FLIPSIDE

Number 90, June / July 1994, $2.50



nal Cunt
Battery Acid
Black Fag
Deadbolt
Dizbuster
Extra Fancy
Fluf
Girls Against Boys
GodheadSilo
Kerine Elkins
Kim Salmon
ika & the Cosmonauts
verwhelming Colorfast
Piss Factory
Possum Dixon
Rodan
Swamp Zombies

Satan's CHEERLEADERS

0 74470 81760 4

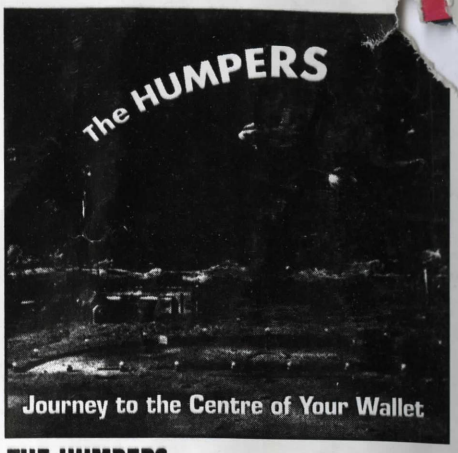
SEE ME, FEEL ME, TOUCH ME, PLAY ME, YOU STUPID FUCK!



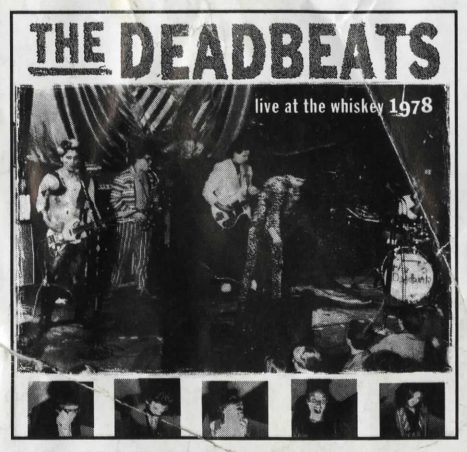
'68 COMEBACK
MR. DOWNCHILD CD/LP
The bastard child of blues and rock'n'roll with legendary volume and distortion levels. ROCK!



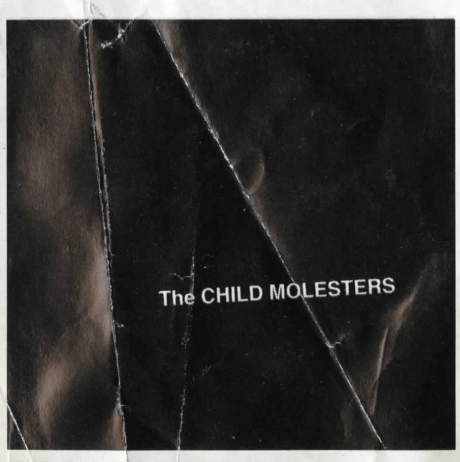
RED AUNTS
BAD MOTHERFUCKEN 40 O-Z CD/LP
Manic vocals and uncontrollable feedback, a soundtrack for your next loser-teen dance party.



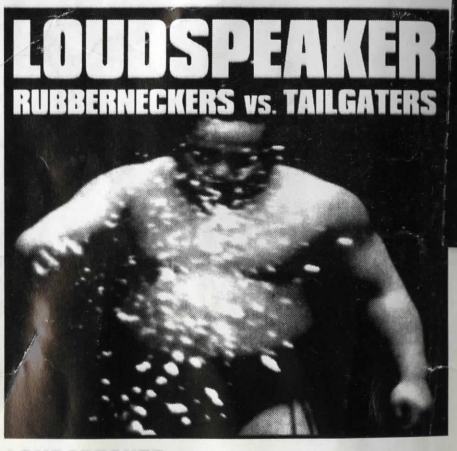
THE HUMPERS
JOURNEY TO THE CENTRE . . . CD
Nonstop speed-induced onslaught of punk rock'n'roll brilliance from the inebriated kings of Long Beach.



THE DEADBEATS
LIVE AT THE WHISKY 1978 CD
Captain Beefheart meets Bill Haley in the Theatre of the Absurd. From the archives of L.A. punk's early days.



THE CHILD MOLESTERS
THE LEGENDARY BROWN ALBUM CD/LP
A blatantly intense and probing exposé on life gone wrong. Not available in France.



LOUDSPEAKER
RUBBERNECKERS VS. TAILGATERS CD
Fat primal rhythms, stun-gun guita., and nerve-wracked vocals. Kurt Wolf R.I.P. Amen.

Also out now or very soon: **Waldos, Teengenerate, Junkyard Dogs, Doo Rag, Jack o' Fire, Skullflower, Dead Moon, Man or Astroman?, Spectrum, Jackknife, Black Randy, Gas Huffer, Diesel Queens, Supernova, E.A.R., El Vez, Workdogs, Baby Lemonade, Ross Johnson, Lollipop, JE + ILL w/ Joe Coleman, Cynics, Jugulars, Jim & Debbie Goad, and probably more.** ***For mail order info send SASE or 2 IRCs to:***

SYMPATHY FOR THE RECORD INDUSTRY, 4901 VIRGINIA ST, LONG BEACH CA 90805



See Hear
59 East 7th Street
New York, NY 10003
212-505-9781
Store Hours: 12-8, 7 Days

Mail Order & Wholesale
212-982-6968
Send $2.00 ($3.00 outside U.S.A.)
for our mail order catalog

FLIPSIDE CATALOG!!

RECORDS

FSR11 MIA "After The Fact" LP/CS
FLIP14 Detox "We Don't Like You Either" LP
FLIP16 Instigators "Shockgun" LP/CS
FLIP17 The Crowd "Big Fish Stories" LP/CS
FLIP18 Death Ride 69 "Elvis Christ" LP
FLIP20 Bulimia Banquet "Party My Colon" LP/CS
FLIP21 Motorcycle Boy "Feel It"/"One Punch" 7"
FLIP22 Motor Morons "Conspicious Consumption" 7"EP
FLIP24 Paper Tulips "Insects" LP/CS
FLIP25 Das Klown 7"
FLIP26 Popdefect "Without" 7"
FLIP28 Sandy Duncan's Eye "525 NTSC" 7"
FLIP29 Popdefect "Puro Desmadre" 7"
FLIP30 The Big One LP/CD/CS
FLIP31 Anus The Menace "Number One" LP/CS
FLIP32 Babyland "1991" 7"EP
FLIP33 Pooch "Anyway the Wind Blows" 7"
FLIP34 Dirtclodfight 4 song 7"
FLIP35 Paper Tulips "Linolium" 7"EP
FLIP36 Popdefect "Third Degree Road Burns" 7"EP
FLIP37 Babyland "Reality Under Smrowtoh" 12"EP
FLIP38 TVTV$ "Brainwashington" LP/CD
FLIP39 Dirtclodfight "Everything That Isn't" LP/CD
FLIP40 Sandy Duncan's Eye LP/CD
FLIP41 The car comp. (not out yet!)
FLIP42 Paper Tulips "Orbital" LP/CD
FLIP43 Popdefect "Punch Drunk" LP/CD
FLIP44 Babyland "You Suck Crap" LP/CD
FLIP45 Anus The Menace "Yeah Right" 7" EP
FLIP46 Bean/Beck split 7"
FLIP47 Babyland "Dogsnatcher" 12" picture disk EP
FLIP48 TVTV$ "Rap Music Is Killing America" CDEP
FLIP49 Dirtclodfight "Hunting Lesson" LP/CD
FLIP50 Paper Tulips "Baker's Dozen" LP/CD
FLIP51 Anus The Menace "Number Two" CD/CS
FLIP52 "Best of Flipside Vinyl Fanzines" 2 CD set
FLIP53 Babyland "Pink Frost" 7"
FLIP54 TVTV$ "We The Sheeple" CD/CS
FLIP55 Dirtclodfight "Denny" 7"
FLIP56 Dirtclodfight "Suffering The Aftertaste" CD/CS
FLIP57 Babyland "A Total Letdown" CD/CS
"Half Hearted" 10"
FLIP58 Paper Tulips "Small Bee Helicopter Type" CDEP
FLIP59 Popdefect "Don't Be Hateful" CDEP
FLIP60 Beck "Debut CD"
FLIP61 XYLOL "Alcoholic Fuckers" 7"
FLIP62 Chrome Molly Violets "Bunkered" 7"
FLIP63 Kryptonite Nixon "Swag" CD/CS
FLIP64 "Bring Me The Head of Corporate Rock and Roll Vol. 2" (not out yet)

VIDEOS

Well, you really have to see the entire catalog for details, but we have 10 video compilations available! And, we have Volume 1 (Circle Jerks, Bad Religion and Agent Orange) and Volume 2 (to the right!) of the "Best of..." series.

POSTPAID PRICES

USA
12" LP and CDs $7.00
7" EP and singles $3.00
12" EP and CD EP $5.00
Vinyl Fanzine 2CD set $10.00
VIDEOS $20.00

CANADA/MEXICO
12" LP and CDs $8.00
7" EP and singles $4.00
12" EP and CD EP $6.00
Vinyl Fanzine 2 CD set $12.00
VIDEOS $22.50

EVERYWHERE ELSE
12" LP and CDs $12.00
7" EP and singles $5.00
12" EP and CD EP $8.00
Vinyl Fanzine 2 CD set $20.00
VIDEOS $25.00 (But no PAL!)



They're back!

Here's the best of Flipside Video #2 as we skip up the alphabet to two mighty meaty mega-bands Minor Threat and the Minutemen! The legendary Minutemen perform live at the notorious Vex club in LA 1983. Featuring the late D. Boon plus George Hurley and Mike Watt (the rhythm section of the now defunct Firehose), San Pedros favorite band performs a number of songs that later appeared on "Double Nickels On A Dime" double LP plus more. Minor Threat, the band that energized hardcore, made it a blast to listen to and pretty much blew everyone else away, commits heinous sweatfest punk rock in LA during their 1983 tour. Ian MacKaye (still blowing 'em away in Fugazi), Brian Baker (late of Junkyard, now in Careless), Steve Hanson, Jeff Nelson and Lyle Preslar play as bodies fly until the cops come in and stop the show. 60 minutes of fun and festivity. Better sound and better packaging, and a better price!!! $15.00 PPD!!! And available in PAL!!!





BACKBITER
GET TOGETHER
COMPACT DISC
OUT NOW!
$10.00

GET BOTH *AUTOMATIC HEAD DETONATOR/ BACKBITER* (W/UNRELEASED TRACK) 7" SINGLES FOR *$5.00*!!

BLUE MAN FROM URANUS RECORDS

MAKE CHECK PAYABLE TO:
BLUE MAN FROM URANUS RECORDS
8040 OKEAN TERRACE, L.A., CA 90046
FAX: (213) 654-6224

NOW ACCEPTING TAPE/7" SUBMISSIONS!!!

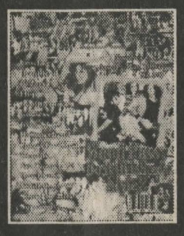
BONUS!!!
Free, in this issue...
STANFORD PRISON EXPERIMENT!
FLEXI DISC!
AND FREE WITH EVERY SUB...
MONSTER MAGNET!
"CAGE..." 7"
AND IT'S NOT EVEN CHRISTMAS!!

flipside

POB 60790 PASADENA CA 91116

SUBSCRIPTIONS

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



BACK ISSUES

46 - 53, 55 - 85, 87-89.
- U.S. $2.50 each.
- Canada or Mexico $3.00
- Europe or Asia $4.00
- Australia, Japan, etc $5.00

CATALOG

Details of all our shit is in our catalog! There's a mini catalog on the previous page but the real catalog has descriptions of back issues, CD's, records and videos! All for one 29 cent stamp, or IRC.

CONTRIBUTIONS

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

AD INFORMATION

DEADLINES:

For issue #91 Friday, June 17th
#92 August 19th, #93 October 14th

Sizes and prices:

Sizes	(wide x high)	INDIES*	MAJORS
Inside	7 1/2"W x 10"H B&W	$250.00	$500.00
covers	7 1/2"W x 10"H Full color	$500.00	$1000.00
Full page	7 1/2"W x 10"H	$200.00	$400.00
1/2 page	7 1/2"W x 5"H	$100.00	$200.00
1/4 page	3 3/4"W x 5"H	$50.00	$100.00
1/6 page	2 1/2"W x 5"H	$30.00	$60.00
Bus. card	3 1/2"W x 2"H	$20.00	$40.00
Classified	(Per 40 words)	$2.00	$2.00

REQUIREMENTS:

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

Rodney On The Roq's Top 20 Requests



Bangles '94! The Bangles all got together to pose for a photo with Rodney Bingenheimer for Flipside (April 19, 1994). Rodney and the girls went to see Michel Steele's (far right) band Crash Wisdom. Susanna has a 2nd album coming out and she's been working with Brix Smith (the Fall). Debbi's album just came out in the UK. Vicki has two bands; Kindred Spirit and Continental Drifters with Susan Cowsel. Maybe a Bangles reunion at the end of next year. It's up to the Peterson sisters since they formed the Bangles.

Rodney can be heard on KROQ every Sunday 10PM - 1 AM and Monday thru Friday with his "Pick to Click" with Doug The Slug at 8:35 PM, and now can be seen on UHF KMET-TV Ch38 hosting "Notes From The Underground" 12-1 AM!

1. Oasis "Supersonic"
2. Ride "Birdman"/"Let's Get Lost"
3. Redd Kross "It Won't Be Long"
4. Blur "Jubilee"
5. Skull Control "Smells Like Bad Nirvana"
6. Nuns "Sex Dream"
7. Shonen Knife "Tomato Head"
8. Hole "Live Through This" CD
9. Pulp "Do You Remember The First Time"
10. Redd Kross "I'll Meet You Half Way"
11. Blubber "Porno Baby"
12. White Out "Star Club"
13. Daisy Chaisaw "Future Free"
14. Red Aunts "Ice Tea"
15. TVTV$ "Do You Play The Radio, or Does The Radio Play You"
16. Elastica "Line Up"
17. Joan Jett and the Black Hearts "Spinster"
18. Those Animal Men "Speed King"
19. The Rosemary's "Catherine"
20. Arthur Lee "Girl On Fire"

On the cover: Another Long Beach secret, Satan's Cheerleaders! photo by Al

Quote of the Issue: "And there it was, like a twinkie with a halo storm in it..." -Gibby Haynes

It's Happening Again, Man....

If only I had a dime for every frickin' time that I've heard the scene in L.A. is dead. I would be no doubt, stinking rich by now. When I first started going out to gigs back in the summer of '80, I distinctly remember being told "The club scene sucks now! You shoulda been around in '79 when things were happenin'!". These days when I struggle through the crowd to get to the bar at Raji's and engage in a futile attempt to get the bartender's attention, I'm frequently treated to hearing such tastey phrases as "Raji's sucks now! It was way cooler in '88- 89 when L7, Celebrity Skin and the Nymphs used to play here!". And it's funny 'cause I used to go to Raji's in '88 & '89 and folks used to say, "The club scene sucks now! Things were way better back in the Cathay De Grande days...". And so on and so on. So, when is the scene happening?

Is is more happening when the Major labels sign every local act in town and you have to pay fifteen bucks to see a band that you used to pay five dollars to see before? Is it more happening when there's a line around the block at your favorite club and it takes an hour to get inside? And when you do get inside the place is so packed with people you've never met before that you can't even squeeze your way up to the front of the stage to see anything!

Personally, I think that the scene is happening when I feel like I'm having the time of my life and none of those previously mentioned conditions have to be present for that. My theory is that the "Happening Scene" is an illusion and (Much like the words "magic","love" and "economic recovery") doesn't exist unless you believe in it! So, if you feel that you must be a part of the "Happening Scene" I suggest that the next time you're at a club you just keep saying to yourself "I'm at the happening gig, I'm at the happening gig, I'm at the happening gig.....", over and over again, and you will be. Try it. It works. I've seen it.

- Bob (I really am happy to be here!) Cantu

POETRY

edited by Pooch

12 Kisses to the Universe
by S.A. Griffin
(for J.W. McCullough)

the sun sets on the dildo skyline
bumping up against the
concrete night

there is a full moon
and a chorus of
gun shots
firing off the hours

the rain pelts at your window
and the traffic beats
in every direction
feeding this expanding metropolis

as the fear chews at your insides and mush-
rooms with the
genius of grief
a glad answer to the
constant aftershocks
that rock
the shallow memory of this
sad but
beautiful city

your history sang uncontrollably
out of tune and
time

12 kisses to the universe
my friend

this was all you asked

here's to the ground beneath our feet

the sky that caps the creeping hair of the
earth
and the mother ocean that cradles the world
with her
salty sweet lullaby

the stars over Hollywood that wink and beck-
on and the
detective moon that lights the wandering
wonderful
night

a clock ticking
the telling time

the miracle of touch

small flowers exploding in shots of color like
circus cannons loaded with a hope
foolish faith

a single gull sweeping down over the sand as it
beats against the wind towards the
freedom of the sea

a kiss for the dying and the dead
a kiss to living

to beauty
and one single moment in the sun

in the end
it is the madness of
love
that gets us all

it is love

only this

that finds us
alone and
still
in our
secret room of
need

as the loud music
plays its love song to the
clouds
gives us wings
and we are no longer

mad

but free

A Drift by James McCarthy

Yellow smoke hanging on the skyline
Gave a pale ghastly pall
To the beige trenchcoats
Of the grim Businessmen
Who moved like stick-legged carnivorous insects
Cramming and glutting their gullets
with the Lucre of the "Street"
Thinking the City itself was
just a morsel for their consumption.
intended to accomdate their complex.
artificial lusts, to support their corporate infrastructures.

They were terribly wrong.

Downtown that evening.
I sensed the centroid of energy around the City's core
Saw the glint of the moon in a pair of dark eyes
Felt the glower of a moss-covered rooftop gargoyle

Later, I strode along murky damp docks.
Hearing in the ocean the whoosh of death, the forgotten.
At dawn an image came to me: a face, a voice, a phantom.

untitled
by Paul Semel

he couldn't stand to think her image
the blade left pieces in her wrist
drunk at 3am, he calls her
nothing said on this end
falls back on the knife
killing himself repeated
each thought pushing harder

CALICO EYES

by Ethan Minsker

He hated what he saw of the world
so he had his eyes tatooed with
the colors he loved best.
His skull was made of glass.
He was afraid he might trip and fall,
so he moved very slow.
The outside world was a scary place,
so he stayed inside all of the time,
even the windows were boarded up.
He spent hours obsessively washing
the germs off of his hands
and wore a mask to keep the dust
out of his pink lungs.

O Morning
by Frank W. Appleby

Evening sun
splits into fragments
of repetitive color
until I tighten my fists
& an explosion of black
pulses purple & white.
I fall asleep in fear,
awaken an eyeslit at a time,
my expanding day
lined up lashes,
opens to rising red.

FLOWER
by Scott C. Holstad

she
moves like a
dandelion in
heat and
i want to
pluck her

"Generation X, My Ass" by Logan

"Generation X!?"
The Fourty-ish woman
said to me
with that
'freshly divorced'
look on her face.

I glanced around
the smoky bar
expecting to see
blonde spiked hair
and an Elvis Sneer.
No such luck.

