barb's awesome vocals, which I really like a lot. Both the vocal style and lyrics are rad. They play a fast sort of hardcore punk too that leans in a post-pc direction—which is rad. Both bands are full of pos energy and are totally inspiring. I like the 3rd song which has an epic organ intro and says "hardcore for the punks" Hooray! Great stuff! (Punks Before Profits/ 209 Center St./ Olean NY 14760 <www.punksbeforeprofits.com>) (-Chris)

Split: MASS GENOCIDE PROCESS / COMA SPLIT 7" Mass Genocide Process play metallic crust that rips. Not so blast beat driven actually, the drums rip and the snare sound is so-so, but this is driven by a raging charged energy that is solid and catchy and right up my style. The lyrics are kinda silly - about being drunk and having a bleak out look on life. Even if some of the strangeness is in the translation, it's still bleak and definitely surviving a drunk oblivion. But, man the metallic guitars just fucking rip in the best way. I love it. Sweden's COMA play even heavier with less metal and more distortion and classic Swedish style. The vocals are extremely distorted to match this wall of heavy noise and fuzz. Good split - but I like the MGP more. (Impregnate Noise Laboratories/ Bohdan Mach/ PO Box 2/ 763 61 Napajedla/ Czech Republic <www.impregnate.wz.cz>) (-Chris)

Split: MISERY / TOXIC NARCOTIC - SPLIT CD I gotta say this was one of the most unexpected things I've seen, esp. from Go-Kart. Let it be said I'm an old die-hard Misery fan, but they haven't done any new releases in ages. Paired up with Toxic Narcotic, well it actually makes sense, as they've both been at it forever and share more in common that I'd think. These new Misery songs sound different, and yet like Misery all the same. It's hard to hear new stuff when you know the old stuff so well. But just as I'm thinking this is so strange and so much more rockin', well it's Misery and that undeniable thick fuzzed out guitar/bass sound and the apocalyptic lundra riffs that are just through and through Misery. The vocals are exceptionally loud and dominant on this which I think

gave me pause to listen with a new ear. I am perhaps overly critical of a band who've been my fave for so long, but fortunately this is Misery and I love it. Toxic Narcotic, honestly, I haven't listened to for a long time. And these songs are a refreshing surprise with great lyrics and a good solid adrenaline override fast-core style of hardcore punk I love the song "anthem", of course, about sticking with the DIY punk through the trends and beyond. And the "21st Century Catastrophe" which is done in a metallic dub style. All the songs have great lyrics and man, they just rip through this at breakneck speed, with some sludge heavy slow parts as well. All those old-school hardcore thrash lovers, take note. (www.gokart.com) (-Chris) ****

Split: SKOTKIDS / EXHALE - SPLIT 7" Brutal grinding crust punk from Sweden and Japan here making a good match. Skitkids are more brutal than I remember. Playing a very raw style of blistering hardcore that is harshly distorted, charged with manic speed, and screamy deep vocals. They can bust out some rockin' guitar parts too in between guitar slides and galloping drum pick ups. Raw and brutal as this is, it's also catchy and pretty damn awesome. Exhale are from Japan and sound like it. I don't know how, why or where, that throw of the vocals guttural type accent got to be linked with Japanese HC, but that is what Exhale do, while playing an energetic style of hardcore that mixes up triumphant power with fast speed and a catchy energy as well. The pair go well together with their hybrid fusion of styles. Great looking record sleeve too. (Putrid Filth Conspiracy/ PO Box 7092/ 200 42 Malmö Sweden <putridfilth@bigfoot.com/www.fly.to.putridfilth>) (-Chris)

Split: THE FICTION / BIRTHDAY BOYZ - SPLIT 7" The fiction play danceable, bass driven, punchy punk rock. The Birthday Boyz play a screaming little ditty about my new favorite pastime, basketball. It's very discordant and screamy. (McCarthyism/www.mccarthyism.org) -TNT

Split: THE HIDDEN HAND / WOOLY MAMMOTH - LP Probably the last thing I expected to see show up in my box from a punk label, but I was stoked. The Hidden Hand are the latest band featuring Wino (from St. Vitus) on the guitar. I saw them play at Emissions and it's the best thing I've heard from him in years. More reminiscent of St. Vitus than the last band. Wino has a guitar sound, in fact I might even argue that he started this drop tuned sound we hear so much these days. That drop tuned Wino guitar sound is what we hear, with lots of wa wa pedal, and on the second song an enormous amount of guitar lead work. Just two songs here, leading up to the full length release coming from Southern Lord. DC friends Wooly Mammoth offer up two songs on the flip side, also featuring some drop tuned guitar work, and a mammoth sound similar with drop tuned guitar and a space rock atmospheric quality, and a sing-songy rockin' vocal style, all of which is very reminiscent of St. Vitus. In all likelihood I won't ever play this again, and it will go into Enk's office where it will fit more appropriately than in mine. (McCarthyism/www.mccarthyism.org) (-Chris)

Split: THE SETUP / SCHEMATIC OF A WAKING LIFE - SPLIT CD I love the Setup and I really can't handle Schematic, so it goes with a split. The Setup are one of the best bands RVA has to offer these days. They're heavy and metallic and powerful and they rock. Multi-layered vocals belt it out together. And this just has a relentless power that I love. For all of my carrying on about how much they rock, this isn't rock as in rock n' roll, this is rather the heavy and punchy sort of thing that just has me rocking out head-banging and full body rocking all around. They're kinda different, which is cool. Not playing the usual metal-hardcore, and certainly they've moved leaps from the emo world and they're not discordant at all either. They've got a super deep and heavy tonation to the guitars and just amp it all up to a full throttle that is unleashed and leaves you wasted in their path. I love it! I really love them in a speechless perfect obsessive sort of way. Now the Schematic leaves me sleeping over because they have a much more grating sound to my ears. The vocals are up front and out of tune and irritating. And musically this is much cleaner and technical (bubbling bass and guitar) and Ugh, honestly it freaks me out each time I listen and makes me go back to the Setup who I literally can not get enough of. Great looking CD. (www.electrichumanproject.com/ 500 South Union St./Wilmington DE 19805) (-Chris)

STAND AGAINST - UNTIL THE END CD Anthem-after-anthem about being sick of things the way they are, and a pissed off kick to the head to anything in their way. Booming drums, tight riffage, and gnarly vocals, with a thrashy feel. Really pissed off stuff here. (My Own Wallet Records, 11233 Arroyo Ave, Hesperia, CA 92345 www.mymownwallet.com) (Dave)

STATE OF FEAR - DISCOGRAPHY LP In the early 90s, out of the ashes of the North East's Deformed Conscience and Disrupt, came a relocation to Mpls and State of Fear. Long before everyone on earth was playing Scandi-influenced d-beat hardcore, these guys were a step ahead in delivering their own brand of raw ripping metallic tinged mayhem, strongly influenced by the d-beat Scandi sound, and paving the way for everything that has come since. In hindsight this is more raw, than the polished sounds that have come since, with a high end distortion on the guitars, which doesn't stop the fast thrashing in the least and is probably more true to their influences. Dual vocals deliver the raw raspy guttural goods and the adrenaline speed pace never quits. This vinyl discography features their LP and 2 eps and fantastic artwork from Morak. A release not to be missed on beautiful green vinyl. (Profane Existence) (-Chris)

STIFF LITTLE FINGERS - GUITAR AND DRUMS CD This is honestly one of my favorite bands of all time but I haven't heard anything new from them since the early 80's even though I lived in Belfast for a good while. I to be honest I was totally skeptical about this and it's actually better then I expected. It's catchy Rock and Roll with Bum's distinctive vocals. There are also some less rocking slow songs that aren't slow in a "Barbed Wire Love" type of way unfortunately. But there is a faster song that is reminiscent of Motorhead. The lyrics are about all sorts of things like Joe Strummer and his passing, getting old, and Sonny Liston (the second record I have reviewed this issue with a song about him?). The music is pretty uneven but there are a few good moments and songs, especially the title track which is just about rock and roll. (Kung Fu Records/PO Box 38009/Hollywood, ca 90038/kungfurecords.com)(european)