I guess she could
have been talking
about the early
1960's book of
rebelious English youth,
but I had my doubts.

A sudden feeling
of horror
gripped me,
and I squinted
into the large mirror
behind the well-stocked bar.

I was wondering
if I had haphazardly
leaned against something flanel, [sic]
and had been branded
as Alterni-Grunge.

I sighed heavily
as I saw the usual
ugliness return my gaze...
Nope, I was normal...
Still all in wrinkled black.

I turned back to the woman,
took a hit off my cigarette,
a drink off my beer,
and Said My Peace:
"Today, I'm a member
of The Fucked-Up Generation..."

"Yesterday,
it was the
Pissed-Off Generation.
And tomorrow?...
Well,
I'll just have to wait and see."

"You know,
it's just like Richard said...
Use your imagination,
and fill in the
BLANK
yourself..."

And as she turned to leave,
a smile escaped my lips.

An Elitist Among Bimbos
by James Dufficy

Like,
Personal happiness
For everyone
Regardless
Of professional achievement,
Man.

Uh,
Housing,
Heating
And health care
Without all the hassle,
Dude.

i made some friends
by scott c. holstad

today
in long beach
3 prostitutes
20 minutes after
getting off the
plane at l.a. x
1 jive talking
sister
so it seems
at the csulb
student union
an english dep -
artment secretary
2 bleach blond
surfer chicks
who gave me a
ride to the beach
1 fat sea gull
1 large breasted
waitress
2 professors
1 pigeon who
really liked
reese's peanut
butter cups
2 ducks
waddling around
quacking
2 students and
1 shuttle bus
driver who bought
me a coke and
took me to the
airport by way of
the queen mary.
really dug
those ducks.

PARANOID ILLUSIONS
by B.J. Murray

The sounds are the precursor
to the imminent implosion of
sense,
dismantling the fabric of
time and space.
You peer through the tattered rem-
nants
of normality
with an ephemeral ultra-awareness
until
the flood barriers crumble
under the pressure,
letting loose a tidal wave
of epic confusion.
The centre can no longer hold
your grip on reality begins
to disintegrate.

The surreal, fragmented, two
dimensional
images
haunt and chase
rationality
deep into the maze of the
ever narrowing corridors of
the mind,
until finally,
overwhelmed,
all hope of sanity recedes
on the horizon
as you
career wrecklessly to the edge
of logical understanding.

Everything is closing in.
The ground undulates
softly,
the heavens rumble
menacingly.
The skeletal stares burn holes
in your mind that
seep and ooze
paranoia, which mutates into
all consuming fear.
Blind panic ensues.
The annialation of the self
is complete.
Your world collapses.

arf
by Daftar Kalian

A not really attractive dog sits in a hot air balloon basket
letting the wind dry out his tongue because he is stupid.
Someone take pity on this worthless hairy lung with legs and cut
the rope that anchors him to the backyard of a plastic family
whose half life is fifty million years.
As the air gets thinner he will change.

PUBLICATIONS

BY CAKE

How to read these reviews:

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

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

3. Description codes:

A. Size of paper
S- Standard (8 1/2" x 11")
HS- Half standard (5 1/2" x 8 1/2")
L- Legal (8 1/2" x 14")
HL- Half legal (7" x 8 1/2")
T- Tabloid (usually 11" x 17" newsprint)
M- Mini (smaller than half standard)
O- Oversized (larger than tabloid)

B. Length
Number of pages

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

'SPACE Feb/Mar94, *, HS-8-T
(Flowers/ PO Box 7034, Van Nuys, CA 91409)
This is a newsletter for the band Crawlspace who is probably one of the most mysterious and bizarre bands around. It includes an extensive discography and lots more fun info.

3 AM 1, $2 PPD, HS-44-FR+
(c/o John Eagle/ 301 S. Palm Way, Lake Worth, FL 33460)
A just absolutely beautiful color xerox zine with striking photographs, great stories and an incredible poster to pot smoke to in your bedroom.

360 DEGREE MUSIC MAGAZINE 13, $16/YR, HS-56-RT
(P.O.Box 81623, San Diego, CA 92138)
Always a great read, 360 Degree Magazine has got the San Diego scene reports down - Spore, Tinfed, Chapterhouse, Sprung, Monkey and lots of other stuff.

3:AM 15, $1.75, S-20-RT
(152 West 3rd Street, Oil City, PA 16301)
This zine has just celebrated its third year publishing this garage based punk zine. Stuff on Iggy and the Stooges, Bill Carter talks, Date Bait, MTV, book reviews, zines, record reviews, Ramboona, etc.

A THREE HOUR TOUR ?, ?, HS-8-R
(c/o POB.53, Bloomington, IN 47402)
No, not a Gilligan's Island zine. Cool zine with an article on the "Ecoid" who is the host of the annual Summer blowout fest in this city. Interesting, yet bizarre.

AARDVARK 6, $2 PPd, S-48-T
(POB. 2381, Northbrook, IL 60065)
Jesus Christ! Expanding by leaps and bounds, this zine is turning into a bonafide powerhouse! New ish has Tit Wrench, Mercury Rev, Brian Regan, Angst Illustrated, No Empathy, record reviews, zine reviews, essays, opinions and much more.

ACTION RESOURCE GUIDE 4/5, $5, S-72-T
(POB. 597996, Chicago, IL 60659)
Issue 5 (included here) is dedicated to incarcerated prisonsers in words and images. It includes lots of poetry, short stories and a spotlight on imprisoned activist Leonard Peltier.

AGENTS OF MISFORTUNE 1, $1, HS-20-R
(16409 SE Division, Suite 216/289, Portland, OR 97236)
New punk zine with the Detonators, Godless, record reviews and poetry to put up a good fight with you.

AJAX #18, SASE, S-44-T
(PO Box 805293, Chicago, IL 60680)
Besides a pretty extensive mail order catalog, this digest contains lots of live reviews and "best of" lists.

AMENDMENT RECORDS 0, ?, S-1-R
(580 Nansemond Crescent, Portsmouth, VA 23707)
This is a two page zine (the next issue will be a 50 to 100 page extravaganza) with lots of info on local releases and from the label. Watch out for this one.

ANCIENT GRANDMA SECRETS 9, $1, HS-16-RT
(POB 427168, San Francisco, CA 94142)
A trillion record reviews for inquiring minds that want to know. Real good, mama!

ANGRY THOREAUAN 8, $2.50 PPD, S-46-T+
(POB 2246, Anaheim, CA 92814)
Always a great zine with a Vitamin L cover, Tales of Townmotor Terror, More about submission and sex, stews of reviews, ribaldry and more. Hey, Babyland's even in this issue!

ANNEXX MAGAZINE 1, $1.50PPD, S-30-T
(631 Rittiman Road, San Antonio, TX 78209)
Another new zine with a nice newsprint feel to it: Nibbling on Seaweed, Season to Risk, Evil Mothers, Texas and lots of music reviews. Fun!

ARROW OF TRUTH 7, Stamp, HS-20-R
(33 Naomi Ave, Landisville, PA 17538)
A zine "to entertain and inform": the Anticupide Official Newsletter with stuff on N.O.C., Hemp Debate, Pit Guide, Inner Peace, Reviews, poetry and much more. Go figure!

ART DAMAGE ACADEMY 3, $1, S-28-R
(15 Lila Street, Smith Falls, Ontario, Canada K7A 2X2)
Death metal zine's newest issue with My Dying Bride, Prophecy Of The Hated, The End, Despondent, Saint Vitus and much more. Keep on rockin', dudes.

ARTFUCK 2, $2.50 PPD, S-28-R
(347 Divisidero Street, San Francisco, CA 94117)
Cartoons, poetry, short stories, sexy cinema, noxious fumes and much more. The new issue is clockful of more sex than you will ever need in your life. Great!

ASSASSINATED PRESS 1, $1, HS-32-R
(1105 Live Oak Ridge Road, Austin, TX 78746)
New cool punk rock/anarchist zine for the beginner punks. Just kidding! No, this is a real good zine with lots of cutouts, humorous insights and serious outlooks on the state of existence.

ATOMIC BALLROOM 2, $1 PPD, HS-24-R
(POB. 48321, Athens, GA 30604)
Interview with Five Minute Major, Vomit Thrower, record reviews, etc. Nice second issue with a hate obituary to Bukowski.

ATTITUDE PROBLEM 16, $2.50, T-18-T
(POB 2354, Prescott, AZ 86302)
A "multipurpose Nonconformist Rag" with material and information on Alternative Medicine, Scars, Glass Beads, Tax Redirection, mucho music reviews, THrow That Beat In The Garbagecan!, Bivouac, Fiction, Poetry, Artwork, Skating and more.

AVENUE PLAYER 6, $10/yr, S-36-RT+
(581 Potomac Avenue, Buffalo, NY 14222)
New ish has a great cartoon cover and comix and Japanese animation reviews, Doughboys, record and zine reviews to fill up your gonads with clear spiky fluids and more than meets the eye.

B.A.D.EZIGNS M, $1, S-36-R
(R D 1 Box 288, Bedford, PA 15522)
An irregular regslur gush of inFecestious...ramblings, komKixz, miscolored...ing (pis aller) way lay play thing. Quite an interesting amount of information and sexual tidbits that will never make sense to perturbed and porno fed minds.

BABY SPLIT BOWLING NEWS V3, #6, $4 PPD, S-48-T
(POB 7205, Minneapolis, MN 55407)
Bowling zine that is essential to madmen everywhere! The new issue includes Burnt Toast, Jughead, Danny Bonaduce and a special from France! Wowie! Always fun and exceptional.

BAD TRIP 4, $4 PPD, S-64-RT
(742 Piedmont Avenue, #3, Atlanta, GA 30308)
This is a rollicking real fun garage/punk zine with features on The Bag, The Brood, Dick Dale, The Gories, The Nightcrawlers, Outside/Inside, Johnny Thunders and tons of record reviews related to garage from around the globe.

BEN IS DEAD #23, $4.00, S-148-FT+
(P.O.B. 3166, Hollywood, CA 90028)
After another six months, it's back with a vengeance! Chelsea Clinton cover with stuff on Evan Dando, Juliana Hatfield, Kim Gordon, a special issue entitled "Dirty Ben", a cool color photo spread and trillions of other things to yell about!

BIKINI Apr/May94, $3.95, S-100-FT+
(807 Navy Street, Santa Monica, CA 90405)
New offshoot of the hip magazine - Raygun. Includes stuff on Dylan McDermott, Tatum O' Neal, Rob Zombie, Sex in Cars, Scott Ian of Anthrax, Donovan Leitch, Costa Rica and lots more.

BIRTH 8, $2 PPD, S-44-T
(POB. 1382, Bryn Mawr, PA 19010)
Great zine with lots of cool musings and shit for the grungy and geeky kids: Fat Mike, Censorship Analysis, New Bomb Turks, Mike C. Diana and lots more, okay?

BLACK MARKET #11, $2.95, S-68-F
(405 W. Washington St. #212, San Diego, CA 92103)
Newest ever-so-delayed issue with Tool, Anthrax, Skrew, Spumco, Jim Rose, Medicine, Frankenhooker, an amazingly brilliant cover and lots more heat than you can ever handle. Oh-so-good.

BLAST! 1, $1, T-28-T
(POB. 7075, Minneapolis, MN 55407)
This is a new anti-authoritarian bimonthly paper put out by the Agitator Index collective in Minneapolis. It has news of resistance, analysis of local and inter/national political events, interviews with radicals, etc.

BLIND MAN'S RAINBOW 1, $1.25, HS-20-R
(c/o Melody Sherosky/ PO Box 1557, Erie, PA 16507)
Another new poetry zine for you guys. Lots of poems, poems, poems.

BLINK 4, $2 PPD, HS-32-R
(16910 NE 8TH Court, North Miami Beach, FL 33162)
The Scoop on life in little holes of America, Allah and Gambling, humorous Mad tells a story, Beer drinking digest and more music and mag reviews.

BLUNT 3.1, $3.95, S-76-FT+
(770 Sycamore Ave, #J471, Vista, CA 92083)
This is a zine dedicated to the fan of the snowboarder. The new issue has Dave England on fire, Tarquin Robbins at home and talking nookie with Ron Jeremy among lots of other stuff based on sex, drugs and sports.

BOWLING DOUGHNUTS 4, $2 PPD, S-36-R
(3809 Princess Anne Road, Suite 107, Virgina Beach, VA 23456)
Great hardcore zine with lots of cool punk stuff. Just take a look at this stuff, kids: Sloppy Seconds, Tesco Vee's Hate Police, Rancid, The Undead, SNFU, record reviews, live reviews and attacks on MTV and Bad Religion.

BRAIN CLEANER 3, IRC, HS-12-R
(Rodier Fabrice, Croix De La Mission 34160 Beaulieu, FRANCE)
Direct from France (not in English) and with interviews of Jug, Sonic Violence, Voodoo Musick, record reviews and plenty more.

BRASH 9, ?, S-16-R
(POB. 1605, Montebello, CA 90640)
The new issue has a tribute to Kurt Cobain, M.I.R.V., poetry, live reviews and Beyond Cosmodrome.

BUBBA'S LIVE BAIT 2, $1 & 2 Stp, HS-32-RT
(POB. 3133; Carroll Reece Station, Johnson City, TN 37602)
This is a fucking insane zine which tackles every topic that you can think of in a moronic manner. Attitudes, sex, drugs, bodies, etc. Nuts!

BUZZZ 97, $12/YR, S-32-T
(PO Box 3111, Albany, NY 12203)
Zine from Albany, New York with stuff on Unsane, Schooly D, Nine Inch Nails, Glue Gun, Souls At Zero, Kaleidoscope, Solomons Ramada and Perfect Thyroid among others.

CAKE 22, $3, T-52-FT
(3028 Ewing Avenue S Suite 201, Minneapolis, MN 55416)
Like always, this zine just ceases to amaze...in the new issue - letters, music info, Jeff Buckley, Willie Wisely, Sun 60, Rodan, Silkworm, John Hiatt, Combustible Edison, Love Jones, the Coctails and more than enough guilt to last for centuries.

CAFFEINE #6, 5/$20, S-64-T
(POB 4231-306, Woodland Hills, CA 91365)
The sixth, spine-tingling issue has a billion bits of poetry. Here's a selection - Sandra Mizumoto Posey, Julie Sklut, Melissa Sattly, Jeffrey S. Buice, Drager, Nicole Panter, Doug Knott, Alice Victoria, Mitch Tobias and much more.

CANVAS 7, $1, HS-28-R
(c/o Jamie Kennard/2176 Turk Hill RD, Fairport, NY 14450)
Are you ready for the new issue? Good. It includes an interview with Trenchmouth, skating, regular columns and record reviews.

CHANGE ZINE C/O PATRICK WEST 3, $2, S-58-RT
(9 Birchwood Lane, Westport, CT 06880)
In the third issue: SNFU, Spring-Heeled Jack, The Cows, Black Train Jack, Rancid, live shows, zines, music and lots of reviews.

CHART VL4, #7, $4 PPD, S-48-FT+
(POB. 332; Willowdale Stn A, North York, Ontario M2N 5S9, CANADA)
Zine from Ontario with a free flexi-disc and stuff on SNFU (on the cover), REVCO, Cocteau Twins, Verve, Moist, Mother Tongue, Seam, Swervedriver, DOA, Red Sugar and lots more. Quite colorful.

CHATTERBOX 1, SASE, HS-8-R
(325 East 16th Avenue, Columbus, OH 43201)
This zine has material on Robert W. Howington, the Oxymorons, the Lone Wolves, record reviews and poetry, etc. Good.

CHUMPIRE #31, 1 stamp, S-2-R
(c/o Greg K./2337 Pa Rte 309, Orefield, PA 18069)
Issue 31 has lots of record reviews and that's about it, but it's a lot of reviews, people.

CLEAREST MIND OF ALL 1.1, Free, S-18-R
(113 Fleetwood Lane, Minoa, NY 13116)
Nicely done prose and song zine put out by the good people at Tripwire Art Publications. Nice.

COACH HOUSE PRESS 1994, SASE, HS-32-FT
(50 Prince Arthur Avenue, Suite 107, Toronto, Ontario, Canada M5R 1B5)
Ah! A new Coach House catalog. They've been around since '64, so if you want some high quality books here's the catalog that you need.

COMIC UPDATE 165-167, .29 stamp, M-8
(Andrew Roller/5960 S.Land Park Dr., #253, Sacramento, CA 95822)
Three new issues to keep your mind fed for a couple of months. Always an essential treat for those with microscopes.

COMMODITY 1, $2, S-32-R
(Smith Hall/640 Huntington Ave,#409, Boston, MA 02115)
New zine with a cool cover. Has stuff on SamIAm, Green Day, Jawbox, Quicksand, Bad Religion, MTV and lots of punk survival tips (HA! Just kidding!)

COSMODROME 1, $2.50, S-36-F
(Carr Mill, 2nd Floor, Carrboro, NC 27510)
Comix put out by M.I.R.V. and Prawn Song Press. Interpreted by Scott Canizales and meticuously illustrated by Steve Weissman. Check it out.

D MAGAZINE 5, $3.12/yr, HS-48-R
(13104 Colton Lane, Gaithersburg, MD 20878)
Fucking insane zine releases its newest issue in a year with Evan Dorkin interview, record reviews, zines, Arguments, and lots of other stuff.

DAMAGED 9, SASE, S-12-RT
(313 N. Division Street, Salisbury, MD 21801)
Great punk cover with Coffee Trips, Alice In Chains, John Bobbit's Penis, New Bomb Turks, Toxic Freedom, Barkmarket, Unsane, Actionman and more. Don't fuck with these guys!

DARK CORNER GRAPHIC PRODUCTIONS 1, Free, HS-8-R
(501 North 36th Street, Suite 253, Seattle, WA 98103)
Brand spanking new company with a great new catalog for us all. Cool shit.

DIAGNOSIS 8, Stamps, S-40-T
(POB. 101896, Denver, CO 80250)
The new issue has a great 7 Year Bitch cover story and Rocket From The Crypt, Buffalo Tom, Cold Crank, Jawbreaker, Heatmiser, Cop Shoot Cop, Evan Dorkin and lots of other shit!!

DIRTBOY #5, *, HS- 20- R
(P.O.Box 1112, Torrance, CA., 90505 USA)
A fifth issue of sickness from the dirtguy. Chock full of reviews, games, comic, and various other abuse. Plus an article called "When Hell Freezes Over" about the F.Y.P. Canadian fiasco which is definate reading. Brillant.

DISCORDER #134, 12/$15, T-32-T
(233-6138 Sub Blvd., Vancouver, B.C., Canada V6T 2A5)
Well done tabloid from CITR FM with reviews and all that plus features with Timothy Leary cover, Stand GT, Howard R. Heingold, lots of cartoons, lots of record reviews and much more.

DON'T ASK ME 7, $1 PPD, HS-16-R
(8647 Cox Road, Indianapolis, IN 46241)
A zine for the skate fanatic with more pages and a smaller format. Includes record reviews and lots of skate news.

DON'T CRY FOR ME, ARGENTINA 1, ?, M-8-R
No address on this tiny zine! But it contains stuff on Pavement, Muckraker, Bananafish, Woolstock, Merzbow and that's it! Where's the info, publisher?

DRIVER'S SIDE AIRBAG 12, $2.50, S-30-RT
(c/o Mike/ POB.25760, Los Angeles, CA 90025)
Newest issue (it's been a while since I've seen one, kids) with lots of poetry, more poetry and even more poetry and, if you're nice, Mike might just throw in a new catalog to boot.

DYSTOPINION 17, Free, S-8-R
(POB 45622, Seattle, WA 98145)
Nice monthly flyer of local happenings in Seattle. Includes zine reviews and lots of other stuff.

EMIT 2, $2 ppd, S-24-R
(POB. 2499, Vancouver, BC, CANADA V6B 3W7)
Excellent new issue with the continuous Time parody covers and Hole, Lemonheads, the future of body modification, the paranoid messiah, record reviews galore and more spunk than you'll ever fine anywhere else!

ENVY THE DEAD 1, ?, HS-44-R
(POB. 30033, Kansas City, MO 64112)
Another new zine also known as "The Egyptian Lover Quarterly" and articles and info, bugged out fiction, sex, sex, sex, college mania, breakdance tips, nanotechnology criticisms and more from your pocketbook.

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

FOE #24, 2 stamps, S-24-T
(Frank Pearn Jr./POB 4, Bethlehem, PA 18016)
This short zine can really pack it in - lots of reviews and tid-bits as well as interviews with Parasites, Laughing Hyenas, OX, record reviews and lots more shit for your little mind.

FAMOUS HARDCORE OF PUNKLAND 1, $2 PPD, S-40-R
(c/o Craig Hill/ POB. 987, San Carlos, CA 94070)
Ha! Ha! A take-off on the old horror magazine. It's the Summer '94 issue with Apostates, Econochrist, Poison Idea and over fifty reviews, rare photos and lots of fucking hardcore. Awesome!

FANATIC 4, $1, S-12-R
(POB 9021, Peoria, IL 61612)
The fourth issue has interviews with John Wayne Gacy, Brandon Cruz, Sammy Town, reviews, gossip, lies and...of course...Bloody Mess and the Skabs for your reading enjoyment.

FEAST OF HATE AND FEAR 3, 8 Stps, HS-52-RT
(POB 820407, South Florida, FL 33082)
This great zine has topics such as "Arsenal for Cultural Terrorists", "Deprogramming Devices for

Resistance Fighters" & "Icons of a New Mythology" among other things such as record reviews, zine reviews and more.

FEMME FLICKE 2, $1.50 PPD, HS-28-M
(Tina/ 23 Long Avenue, #1, Allston, MA 02134)
Great second ish with an article on women directors, "is it real or is it television?", Orlando film review and lots more. A good zine.

FINE HAM ABOUNDS 1, ?, HS-28-R
(POB. 44269, Tucson, AZ 85733)
A friend of Queen Itchie's puts out her own zine which includes a Jawbreaker pilgrimage among other nifty and fun articles.

FIRST TIME 1, Stamp, M-16-R
(c/o Bertha/ 400 Glendale Road, B20, Havertown, PA 19083)
First time stories put out by a couple of kids (Bertha & Goofy) which turns into some pretty racy reading if I do say so myself.

FLEX'S DIGEST 6, ?, S-52-T
(Finkenweh 15, 71032 Boblingen, GERMANY)
An incredible German zine which is having an ongoing U.S. Hardcore Discography in each and every issue with great information on rare and out of print records. Drool, drool, drool. Includes a bonus 7"E.P. with rare Connecticut hardcore.

FLYPAPER 5, ?, M-36-T
(300 West Bosley, Alpena, MI 49707)
This is quite a collection of old and new flyers for those of you into collecting such things.

FOOD SLAVES 1, $1 & Stps, S-46-R
(POB. 376, Yorba Linda, CA 92686)
Sex-obsessed zine with lots of funny sex-short-stories, cartoons, cuttouts from porno mags and lots more. Wow!

FORERUNNERS 1, $1, S-28-T
(POB. 3419, Chico, CA 95927)
Nicely put together zine with "A Weekend in the Life of a Toedipus", "Chico Scene", an interview with Gristle, "Fat Chick From Wilson Phillips" interview and a Brown Lobster Tank interview.

FOSTER CHILD #16, $1.50PPD, S-40-T
(7635 Marcy Ct., Glen Burnie, MD 21060)
Reverend Horton Heat on the cover; Devil Dogs, Gas Huffer, Sloppy Seconds along with record and zine reviews are on the inside. Always great!

FUH COLE 4, ?, HS-40-R
(c/o Dave Houle/ 3540 N. Oakland,#5, Milwaukee, WI 53211)
Great Anti-Homophobic zine with "The Toronto Diaries", a free "Mini Mag", "Hyphenated Hilarity", live reviews and an interview with James Robert Baker among other interesting articles and shit.

FULL CUP 4, $1, HS-20-R
(c/o Neil/1505 N.Franklin Place,#110, Milwaukee, Wi 53202)
Real great comix zine on being addicted to coffee and the results of such an addiction. Well worth it and great art! The fourth issue is an unpublished story from 1991 and is great. Note: His style reminds me of Steve Ditko (good 'ol Spidey artist).

GAGS AND GORE #11, $4 ppd, S-64-RT
(Bismarck str.120;, 28203 Bremen; Erde, Germany)
Lottsa long, small print interviews (in German) with some cool photos and : Spitboy, Extreme Noise Terror, Die Arzte, Hardcore and a billion more things that I can't decipher and a cool psuedo-National Enquirer cover.

GARAGELAND 1, $2 PPD, T-12-T
(POB. 14307; Dinkytown Station, Minneapolis, MN 55414)
Nice new tabloid zine from Eric Generic which he calls "a worthless punk rock fanzine" which is anything but that! It's very anti-governmental in its format and is quite humorous at the same time.

GEEK GIRL 2, 2 Stamps, HS-28-R
(c/o Allie Rollins/POB. 1957, Pittsburgh, PA 15230)
The torture continues with this ever-funny zine for ever-funny people, record and zine reviews and some cool surveys.

GITHYANKI 8, Free, HS-28-R
(POB. 660572, Miami Springs, FL 33266)
Collectors item - Limited Edition Punk Rock Chick on the cover. Lots of hilarious stories inside and printed on neat blue xerox paper to boot.

GODS DOGS 1, $4.50, HS-28
(Beef Eye, Box 20321, Seattle, WA 98102)
Awesome artwork by Jim Blanchard. You must see this. Well worth the price of admission fer sure, kids!

GOLEM 3, $1.60 PPD, S-12-RT
(107 N. High Street, Harrisonburg, VA 22801)
A really great and graphic comic by Jason who is definitely more gifted than all of the billions of comic artists out there at Marvel and DC. This one really kicks some ass. The third issue is finally out and is even better than the last two.

GOOD AS ANY...BETTER 'N SOME March 94, SASE, HS-20-R
(P.O. Box 88, Franklin, PA 16323)
Great catalog where you can find some nifty new underground singles, 10 inches, LPs and those aluminum discs known as the CD. Great.

GOOD CLEAN FUN Spring 94, $1 PPD, HS-28-R
(POB 843, Redwood City, CA 94064)
Issue Seven is out with the emphasis on Sex and Violence (what else is new?). Great!

GRANNY'S BATCH OF REALLY NIFTY COOKIES 1, .50, S-16-R
(488 Green Bay Road, Highland Park, IL 60035)
New zine with a grandma fetish and stuff on Wax, Jawbreaker, Red Red Meat, Rocket From The Crypt, record reviews and lots more. Cool.

GREAT DAY FOR UP 3, Stp/ Hst, S-36-T
(2686 East 7Th Avenue, Vancouver, BC, CANADA V5M IT5)
This zine seems to have a "Riot Grrrl" edge to it, but I could be completely mistaken. Lots of short stories, travel stuff, Juliana Hatfield and lots more. Seems to be a fun read.

GREEN 3, $1.50 ppd, HS-32-T
(POB 1875, Ogden, UT 84402)
Green's third issue has articles on graffiti, puzzles, cartoons, lots of zine reviews and more, more, more!

GRIND 5, $2, S-64-T
(POB. 2830, Mesa, AZ 85214)
Great magazine from Mesa, Arizona with a cool grisly cover and Optic Nerve strip, Driver Interview, Zipgun, Fuzz, Velocity Girl, record and zine and live reviews and lots more.

HAPPENING MAGAZINE VL14, #10, $18/YR, S-56-FT
(POB. 667, Sunset Beach, CA 90742)
Magazine which deals with the more mainstream of worlds. Has a Luna cover and stories and writings on A.J. Croce, Blue Machine, Sam Phillips, So Cal Jazz Festival, etc.

HATE [FANTAGRAPHIC BOOKS] 15, $2.50, S-28-F
(7563 Lake City Way, Seattle, WA 98115)
One of the most essential comix around, Hate is the story of Buddy Bradley (who could be either me or you) who lives in Seattle, Washington. As always, the art of Peter Bagge is just amazing. Comes out quarterly.

HEROINA NOVA 1, $5 ppd, T-40-T+
(Hrvatske Republike 20; 54000 Osijek, , CROATIA)
Incredible! A Croatian "underground" rock magazine with The Jesus Lizard on the cover! Also has Satan Panonski, Sepultura, Made In England, Bjork, Bob Dylan, Mazzy Star, Nick Cave, Berlin, Pearl Jam and much more. Not In English.

HOLY JOE 1, SASE, M-8-R
(5960 South Land park Drive, #253, Sacramento, CA 95822)
God! More stuff from the twisted mind of Andrew Roller. Heaven help us.

HONEY DUNGEON 1, $2.00, S-48-R
(1001 East Panama Court, Forked River, NJ 08731)
An excellent new zine with striking graphics, A brilliant Nick Cave cover, a huge write up on Rudimentary Peni, Spitboy, 45 Grave, Janitor Joe, Mudwimmin, The Lurkers, Die Kruezen, The Birthday Party, etc. Great job, Heather! Highly recommended!!!!

HOPE AND DESPERATION 6, $2/fr 5, HS-20-RT
(c/o Spencer/POB. 666, Oxford, OH 45056)
"This is not a fanzine. This is a deliberate attempt to alter reality." Okay, but don't take yourselves too seriously! With lots of live reviews, record reviews and some zine reviews. Always good.

HUH ZINE ?, $2 PPD, HS-40-T
(5218 Theodore Street, Maple Heights, OH 44137)
New issue in quite a while has a Christy Canyon interview, record and sex reviews, an old reprinted Deborah Harry interview, Tiffany and Doctor and the Medics as well.

HYACINTH 13, $6.00, S-100-TM
(4, rue des Prairies, F - 75020 Paris, France)
In this spine-tingling issue: Billy Childish, The Ex, Les Thugs, The Fall, Redd Kross, Prohibition, Lifers Group, John Zorn, Tindersticks, Grotus, Urge Overkill, Mazzy Star, Trance Records, Don Caballero, Tar and bunches more to eat!

I AM THE THUMBTACK 1, $1 PPD, HS-28-R
(c/o Nora/ PO Box 156, Warrensburg, MO 64093)
Great new punk zine with All You Can Eat interview and lots of funny short stories and shit for your undeveloped minds. Nice cutouts, too.

ICE NEWSLETTER 86, $2.95, S-16-T
(POB. 3043, Santa Monica, CA 90408)
This is the essential newsletter for compact disc releases in the United States. It has release dates, an import section, a promo section and an incredible underground section (of live CD's). If you're a record collector, than this is a must!!!

IMAGEWORKS Spring 94, SASE, T-12-T
(7850-B West Appleton Avenue, Milwaukee, WI 53218)
New catalog from Imageworks of indie 7 inchers, albums and more. You can't beat that!

IN DEFENSE OF ANIMALS 1994, Free, S-4-T
(816 West Francisco Blvd., San Rafael, CA 94901)
Important information on how you can help animals from being tortured, where to donate and lots more. You must have this if you love animals.

INK NINETEEN Mar '94, $15/yr, T-32-T
(POb 1947, Melbourne, FL 32902)
In the new issue, Giant Sand, Kevin Kinney, Picasso Trigger, Prong, the Squirrels, Archers of Loaf, R.P.M., Adventures in Immortality, Big Star, Killdozer, Mark Lanegan, Unsane and lots more. 'Nuff said.

INSIDE LOUD 6, .75, HS-32-RT
(POB 177, Cypress, CA 90630)
The sixth issue has an interview with NoMeansNo, Drain Bramaged, live reviews, record reviews, photos, letters and zine reviews. Yowsa!

INSIGHT 1, $3, S-92-T+
(P.O. Box 51592, Kalamazoo, MI 49005)
Real good zine with Band of Susans, Treepeople, Steel Pool Bath Tub, Monster Magnet, Harvey Pekar, John Wayne Gacy, Tips for better beekeeping, comics, record reviews and a bitchen free sticker. These guys are gonna take over the world!

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

(c/o Kim en Ken/ St-Rochuslaan 1, 8500 Kortrijk, BELGIUM)
A new Belgian zine (half in English) with lots of record reviews, Motorhead and lots more. I think that this has something to do with the Pitsbull zine.

JOY AND SPIDER 4, $1.50 PPD, HS-20-R
(c/o Art Biggs/ 3152 S. Lincoln, Englewood, CO 80110)
New nifty xerox comix zine about Joy and Spider (kinda like the insane Amy and Irving strip in the L.A. Weekly). Fun-loving and interesting and I bet Arthur Biggs will be a huge cartoonist in the year 2000. New issue has a water color cover!!!

JUICE VI#2, #2, ?, T-40-T
(127 South College Road, Wilmington, NC 28403)
More mainstream tabloid with Tool, Fishbone, Pantera, Dana Carvey, COC, Cry Of Love, Onyx and more.

JUNGLE #9, $6 Air, S-60-TM
(POB 47, 13211 H.M.L., Finland)
Killer Finnish mag, packed full of interviews all in Finnish, but claim to be switching to English next ish. This one includes a 22 Pistepirkko cover, the Velvet Underground, Garbagemen, Kuolleet Kukat, Slumgudgeon, Going Public, Barefoot Bros, etc.

JUXTSUPPOSE 1, $2, HS-48-R
(POB. 30007; Parkgate P.O., North Vancouver, B.C., V7H 2Y8 CANADA)
Great new zine (if you pay an extra three bucks you get a cassette) with lots of weirdo shit for your abusement. Lots of fun; lots of fun for everyone!

KICKBALL ACTION NEWS 6, SASE, HS-16-RT
(2345 Echo Park Avenue, Los Angeles, CA 90026)
More of a computer zine than anything, this one has a Drew Barrymore cover and interview, a Jawbox interview, record reviews and lots more. A very funny zine.

KING KONG 5, $6 PPD, HS-28-T
(c/o Gittan Ohman/Glasmalarvagen 3, 121 32 Enskede, SWEDEN)
Fantastic Swedish zine includes a seven inch EP with Whipped Cream covering Pink Floyd, Mary Beats Jane doing Black Flag and The Sun doing a number on Minor Threat. Awesome...and so is the zine with interviews on those bands. Well worth it!

KITSCHY KITSCHY COUP 1, $1 PPD, HS-28-RT
(1770 Massachusetts Avenue, #163, POB. 9111; Cambridge, MA 02140)
Cool zine with lots of awesome '70's reference throughout, Charles Manson, the Hardy Boys, X-mas top 15, zine and record reviews and nifty-ass cartoons to boot.

KOOL KAT NEWS JAN '94, ?, T-32-T
(Box 22548, 104 22 Stockholm, SWEDEN)
Tabloid with mainstream tastes: ZZ Top, Motley Crue, David Lee Roth, Electric Boys, etc. Why send this to Flipside?

LIL' RHINO GAZETTE #23, $2.50, HL-64-RT
(POB 14139, Arlington, TX 76094)
Goddamn, shit! Great new issue with a Rump cover, Ultra Violet Eye, Radio Head, Buck Pets, Russia's Veseli Musyky, firehose, tons of record reviews, fanzine shits and more dingdongs than should be allowed.

LITTLE BROTHER'S ALMANAC 1, Stamps, HS-12-R
(1318 Walnut Street, Philadelphia, PA 19107)
This seems to be a cool long short stories for those who have the time to read. Good.

LITTLE FREE PRESS 100, $1 PPD, S-4-R
(714 SE 3rd Street, Little Falls, MN 56345)
"Food for thought since 1969" it says. This is an attack against the "system" and includes "Pes Promotion Ideas", "Grab Freedom Anytime!", book reviews and more shit for the anarchist in you.

LIVE! MUSIC REVIEW 14, $3, T-40-FT
(POB. 1464, Rogers, AR 72757)
The new issue has articles on live CD's from the Beatles, Doors, Led Zeppelin, etc and great reviews of brilliantly recorded underground and live CD's. Note: A mistake was made with the last issue's write up. They DO NOT give out bootleg CD's. Period!

LOOMPANICS Spring 94, *, S-24-T
(POB 1197, Port Townsend, WA 98368)
Loompanics is a catalog of books that you might think are illegal - this fall suppliment has how to get books on getting a new identity and more. Fun for the whole family! Spring edition out now!

MALATHION RISK 5, Stmps, HS-20-R
(Dave Farrow/ 415 South Jackson, Green Bay, WI 54301)
A cool zine from the Green Bay area with happenings written up by a self-proclaimed "old" punk. The fifth issue has an excellent cartoon cover and bunches of record reviews that you'll be reading all day long.

MANUMISSION 5, $2 PPD, S-36-RT
(POB. 641, Louisville, KY 40201)
This new ish has articles and interviews with Come, Endpoint, Hell No, Ruby Falls, Neil Robinson, 1967 Detroit Riots, Peru, Bessie Smith and lots more.

MAXIMUM ROCKNROLL #132, $2.00, S-166-T
(POB 460760, San Francisco, CA 94146)
Maximum, with attitude and pretentiousness apparent, is still a great fanzine! Where else can you find a mag with more ads? Includes The Freeze, UXA, Brainstorm, Stand Up, the Parasites, Spore, Whatever, Spud Jones and the usual columns, etc.

MERIDIAN UNDERGROUND 2, $1.50, S-24-T
(POB. 1927, Meridian, MS 39302)
Party with Split, Australian Film Commission, Country Cajuns, Book Soup Bistro, Pet Population Control and much more and...come on...it's their one year anniversary issue!

[illegible] Stp, HS-12-R
Not in English, but who cares...it's a fucking great zine with a Therapy? cover, Cypress Hill, Dream Syndicate, NONOYesNO, Sundial, Ozric Tentacles, Fishbone, Yo La Tengo, Kristin Hersh, Arthur Lee & Love and Nik Turner. Always amazing.

METRO MANIAC 00, ?, O-24-FT+
(c/o Drazen Krsnik/ Heinzelova 20, 41000 Zagreb, CROATIA)
The equivalent to our own Urb Magazine with lots of techno info and also film, theatre and music fans will thrill and drool over the info in this. Not in English.

MICHAEL HUNT PUBLISHING , Sase, S-4-R
(P.O. Box 226, Bensenville, IL 60106)
A newsletter about the shit that Michael is going through thanks to the fucking government - Censorship sucks so support this dude, gang!

MISS N. THROPE'S 1, Free, S-18-R
(16504 Old Marshall Hall Road, Accokeek, MD 20607)
Eighteen pages of poetry and short stories from the very open mind of Kelly. Quite good and influential for us all.