STRUNG UP - SOCIETY ROT IN HELL LP Perfect 1980s hardcore punk. I like VOID, but without all the slop (which I realize is the charm with VOID, but I'm trying to say that STRUNG UP capture that fierceness, and STILL play light and in tune). Lurching intros into breakneck full speed attacks driven by buzzsaw guitars that aren't afraid to wank every now and then. Picture SOA in 1981. Pretty good huh? Now give all of that a fat line of quality Bay Area meth, and you get STRUNG UP. Raspy shouted vocals that sound more like getting yelled at by a wasted vagrant than listening to songs about priest sex abuse, suicide, news media and dead cops. Extra "fuck you" in the mix...man, this makes me wanna get really drunk. (-Robert) (Kangaroo, Middenweg 13, 1098 AA Amsterdam HOLLAND)

SUBMISSION HOLD - WHAT HOLDS BACK THE ELEPHANT CD Submission Hold have always been a band that bridged together people of different musical genres in

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MUSIC

a common DIY political kind of bond, and I have always loved them, even though they are musically often a strong divergent path from my usual tastes. They have gotten weirder over the years, with their jazzy fusion improv style of lo-fi instrumentation. What has always been the clincher for me in my love of them is Jen's amazing voice. Her talent is endless, and the range she has makes her voice an instrument of it's own. She's got this operatic quality of being able to sing with so much passion and emotion, that it is so beautiful, it will bring goosebumps to your skin and tears to your eyes. She's also got so much strength in her voice that she can change from beautiful singing to a commanding power. I wouldn't say she ever really yells or screams, but she can cover such a full range it's like a harmony and groove all of it's own. On this new release, the guitar-drum-bass instruments have gone even further into the jazz fusion prog jam session, which in parts makes me panicky. Through most of it I can just focus on Jen's voice and swoon and feel the amazing words. This also has an actual theatrical quality to it, with very strange tempos to the soundtrack, while her voice tells a story, which feels like it's set to a play. It's bizarre. To be honest, if it wasn't Submission Hold and I didn't have such a history with them and respect them so much, and already know and appreciate their unique and weird sound, I'd pass much easily. But damn Jen's voice could wake the dead, and that isn't something you can feel so moved by very often. When they rise to their crescendos, it's unique and smashing. Not to mention that their intensely poetic political lyrics and outlook go a step beyond the norm. This CD looks great, as their releases always do - with Keith Rosson's artwork. (G7 Welcoming Committee/ PO Box 27006/360 Main St. Concourse/Winnipeg/MB R3C 4T3 Canada/<www.g7welcomingcommittee.com>) (-Chris)

SUICIDE BLITZ - RIDE THE STEEL LP Punk. It's punk rock from some of Europe's favorite punks, many of whom have played in numerous bands together, including some like Murder Disco X, DS13, Meanwhile, Imperial Leather, Defiance & Wolfbrigade plus so many others. Played straight forward with no gimmicks or thrills, other than being bare bones old-school punk rock which is ultimately the common denominator. Catchy like the early 80s, with clean melodic guitars, but Euro-punk style, not US pop-punk style if you know what I mean. Like I said, it's Punk straight and to the point of a blade by some of the best players around. (Hate/PO Box 105824/28058 Bremen/Germany <www.unsocial.net/hate>) (-Chris)

SWINGING LITTERS - LIVE IN A DINE CD Again and again bands release live records that just aren't different enough from their studio material to make it interesting for me. Here the Litters do songs from all periods of their existence and even a couple from their first LP which is the only one I've ever owned. To be fair the band plays with energy and the even do a Cock Sparrer cover (ironically whose live and loud record is probably one of the greatest live punk records). This also comes with a booklet which is a comic book that mocks Scooby Doo and portrays the adventures of the band trying to play a show in a haunted theatre. The comic is also available in full size comic format with the LP or straight from Fat and I'm sure every Litters fan will need it. This CD also has live footage and interviews with the band but my computer is broken so I can't look at it. (Fat Wreck Chords/PO Box 193690/San Francisco, CA 924119/fatwreck.com)(european)

TAKARI - THERE CAN BE ONLY ONE LP This SF band plays a discordant style of metallic hardcore screamo. The vocal style is exceptionally harsh in it's screamed delivery and gets a bit grating on my ears. But the lyrics are good and I like what this band has to say and offer in terms of standing up for yourself, biotechnology and organic foods, car culture, unity and divisions and strength, and the lyrics all have stones and explanations. I like the diversity of this band and while the vocal style is grating, there is still a lot of variety in terms of how discordant this is with metallic crunching to quiet parts and all in between. A nice blend of styles, which is actually pretty refreshing for the screamo discordant genre. (Alone Records/PO Box 3019/Oswego NY 13126 <www.alonerecords.com> / Sky of Ill Rule Records/PO Box 170516/SF CA 94117-0516) (-Chris)

TAMORA - THERE'S NO TOMORROW BABY SO HOW ABOUT TONIGHT CD I liked the bird on the cover, threw this in, and loved this band instantly. They erupt into this charged energetic catchy style of hardcore that is just perfect. The vocal style has quite a range, from yelled and screamed, to a snotty weird Convergey voice or a glummy drawl half speak, to full on chorus style of more powered screaming. I love the shit out of this cause they keep me on my toes and each bridge just brings something better. From the totally charged metallic guitar, to a raise the roof rock-it breakdown, to a chunky mosh part, to a sing-a-long, and hot damn, this is like the best hybrid of all the great shit of modern hardcore I've heard in ages. No bullshit, all good shit. I love it to the point of ridiculousness. And the fact that this band is being pushed as politically conscious and not afraid to be PC, if this is the new vanguard, then I'm all about it. The lyrics are fantastic and amazing, I could start quoting them now: "love cannot be bound by gender." "like sunflowers we stand. We will burst and bloom. Never to be uprooted." "I reject your selfish consuming way of life. So in response to their suffering I choose life, for the animals, I abstain." Defiance, resistance, and great strong stands. I love it. And man, they've got these bridges and breakdowns that just make me swoon. I love the shit out of this new California band!!! (Happy Couples Never Last/PO Box 36997/Indianapolis IN 46236-0997) (-Chris) *****

THE ANSWER - YOU HAD YOUR CHANCE CD Compiling 7 new songs, as well as their debut 7" tracks, this is the first CD release from Seattle's THE ANSWER. Big time straight edge pride here, with big mosh breakdowns, and those gang-style back-up vocals too. Lots of middle finger in the air lyrics to those that don't take things as seriously as they do, which at times gets generic, but still gets a "A" for effort. It is nice to see a band gang-bro about sxe, especially in a time when most of the old sxe "heroes" are hanging at Happy Hour somewhere now. (Excursion Records, PO Box 20224, Seattle, WA 98102 www.excursionrecords.com) (Dave)

THE CATALYST - A HOSPITAL VISIT CDEP A Hospital Visit from The Catalyst is sick! These Northern-Virgians belt out seven heavy and abrasive, yet still melodic cuts of "grunge-influenced" punk. They kind of remind me of old Deadguy meets The Refused with a little bit of Clutch thrown in. Their lyrics are about good things like partying, politics, and good people. Members of Tristekillingspree and Human Timebomb. Hot shit! (McCarthyism/www.mccarthyism.org) - TNT

THE DEAD END BOYS - Boys In The City 7" It's streetpunk, but then it's hardcore at the same time. Vocals that sound like the singer swallowed some glass before

stepping up to the mic is always an added bonus too. Lyrically there are lots of songs about drinking/fighting/fun, as well as a stab at their hometown of Baltimore for the living hell it is. With Steve from No Justice/86 Mentality too. (Malfunction Records, PO Box 220761, Chantilly, VA 20153-0761 www.malfunctionrecords.com) (Dave)

THE DIVIDED LINES - MUSIC TO SPAZZ TO 7" This didn't make me "spazz" as the title suggests, but it did keep my ears glued to my headphones while it was on. LA is just giving birth to more bands than I can count... and this is another great delivery too! Reminding me of The Stitches (the West Coast ones) if they were playing next to the toilet at CBGB's. There are mod sounds lurking, while solid punk is abounding. 7 great tunes here. (Know Records, PO Box 90579, Long Beach, CA 90809 www.thedividedlines.tk) (Dave)

THE ESCAPED - ROSE CITY HARDCORE CD Hailing from Portland Oregon, THE ESCAPED take the listener for a ride down various roads. First & foremost, they have duel vocals, which is more the gimmick of nu-metal - but it works well here actually. The music goes from metallic punk to straight forward hardcore, combining both older influences as well as modern ones. It can be thrashy one second, then chugga-chugga filled the next. The recording sound works great with the bands own twisting of the sounds they bang out. (Blackout Records, PO Box 610, Hoboken, NJ 07030 www.blackoutrecords.com) (Dave)

THE FILAMENTS - WHAT'S NEXT? CD This is modern UK punk, with a strong classic UK punk style and clear strongly accented vocals. They up the catchy energetic style with a brass section and a ska-punk twist and sometimes they slip in some pop-punk guitar rhythms, then get carried away with the ska-punk ala Rancid-ish style, while at other times stick to that classic catchy UK punk and even a traditional ska style. Even when I've gotten so used to horns and ska-punk being "bad words" and associations within the scene I know, this band does their sound and style well. A lot of trumpet and sax and a lot of ska, and minus the extra catchy poppy guitar parts or even with this, this is solid and the dub shit rocks. (Household Name Records/PO Box 12286/London SW9 6FE UK <www.householdname.com>) (-Chris)

THE GOOD FIGHT - BREATHE ROOM CDEP Just a 5 song teaser, as they already have a full length on Indecision Records coming soon. This band features ex-members of Harvest & Threabare, though I didn't hear too much of those bands' sound in this new band. The music is a blur, and the back ups sound like a room packed with tattooed monsters did them. The vocals almost have a Jamie/Hatebreed feel to them, and not in a bad way either. (Goodfellow Records, 22 Wilson Street, Hamilton, Ont, L8R 1C5 Canada www.goodfellowrecords.com) (Dave)

THE GREAT CLEARING OFF - IN FLIGHT FROM THE TERROR BEHIND CD 6 new songs from this great Philly hardcore punk that band mixes up the punk and hardcore and emo styles into a unique way which has always appealed to me. The vocals border into the screamy style but scream in a yelled screamed hardcore way not a stylized screamo way. This is not discordant screamo, this is actually really straight forward old-school hardcore punk. Pissed passion with some quiet parts as well as amped angry adrenaline and catchiness, all mixed together. Good lyrics too, smart ones about struggle and fight for the good shit in life worth living - the things that bring us hope and meaning in the midst of bullshit politics, treadmill cycles of work, and the friends that bring the hope. Nice. (www.edwallersrecords.org) (-Chris)

THE ID - demo Last time it was CRACKS, from nowhere Illinois, and now it's THE ID, from Kewanee, Ill. High school frustration manifested itself into a fucking mess for these three fellows, resulting in "Shotgun Facelift," "The Kids At School," and "Anger Hatred & Fear" for my listening pleasure. Well, "pleasure"? Not so sure. If this were 1978, then these tracks would be worth their weight in gold. A total stop fest with juvenile lyrics and little to no talent. Mind you, I think it's fucking AMAZING. It's just not for everyone. And it's recorded over a church service. Of course. (Robert) (Nik Kuster, 8342 E. 2700 St., Kewanee, IL 61443)

THE INSURGENT - IT WILL BE THAT SOUND CD Wow, where to start with this. Okay, so this band started off in Long Island but has all these ties to various places with members and temporary living and tours and such. They've put out a bunch of records, some of which kinda went unnoticed by me, and some of which really caught my ear and said "fuck yeah!" This is a discography of their existence which includes a story of their time as a band as well. Describing them is what I find hard. Their style is kinda low fi, as in it's not distorted, heavy or metal. You can hear the "clean" guitar sounds,

and even though the vocals are for the most part yelled, you can also understand most of the lyrics as they go. Neither of these traits take away from any of the anger and frustration or the passion - all of which is infectious. So the Insurgent remind me of a cross between Against Me and Plow United and some of the Plan-it-X family of bands. If you can get down with the youthful passion of camaraderie and fighting for a better place in the world and get into doing so at a frantic living room or in a crowded basement full of dancing happy punks... well I think you might get an idea of what kind of feeling follows the Insurgent. I wouldn't call them pop or emo or screamo or any of the tags that we throw around. Though I would say that the later stuff got bit stronger. They are passionate punks though indeed that break through the genres and rock it well. This is

a cool CD put out by a whole bunch of good folks (Dare to Care/Square of Opposition, Troy Malish/ Innocent When you Dream/Contact the band at: PO Box 20987/Oakland CA 94620 <traymalish@earthlink.net>) (-Chris)

THE MERCS - SONGS IN THE KEY OF FUN 7" The Mercs blend punk rock with hardcore breakdowns. I can't tell you what their lyrics are about, but this record didn't get boring. I'm sure we'll see more from this band. This 7" comes with a budget sheet for pressing a 7", which is a nice touch. (Square of Opposition, 2935 Fairview St., Bethlehem, PA 18020) -TNT

THE ORPHANS - RAISE THE YOUTH CD In the early-mid 90s in West Chester Rock City, 2.5 Children were all the rage and everyone loved Citizen Fish. Bands like the Boils and the Orphans were the inspired young offspring of the 2.5 era. The Orphans played shows and put out some records and then we lost track of them. Except that years later Erik Peterson who can not be stopped with his passionate folk punk politics and guitar has charmed many folks with his ability to bring any room down to his charm. He's been playing wide and far and people are stoked, as they should be. So somewhere, the Orphans, this old band of his youth, reformed for the show or two, and this CD collection gets put together to make the kids happy. What has stayed consistent all these years is amazing lyrics and song writing, which have a strong connection to the 2.5 Children style and the Dick Lucas rambling craziness of brilliance. This CD is a collection of many many things - from the record releases of youthful punk, to the live songs, the Subhumans cover and the great folksy stuff at the end, which is some of the best. But damn the first songs on here are fucking amazing too, and so familiar to my old ears. All of this is great! Damn, the fervor of that suburban town in West Chester was a special place with a unique quality that fueled some of the best music of our times. This collection will take anyone who knows the time and place back and give some history to those who just know the current Mischief Brew phenomenon. Damn, this is one of those proud to have lived through it and come out on the other side. I think Erik is one of the most talented geniuses of our time, and in no way do I mean to dis the rest of the band, I just know and hear so much of Erik in this old material. (Fistolo Records/PO Box 2836/Upper Darby PA 19082 <www.fistolo.com>) (-Chris) *****

THE PHOENIX FOUNDATION - WE NEED TO MAKE SOME CHANGES CDEP The Phoenix Foundation, from Turku, Finland, follow up their debut LP These Days (also on Newest Industry) with six ultra clean songs of Husker Du-ish punk rock. I really like their last record, but these six songs give us a glimpse of what is hopefully to come. Lyrically, The Phoenix Foundation are dark and introspective, but hopeful as well. The production on this record surpasses that of previous releases, as well, if that's your thing. (Newest Industry, Unit 100, 61 Wellfield Rd., CF24 3DG, UK) -TNT