MONTGOMERY 1, CANDY, HS-16-R
(240 Holmwood Avenue, Ottawa, Ontario, K1S 2PG Canada)
A candy and sugar-obsessed zine with Sloan, Engine Kid, Count Chocula Cereal, Euphemia Brown and lots of other stuff. MMMMMMMMM-GOOOOOODDDD!!!!

MYSTERY SCIENCE MANIFESTO 3000 6, .75& Stp, HS-12-R
(#12888, 6703 Tennyson Drive, McLean, VA 22101)
The sixth issue includes Teats and has more fun in twelve pages than Rolling Stone could ever have in three hundred. Okay?

NEW BRAND 5, $1 PPD, HS-28-R
(POB. 184, Vinton, VA 24179)
The new ish has The Candy Snatchers, New Bomb Turks, the Pee Tanks, record reviews and zine reviews.

NEW DISEASE 6, $1, HS-28-R
(1505 Franklin Place, #110, Milwaukee, WI 53202)
Nasty zine with a serial killer inspired outlook. Includes the damaging strip "Psycho Joe" and lots of madness.

NICE POOPER 2, $1.50 PPD, HS-24-RT
(745 South Cleveland Street, Philadelphia, PA 19146)
This zine is specifically dedicated to the zanier side of the experimental world with Uptown Bones Eurotour diary, an interview with Unrest's Bridget Gross, loads of record reviews and tons of info.

NIHILIST 2, .50, M-24-R
(Queen Itchie/ Box 770, Sherburne, NY 13460)
Good 'ol Queen Itchie's newest issue has got more for your eyes than ever before thanks to the great artwork of Miss Itchie. Check it out!

NINE 2, SASE, HS-16-R
(27 Collier Crescent, Hamilton, Ontario, L9C 3S7 CANADA)
A new zine from Ontario with stuff on the Ramones, record reviews, a T-shirt contest, writing, etc. Good.

NO END IN SIGHT 3, .50, HS-20-R
(c/o Josh Lamson/ 1006 Jesse Hall (UOM, Missoula, MT 59801)
Kid from a university bored out of his wits with new zine full of cool comix, short stories, opinions, record reviews, self-indulgent crap, inane ramblings and much more! New issue out with more info.

NOISES FROM THE GARAGE 2, $2 PPD, S-48-T
(c/o Brian Marshall/POB.712, Lawrence, KS 66044)
Garage, garage and more garage. Listen to this: Tesco Vee, The Didjits, Half Japanese, Transylvania 2000, The Queers, Sinister Six and trillions more record reviews. Just awesome!

OYA 11, $1 & 1 Stp, S-6-T
(POB. 232048, Leucadia, CA 92023)
Newletter with a Pro-choice stance that L7 would love (Hi, Jennifer!). Very cool and for a worthy cause. Fight back! New issue out every month!

OBSTRUCTED VIEW 5, .50, HS-16-R
(c/o Monrovia, 2225 B. Beech Street, Virginia Beach, VA 23451)
Monrovia publishes this "dyke" zines for all of you people out there interested and includes poetry, photos and short stories. The new ish is clockful of artwork, poetry, short stories, etc.

OLIVE LOAF 4, 2 Stamps, HS-32-R
(POB. 41835, Nashville, TN 37204)
In the fourth issue, we've got Jesus, Spider Virus, Jawbox, Fun Girls From Mt. Pilot, Polvo, Garden Variety, Ballpeen Hernia, The Puppets Of Industry and some record, show and film reviews.

OPTION #55, $3.50, S-148-FT+
(1522-B Cloverfield Blvd, Santa Monica, CA 90404)
The new ish has a great Courtney Love cover (with a Hole interview within), Yo La Tengo, Boredoms, Scholly D, Anna Homler, Ultramarine, Vic Chestnutt, Super Cat, Pirate Radio, Ex-Punks and trillions more record reviews. An absolute must read!

OUT OF ORDER 4, 2 Stamps, HS-8-R
(Peter Lewis/ 2321 Miguel, Santa Rosa, CA 95403)
The fourth issue has some poetry and also some short stories.

PANDEMONIUM 17, ?, T-48-T
(917 Pacific Avenue, Suite 209, Tacoma, WA 98402)
Tacoma's own version of the LA Weekly but much better, dudes! Stuff on Zeke, Chainsaw Kittens, Acetone, Rose Chronicles, Mary Lou Lord, Polvo, Star Pimp and lots more. Pretty cool.

PAPERBACK JUKEBOX 37, $18/yr, T-32-T
(1914 NW 24th Place, Portland, OR 97210)
Portland's best bi-weekly news and info on the best of the

underground. New issue features Bootsy Collins and the usual important info and reviews to leave you spinning on the toilet.

PESKY MEDDLING GIRLS 9, $2 PPD, S-18-R
(Jennifer/12147 Morrison Street, North Hollywood, CA 91607)
Number nine is here! Lots of great zine reviews, record reviews, Jon Spencer Blues Explosion, Josephine Baker. Cocteau Twins, Crispin Glover tribute, live reviews of The Fells and more. Always a great read.

PIECE OF SHIT 3, $1 PPD, HS-32-R
(5410 Broadway, #208, Oakland, CA 94618)
The third issue has an interview with NoMeansNo, Society Gone Mad, The Special Exploits, @.G.C. Anarchists news articles, homeless in L.A., music and show reviews and lots of other shit!!!

PINCHPOINT 7, $1.50, S-20-RT
(P.O. Box 128, North Lima, OH 44452)
An interview with the hated Rush Limbaugh, an interview with a Youngstown prostitute, Nostalgia by Tim King, My Friend XUXA, The Man Who Fucked Madonna, Rating the current MTV Veejays among other stuff.

PITTSBULL 15, ?, HS-45
(c/o The Pits, Sr Rochuslaan 1, B-8500 Kortriyk, BELGIUM)
Half-English, half-German interview with the New Bomb Turks, Noise For Heroes zine interview and lots of record reviews to go along with the 1973 hula-hoop which is not included.

PLAYING WITH POWER TOOLS AT THE ALTAR
?, $1.50, HS-36-R
(R. Julius Fildes/ POB. 1712, Kent, OH 44240)
Short story/Poetry zine by the mind of R. Julius Fildes. Lots of maddening stuff such as "Sinister Engine", "The Skeleton And The Angel", etc. Pretty good stuff.

PLUS MEGAZINE 16, Free, S-32-F
(POB 3782, San Diego, CA 92163)
Major label music information, local music, Gregory Page, Twist, Mom Jokes, Jim Rose, Bark Market, Conspiracies, evaluations, information and lots more to stuff your muffin with.

PRISONER'S DILEMMA 7, $1.50 PPD, HS-20-R
(POB. 3482, Tucson, AZ 85722)
A general madness zine with general madness info for the general madness of the general maddening generation of the general madness.

PROFANE EXISTENCE #21, $2.00, T-24-TM
(POB 8722, Minneapolis, MN 55408)
Are you PC? Just kidding! Inside: Miseery, so much hate, Acid Rain Dance, Civil Disobedience, Anarcho-punks in Brazil, Anarchist squatters in Mexico and it's the fifth year that this zine has been published.

PROMETHUS BOOKS 1994, Free, S-6-T
(59 John Glenn Drive, Buffalo, NY 14228)
A brand new catalog put out by the "skeptical" people at Promethus books. If you're closed-minded you might just enjoy this a bit. Ha! Ha!

PROSPECTIVE RECORDS 1994, SASE, S-4-R
(Box 6425, Minneapolis, MN 55406)
New catalog with lots of nifty underground singles that are hard to find even at indie record shops. Go have a feast!

PUNCH 2, $2.00 PPD, T-16-T
(Caixa Postal 28517, Rio De Janeiro - RJ; 21832-g70, Brazil)
Excellent new Brasilian tabloid sized zine with Inhumanoids, Baby Skin, Piu-Piu & Sua Banda, zines, records and lots of photos. Includes an excellent Sonic Youth article (if you can read the language).

PUNK LUST 13, Free, S-14-R
(c/o William/ 537 North 66 Street, Seattle, WA 98103)
This guy is a funny wiseguy! Great zine with lots of humor and stuff on zines, Nirvana, Boy George, Kill Sybil, Poppy Z. Brite, Coffin Break, C/Z Records, etc. Great!

Q-VALUE 3, Stamps, HS-8-R
(605 Hester, #3, Normal, IL 61761)
Small xeroxed zine with the whole issue dedicated to the subject of Sexism and rape. Quite informative & intelligent issue.

RAGE 2, Stamp, HS-12-R
(POB. 1289, Lake Worth, FL 33460)
New zine just starting up with lots of reviews, graphics, mucho poetry and they need submissions so "Have At Thee!"

RALPH 16, $1 PPD, HS-4-T
(POB. 505 - 1288 Broughton Street, Vancouver, BC, Canada V6G 2B5)
See what a review does! This zine was actually sent to me and has stuff on coffee, jazz and poetry. Really cool. Should be in every coffee house on the planet.

RAW POGO ON THE SCAFFOLD 11, $1 PPD, S-12-R
(c/o Eric/ 2205 Walnut Street, #3F, Philadelphia, PA 19103)
This guy is totally obsessed with 'Chelle from our very own zine. I mean he's been reprinting her scene reports from the early '80's. Wow!! Record reviews and much more.

RAYGUN 15, $3.50, O-84-FT+
(807 Navy Street, Santa Monica, CA 90405)
This artsy-as-hell magazine has been around for a couple of years now and has become a highly respected magazine. New issue has Soundgarden, Tool, Seaweed, Brand New Heavies and billions of bits of information for your little minds. Pretty cool.

READY TO SNAP 1, $3 PPD, S-42-R
(78 Pleasant Street, Apt. A, Cambridge, MA 02139)
Great New York-themed issue with Jim Carroll, Humpers, the Waldos, The Only Ones, Mummies, Black Snake Moon, Kings OF New York, Pale Imitations, Cheetah Chrome, Jeff Dahl, Cheater Slicks and a tribute to Stiv Bators. Martin McMartin will drool...

REAL LIFE IN A BIG CITY 58, $1.00, S-40-T
(1608 N. Cahuenga, #332, Los Angeles, CA 90028)
Always fun to read! Great Gorilla cover and cartoons, reviews of all sorts and the usual clever madness from these folks...

REGLAR WIGLAR 2, $1 PPD, S-24-T
(POB. 578174, Chicago, IL 60657)
A funny zine out of Chicago which is NOT FREE outside of Chicago. Interviews with Liz Phair, Urge Overkill, Smashing Pumpkins, a trip to Wicker Park, grunge fashion, alternative music and generation X.

REPLICA REPUBLIC 3, $1.75 PPD, S-20-RT
(c/o Lee Diamond/34 W.Washington,#1, Athens, OH 45701)
In the third issue, "Counter Culture Comparisons", record reviews, "Empowerment", "The Reality Of Real Power" and "True Love." Nice and well written.

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

REVIVAL FANZINE 4, $5/yr, HS-48-T
(Hakfort 627, 1102 LA Amsterdam, THE NETHERLANDS)
An incredible new zine from a little known neutral country. Includes stuff on Vegan food, interviews with Scab, Bloodstone, Bhaktin Nancy about sexism, reviews and photos, articles on time, religion and more. Cool.

STUMP 1, $1 PPD, M-16-R
(POB.7205, Minneapolis, MN 55407)
Here's a new zine put out by the people from Baby Split Bowling News. It includes Biff & Scooter and part 1 of the 1993 Bad Brains Tour.

SALLY'S LOWRIDER 3, .50, HS-12-R
(P.O. Box 281, Fergus Fallis, MN 56537)
New zine with stuff on Guzzard, Janitor Joe, Green Day, letters, Doing dumb things and lots more for your sanity or lack thereof.

SCAT RECORDS 1994, Stamp, HS-14-T
(5466 Broadway, #200, Cleveland, OH 44127)
The new Scat Records Catalog is finally here with all the latest releases.

SCRAPE 11, $2 ppd, S-48-T
(POB. 651835, Miami, FL 33265)
A good bully cover and interviews with the Melvins, Rhythm Collision, Kinky Friedman, Corm. the Lunachicks, Argentina music and trillions of record reviews. Another fantastic zine keeps getting better.

SECOND GUESS #10, $2 ppd, HS-44-R
(POB 9382, Reno, NV 89507)
In the new ish - Reviews of all sorts, Male-Male abuse and the usual stuff.

SEE YOU IN DISNEYLAND 4, $4 PPD, HS-60-R
(Teldersweg 26, 3911 PX Rhenen, HOLLAND)
Excellent bizarro zine with Ant-Bee interview, From Disco Queen to Gospel Preacher, Nick Bougas interview, Lisa Suckdog, Caroliner interview, Mark Cunningham interview, reviews and lots more. Incredible issue.

SERF CITY BLACK BANNER 2, $1 PPD, S-20-R
(POB. 7691, Santa Cruz, CA 95061)
Lots of Anarchist issues are touched upon in this quite important zine which also includes reprints of articles from other newspapers and anarchist zines. Great.

SERPENT'S TAIL Apr-Aug 94, SASE, HS-34-T
(High Risk Books / 401 West Broadway, New York, NY 10012)
Brand-spankin' new catalog from the people at High Risk Books.

SHACKLED IN 3-D ?, ?, HS-36-RT
(The Useless Press/POB.413, Bristol, TN 37621)
New poetry and short story zine by the mind of Greg Matherly. Pretty good stuff in here if you're into this.

SHOELACE #6, $1.75PPD, S-38-RT
(POB 7952, W. Trenton, NJ 08628)
Hmmmm. New issue has stuff on Rancid, Half Japanese, Mind Thoughts, record reviews, zine reviews, live stuff and lots more. One of the best zines around.

SHRONK 7, ?, HS-50-RT
(502B Jackson Street, Blacksburg, VA 24060)
A nice all-around zine with lots of live and record reviews, a conversation with Jon Jang, an interview with Mike Watt of Firehose and that's plenty enough for this little zine.

SIXTH FORM 3, $4, HS-56-RT
(5523 Wallingford Avenue North, Seattle, WA 98103)
This zine is dedicated to bands from the Seattle area and includes Dead Can Dance, Vertigo Bus, Julie Goth House, Ninth Circle, Girl With 100 Heads, Harvey Danger, Ursula Tree and much more. A must get catalog!

SLEEPY FOOT 1, .50, HS-16-T
(c/o Mike Thain/ 1636 E.Main St.,#202, Kent, OH 44240)
A small nice Taozine with short stories, political rants and bunches of info on shit. Also some zine reviews.

SLUG & LETTUCE 34, SASE, T-8-T
(POB 2067 Peter Stuy. Stn., New York, NY 10009)
Big zine, small type, equals a lot to read (oh, and there's cool photos too!). The usual record and zine reviews are included.

SONIC BLACK HOLE 2, $1 Don., S-34-T
(3349 Eckhart Ave, Rosemead, CA 91770)
Great second issue with a split Bikini Kill and 7 Year Bitch cover and the one dollar donation going to proceeds from A.R.T. Press, a tribute to Mia Zapata of The Gits, a comix and more. Great issue.

SOUND VIEWS #28, $1.50, S-32-T
(96 Henry St. #5W, Brooklyn, NY 11201)
An Unsane cover/interview, The Chimpanzees, BloodSugar, Lotion, Sea Monster, Wig Hat, First House, Hell No and lots more of the regular stuff.

SPIN V10, #1, $2.95, O-110-FT+
(6 West 18th St., 11th Floor, New York, NY 10011)
I swear, if it weren't for Spin I would not know what is happening in THAT world. You know, some of the folks in this rag really think they are the nazz: Soundgarden cover, Tupac Shakur, Dalai Lama, Top Secret Military projects and a whole lot more.

SPLATTER EFFECT VI#4, #13, $1, T-48-FT
(P.O.B. 2, Bound Brook, NJ 08805)
Bi-weekly tabloid from New Jersey with a Fleshtones cover and the New Bomb Turks, record reviews and much more for your hangovers.

STOOL 3, $2 ppd, S-72-t
(625 East 4th Street, suite 261, Long Beach, CA 90802)
In the third issue: Tar, Cherubs, Dwarves, Pablo, Monster Magnet, Cold Water Crane, Fudge Tunnel, Alamoe Joe, buttloads of reviews and other stuff.

STRAIGHT EDGE 3, ?, HS-64-RT
(VIZLER TIBOR GYOR Sarkereki u.29, 9019, HUNGARY)
Great new zine from Hungary with an emphasis on American underground bands such as Neurosis, The Jesus Lizard, Swans, Pigface, Dead Can Dance, NoMeansNo, and lots of record reviews. Not in English.

STRAIGHT JACKET INDEPENDENT #1, $2.00, S-36
(1003 67th Ave West., Bradenton, FL 34207)
Pretty enthusiastic first issue and some good ideas. Articles on bootlegging, Sub Pop, entropy, AIDS, and a bunch of record reviews.

STREET SOUND #71, $2.95, S-68-F+
(174 Spadina Ave. #506, Toronto, Ontario, Canada M5T 2C2)
The prototypical bible for hip hop and funk. Includes a surrealist rap and hip-hop stars cover with Wu-Tang Clan, Black Moon, Jesus Lizard and lots more.

SWOLLEN 4, ?, HS-28-RT
(POB. 422097, San Francisco, CA 94142)
This zine is put out by the guys from the band Swell. Lots of stuff: Reviews, third album scenario, word search puzzle, the Fear of Smoke, mail droppings and more.

TMT #10, $2 PPD, HS-40-R
(63 Glenbar Rd., Duncraig Wa, Australia 6023)
The new ish of this fantastic Australian zine. Includes Fugazi, Shellac, Steadfast, Seaweed, Uncommon Noise, Gorillas Society Addict interviews and lots more.

TEAT WARP [STARHEAD CONIX] 1, .75, M-8-F+
(POB. 30044, Seattle, WA 98103)
An Adult sicko comix for adult sickos. Lots of damage included.

TEEN-FAG MAGAZINE 3, $2PPD., HS-40-R
(Chow Chow Productions/ POB. 20204, Seattle, WA 98102)
Great new ish with a Francis Farmer cover story, Are Blow Jobs safe?, All About Bathhhouses and an interview with "M". Great.

THE THING ?, ?, S-76-FT
(L. Papagou 133-5, Zografou 15773, Athens, GREECE)
Great Greek zine (not in English) with Smashing Pumpkins cover and Alice In Chains, Wipers, Mazzy Star, Flowers Of Romance, Fugazi, Pearl Jam, Penelope Houston, Verve, OutsideInside and lots more.

THIMBLE RIGGER 3, $1, HS-36-RT
(P.O. Box 8332, Rocky Mount, NC 27804)
Lots of stuff this time around: Sick Of It All, Goo Goo Dolls, Magnapop, letters, poetry, record reviews, Jason's column and much more.

THORAZINE 4, $3.50, S-72-FT
(POB 571562, Houston, TX 77257)
Wow! This zine is really growing by leaps and bounds, man. New issue is clockful of good stuff: White Zombie, Monster Magnet, Ice Cube, Rage Against The Machine, De La Soul, Smashing Pumpkins, Henry Rollins, Cheap Trick, Nirvana, Melvins, etc!!!

THRASHER 158, $3.25, S-98-F+
(1303 Underwood Avenue, San Francisco, CA 94124)
Snow Girs pain sex, Lee Paez cops, scams and an exclusive report on: Skateparks on Mars and much more. For The skater in you, children.

THROATY BASTARD 1, $1 PPD, HS-44-R
(c/o Matt/ 1918 North Tucson Blvd,#6, Tucson, AZ 85716)
A colloboration with good 'ol Queen Itchie which features Liz Phair, a trip to San Francisco, Love and the Blues, photo booth shots, Reality Bites review, short stories and lots more. Well worth it.

THUMB 1, $1 PPD, HS-36-RT
(c/o Jon Hills/ Skidmore College, Saratoga Springs, New York 12866)
New zine with Swell, John S. Hall of King Missile, Dryer, The Duplex Planet, Merle Allin, record reviews and lots more madness for you underdevelops out there. So don't just sit there, write these guys...

TOXIC SHOCK Apr '94, Free, T-4-T
(Box 43787, Tucson, AZ 85733)
Toxic Shock's very own small fanzine and mail order records, CD and other good stuff mag. Has updates of bands coming to a town near you, buddy! One of the best mail order companies still going!

TRUST #44, 3 DM, S-68-R
(Salzmannstrasse 53, 8900 Augsburg, W. Germany)
Trust continues to pound out the punk coverage! Lots of reviews, letters, interviews, news and gig dates for all over Europe. Includes Tar, MDC, Porch, Atheist, Killdozer, Hard-Ons, Les Thugs, Mucky Pup, NoNoYesNo, Young Gods, Girls VS Boys, etc.

TURNING THE TIDE V7, #2, $1.00, T-24-T
(P.O.B. 1990, Burbank, CA 91507)
The L.A. area anti-racism newsletter, lots of contacts, news and events including A Zapata cover, International Women's Day, an Update on Hate with crime, cash and Colonialism.

TWISTED IMAGE #52, $2.00, S-10-R
(1630 University Ave. #26, Berkeley, CA 94703)
Ace Backword's comix and letters newsletter! Always a treat and fun to take a shit to.

UNBENT #4, .50, HS-20-R
(1541 Freeport Rd., Natrona Hts., PA 15065)
Record reviews, comix, short stories, artwork and plenty of other stuff to tickle you with.

UNCOMMON DESIRES NEWSLETTER 15, $4, HS-20-T
(POB 2377, New York, NY 10185)
A magazine about girl-love, erotic desires, censorship and the police state. Includes stuff that the Riot Grrrls would hate. Totally un-PC. The controversy continues, but little girls should be left alone.

UNDER THE VOLCANO 18, $1 PPD, S-40-T
(POB 236, Nesconset, NY 11767)
One of the best zine's from New York. In the new ish - Bim Skala Bim, ERL Records, KMFDM, Murder Inc., Vampire Rodents, Donny and the Supreme Court, Paranoid and lots of record reviews and classifieds.

UNDERGROUND VIDEO 1994, SASE, S-24-T
(POB. 527, Beverly Hills, CA 90213)
An important catalog about an important subject that will blow up in your face in the next couple of years. Features everything that you're looking for from Roswell to Area 51. A must for UFO fanatics and believers in the unknown, or even if you're not, get with it already!

URB 33, $1.95, O-120-FT+
(4111 West Jefferson Blvd., Los Angeles, CA 90016)
This zine is the bible of Rap, Hip-hop and industrial music for L.A. Extremely well-put-together and justifiably awesome. Includes interviews and articles on the world of Ambient music, Wu Tang Clan, Rammellzee, Ultramarine and it's the third birthday!!

URINAL SLIME 4, $1 PPD, HS-24-R
(POB. 52023, North Vancouver, B.C., V7J 3T2 CANADA)
Zine from British Columbia with Grief, Bunchofuckingoofs, All, record reviews and lots more.

VALLEY ENTERTAINMENT MONTHLY #6, *, T- 8- T
(P.O. Box 1000, Hughson, CA 95326 USA)
This is an entertainment guide to events taking place in and around the central valley area. Contains an interview of Rick Wakeman, book and comics reviews, B- horror flick reviews,some bit of ranting and raving, and a UFO Update column by Ray Keller. This is cool just for the UFO column alone.

VERA KRANT #5, ?, HS-32-M+
(Oosterstraat 44, 9711 NV Groningen, Holland)
Not in English, this colorful little zine comes out quite often and covers a broad spectrum of alternative music. This issue includes interviews with Mummies, Hugo Race, Magnapop, Barkmarket, Gravel and the usual record and zine reviews for you!

VISIBILTY ZERO 1, SASE, HS-20-R
(449 West Ferry, Apt. 2, Buffalo, NY 14213)
Lots of incredible artwork, comix and funny sayings from funny minds.

VROOM SOCKO 1, $4 PPD, S-36-F
(979 S. Bascom Ave, San Jose, CA 95128)
Ahhh, another great zine headed my way. The most awesomely gifted cartoonist of the 1990's is back with a new Space-Age comix. The best in sexually violent comix. There's no turning back, assholes!

WAFFLE MAGAZINE 4, $3 & 2 Stp, HS-84-FT+
(c/o Noel Tolentino/301 Heller Drive, UCSC/ Santa Cruz, CA 95064)
Excellent put together zine with a zillion things in it: Seam, Jesus Lizard, Jim Goad, Lisa Carver, Peter Bagge, Darby from Ben is Dead, poetry, artwork, smurfs, fiction, donuts and lots more. Fantastic!

WRAP UP V#5, #25, 10/$10, S-32-T
(3255 Hennepin Ave South, Suite 40, Minneapolis, MN 55408)
Beyond Zebra on the cover, boyz. And Blur, Teenage Fanclub, John Eller and the DT's, Medicine, Cocteau Twins, PJ Harvey, Morphine, Mudhoney and tons more.

YELLO SUBMARINE 8, $2 PPD, HS-52-RT
(422 Linden Place, Elmira, NY 14901)
Another beautifully put together issue of this Zine. A free condom is included along with lots of newspaper articles, a Frank Zappa tribute/obituary and lots of stories on fucked injustices created by our insane government.

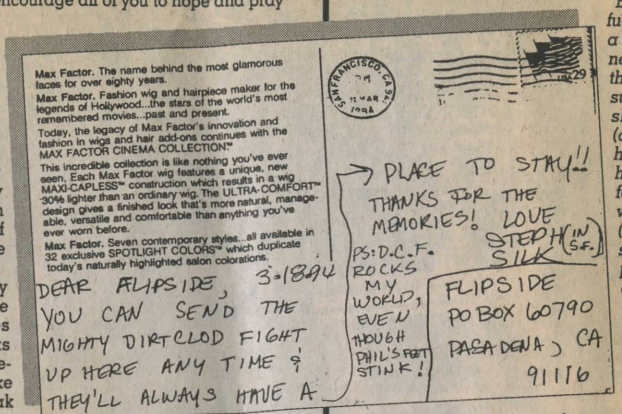
ZAP 84, 4 DM, S-40-F
(Postfach 1007, 6652 Bexbach, Germany)
The great German hardcore zine that's not in English! Includes Magnapop, Whiteouts, When Everyday comes and lots of record reviews.

CORRESPONDENCE

BEFORE THE END

We are all very fortunate that Kurt Cobain is recovering from his drug-induced coma and I am writing to encourage all of you to hope and pray for his continued health. No, we are not lucky because Nirvana is supposedly the voice of "our generation" or, as such reputable punk journals as Newsweek have claimed, a band that so perfectly expresses the alienation of these times, but because if Cobain had or ever does succumb to a drug overdose, the media will promptly lionize him and turn him into an over-hyped martyr the likes of which the world has not seen since the passing of Morrison.

If Cobain lives, then it will only be a matter of a few more mediocre albums and ever-declining sales before Nirvana is relegated to its rightful place alongside other once-great Rock and Roll luminaries like REO Speedwagon and Black Oak Arkansas, namely the 99 cent bin at Aaron's. If Cobain dies, we'll never hear the end of the whiny bastard and we'll see a day where his lyrics will be issued in poetry anthologies and someone will make a film about him comparing him quite favorably to Jesus Christ. Scholars will issue academic theses citing the similarities between Cobain and Rimbaud, Artaud and T.S. Eliot. Nirvana songs will become as inescapable on the radio as those of the Beatles, the Rolling Stones and the Doors. Lest you doubt that what I am saying is true, then you only have to look at the recent River Phoenix phenomenon to realize that this nightmare is a very real threat. Before he died, Phoenix was admittedly a good actor who had utilized his very real talent in such watershed films as Little Nikita, Sneakers and Stand by Me. After his death, Phoenix was miraculously transformed into the "greatest actor of his generation," which probably isn't saying much when your main competition is Keanu Reeves, and people from coast to coast wept at this loss of a truly original voice. Hell, even G.G. Allin was described in some obituary I read as a sweet and deeply sensitive man underneath the self-destructive exterior, although I don't believe anyone performed the same type of public relations service for Ian Stewart.

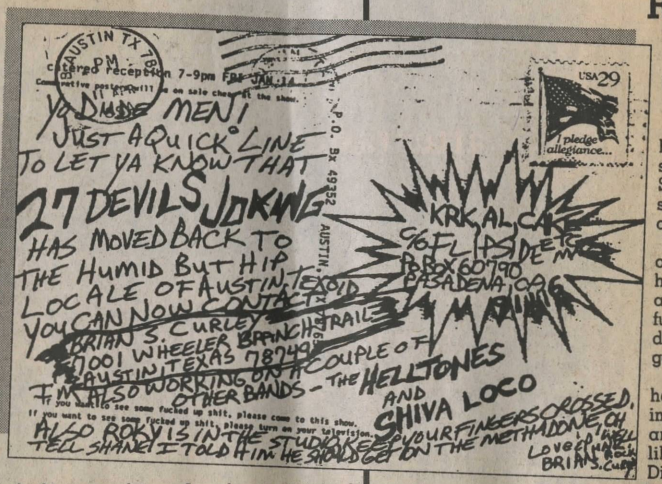


This culture, as obsessed with death and negative energy as it is, tends to mythologize those that are cut down early, like James Dean, because it is far easier to contemplate the imagined future triumphs of a figure that is taken away than it is to actually see the horrible failures of our former hero when that person becomes fat, corpulent and stupid, a la Marlon Brando. The fantasy is always more palatable than the reality. So I hope you will join me today in wishing Kurt Cobain and his mates continued good health and spirits well into their seventies, if not beyond.

Evan Lorenzetti,
Redondo Beach, CA.

(I had written some thoughts inspired by the above letter well before Kurt's suicide. And to tell you the truth, it was pretty brutal (hence, I've erased it!) The jest of it delt with the bullshit surrounding Kurt and Cort and drugs. The old saying goes that you can't believe everything you read, so I never believed it when they said they were clean. I mean, you take a person like Courtney who likes to get high, and you give her access (she was later arrested with her own perscription pads!) and money and you think she's gonna be clean?! No way! And I don't blame her. And for all intents and purposes, big fucking deal! But no, they lie about it all, the press, the press releases and Kurt and Cort. Wouldn't it have sounded better if Kurt came off like, "Yeah, I'm a "junkie." But I'm a successful millionaire rock star. Not bad for a "junkie", huh?" But no, first Kurt's nodding in public was "narcolepsy" and now his OD (the one above) is from a prescription medication / alcohol reaction. Oh yeah, and everybody in L.A. that's munching Rohypnol at parties is probably getting them out of Kurt's "perscription" bottle. Sure thing! Anyway, that was the bottom line. I decided that it's one thing to partake in recreational drug use, but abuse is another matter and these guys are just plain pigs! These rich fucks can afford anything they want and in the grand spirit of true American excess, they OD.

But I see it different now. These guys are fucked up, but it's not the drugs. Perhaps a rare case of neither use or abuse, but necessity. I honestly think it was probably the heroin keeping Kurt alive. If it wasn't such a big criminal act, and if it wasn't shuned so heavily by you dear reader (and I'm talking all drugs here, not just heroin) maybe he wouldn't have had to hide this fact. The man was a criminal for taking his medicine! And medicine it was, I'd rather see Kurt a living "junkie" (and I put that in quotes because I'm sure your notion of a person using self prescribed medicine is somehow not quite as honorable as someone with a doctors order, and the truth is, you wouldn't have even know anyway!)... than dead. But he's dead. I guess that was too much to ask.... As for the people around him... I dunno, too caught up in careers and competition. Caving in to being model citizens, appearing "clean" and all that. Courtney is fucked up, and it's not on drugs either. She is one of the few people I know that I thought could eat their success story for lunch, but it seems to have gotten the best of her. I'm not gonna rag on her (like I did), that's the last thing she needs now. She lost Kurt and now she'll probably lose her kid. Life sucks. But she'll live through it. - Al)



ROC K & ROLL KILLED KURT COBAIN?

As you all know by now unless you've been shut in a cave Kurt Cobain, lead singer of Nirvana, was found dead in his Seattle home Friday April 8 due to a shotgun blast to the head from an apparent suicide.

Whether you hated Kurt and Nirvana or loved him, you have to admit that he has elevated himself from a cult-figure to a rock and roll legend overnight. It's a funny thing about musicians, once they die they are elevated to the status of a god.

Kurt has elevated himself in all likelihood to this god-like status joining the immortal ranks of Hendrix, Joplin, Elvis and Morrison and the more alternative likes of Vicious (Sex Pistols), Ian (Joy Division) and Darby Crash (The Germs) just to name a few.

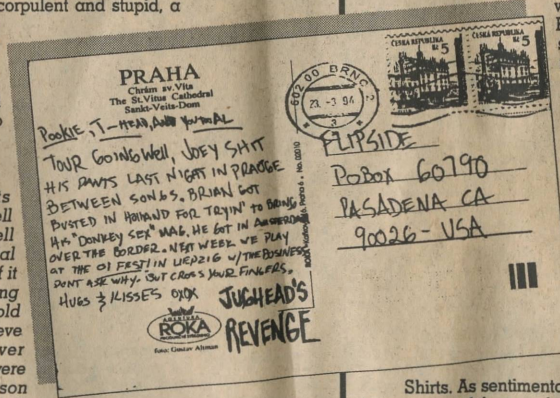
It's funny how this phenomenon works. Fans consider a cult-hero/ demagogue a martyr if he dies because of a drug overdose or a suicide or both. And what's even funnier is that people make a considerable amount of money off of the dead musician. Think about all of the Hendrix merchandise you've seen. If I see another Sid Vicious t-shirt I honestly think I will become sick. The opportunists just seem to come out of the woodwork when there is a tragedy like this. You can bet in the next week you will be seeing a t-shirt that reads "Rock & Roll Killed Curt Cobain". It's really sad. I don't understand why we can't sincerely mourn the loss of our music heroes without selling out their memory.

And what about Seattle? Since Cobain was the front-runner of the Seattle scene you can bet your life that you will hear more about Seattle now than you ever wanted to.

I guess the reason we raise our dead heroes to god-like status is because we need to remember our past. It is sentimentality in a way. These dead heroes are people we respected because they were front-runners and were avant-guard and or rebels and by making them immortal we make an attempt at keeping our youthful memories and experiences immortal.

As human beings we need heroes. We need to keep their memory alive for our own sake. This is why we by the with the likeness of our favorite fallen heroes silk screened on the t-Shirts. As sentimental fans we are ultimately responsible for the monetary success of those rock & roll opportunists. But for the sake of keeping our me memories alive I guess it's worth spending the cash .

Eric McMurtry



FORGOT ABOUT PUNK

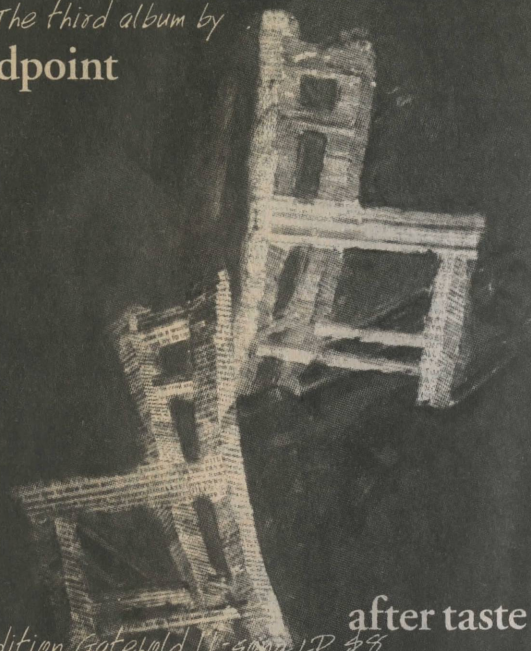
Dear Flipside

I am writing this letter on April 8, 1994. I was informed a half-hour ago that Kurt Cobain shot himself. I think a lot of punks out there will be either happy or sad. Let me tell you what it means to me.

Available Now on DOGHOUSE RECORDS

Out Now. The third album by

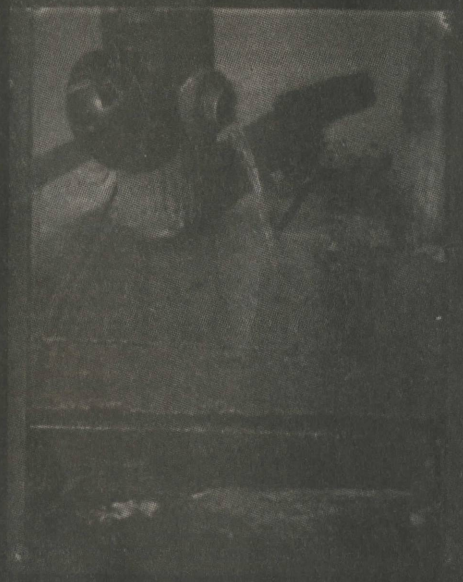
endpoint



after taste

Limited Edition Gatefold 11-song LP $8.
12-song cassette $7 or CD $10.

Also out now, the debut album by **Fountainhead**



Drain

8 song LP $7 / CD $10

another wall



Two new 7" records also out now.
Dog 023 FABRIC 2-song 7"
Dog 022 ANOTHER WALL 3-song 7"
The new 7"s are $3.50 each.



Still Available.



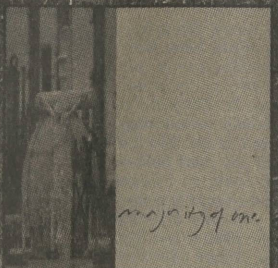
019 TRANSCEND
"Room 101"
LP•$7/CD•$10

SPLIT LIP

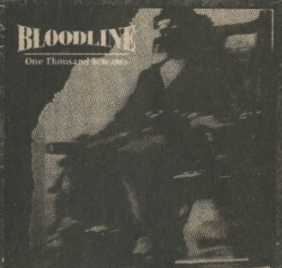
FOR THE LOVE OF THE WOUNDED

020 SPLIT LIP "For the Love..."
LP•$7/CD•$10

Poster for any full-length are $3 w/order. All Prices are postage paid in the U.S. Please add $1/each item for Canada. For Asia, add $2 per CD or 7" and $3 per LP or shirt. European orders should go to DOGHOUSE EUROPE Kollmarsreuterstr. 12 • 79312 Emmendingen • GERMANY Tel:(0)7641 570 832.