THE RITES - WISH YOU NEVER KNEW CD Though only 8 songs, it still packs a heavy punch. Imagine if The Suicide File were a mid-80's LA hardcore band, but with all sorts of rock n'roll snuck in, keeping it interesting. Dave Sausage from The Boils plays for these guys now too, though he doesn't play on this. (Coalition Records, Newtonstraat 212, 2562 KW, Den Haag, The Netherlands www.coalitionrecords.com) (Dave)

THE SERMON VOLUME Gritty, fuzzy and a wee-bit scuzzy... the Sermon mounts you like a horny schoolboy high on dirt-weed & fortified wine that just so happens to be mentally scarred by the Sonics/Pussy Galore/Gories and that ilk. Wild garage skronk with R&B rave-ups and a piss poor attitude. Featuring an all-star trash rock roster that gets well and gives you the shimmies and a shake or two. Special "budget rock" guest harp slaughter by Mummies man Russell Ouan. Can you dig it? I think you can, man! (Alternative Tentacles/ PO Box 419092 / San Fran, CA 94141 / www.alternativetentacles.com) (-Johnny)

THE SEX MANIACS - MEAN AS HELL Junk punk from these lo-fi thunder bombs. A few

of these dudes were in Voorhees if that gives you any indication of their twisted direction. Mildly reminiscent to the Dwarves but sound more like the Oxnard, CA powerhouse known as Dr. Know. Fun disc snort bathtub crank to. Not that I condone (or condemn) that type of elicit behavior, by gum! Sniff! (Manic Ride records/PO Box 42593/Philly, PA 190101 www.manicride.com) (-Johnny)

THE SHELMS - SPAZZ OUT WITH THE SHELMS CD The Shemps play garage-style pop punk ala The Devil Dogs, The Candy Snatchers, and the like. They have organs and stuff. Other reviewers have compared them to early Circle Jerks, but I don't really see it. It is very raw, frantic, and energetic, so maybe that's it. Features Artie Philie from Millhouse and Indecision and Bill Florio of Maximum Rock N' Roll fame. Also features one of the nicest Mike Bukowski album covers I've seen. (Reservation Records, 7101 SE Reed College Place, Portland, OR 97202)

THE SPADES - LEARNIN' THE HARD WAY Is that a lead pipe in your pocket or are ya just happy to see me? All black, all Dutch and all out hard to beat. Straight outta' Eindhoven and comin' at you with a brass knuckled guitar boogie that'll leave you crying for mamma. A toxic speedball bumper and hip shimmy humper in the abscessed vein of Turbonegro, Dead Boys, Hellacopters, etc. Mudhoney's Mark Arm joins the gang on a few tough trax as well. Good trouble from some bad muthas. (Go-Kart Records/PO Box 20/New York NY 10012 /www.gokartrecords.com) (-Johnny)

THE SPECTACLE - ROPE OR GUILLOTINE CD From Norway, highly love by the crimethinkers, and soon to be on tour w/Requiem in the states, here is their full length CD offering of an unexpected hybrid of extreme politics of discontent, fighting for freedom and fighting the acceptance of the monotony of life, raw and chaotically urgent vocals (which remind me somewhat of Brian in Catharsis) and a flipside to the metallic hardcore that is more reminiscent of Refused. At times there is a familiar style of raging powerful metallic mayhem, with the layered melodic guitars weaving over top. What makes The Spectacle different, besides their mod-like imagery, is the quiet breakdowns and transitional parts, which are sort of Zegota like. No wonder Brian & Stef are so all about this band. Personally I like the amped parts so much more than the quiet parts, but they make it all work and keep it all in balance and that makes this unique and noteworthy. (Crimethinc/2695 Rangelwood Dr./Atlanta GA 30345) (-Chris)

THE ULTRA DOLPHINS - ST CS It's been a while since I've seen a demo tape that was actually on a tape. Kudos to the Ultra Dolphins for not letting it die. Musically, they play pretty good melodic hardcore punk rock with screamy vocals. They're much better than their stupid name would imply. I'm bummed that I missed them when they came through Richmond a few months ago. (Ultra Dolphins, 21 Buckingham Place, Philadelphia, PA 19104) -TNT

THE VILLAINS - 2 SONG 7" Very much drenched in doom & hopelessness here in these two songs, and it left me wanting to hear more. You can hear the crust influence, but there is more going on than just that. Its like two hardcore war stones... Interesting, but short. (FMS Records, PO Box 1299, Boston, MA 02130 www.fmsboston.com) (Dave)

TNEMA ELEVEN - CHOOSE YOUR BEAST CD I want to compare them to NEUROSIS, but it's more because they have the same aura than because they sound alike. Droning swells that crescendo for minutes on end adding new elements all the time, then burst into moments of rage and fade back into silence. Their split EP with countymen GNU is a favorite of mine, but that's only one song, and here I get six. Atmospheric jams may be easily dismissed, but Czech's THEMA ELEVEN prove that they can make them rock. Perfect for dark rooms and high volume. (-Robert) (www.shriek.net)

THESE ARMS ARE SNAKES - OXENFERS OR THE LION SLEEPS WHEN ITS ANTELOPE GO HOME CD Members of Botch and Kill Sadie joined forces after the aforementioned bands' demise to create some dark, technical, melodic hardcore in line with Milemarker and Blood Brothers. Their lyrics range from political to personal, but the music is what truly drives this band. The talent in this band bleeds out on every track and if that doesn't interest you, there're lots of naked people in the liner notes. (Jade Tree Records, 2310 Kennwynn Rd., Wilmington, DE 19810/www.jadetree.com) -TNT

THIS BIKE IS A PIPE BOMB - COMEDY TAPE WITH... CS Talk about over exposure not only is this the 3rd release I've reviewed from this band this issue it's also their first venture away from music as a comedy team rather than a punk band. To be honest I think they have really found their calling here. Their timing is impeccable and they are hilarious but always tasteful. Honestly this tape is just a collection of their banter (which seemed much longer then the time they spent playing songs) from the Plan-it-X fest and a spoken word piece by Rymodee. If you were there this is a very fun, and hilarious memento and if you weren't you might find this amusing too. Also Ryan you should send me another one cause I lost mine in the move to Philly. (wintapes #1 USA/ 720 Pickets/ Pensacola Florida 32501/saucecherry@hotmail.com)(european)

THIS BIKE IS A PIPE BOMB - DANCE PARTY WITH... 10" This has been out on CD for quite some time but now it's finally out on vinyl (which rules). They have the same country punk sound on this that they have on their more recent recordings. These songs are just so catchy that it's impossible not to sing along after the first listen. They switch tempos from sad ballads to upbeat pop punk numbers. The lyrics are about awesome things like DIY, Black Panthers, romance in dumpsters, and more. What adds a lot to this recording is the fiddle (viola) that most of the other stuff I've heard doesn't have. So if you don't have this already get it and if you already have it on CD and you are a nerd like me get it again on vinyl. (Troy/PO Box 1169/Elkford, BC/V0B 1H0/Canada/tmailsh@hotmail.com) (european)