014 MAJORITY OF ONE "2000 Years..."
LP/CS•$7/CD•$10



018 BLOODLINE
"1000 Screams"
MLP•$6/MCD$8.50

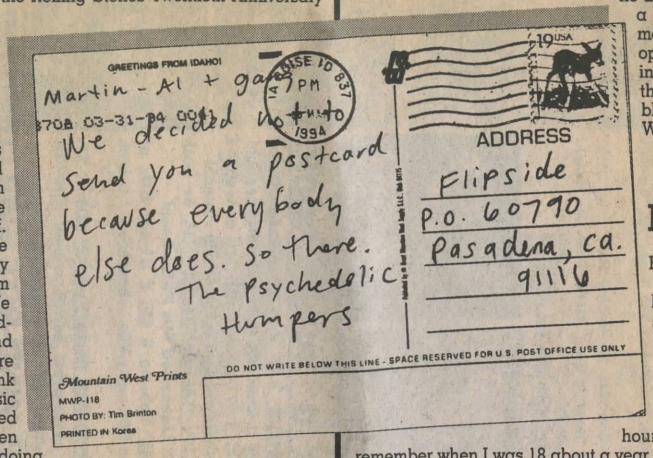
DOGHOUSE RECORDS
P.O. Box 8946
Toledo, OH 43623
T:(419)536-9112
F:(419)536-5755

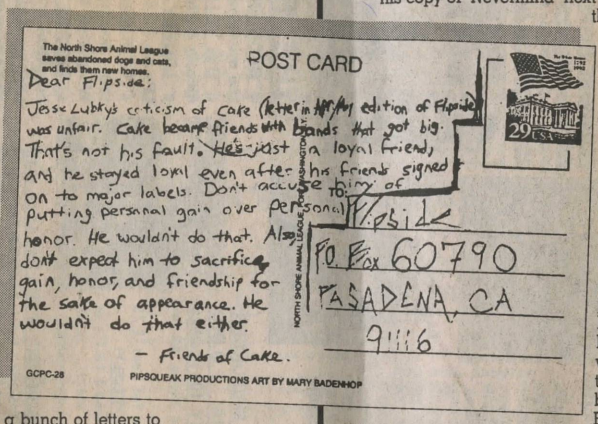
Write for a full catalog of other music and shirts. Distributed in the U.S. by CARGO, VICTORY, FADE IN, VERY, and whoever else wants to. In Italy by HELTER SKELTER. And the rest of Europe by DOGHOUSE EUROPE. We also deal direct.

I was a little kid in the early 80's whose cousins were going out with punks (hardcore really) and I thought they were like people from Class of 1984 or some other punk exploitation movie. In 1987 I happened upon a copy of the Rolling Stones *Twentieth Anniversary* book. It had a picture and an article on the Sex Pistols. I read the article and was astounded at the way the Pistols ripped apart Britian. I forgot about it later until 1989. I was a freshman in high school and I was the kid who everyone picked on. I had no way to fight back until I remembered how the Pistols had just destroyed their society. So I went to the only punks I knew. The punks from the 80's were now my "cousins in law" and asked to hear "Anarchy In The UK." I was blown away. I cut my hair into spikes, bought some spiked bracelets and told everyone to fuck off. Later, I went back to my cousin and said "Gimmie more!" He gave me a copy of "Let The Eat Jelly Beans", and Oi! comp., "Flex Your Head" from Dischord and the Dead Kennedy's "In God We Trust, Inc." I went out and bought as many hardcore tapes as I could find, but it was 1989 and punk was as good as dead. I was picked on more and even other kids at my school who liked punk made fun of me. By 1991 I was listening to classic rock and forgot about punk. One morning I turned on MTV and saw the video for "Smells Like Teen Spirit." I freaked out. What the fuck is punk rock doing on MTV? There's a kid with a Bad Brains shirt running into people. I resisted Nirvana until Spring of '92, when I bought "Nevermind." I still like classic rock, but I realized that punk was about to explode again. I resisted going back to punk until I met Patty. Patty and me were going to live together with 20 other people at a summer program to qualify for a financial aid program for college. Patty and her then boyfriend were big hardcore fanatics. Social Distortion, Fear and Minor Threat. I suddenly realized that I wasn't the only punk rocker on earth. I threw myself back into punk. Because of Nirvana and Patty, I could laugh at the people who were mainstream Nirvana fans (especially the ones from High School.) If it weren't for Nirvana, I would never have: read a *Flipside* or listened to bands like Germs, Red Aunts, X, GG Allin, Humpers, Creamers, Naked Aggression and Babes in Toyland, or go to punk gigs. I am going to miss Kurt and Nirvana and thank God that Jello Biafra, John Lydon and Ian MacKaye are still alive. I am going to ABC No rio tomorrow and I can't wait to hear what those fucks have to say about this event.

John Castrelos
Newark, NJ

PS: I waited a week (sic) to mail this letter and got some interesting reactions. I went to ABC No Rio the other day and talked to Neil, lead singer of Banner of Hope. I talked to John Stewart (he wrote a bunch of letters to you) and he did a tribute to Nirvana on our radio station. I did my own Nirvana tribute Tuesday and for the first time people actually came up to where I was. I played not just Nirvana songs, I played Melvins, Germs, Meat Puppets, Mudhoney, the Pixies and Shonen Knife. I even played the Melvins doing "Lexicon Devil" on a CD single. (Funny, I usually play stuff like the Germs, DOA, Black Flag, Humpers, DK, Flipper, Naked Aggression) some kid came up to the station and told me; "Hey, I dig where you're coming from. It's good that you're getting into Kurt's mind." (No one comes up when I play my usual stuff.) The world is really gonna suck now, but we can keep it going. I'm gonna play GG Allin and Anti-Seen "Assassinate The President (Violence Now)" first thing Tuesday: "Punks Not Dead" Oi!, U.S.H.C.



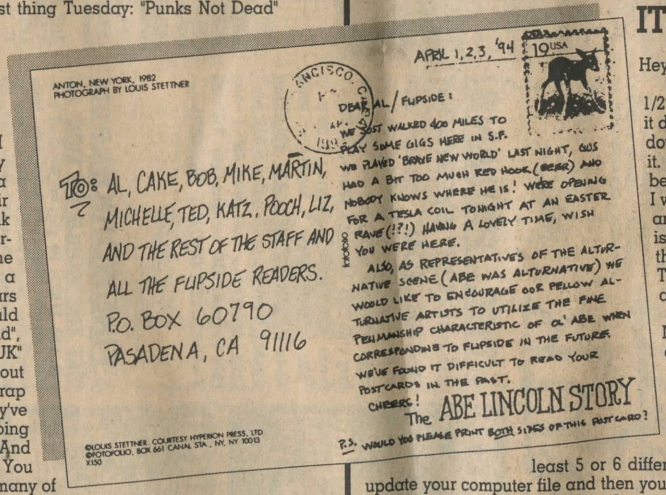


THE SPARK

Dear FS:

I know you've probably heard it all by now, but I gotta add my two cents worth about a very inspiring person and his band. Kurt and Nirvana were one of the few bands that (aside from their flannel and hair) could have fit right in with punk rock in the late 70's. Considering that their version of punk rock 90's style was just about the best thing that I had heard in years really said a lot for their ability to transend time. After 15 years of listening to punk music, to me Nirvana could still present those feelings without sounding "old", or generic, without playing "Anarchy In The UK" over again, without sneering and spitting, without the spikes and chains. I mean check out what crap John Lydon and that lot are churning out. If they've not gone completely commercial then they're doing boring "tributes" their youth. But this is now. And Nirvana are the sound of punk rock of the 90's. You can't deny it. Their records literally rip holes in many of our beloved underground punk scene stars, not to mention they are absolutely unequaled by anything else on MTV. So how could this be - that a band I (and many others) am considering the torch bearers of punk in the 90's is also one of the most popular bands around? I guess there's a problem there - maybe even a contradiction in terms. Like matter / anti-matter or worse. I wonder if Kurt saw it that way? Such a simple concept but it's consequences so very heavy. What was eating the man? If I had to guess, I'd probably think it had something to do with being surrounded by the media, money, hype, his record company, a fame crazy junkie wife whose image and attitude is as phoney as her face, an adoring public, a skyrocketing career, etc... - and he was angry, he was not a part but apart. Not even allowed chemical escape because society says "No, be happy." "Hugs not drugs." Where does that fit into Kurts lyrics? His view of life? What could he do with himself? What WAS eating him? What makes a person NOT happy? Not content. Not part. What makes a person punk? Needless to say, I will miss the opportunity to hear Kurt's music, and the world is missing a fantastic punk rock band. Kurt's tragic answer to the nagging questions in his head only make them blossom in mine. What spark of insight did he have? Where did he go?

Bass Trout
Chicago, Il.



MISSING KURT

Flipside,

First off, I want you to know I'm writing you guys because of all the magazines I know of, you fellas seem to really have heart and soul. You may cover a lot of plastic bullshit but you truly seem miles beyond "punk rock". Earlier today I was working downtown and listening to some crummy corporate rock station and they announced that Kurt Kobain had killed himself. I couldn't believe it for about an hour but as it sunk in I started to space out terribly. I remember when I was 18 about a year into doing my fanzine (*Zinage*) I met Kurt at a bar in Cincinnati, I didn't really know who he was. "Bleach" had been out around a month or two and I listened to it like mad, I went to the show hoping for an interview, I didn't get one, but I did talk to Kurt for a very long time, not knowing it was him until they took the stage. They were pretty much nobodies then and I guess he didn't assume I was some flake who kept his copy of "Nevermind" next to his Metallica collection. We ended up having a million things in common on a human level, Krist was completely bald and had Nirvana shirts that looked like the famous nude John and Yoko deal. It was a great time. On down the road Nirvana got signed, got huge, and like so many other moron punk rockers, I said "Fuck Nirvana". I haven't owned any thing since "Bleach" but I have remained envious of the Kurt character. I read every interview possible, I'm always fascinated at how much we think alike, I know that sounds cheesy but its true. I haven't thought about Kurt for a while now, but today I can't help it. I'm used to dropping around a hundred bucks a week on music, on top of the hundreds a month worth of promos I get but I think it's over. It feels like the only rock star I've ever identified with is or was as screwed up as I am. I think I'll buy the new Hole cd and just end it. I don't know if it was success or stomach problems or what, but the few real human beings that followed the band will live with this for a very long time. It's very trendy to hate Green Day right now, they say they're the next Nirvana, lets hope not. Green Day, as Nirvana before them, are more punk rock than retards like Bumblescrump, Total Chaos, or Rancid ever will be. I truly hope the Kobain empire is left to the people who cared for Kurt and not the leeches who prostituted him and added to his confusion.

Love and kisses, Bucky
Indianapolis, In.

PS: I'm going to do a Sloppy Seconds tour diary you bastards better print it.

PPS: Please correct my spelling and English. I'm a frustrated drug addict into being an idiot. (I'm also very stoned and upset right now.)

IT'S GOOD TO BE ALIVE

Hey Guys,

It's good to be out amongst the living again. After 5 1/2 days of being out of the hospital my body decided it didn't want a new kidney after all. Man, I really went down hard this time. Came very close to fully rejecting it. The first week and a few days I really don't remember what went on in there. (I was down for two weeks.) I was re- released Sunday, Feb. 20th. Everyday things are going a little better, ie - more strength, my head is clearing up (from the drugs they had to use to stop the rejection) and I'm just feeling better in general. The dialysis I was performing was just keeping me alive, what a fucking difference!

If any readers care, I was on dialysis for a year. My doctors say I should have started around 5 years ago. I was pretty bad off. After what seemed like a short time, my kidney specialist said he'd recommend me for the kidney transplant list. Now let me tell you, they just don't put your name on a list and sooner or later you get a kidney. It don't work that way. There's tests up the ass, you consult with at least 5 or 6 different specialists, mass blood is drawn constantly to update your computer file and then you wait. I was extremely lucky. I only waited 1 1/2 to 2 months tops for my new kidney. I guess I have good blood. (Could've sworn it was toxic!?) Well, there's way too much stuff I could ramble on about concerning this so I'll keep it short. I was in the hospital (the first time for 18 days.) There's a lot more to a kidney transplant than one thinks. The drugs they use to suppress your immunity so you don't reject can cause some fucking crazy side effects. The thing is, each case is so different it's hard to say what'll happen to each individual patient.

I could go on forever about all of this but I'll spare you. If you have any comments, questions, general pissings about anything drop me a line.

When my doctor lets me I'll be back at shows, doing reviews, maybe interviews and all

swank

CRYPT RECORDS





UPCOMING SHIT IN THE WORKS:

April: OBLIVIANS 7"-"Sunday You Need Love" & 1: Memphis punks cover Trio!
April: GORIES "I Know You Fine" LP , CD with "I Know/Houserockin"
August: NINE POUND HAMMER new LP/CD, "MULEBITE"
Sept: NEW BOMB TURKS new LP/CD
Sept: TEENGENERATE debut LP/CD by wild Japanese punks!

BACK-CATALOGUE REMINDER ACTION

-DEVIL DOGS-"S/T"LP, "Big Beef Bonanza" MLP, "We Three Kings" MLP, "30 Sizzing Slabs!" CD, "Saturday Night Fever" LP
-GORIES-"Houserockin´" LP, "Outta Here" LP/CD
-HEADCOATS-"Earls Of Suavedom" LP, "Beach Bums Must Die" LP, "Beached Earls" CD
-LAZY COWGIRLS-"Frustration, Tragedy & Lies" 3-song 7"
-MIGHTY CAESARS-"English Punk Rock Explosion" LP, "John Lennon´s Corpse Revisited" LP, "Surely They Were The Sons Of God" LP/33-song CD
-NEW BOMB TURKS-"Destroy Oh Boy" LP/CD
-NINE POUND HAMMER-"The Mud, The Blood & The Beers" LP, "Smokin´ Taters!" LP/CD
-PLEASURE FUCKERS-"Supper Star" CD, "Snakebite" 7"
-RAUNCH HANDS-"Payday" LP, "Have A Swig" MLP, "Fuck Me Stupid" LP/CD, "Million Dollar Movie" 5-song dbl 7"
-JON SPENCER BLUES EXPLOSION-"Crypt-Style" LP











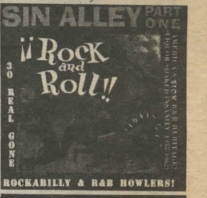


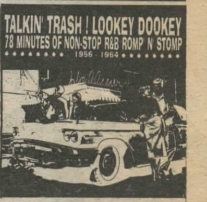


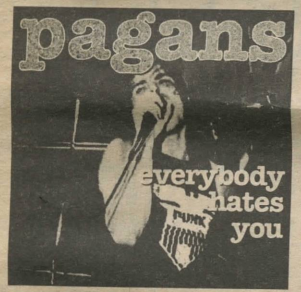












THE PAGANS!

30-cut CD! "EVERYBODY HATES YOU" (CR-036, EFA 11575)JEZUS H. CHRIST, do we even have to BOTHER to tell ya to buy this?!?! 15 cuts from 77-79,11 from the "Pink" album, 3 live in ´86, & "Her Name Was Jane"...PLUS a 10" x 28" dbl-sided poster-booklet with color/B&W pix , info galore!... duh..Should I buy this Pagans CD or another TAANG T-shirt?..YER CHOICE, "PUNK"!!.....



FIREWORKS! LP/CD!

"SET THE WORLD ON FIRE" (CR-038, EFA 11573) Oh yes, my brother! It be OUT! Blastin´ triple-guit punkabilly blare from Dallas´ finest crew o´ over-caffeinated punks! A primal blast of rootsy fuckness from Darin (68 COMEBACK) Wood´s new band! Imagine the Gories poppin´ a buncha amphetamines an´ plunderin´ the Charlie Feathers´ songbooks! YASSSSS...sho´ fine!



THE BEGUILED!

new LP/CD: "BLUE DIRGE" (CR-039, EFA 11574): Swamp-infested muthafukkinly MIGRAINAL garage roar from these Garden Grove, CAL sicklopathic hellhounds! Hot-wire a few used stooge riffs thru a massive reverb tank, mash & distill in a swamp, toss in the charred remains o´ the Scientists & Cheater Slicks, whip & blend in 200 litres o´ Mescal, an´ top it all off with the brains o´ Henry Lee Lucas... HEADACHE!!



30 SONGS! 13 BANDS! 78 MINUTES OF PURE,HEARTY,ROCKIN´RAUNCH

CHEAPO CRYPT SAMPLER

16 BANDS 31 SONGS 78 MINUTES

SUGGESTED RETAIL PRICE: $6 (SIX BUCKS)

WITH: NEW BOMB TURKS, DEVIL DOGS, TEENGENERATE, NINE POUND HAMMER, MIGHTY CAESARS, GORIES, JON SPENCER BLUES EXPLOSION, BEGUILED, PAGANS, RAUNCH HANDS, OBLIVIANS, FIREWORKS, PLEASURE FUCKERS, LAZY COWGIRLS, LYRES, HEADCOATS! CRYPT-CD-1443

CRYPT USA/CANADA MAILORDER:
Send to: CRYPT USA, P.O.BOX 140528, Staten Island, NY 10314-0528 USA: $4 postage for first 8 items, $2 for each additional 8 items.
CANADA: via airmail. $5 for 1st item, $.75 for each add'l item. U.S. FUNDS ONLY!
(ALL OTHER COUNTRIES: Send 4 I.R.C.s to CRYPT EUROPE, Postbox 304292, 20325 Hamburg, Germany for their 64-page catalog.)



THE SWANK GROUPES "MODERNE": "BEGUILED LP/CD $7/$10 "FIREWORKS LP/CD $7/10 "PAGANS CD $11 "GORIES-"Outta Here" LP/CD $7/$10, "Houserockin" LP $7, "I Know You Fine But How You Doin" LP $7, "I Know You Be Houserockin" CD $10 "LAZY COWGIRLS 7" $3 "JON SPENCER BLUES EXPLOSION-"Crypt-Style" LP $7 "DEVIL DOGS/- "S/T"LP $7, "Big Beef"MLP $6, "We 3 Kings" MLP $6, "30 Sizzling Slabs" CD $10, "Saturday Night Fever" LP $7 "NEW BOMB TURKS-"Destroy Oh Boy" LP/CD $7/$10 "HEADCOATS-"Earls","Beach Bums" LPs $7, CD with both $10 "MIGHTY CAESARS- "English Punk Rock" LP $7, "Lennon's Corpse" LP $7, "Surely They Were" LP $7, 33-song CD $10 " NINE POUND HAMMER-"Mud,Blood" LP $7, "Smokin Taters" LP $7, both LPs on 1 CD $10 " RAUNCH HANDS-"Payday"LP $7, "Have A Swig"MLP $6, "Fuck Me Stupid" LP $7, "Fuck Me/Swig" on 1 CD $10 " PLEASURE FUCKERS-"Snakebite" 7" $3, "Supper Star" CD $10 "CHEAPO CRYPT SAMPLER CD" $5 " 50's-60's REISSUES: "BACK FROM THE GRAVE" LPs Vols 1-6 $7.50 each, "GRAVE 8"dbl-LP $12, CDs: $12 each "SIN ALLEY" LPs Vols 1-4 $7.50 each, CD "Part 1" $12 " SQUIRES-"Going All The Way" LP $7.50 ""LAS VEGAS GRIND" LPs Vols 1-4 $7.50 each, CDs Parts 1 and 2 $12 each " "JUNGLE EXOTICA" LP $7, CD $12 " "SHAFTMAN" LP $8 ""LOOKEY DOOKEY" LP $7.50 ""TALKIN TRASH" LP $7.50 (CD with LOOKEY/TALKIN TRASH $12) ""GARAGE PUNK UNKNOWNS Part 1" CD $12 ""STRUMMIN MENTAL Vol 5" LP $7.50, "STRUMMIN Part 1" CD $12 .....

STORES: We deal direct! Call or Fax our SALES REP at (512)443-3408

THE ROOTS O´ PUNK ROCK:

"BACK FROM THE GRAVE" 7 LP´s, 4 71-minute CDs of the most mind-numbinly primal 60s garage punk screech!
"SIN ALLEY" 4 LP´s, 1 71-minute CD o´ crossbred hillbilly holler ´n moonshine-soaked retardobilly raunch!
"LOOKEY DOOKEY" LP, "TALKIN´ TRASH" LP, or both LPs on 1 78-minute CD. Liquorfied 50s R&B whoop!
"STRUMMIN´ MENTAL" Volume 5 LP, 2 31-cut CDs of the bashed-out late-50s/early-60s brethren o´Link Wray/Dick Dale!
"GARAGE PUNK UNKNOWNS Parts 1 and 2" CDs: 2 31-cut CDs of this way outta-print series o´cool mid-60s teen garage punk! Absolutely NO psuckadelia!

SUPER-DUMB MIND-ROT SWILL:

"LAS VEGAS GRIND" 4 LP´s, 2 71-minute CDs of utterly ridiculous 50s strip-tease bump-grind honk´n´squeal!
"JUNGLE EXOTICA" LP/CD: Takin´ the smut-laden bump-grind o´ LAS VEGAS GRIND into the "exotic" jungles/deserts of Borneo and East Newark!
"SHAFTMAN" LP/7": hmmm.. well, yeah...Super-cheese 60s funk´n´soul laid around the seamy tale o´a PRIVATE DICK & his adventures in BLACKMAIL & FORNICATION!







that other bullshit. If you do have a tape, or CD, EP, LP, fucking anything you'd like reviewed send it to me. I'm one stir crazy bastard! There's only so much housework a person can stand!

I'll be back - Dead Ed

11202 Gladhill Rd., Whittier Ca 90604

(Hey Ed, good to have you back! You had us worried there. Here's to many more years! - Al)

TEEN AGERS ARE NO GOOD!

Dear Flipside,

I would like to protest something I heard about Taang Records the other day. My friend Jimmy McDonald told me that Taang stood for "Teen- Agers Are No Good", and if this is true, it bothers me a lot. They are making plenty of money off us teen- agers and they shouldn't be pretending to like us while they secretly don't. Last year I bought plenty of records from Taang records, such as Sam Black Church, Slap Shot and the Mighty Bosstones, and overall me and some of my friends have been very supportive of them. If they have a complaint about us, they should come right out and say it instead of hiding it in their initials.

Sincerely yours, Josh Levan

Lexington, Mass.

(Josh, that's not what we heard! First it was The Alligators Ate Noahs Girlfriend, then Tanya's Attitude's Attrocious, Not Gilluloys, and then The Apostles Are Not God, then of course there was The Addicts Are Nice Guys or That Angelyne's A Nice Girl. Oh, and then The Angered Anarchist Never Gives-up and Take Apart All National Governments, or To Ask Answers No Guess. And the one I liked was Taking Acid Attains Near Godhead, or Ten Acres And No Goat. But Teen-agers Are No Good!? That's a new one on me. And of course we can't confuse Taang Records with that new Boston Riot Grrrl label - Poon Taang! Maybe Curtis Taang! (Oh! Maybe it's just his last name!) will write in and give us the real meaning! - Al)

BIG BAD BOB BARKS BACK BUT BYPASSES BONZO!

Aye Comrades!

My dearest Flipside readers and Al, yes it's Big Bad Bomb Bashing Bob from Serf City Santa Cruz in the Police State of sunny Kalifornia. We are being seiged on by the Government! A new racism is on the rise against the crime of poverty. As recently as March 22nd the Santa Cruz City Council passed strictest "street conduct" laws in the state despite hundreds of us protesting against this abuse of our civil rights. As of April 22nd 1994 it will be prohibited to:

- Sit or lie on city sidewalks
- Set up display/information tables after sunset
- Maintain display/info tables after sunset
- Hold protests/rallys of 100 or more without providing porta shitters
- Panhandling (soliciting funds) will be illegal:
  - After dark
  - At bus stops
  - In any vehicle
  - On private property
  - Within 50 feet of any bank versateller
  - In the bank parking lot (anywhere there is money!)
  - In groups of two
  - (You'll love this one!) Lie about what you will spend the donation on.

Food Not Bombs serves Wednesday afternoons downtown at the Farmers Market. Many if not all of us sit on city sidewalks or curbs in order to eat the meal, we will start to be targeted as of April 22nd. Also the street musician ordinance is back on the table. There is going to be certain areas a street musician will only be able to play their instruments or they will be in violation of the law.

I have received 6 (count 'em, SIX!) "conduct" 9.50.020 citations and one "camping" 6.36.010 (sleeping, bedding, campsite between the hours of 11 PM and 8:30 AM in the city of Santa Cruz) during a weeklong, 24 hour protest/vigil in downtown Santa Cruz. Myself and two others; Wonton Dave and Robert Flory vowed to live on the downtown mall. Constantly we were seiged upon by Police while I sat on the sidewalk next to my display/ lit. table with information about homelessness, AIDS, IWW, Love & Rage, copies of the new anti- homeless ordinance, queer lit. Day after day at least 3-4 police harrassments. It all starts about 6:00 Am, the pigs wake you before they end their shift then once mid- morn, noon, afternoon, eve - constantly showing each pig a copy of the law they are citing us for (9.50.020 Conduct on Public Property. It is unlawful for any person to walk, stand, sit or lie upon any monument, vase, fountain, railing, fence, planter or upon any other public property not designed or CUSTOMARILY used for such purposes.) Fuck the pigs! Nomo pigs in the hood! Sitting is a custom!

Food not bombs is still driving on, although we're on the verge of burnout we still serve four (count 'em!) meals weekly and one food give away. We get shit from stores that would otherwise be waste. We salvage and feed people as well as ourselves. None of the core members have homes, we all sleep wherever we can or want to. Sometimes at friends, sometimes it's breakin' into a squat, sometimes it's the woods and usually illegal. What is awesome for me is to turn possible waste into a free meal without any crutch of government. Only our energy of communal solidarity drives it on. Recently I was jailed for not having a current residence even though I had a current picture ID with magnetic stripe on back. I tell you, we are being seiged on for the evil crime of poverty and youth by the New World Third Reich, greed and fascism! Enclosed is a bunch of propaganda and news of the Santa Cruz scene. Also Serf City Black Banner #2 (POB 7691, Santa Cruz, CA 95061) a news zine we put out.

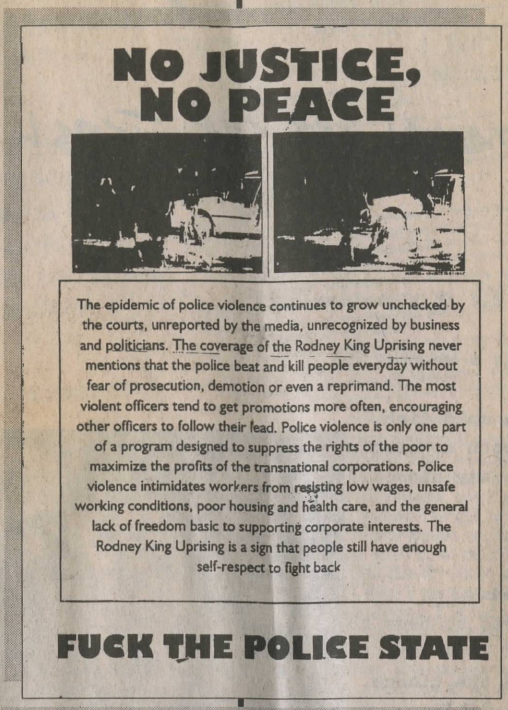
On April 22nd I'm supposed to be tried on six counts of conduct and one camping on the same day these bullshit ordinances will take effect.

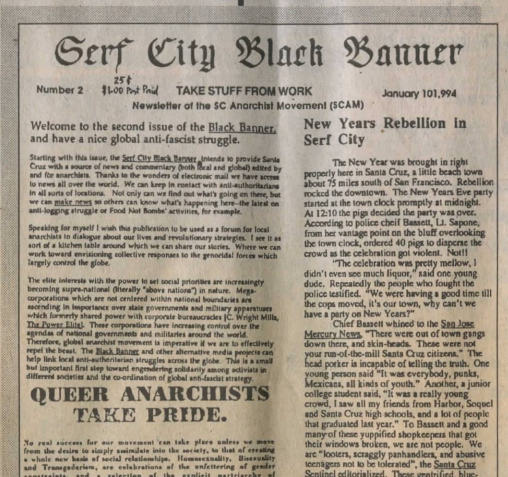
We here in Santa Cruz need energy and solidarity in these suppressed times. Fuck the police state! Write to us or better yet, come and we'll keep you fed.

Love and Rage! - Bob Duran

(Food Not Bombs POB 8091, Santa Cruz CA 95061 (408)425- 3345 (voice mail))

PS: Here are other comrades working with us in solidarity: Industrial Workers of the World, Lesbian Avengers, Welfare Parents Support Group, La Familia, One Mind, India Jose restaurant, earth First and Copwatch to form in Santa Cruz. *(Hey Bob, now where am I gonna stay when I come to visit you? Do we always have to "camp"? Just one more question - where's Bonzo!!! - Al)*




Serf City Black Banner

Number 2 25¢ $1.00 Not Paid TAKE STUFF FROM WORK January 101,994

Newsletter of the SC Anarchist Movement (SCAM)

Welcome to the second issue of the Black Banner, and have a nice global anti-fascist struggle.

Starting with this issue, the Serf City Black Banner intends to provide Santa Cruz with a source of news and commentary (both local and global) edited by and for anarchists. Thanks to the wonders of electronic mail we have access to news all over the world. We can keep in contact with anti-authoritarians in all sorts of locations. Not only can we find out what's going on there, but we can make news so others can know what's happening here--the latest on anti-logging struggle or Food Not Bombs' activities, for example.

Speaking for myself I wish this publication to be used as a forum for local anarchists in dialogue about our lives and revolutionary strategies. I see it as sort of a kitchen table around which we can share our stories. Where we can work toward envisioning collective responses to the genocidal forces which largely control the globe.

The elite interests with the power to set social priorities are increasingly becoming supra-national (literally "above nations") in nature. Mega-corporations which are not centered within national boundaries are according in importance over state governments and military apparatuses which formerly shared power with corporate bureaucracies [C. Wright Mills, The Power Elite]. These corporations have increasing control over the agendas of national governments and militaries around the world. Therefore, global anarchist movement is imperative if we are to effectively repel the beast. The Black Banner and other alternative media projects can help link local anti-authoritarian struggles across the globe. This is a small but important first step toward engendering solidarity among activists in different societies and the co-ordination of global anti-fascist strategy.

QUEER ANARCHISTS TAKE PRIDE.

No real success for our movement can take place unless we move from the desire to simply assimilate into the society, to that of creating a wholic new basis of social relationships. Homosexuality, Bisexuality and Transgenderism, are celebrations of the unfettering of gender constraints, and a rejection of the explicit patriarchy of heterosexuality. As Queer Anarchists we demand nothing less than the destruction of the present conditions of existence, and the right to recreate our world free of hierarchy and domination.

New Years Rebellion in Serf City

The New Year was brought in right properly here in Santa Cruz, a little beach town about 75 miles south of San Francisco. Rebellion rocked the downtown. The New Years Eve party started at the town clock promptly at midnight. At 12:10 the pigs decided the party was over. According to police chief Bassett, Lt. Sapone, from her vantage point on the bluff overlooking the town clock, ordered 40 pigs to disperse the crowd as the celebration got violent. Not!!

"The celebration was pretty mellow, I didn't even see much liquor," said one young dude. Repeatedly the people who fought the police testified. "We were having a good time till the cops moved, it's our town, why can't we have a party on New Years?"

Chief Bassett whined to the San Jose Mercury News. "There were out of town gangs down there, and skin-heads. These were not your run-of-the-mill Santa Cruz citizens." The head porker is incapable of telling the truth. One young person said "It was everybody, punks, Mexicans, all kinds of youth." Another, a junior college student said, "It was a really young crowd, I saw all my friends from Harbor, Soquel and Santa Cruz high schools, and a lot of people that graduated last year." To Bassett and a good many of these yuppified shopkeepers that got their windows broken, we are not people. We are "looters, scraggly panhandlers, and abusive teenagers not to be tolerated", the Santa Cruz Sentinel editorialized. These genrified, blue-nosed, hypocritical scumbags.

As the pig line moved on folks, the celebration changed its tone. A line of cops, across one line of traffic, moved up Water St. towards the celebration. "You are ordered to disperse." came out over the megaphone. These fools in their robocop riot gear figured flash a club, issue a few orders, intimidate some people, and they will scatter like leaves. Yeah Right!

"I hate cops, that's why I did it." Another says "They could stop the drums, but they couldn't stop the people." When the cops' goose stepped up, they just provided targets for the youth. One bottle, then two, then it rained shit on the cops. Sgt. Howard Sanderson said they brought in 40 pigs. Hey man, it's your army, but there wasn't anywhere near 40 pigs coming up

Continued on the next page!

A PAT ON OUR BACK...

Hey Al and Crew!

Thanks a million for sending #89. It's a killer issue. The photos of Wood Pussy are a good sight for some sore eyes indeed. But you're plagued with letters of "what's punk & not punk", and the same old sniveling about that subject (much like my little contribution notes here.) So tell 'em all to quit crying and move- on! But I find myself in dire need to make a statement to that lame "Mutt" from San Francisco. Hey Mutt, Why don't take you lame 'tude and cram it up your ass, and just enjoy your lame local zine MRR, and go be a poseur elsewhere. Flipside is a killer zine and do more than an adequate coverage on "the scene" that so much of us adore. And even though I don't see eye to eye on some topics as some of the writers, I still will go our of my way to get a copy and read every fucking inch of this killer publication and enjoy it! Keep up the good work. I send my respects.

Power Turnipseed

OCHC

ONE MORE

Flipside;

Been reading Flipside since #44 and saved all the issues, but never wrote before. Tried to scrounge Flips recordings whenever I could find 'em, but finally decided to send a stamp for a catalog.

My small opinion for what it's worth (probably nothing): if some big corporate greed machine wants to pay you needed $$ to put a flexi in Flipside - why the fuck not? If readers don't like it, don't buy the label! Most of your readers probably don't anyway. Ditto big label ads: you charge 'em double, cool. Are Flipside readers gonna buy Madonna because her company pays big bux for an ad? Come on!

I don't even think it's the end of the world if an indie act signs to a major, so long as it's just a case of trying to make a living out of their music. If they do sell out and change their music to be "commercial" - well, we won't buy it and there's a good chance no one else will either.

Don't get me wrong; I don't like major labels and I sure as fuck don't want to see Flipside turn into Spin, but let's keep a sense of proportion.

Like Jay in #89, I'm afraid I didn't get my poll in on time, but ain't no question about my vote for the best album of the year; Rancid, dudes, and the hottest show of the year was Rancid and Fugazi in Philadelphia.

Y'know, we do have a scene in Philly - we're not just half- way between DC and NY. Great new labels like Compulsiv and Slug Sound (write to Allen at 222 E. Gay St., West Chester PA 19380 for catalog) and other labels too. Cool bands like Fracture, Franklin, Gerrymander Bob and scads more and great zines like No Longer A Fanzine ($2 to Joe Gervasi, 142 Frankford Ave., Blackwood NJ 08012) and a good number of cheap all ages shows. All this is just the tip of the iceburg; a full list would take pages.

Flipside's important to us. Keeps us networking; tells us (along with MRR, but they're getting awful restrictive) we're not alone. Too bad the occasional picky, picky, picky people can't find anything better to do than complain.

Keep up the good work.

Don Kerr (POB 183, Drexel Hill, PA 19026)

PS: GG who?

(Don; Like I've said before, I don't have that much against big labels (vs. small labels) as much as my own selfish interest in seeing the bands I like at places I like. That's it in a nutshell. As soon as some band gets signed to a major, it seems like they are automatically out of circulation as far as playing small local places and usually don't play in town at all. If they do then they play at some big arena type place that I personally have no interest in seeing them (or anybody else) at. At about this time Spin "discovers" them and their publicity machine starts calling us on the phone to promote them and get them a cover spot. As far as I'm concerned, they're over with. I mean, I'll probably never see them again (live or just hanging out at the clubs like they used to), and even if their big new billboard charting

?:

THE NEW SONIC YOUTH

title: EXPERIMENTAL JET SET, TRASH AND NO STAR

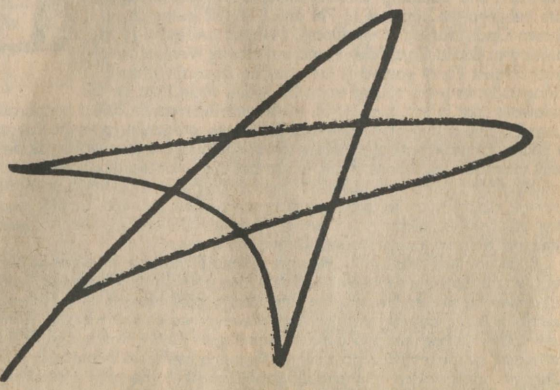
hack/plaudit:

Like a secret history of branches.
More different culture than you can fit in a shaking sack.
The history of Venus, writ in knots.
Ahab gobbles a quart of PCP and hooks a whopper.
Close-fit & *way* stove up.
Makes the whole issue of dexterity a cold fish.
Hold onto yr snacks, this baby was born to nibble.
As a unit, their cracks are closed. Way closed.
Bad attitude drenched in yogurt.
Hey, who invited the bikers?
No Mormons in *this* pecking order.
Rocks like a ship on the goddamn ocean.
Jesus, I wish William Conrad had lived to hear this.
Tonya did it.
Took my brain out, neatly rearranged the tissue, and stuck it back in.
There only used to be forty known directions. Now they'll have to invent a new one.
Holds up for an hour—fully loaded—with no dribbling.
Cocktails? Alright!
Ripping the feathers right outta yr tree.
An angel-led tour of the land beyond the hyphen.
Cosmic tones for menial therapy.
Tears the American flag off its broken pole & uses it for a teepee.
Tighter than denim clams doing a goodwill tour of Bulgaria.
Gelatinous intensity teetering on the brink of total chaos.
Thimble jockeys riding a white cloud into the dust of unknown tomorrows.
Massive control in all the so-called "freak" registers.
Reinventing dirt never sounded so cool.
Nine dizzy haystacks and two busted spokes.
The gush of tongues freed from statis splatting against the collapsed form of western civ's basest



Neo-trance *wuh* played on Sun Ra's thighbones.
It's somehow fitting that these guys were the ones to devalue the franc once and for all.
Now we know who took the vacuum.
Bites more hands than you knew you had.
Pure Turkish form-shoveling amidst a hive of virtual hacks.
Discovering the wheel in order to reinvent it.
Death march across a zone of slacker fire.
Put key in ignition. Turn clockwise. *Kaboom.*
Remember pre-history's legacy of beautiful and toxic decay.

p'duced by butch vig
and sonic youth



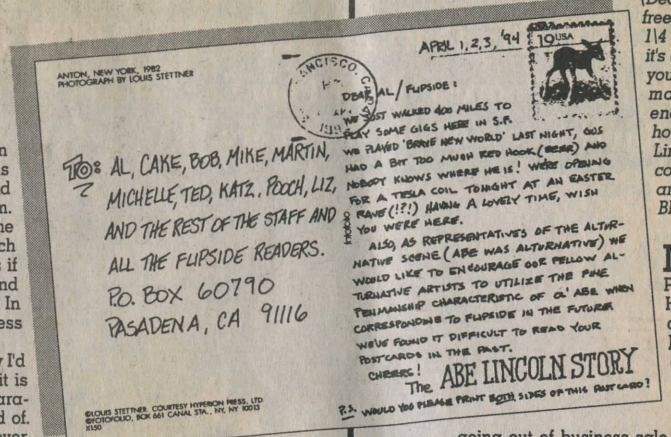


(DGC logo)

© 1994 Geffen Records, Inc.

record is pretty cool, I don't really care. Again, this is just my selfish attitude - I'm content to just see the latest crop of new bands dedicated to "just playing their music" and having a good time at the local dive. And that has nothing to do with the fact that most of those bands are sucking pretty hard by the time Spin discovers them. Flipside will continue to be all about what we wanna do. To that end, what use is it to run major label ads? Or print major label flexis? Well, because they're there and easily had. That's about it and if it were up to me I'd dump them all. - Al)

MEANWHILE, BACK IN THE STEREOLAB



Flipside;

First, I find it amazing that the letter section is filled with missives exploring major labels inferiority over indie labels. Good music should not be dependant on which label it comes from. Even more amazing is how the "fans" react. The equate major label signings as selling out which is not necessarily the case. Truth basic truth is if punk is punk, then you can produce it over and over until it's smooth as ice but it'll still be punk. In any case, why should it be anybody's business except the bands?