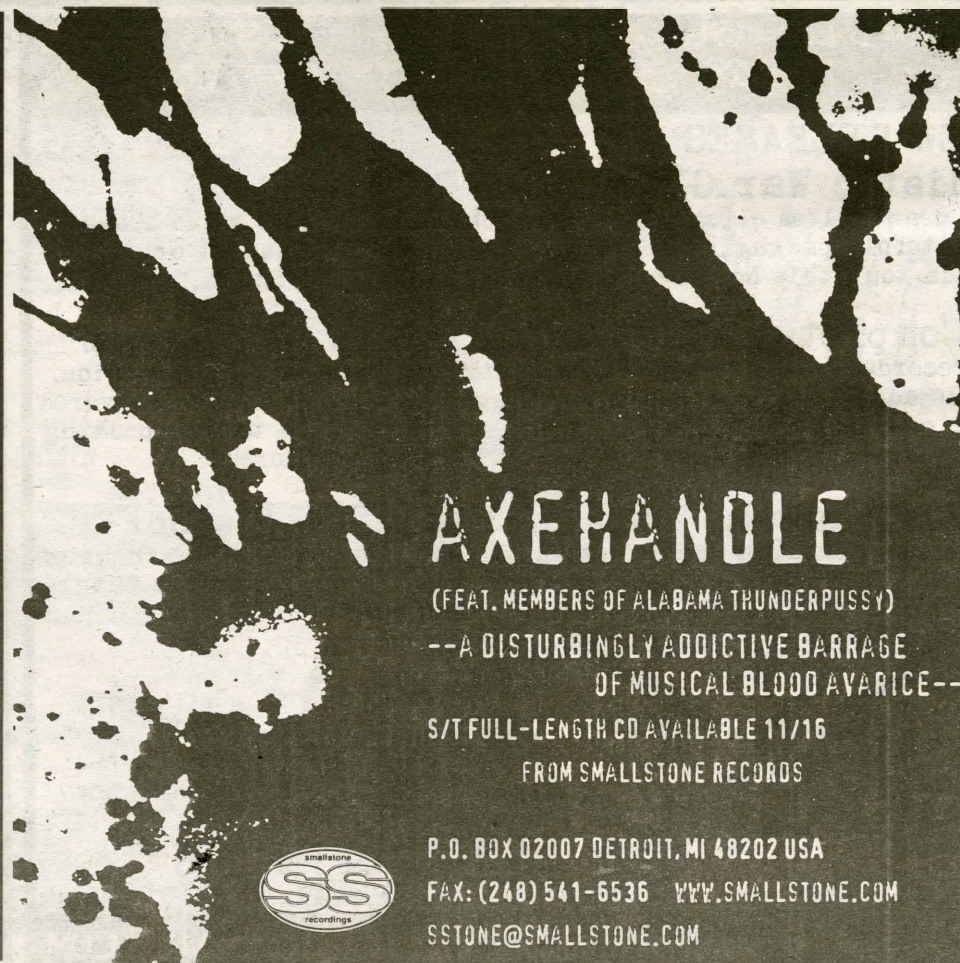
THIS BIKE IS A PIPE BOMB - THREE WAY TIE FOR A FIFTH CD If you have never heard them before the best way I can describe TBIAPB is Bob Dylan meets punk. I hate comparing bands to other artists but like Bob Dylan they tell stories with their lyrics, use a lot of harmonica, and sing about boxers. There is a strong country influence in their music. Not every song on this CD is new but they are all amazing and fit together really well as a whole. This record still has the same sing along quality as everything else they have released even though so much of the lyrical content here is somber. I think the extremely moody and sad tone of the lyrics is one of the things that distinguishes TBIAPB from the other bands in the same genre of DIY pop punk as them. This is really one of the best things I reviewed this month and I highly recommend it. (Plan-it-X South/5810 W. Willis Rd/George Town IN 47122/plan-it-x.com)(european)

THIS SCARES ME - 7" I am totally impressed with the work and effort people put into making such a nice looking record. This has a ribcage and spine printed on black and

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open in the middle to reveal the heart inside, and it comes with a piece of gauze printed with the band name wrapped around it. Nice. Musically this is over the top screaming insane brutal fastcore. Angry, intense and brutal. The female vocals are harsh and so screaming they hurt. This is a one sided record, which is sorta odd since the 2nd side has grooves but silence. (853 Reese St/ Athens GA 30606 <www.thissacresame.com>) (-Chris)

THIS SHIP WILL SINK - YOU ARE PRECISELY MY CUP OF TEA CD This is powerful and heavy discordant mathy hardcore. Abrasive and raw but with a thick sound, they tread into the manic and potentially painful side and do all these little mathy guitar parts that I hate. The overall throttled power of heaviness though is more "my cup of tea". This is a short CD of only 4 songs. Lyrically this band has longer explanations than the lyrics (which I don't mind) about technology and our laziness, the stylistic close-mindedness of the "scene" and being "too PC." All told, not my favorite thing, but much better than I might have thought considering my semi-intolerance to that mathy sound. The heavy throttled power and ideas carry through. (www.magicbulletrecords.com) (-Chris)

TWENTY-TO-ONE - SUBURBAN BATTLECRY 7" Really up-tempo punkcore, with hardcore speed, hailing from Boston. The odd thing is that their sound is that of drunken rage, but the band is actually straight edge. Kinda cool, including the straight edge fueled "Til The Grave". 5 songs total here. (FNS Records, PO Box 1299, Boston, MA 02130 www.fnsboston.com) (Dave)

UMLAUT - TOTAL DISFUCKINGCOGRAPHY CD Ah, the famed Umlaut are kinda like GWAR, who the fuck are they and are they who you think they are? Well no matter whether they are from the Finnish wasteland or Antarctica, they manage to be Crimethink's alter ego of brutal metallic hardcore political destruction. Super chunky metallic mayhem, driven by a throttled double bass drum and the moshy guitar breakdowns. The vocal style is harsh deep and guttural. Can't help but make comparisons to Catharsis with an integrity influences and then some fucking politics. This collection of 35 songs (other than a flexi and LP I don't know where they all came from) are packaged in a book - yes, a bound book CD size (beautiful I might add). (\$8ppd/Crimethink/PO Box 1963/Olympia WA 98507) (-Chris)

UMLAUT - demo The much anticipated follow up to "Pushing The Boundaries of Suck," this self titled stonerpunk features 21 songs of shrill grating Canadian power violence (except that the rawness robs this gem of any power it might have once had). Imagine the CHARLES BRONSON demo plus 8 suck points. I like it. (-Robert) (Banana_Chucker@hotmail.com)

UNDERMINED - HAIL UNAMERICAN! Not yer' typical Kung Fu Release here, Ladies and Gents! I have to say this disk is really heartening for a lover of hardcore and old school thrash metal. Attention grabbing and thoroughly enjoyable, I must say. I can tell these guys love and respect the old guard as well as taking their influences to new and creative plateaus. Throaty, well placed vocal trade-offs and chuggy riff hammering that brings a happy tear to my bloodshot eye. Bravo, Motherfuckers, Bravo!! (Kung Fu Records/PO Box 38009/Hollywood, CA 90038/www.kungfurecords.com) (-Johnny)

URBAN HEAD RAW - HUMAN INSTINCT CD Metallic Japanese crust with snarled vocals typical of the style. There's nothing new here, in fact this disc is far more simplistic than a lot of Japanese hardcore these days. The guitar work is excellent, but the drums drag along, and the snare sound is distracting. Then again, every time I get annoyed with the snare (that's every song), along comes a killer lead to remind me that they were too busy rocking to worry about a silly snare drum (also in every song). (-Robert) (CAH, PO Box 1421, Eau Claire, WI 54702)

VA - 4-WAY SPLIT 7" This has one song each from ELECTRIC FRANKENSTEIN, THE STRAP-ONS, THE FUX, & MORAL MINORITY. I am not sure which songs are new/exclusive, but there is something hear for everyone that is a fan of punk/rock/roll/hardcore. The EF track stands out, since this band can't seem to write a "bad" song, nor pick a bad cover tune to annihilate either. (Valiant Death Records, 3337 Poplar Dr, Smithfield, VA 23430 www.valiantdeath.com) (Dave)

VA - CALIFORNIA REPUBLIC CD Taking a few tracks from the following California bands: THE ABUSE, CROPKNOX, THE WHISKEY REBELS, & MONSTER SQUAD, totaling 16 songs, this is a pretty interesting release. The only band I had heard before is the WR's, but the rest of the bands held their own right beside them. I liked The Abuse as well, since they had a Tommy & The Terrors similarity, but with a riff & buff girl singer instead. A decent sampling of what is going on out on the other coast. (Rödent Popsicle Records, PO Box 1143, Allston, MA 02134 www.rodentpopsicle.com) (Dave)

VA - INTERNATIONALLY PIST - COMP 7" The focus on this comp is bridging punk and hardcore to the stylistic hardcore punk of the 80s when the words went together and were not 2 different genres. And consequently we have social/politically conscious hardcore punk played, short, fast and straight to the point from the Pests, I Objects, Deadfall, Headless Horsemen, Warsquad, Out of Vogue and Karmaven Attack. Put together well with good intentions, this is vol. 1 of this stay punk world assault. If you love the 80s hardcore punk thrash style, then you should check this out. (Punks Before Profits/209 Center St/Olean NY 14760 <www.punksbeforeprofits.com>) (-Chris)

VA - KILLED BY NOISE CASSETTE Not noise per se, but a comp of 20 grindcore/trust/thrash/power violence contributing anywhere from one to several songs each. Plenty of good stuff here, THEMA ELEVEN (always a favorite of mine), FUCK THE FACTS, TOSTAKI, GREX, and MIDAS stand out. Things hover more on the guttural grind end, but there is something for everyone who likes it raw. (Impregnate Noise Labs, PO Box 2, 76361 Napajedla, CZECH REPUBLIC)

VA - NOC WARPURGH 1996-2002 COMP CD This is a great compilation from Poland, that is a selection of life recordings from the Walpurgi night festivals, which was a festival put together to celebrate free expression and gender and sexual choices, to show anger, arise from oppression and take back the night. I hear often about conservative catholic values in Poland and how difficult it has been for feminism and radical politics to come to the light of day, which shows all the more importance of a festival and collection put together like this. I love Polish punk and this compilation has lots of Polish punk bands with women in them, and bands from all over Europe actually with these strong women's voices who are pissed and saying in many ways "fuck off rapists and oppressors - we will rise in strength and take back the night and be treated with equality". These women have the best strong voices and it's so inspiring. One of my favorites on here is Re-Sisters. Also, Scattergun (from Germany), Lifecycle (Belgium), White Rabbit (Pol) and Geninmo (Pol) are rad too. Homomilitia and Post Regiment (hooray old Polish punk), Harum-Scaram and Diaspora are faves, Antichrist and lots of great bands from all over. What a fantastic

and essential compilation. And though all live recordings the quality is great. (Emancypunk Records/PO Box 145/02-792 Warszawa 78/Poland <www.emancypunk.pl>/Refuse Records/PO Box 702-792 Warszawa 78/Poland <www.refuserecords.pl>) (-Chris) ****

VA - NIESTROAS VOSES... SON VUESTRAS PESADILLAS CD This is a compilation benefit for a diy free punk radio station in Barcelona. This international compilation features Andi Petersens Arme (HC/punk from Denmark), PCP (heavy crust/grind/Hoi), Kobayashi, Reincidencia (Brasil), Hermit, Simbiose (Portugal), Bicepsaurus, Coche Bomba (France), Cojubo (PR), Disface (Barcelona), 1905 (US), Etema Inocencia (Argentina), Human Bastard (Cat), Kontrovers (Swe), No Conforne (Spain), Cruel Human, Atrocious Madness (US), Zootic (Por), Machine That Flashes (US), and Catharsis (US). Many of these bands are Spanish speaking, and half of the huge booklet that comes with this has information on the radio station and other issues at hand, all of which is in Spanish. Stylistically diverse, but leaning towards the heavier side of crusty political grind punk. A well put together comp, even though I did start to have a hard time knowing which band was on, and that I couldn't read most of the booklet. (\$6 + post/ Radio Bronka 99.00FM/PO Box 25 102/08080 Barcelona Spain <www.sindominio.net/rbrnka>) (-Chris)

VA - ROCK AGAINST BUSH VOL. 1 & VOL. 2 2x CD While some of the bands on here hold little to no interest to me personally, they are without question amongst the super stars of pop and popular punk in our time. And there are a few on here you wouldn't expect to be on a FAT release (like Ministry, Foo Fighters, Sleater Kinney, SOIA). What I really like about this is that it shows a unification against Bush and I'm wholly behind that and support it. There's a bunch of unreleased songs and songs specifically for the topic - of hating Bush. Each CD Vol. 1 is 2 discs and includes a booklet with brief band info/lyrics/etc, as well as plenty of information about George and what is wrong with him and what you can do. Okay so highlights here - Vol. 1: Epoxies, Anti-Flag, Against Me, Jello Biafra w/ DDA, Strike Anywhere, World Inferno Friendship Society, Soviettes, Pennywise, Denali, NOFX, Less than Jake, Social Distortion, Sum 41, Strung Out, Descendents, Get up Kids, and more to give you just a taste. Vol. 2 features Green Day, Bad Religion, Op Ivy, Dropkick Murphys, Rancid, Unseen, Dillinger Four, Jawbreaker, Bouncing Souls, Dwarves, No Doubt, Hot Water Music, Inli Noise Conspiracy, No Use for a Name, plus lots more including videos embedded in the CD. While I don't doubt that this is one of those readily available, nicely priced likely on the counter at Hot Topic type of CDs, I really think this is cool. You get a load of great bands with a wide spanning variety as well and they are uniting here to show their outrage with the current administration. And I think that this is something worth uniting over and supporting. (Fat Wreck Chords/www.fatwreck.com/www.punkvoter.com) (-Chris)

VA - NEWEST INDUSTRY - A COMPILATION: 2002-2004 CD A sampler CD of some of the best punk rock from all over the world. Features tracks from The Enablers, Four Letter Word, Annalise, Shonben, I Excuse, No Choice, Fifth Hour Hero, Bedford Falls, Panthro UK United 13, NRA, and others. A nice sampler of a great label's releases. (Newest Industry, Unit 100, 61 Wellfield Rd., CF24 3DG, UK)-TNT

VARUKERS - MURDER CD What can you say about the VARUKERS? DISCHARGE worshiping (which is, to be honest, not a fair comparison, as they were DISCHARGE's contemporaries) Englishmen who have been bashing out the same 12 riffs since before the first VAN HALEN record. 362 members later, they are still playing, still touring, and still awesome. This disc compiles 1996's "Murder" LP and 94's "Nothing's Changed" EP (their first after a several year hiatus). Rat sings with DISCHARGE now, so who knows what the future holds, but I hope VARUKERS keep putting out great punk shits... these songs still sound fresh after 10 years. (-Robert) (Rödent Popsicle, PO Box 1143, Allston, MA 02134)

VICTIMS - IN BLOOD LP Ok, confessions to be made. I think this is my new favorite Swedish HC band. My first introduction to Victims, I think, was the split w/ FAR where I said, "Sorry Victims, you're on a split with my favorite band, can't compare." Well a hundred or so listens to that split later, and then seeing them live in Philly and I have a whole new opinion. They played, and changed me. I was taken and sold on this fucking amazing band. They were better than Disface, in my humble opinion. So this new LP is fucking amazing. A whirlwind blitzkrieg of the best kind of Swedish hardcore you can want. It's heavy and charged, metallic enough to rock, but hardcore enough to rip. The vocal style is dead-on right, and the guitars do that Swedish thing while pummeling and raging and leaving you breathless and playing this again and again. Fuck yeah Victims. You rule. And this LP is solid, amazing, and not to be missed whether you're a Swedish hardcore crusty manic or a old-school hardcore fiend. This nips! (www.havocrex.com/PO Box 8585 Mpls MN 55408) (-Chris) ****

WAR OF WORDS - LP Melodic anthemic punk from Finland. WAR OF WORDS build a bridge on this LP. A bridge from classic UK anarcho-punk like POISON GIRLS and THE MOB to melodic post-punk to BURNING KITCHEN. Upeat, but never cheesy. Male vocals that are urgent, but never overbearing, and the female vocals are simply haunting. I'm at a loss for words, because this sounds totally original, while still managing to sound like so many things that I love. HUSKER DU's songwriting sensibilities with a voice on par with Exene? I think I've dropped enough names to last a whole issue, so I'll quit before I dig a bigger hole. An incredible record. (-Robert) (Kamaset Levyt oö Jukka, Pernelgasse 16, 1200 Wien AUSTRIA)

WARCRY - MANIACS ON PEDESTALS - LP I think my favorite thing about this band is that when I heard the 7", I had no idea who played in this band, and reviewed it cold, simply saying that it's d-beat discharge styled worship that actually made me rekindle my interest in the overdone genre cause they did it so good. Well lo-and behold this band is made of up members of some of my absolute and all time favorite bands, so no duh, is kinda how I ended up feeling. They give no real credits to who plays, so I'll keep it my

own secret too - and just say that I love every one of them and their talent and history has much to do with why Warcry are so right on. They play simple to the bare bones d-beat raw punk with a good distorted guitar drive, with the catchy riffs, and a ripping drop tuned sound across the board. Deep vocals are appropriate and fitting and this is solid as can be. Lyrics inspired by war, period. This is top notch, not to be missed, among the best of the genre, and making those 3 chords still more than worthy of playing. (www.feralwarc.com) (-Chris) ***

WITCH HUNT - ...AS PRIORITIES DECAY LP I've already professed by love of the Witches, and now with their new full length, I love them even more. Not only have they just gotten even better, more solid and heavier. But they also stand on their own in terms of originality and how they work together all their styles. From playing super fast, to choppy and discordant and grating, to melodic and mello, they mix it all up. And all the while the vocals are all layered, alternating and together, dual female voices and raspy screamy vocals from Rob too. I think my favorite song is the total throw back to peace



TRAGEDY Philly 8/04

WITCH HUNT - EP's & CRUCIAL CHAOS RADIO SESSION CD Perhaps you've already had the chance to cross paths with this awesome NJ band, since they've been playing tons of regional shows and just completed a full tour this fall. Witch Hunt have been gaining a lot of talk and praise for good reason, they're a great band. They play a somewhat unique style of punk (as in their not a cliché genre) blending together melody, aggression and rage ranging in tempo and speed. Dual female vocals trade off with the screamed deeper vocals from the drummer, which all creates a great dynamic and strong lyrics with an emphasis on women's strength and liberation. So this CD is their 54 7" EP, the tracks from their split 7" and a live radio session from March of 03 on WNYU. This goes as the perfect companion to their new full length release. This band is hot and this gives you all their older material. (Profane Existence/PO Box 8722/Mpls MN 55408 <www.profanexistence.com>) (-Chris)

WOLFPACK - A NEW DAWN FADES LP I wish I knew a bit more about the chronological history of this Swedish bands releases and didn't have to get the info from Jay, and for that matter I wish I had not missed the boat with this band so much. But as Jay tells me,

this is Wolfpack's first album, previously released on CD from Distortion records, and featuring the Cmix shout on vox. When I saw Wolfbrigade, I regretted having passed along all the pack and brigade records to Jay. And well, now after Wolfbrigade has called it quits, and Wolfpack have been long gone, this LP is made available on vinyl, which gives me a chance to look at the photos of metal dudes and try to figure out the 35 of Wolfbrigade who are concealed behind long hair and beards. Anyway, ripping Swedish metallic driven d-beat punk, with guff deep vocals, is what we've got here. I don't think that this one is quite as captivating as Allday Hell, it's a bit slower and less over the top adrenaline amped. But unless you're me, you likely know if you love this shit or not, and if there is a bad to pick out of the sea of Swedish HC and d-beat punk and the metallic hybrids, well Wolfpack are the one, so I'd recommend anyone to pick this up. (www.feralwarc.com) (-Chris)

YEAR FUTURE - THE HIDDEN HAND CD I love this band. It's not just cause some of my old favorite East Bay punks play in this band, though that helps a bunch. But this (now from LA) band manages to draw on just the sort of new wave roots and progression out of hardcore punk that makes sense to me, and works. Probably because as much as they're pulling out from, they're also reinterpreting back towards the early 80s when were hardcore goth punk bands that leaned in this direction. I'm talking about a hodgepodge of new wave, goth, and Oh, Christian Death and Current 93 would give you an idea of what I mean. Hard to describe really. It feels very appropriate for the season - cause it's got this dark gothy twist to it, as the eerie guitar sound that is prevalent throughout. Even the high pitched guitar sounds don't bug me, they just work with their sound. Year Future are totally unique, and yet totally familiar, which is another way of saying they rock, they rule, they're onto something - as in they get it. I get it. And perhaps you will too. I grapple over words cause I'm kinda left speechless over how rad Year Future are. This is a 3 song EP CD that is an in-between of the full length to come soon. (GSL/PO Box 65091/LA CA 90065) (-Chris)

ZEROID - 2004 LP I love this band and was thrilled to see something new from them.

This is music for the end of the world, German hardcore intense style. In the vein of Acme or Morser, this is heavy beyond words with guttural vocals and weaving melodies. The thick heaviness of this is incomparable. If brutal music can be likened to the end of the world, then Zeroid will take you willingly... lulling you into the darkness, entralling you in a trance. Unlike the kind of brutal mania that makes you want the world to stop, Zeroid is beautiful in the darkness and delightful in the melancholy and pulls you in. Think of the ultimate cacophony of heaviness and angry brutal metallic guitars, deep throaty gnarly guttural vocals, all the while a lighter melody of guitar layers weave throughout lulling you in and holding you tight. This is awesome! (www.unsociable.net / www.porkorecords.com / www.totenschiff.com) (-Chris) ****

ZOLAR X - TIMELESS CD They're dressed up in silver space suits with antennae and spock ears and well when I saw this I exclaimed "Jello is fucking insane." But I should trust his judgment more, cause it's almost always sound. I put this disc in and found myself exclaim "I love it!" This is new wave glam from the 70s and it's weird as shit, but apparently really bridges this gap of the glam and glitter era and the pre-punk old school and even some prog rock (though personally it doesn't make me think of that so much). Keyboards of course. Weird high pitched theatric vocals, of course. Reminds me of Devo is they were from outerspace and were in Rocky Horror Picture show. But they also pre-date GWAR in their whole ensemble of being from another planet and always being in costume and speaking their own dialect. And yes, it's that weird, but it's a good weird. So, if you like the new wave, and the glam-glitter days of punk before punk, if you like the keyboards and the bizarre, then check this band out and read their bizarre story. (Alternative Tentacles/PO Box 419092/SF CA 94111-9092) (-Chris)

ZONE - SQUEEZED STATE LP This is really one of the worst record covers ever, okay not ever, it does have a tattooed dinosaur, which is pretty cool, but the btmapped text and the tripped out back cover, well let's just say I wouldn't pick this up on looks alone, but since it's a Partners In Crime record, and I've come to count on and trust Billy in the same way that I do Prank, well I knew it'd be good. This is Japanese hardcore with heavy rock overtones. And I mean heavy on the rock, but also heavy on the total pummeling heavy light speed. I like the vocals - which sound distinctly Japanese, and are of a mid-tonal range and just work for me. Lovers of the Japanese HC probably already know about this band, for a novice on the genre, this isn't my favorite, but it is sold as hell all the same, and undeniable in the fast and heavy ripping department. (another license from HG Fac Partners In Crime/PO Box 11787/Portland OR 97211) (-Chris)

BOOKS

LIFE & LIMB:

Skateboarders Write From the Deep End

Edited by Justin Hocking, Jeff Knutson & Jared Jacang Maher. Foreword by Jocko Weyland

Twenty individually talented artists, skateboarders, writers and photographers have harnessed their literary talent to mold the book Life and Limb. Contributing author Jocko Weyland writes a foreword that lays the foundation for the unique stories, some dealing directly with skateboarding while the others dive into taxi cab situations, and the occasional free eating jaunt (you'll have to read the book to find out). Weyland puts it best when describing the writers, "What they show is that skating can be anything..."

authors have, at some point in their lives, been influenced by skateboarding, whether it be actually riding one, taking photos of, or documenting it. The creative minds of Andy Jenkins, Ed Templeton, and Mark Gonzales are just a few of the many authors that make up this collaboration of anomalous short stories. Life and Limb brings the reader into a world off from the x-game energy drink lifestyle that is portrayed in the media of today.

These stories are written as if the author's were telling them to you over a beer at the local bar. Many people don't realize that this culture has a very creative side that is hidden by the stereotypes given to it by modern society. This book can and should be read by anyone. While reading this book one can tell that this wasn't thrown together to jump on a five minute bandwagon towards the next trend, these people love what they do and have expressed it well in the book. They will be around long after skating falls off the main stream, video game, and

on the back of cereal box pages. These writers see the world in a different way. They look at odd bumps in the concrete, back alley ways, marble ledges and can see the marks left by fellow supporters in the skate neighborhood. The stories deal with growing up, landing a first backside air on a mini ramp, road trips, losing loved ones, and hanging out with people that have a strong passion for what they love. When the 9-5 people scuffle by daily seeing nothing but a sea of crowded people rushing home, a crew of people waits patiently to do what they love, simply to skate. Read this book, dust off the wooden toy, and head out. (\$13.95/Soft Skull Press <www.softskull.com>) (-Ben Steck)

SCHEHERAZADE "Stories of love, treachery, mothers and monsters" This hefty collection of comics from 23 female cartoonists is fantastic. The stories in this book deal with things at the core of life: death, love, friends, family, and even some defecation, all told from a female viewpoint without being overtly politicized. These stories and comics stand on their own as works of beauty and anguish and humor. As with all collections of lots of contributors, there are some better than others, but there's not a stinker in the bunch. There's a great variety of styles, techniques and voices in this. I know \$20 is a lot, but there's a lot worth the dough in here. (7x10, 224 pages. \$19.95. Soft Skull Press/71 Bond St/Brooklyn NY 11217) (-Dug)

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SLUG & LETTUCE BOOK DISTRO SALE

THE BEST OF INTENTIONS: THE AVOX ANTHOLOGY by Keith Rosson. This book compiles excerpts AVOX the zine issues 1-16. Keith is an excellent writer and an amazing artist. The stories in AVOX combine self-deprecation and sorrow with a constant thread of hope with beautiful results. If he somehow gets in a lot of crazy situations and writes about them in an interesting way, but more importantly, has a perspective on life that really makes his retelling of it engaging and relevant for the reader. (European) Looks awesome! \$10ppd

PORTRAITS OF ISRAELI & PALESTINIAN: FOR MY PARENTS by Seth Tobocman. Seth is an amazing comic artist. Known for his blocky style and social and political commentary. This book is a slight departure from what we've come to expect from his past work. It's more illustrative in a charcoal style. Seth traveled to the middle east and talked to the people he met. He drew them and tells their stories. They are amazing and very real. \$15ppd SALE

THINGS ARE MEANINGLESS by Al Buran. This is a book of comics from Al Buran (Burn Collector guy) and they are awesome. Al writes these comics much the way he writes his zines - about going about his day, bored and miserable and commenting on things as they do or do not happen. If you like Al's writing and cynical style, then you will love this. \$8ppd

YOURS FOR THE REVOLUTION by Carissa Van Den Berk Clark. From the writer of the zine "Screams From Inside" comes a new novel of anarchist punk kids in the futuristic collapsed economy, among the twisted realities of our current modern world politics. If you like punk fiction, if you like reading stories about punk kids getting into the larger community of politics - then you've got to check this one out. \$8ppd

MAY IT COME QUICKLY is the continuation of the story from the first book \$7ppd. Get both for \$12ppd

ANARCHISM AND OTHER ESSAYS by Emma Goldman. An affordable collection of Goldman's essays. Emma was a practicing anarchist, feminist, labor agitator, advocate of political violence, proponent for free love and birth control, street fighter for justice and an inspiration for us all. Many of the issues she fought over are just as vital today. \$10ppd

WEBS OF POWER: NOTES FROM THE GLOBAL UPRISING by Starhawk. Known for her writing on women's issues and paganism, this latest book talks about her experiences in the global justice movement - from the WTO protests in Seattle, across the globe to Quebec, Genoa, Prague and Brazil. She participates in direct action and leads non-violence training workshops. \$15ppd SALE

FORTUNATE SON: GEORGE W. BUSH AND THE MAKING OF AN AMERICAN PRESIDENT by J. H. Halliday. Get the dirt on George W. Since he won't go away, find about the specters of his past: abuse of privilege, draft dodging Vietnam and a cocaine habit, and why Bush's people had the original printing of this book burned (and the writer mysteriously died). Halliday researches and comes up with 400 pages of startling information: the Bush's anti-Semitism, their connection to the BCCI Scandal, Bush's SEC investigation for insider trading, and the cronyism practiced with business associates while Gov. of Texas. Sale price of \$6ppd

TINY GIANTS by Nate Powell. This is a full size anthology collection of Nate's comics. Awkward silences and miscommunication, growing up in the Midwest, about fighting to hold on to the sweetness of life. An interwoven family of lolly dreams and deep south disappointment, car crashes and love letters, tear gas and four tracks, faith and hope. \$15ppd

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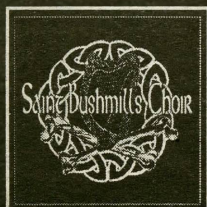
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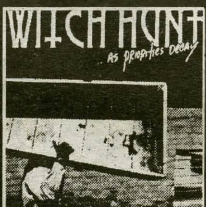
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2nd 7" - Mpls anarcho-punk with male/female vox.



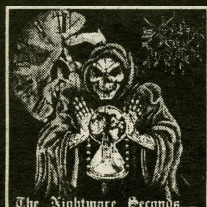
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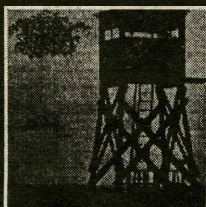
STATE OF FEAR *Discography* LP / CD
All vinyl trax back in print. LP has ltd. gold foil print.



WITCH HUNT *As Priorities Decay* LP/CD
Political punk/crust w/ male/fem vox. LP has huge poster.



EXTINCTION OF MANKIND *The Nightmare Seconds...* LP
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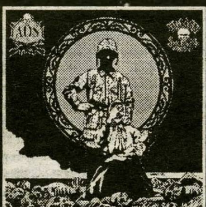
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Brutal, whirlwind crust from ex-Black Kronstand folk. Anarchy in body and spirit!



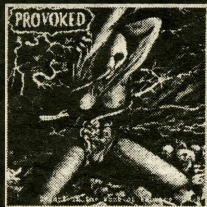
GARMIONBOZIA s/t LP
Haunting, melodic crust from Mpls with female vox. First PE band w/ celloist!



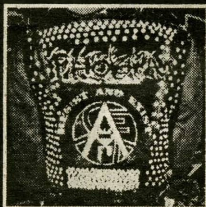
DISRESPECT s/t 7"
Pissed-off, sing-along punk rock with male/female vox. Comes in poster sleeve.



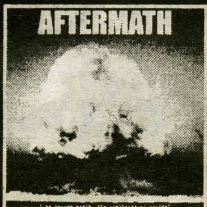
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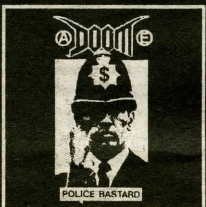
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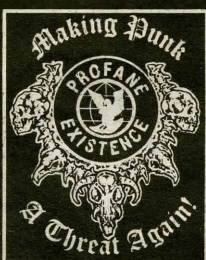
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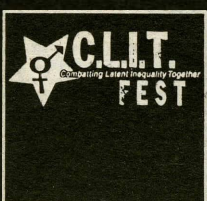
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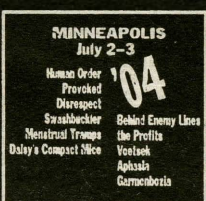
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BACK

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