Second, I like your review section (live). Only I'd wish it would be more precise. For example, it is unjust to review a Sterolab concert in one paragraph. 3 concerts in one paragraph is unheard of. Granted that being succinct is a virtue, however, being too concise does not make for a good concert review.

A live show is an experience; it's not as passive as listening to records. Therefore, a live review should have farther reach than an album review. And it being an experience, may somehow, well actually it does involve the open senses apart from that of hearing. Furthermore, there is an interaction between the audience and the artist. Like Ian Marten of Pale Saints would stand immobile throughout a show - but his presence is still tangible and maybe appreciated more than when listening to a turntable and imagining him standing still and playing bass while singing.

I was at the Sterolab/ Unrest show at the Whisky. I still could recall much of it. And I would like to share the experience, but I'm not a reviewer, so I'll just point out some things Royce missed. Such as the instant grabbing of attention of the opener "French Disco." A song that could have been a grand finale but was employed as an introduction (and smartly so.) Two songs later was "time for a slow one" "Ronco Symphony" which takes a new tone live. Yes, it's a slow one but it's almost danceable. How about "Jenny Andioline" played note for note exactly like on record yet somehow it's much more edgy. How about the irony of that song (new, I suppose) that goes: "We're not here to get bored, we're not here to get drunk." Or the hypnotic power of Mary Hansen's guitar solo on the "Golden Ball." Or the added emphasis in "Crest's" line "...things are not that out of conTROL." And like anything the show had it's most brilliant moment and it should be mentioned and that one was the encore "The Light That Cease to Fail." Herewith, the audience was confronted by the power of an extremely excellent two- female vocal harmony with an explosive musical background.

Of course, the band and their music should be the focus; however, live shows are not just that. There are little things like Mary Hansen's pointing out Tim Gane's "new guitar syndrome" after a false start. Or the glances (as if unsure if the audience will buy it or think it too different) between Mary and Laetitia before playing "Lo Boof Oscillator." And things like not playing their super singles "Super Electric" and "John Cage Bubblegum." If you consider these, then maybe you'll agree the show was pretty good.

The show was not stellar, but in a lot of ways it was brilliant which say more than pointing out that it lacked "that special spark."

Yours sincerely,
Noel Samson

EMO- JAMES

Dear Flipside;

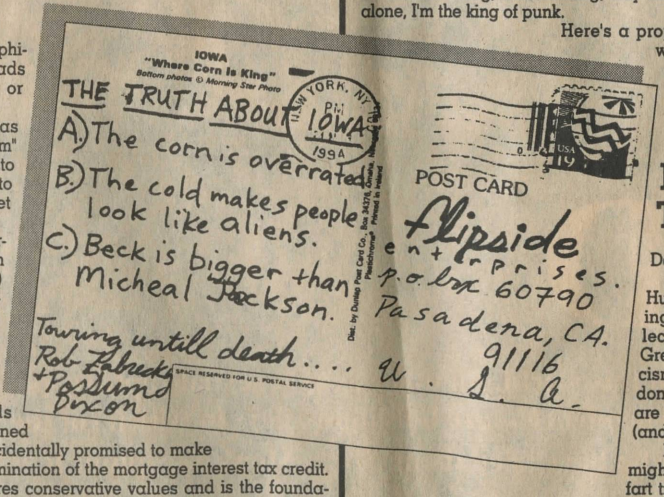
I resent the fact that Blaze James' emo- core philosophizing continually scams free, full page ads for his mediocre rock act: The Ro$$ Perot$ - or whatever he calls it.

Blaze, I do agree though, that America has become a nation of babies, but since "capitalism" is an equal opportunity deployer, it's happened to all of us, to some extent. Nothing is permitted to continue in the U.S. that does not increase market share over the long haul.

Unless you claim to have a memory like libertarian- minded former president, Mr. Reagan ("The insane should take care of themselves.") you at one time learned about the intent of affirmative action programs. I think these values still outweigh the obvious ill effects they have on unskilled, unexceptional white male cry babies.

If Blaze James' emo- core political science theories were to have any chance at success, the country's socio- economic house of cards would have to be blown over. This almost happened over night by a simple move that Uncle Perot accidentally promised to make as part of his campaign platform: the instant elimination of the mortgage interest tax credit. This discriminatory tax- rebate- socialism nurtures conservative values and is the foundation of our pseudo- tolerant, property ownership based society.

These are the complacent values upon which Blaze so fondly harkens back to in nearly every issue of Flipside. If Perot had been elected and elected to attempt to fulfil his campaign promise, he would have been a dead Kennedy! His battle in Congress would have made Clinton's battle to socialize vitamins look like a cakewalk. Besides, our financial institutions wouldn't have allowed any such moves to succeed.



In the meantime, we'll have to contend with Christian pressure groups like those in Lawndale who insist on watered down textbooks in retribution for the publishers' sins of not including "Creationism" in science texts, or for presenting them pagan Indians' pre-Columbian customs "value free."

Rave on.

Signed, another L.A. rock n' roller (not a punk).

(Dear ALARnR. You're right. My article is just a scam for free advertising. So first off, Thanks for the additional 1\4 page of publicity. Call it what you like. The truth is it's a shame that an obviously bright individual such as your self could babble on for an entire letter and really make no point. Nor do you stand by your beliefs enough to even mention your name. I'm amazed at how many of you compare me to Ross Perot and Rush Limbaugh. These men are fascists. I merely love my country and am tired of worn out liberal programs that are proven failures. We are reaping what we've sown.- Blaze)

MORE NAKED WOMEN...

Pooch;

Hey man, imagine my delight to find a review of my chap book Abandon Hope All Ye Who Enter Here in Flipside and a favorable review at that. Man, too cool. Glad ya liked it. More where that came from... Uh, nothing going here in the breadbasket of the Confederacy - don't have to work for the next two days, probably hit this thrift store on the north end - going out of business sale. Cool. Maybe I'll get something pierced. There's a naked woman asleep on the sofa and that's always a good thing. Been reading the letters section - lotta talk about whether "A" is punker than "B" and "C" is a complete sell-out. Who gives a fuck? Oh well, gotta care about something I guess. I realize this isn't a musical thing, but your readers might enjoy an article on cattle mutilations. I know I would -w ith lots of photos. Yeah, some people say Satan is responsible, but I think it's aliens. There were a lot of UFO sightings around here back in '65-'66. The Air Force sent people down here to check it out. Then it stopped. Go figure. Another suggestion for improving Flipside: more naked women. Everybody loves naked women. I'd send photos of the one on the sofa but I need them all. Man, I'm glad Flipside has a poetry section. Lotta people want nothing to do with it. I imagine you must have to sift a lot of shit to get anything good. I don't think I could do it.



Anyway, have fun. Sin.

Richard Ionnsonn, Harrisburg, PA.

(Dear Rich, Naked women! UFO sightings!! Cattle mutilation!!! There's a place for folks like you... in Flipside. - Pooch)

KING OF PUNK RETURNS

Dear Flipside readers;

Yeah GG fucked up. But whoever this Matty Luv asswipe is needs to get a swift kick in the ass. Because I, Jeezus H. Bobbit, am the true king of punk. So what if you take lots of drugs - I'm completely sober and I'm still more punk than you. (Not only that, I have more safety pins in my underwear than you do in a sewing box!)

Yeah, go ahead, kill yourself - that still will not leave you the heralded punk demigod you think you are. For not one, NO ONE, will ever be as punk as I am. Why? I'll tell you why - because I have a copy of "Hear Nothing, See Nothing, Say Nothing" by Discharge on vinyl. And for that reason alone, I'm the king of punk.

Here's a proposition for ya Matty: I challenge you to a jello wrestling match with my mom. If you loose, I'm the king of punk. If you win, I'm still the king of punk. Give up now, fucker. I rule!!!

Sincerely, Jeezus H. Bobbit
Dayton, Ohio

I WONDER IF THEY LIKE THE RHCP?

Dearest Flipside,

Yes, it is me, punker-than-thou Jack from Huntsville, AL writing in again. You're probably thinking, "Oh, crap. Here's Jack again giving us another lecture on why we shouldn't like Bad Religion and Green Day." Well, I'm not. I've received so much criticism of my viewpoints in the past few months that I don't even care anymore. I've realized that these bands are doing what they want, and I as one person cannot (and do not want) to stop them.

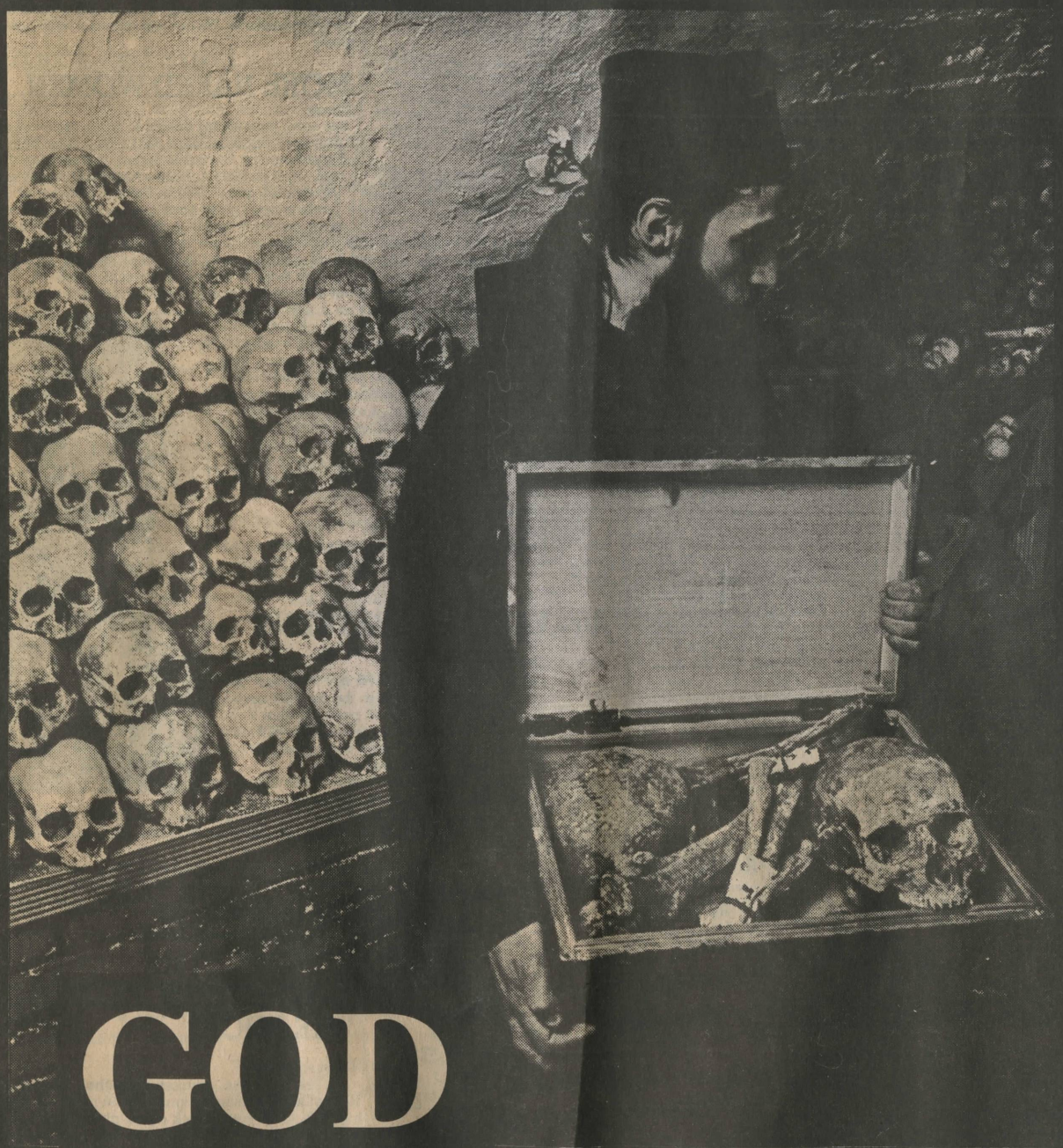
In reading my previous letters, you as the reader might have been thinking, "This is just some old punk fart trying to tell us kids how to live." Well, I'm not. I am 17 years old. I was born in 1977, the year of the Sex Pistols. I can't help it if I have my opinions (the Sex Pistols suck, by the way), but it looks like its inevitable that 17 years after the fact, punk is returning to the spotlight. It sickens me, but it looks like I'll have to deal with it.

Sure, when I was younger, I listened to a lot of crap. I originally got into metal, and realizing that was stupid, got into "alternative". I liked that for awhile, but soon enough Nirvana came along and introduced the masses to a new style of music. I never liked Nirvana in the

DEATH TO THE WORLD

THE META-PUNK ZINE OF THE LAST TRUE REBELLION.

For the Poorest of the Poor
& the Hardest of the Hardcore.



GOD

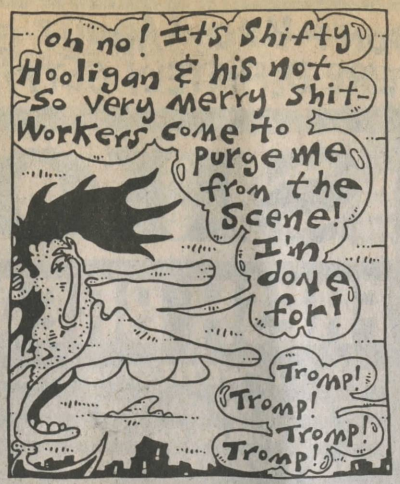
... is the only exit from this world. All other exits -- sexual rapture, political utopia, economic independence -- are but blind alleys in which rot the corpses of the many who have tried them. -- Monk Seraphim Rose

FIRST ISSUE FREE

Death to the World, 824 Chestnut St., Chico, CA 95928 Tel.: 916-893-1814

PUNX BECOME MONX


©94 Crawford
Baboon Dooley
Indie Rock Apologist
Shifty Hooligan
the Punk Rock Vanguard
Shifty Hooligan Bans Baboon from PUNK for Crimes Against the Scene!

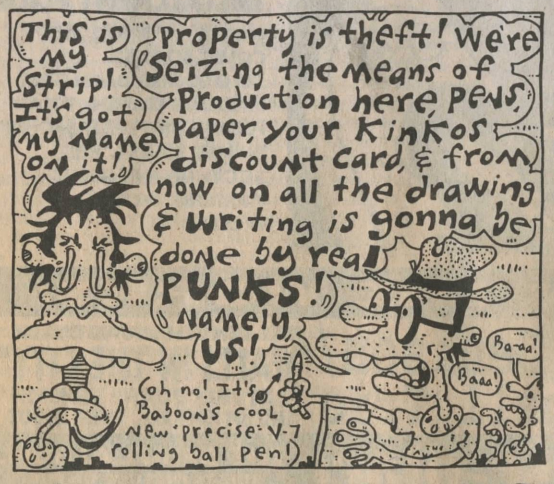

oh no! It's Shifty Hooligan & his not So very merry shit-Workers come to Purge me from the Scene!
I'm done for!
Tromp!
Tromp!
Tromp!
Tromp!

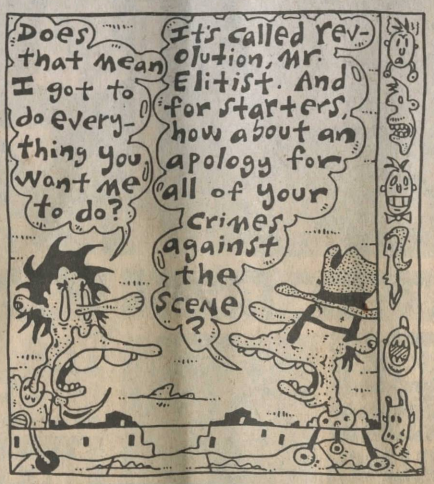

Dooley, due to your insufferable arrogance & crypto-libero-patriarchal anti-scene activities
we pronounce you banned from PUNK and demand you leave this comic strip immediately!
baa-aa!
baa-aa!

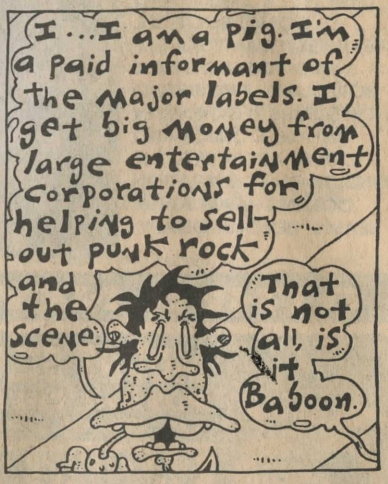

Ban me? Hey, that's censor-ship!
Your bullshit doesn't wash any more, Dooley. "Censorship" is merely a term invented by fascist elements to deny PUNKS their freedom from hearing bad words!
Baa! Baaa!
Baa!


Say what? I invented this cartoon! I've been here for years!
Too Many years. Things have changed Baboon, you're over!
Baa!

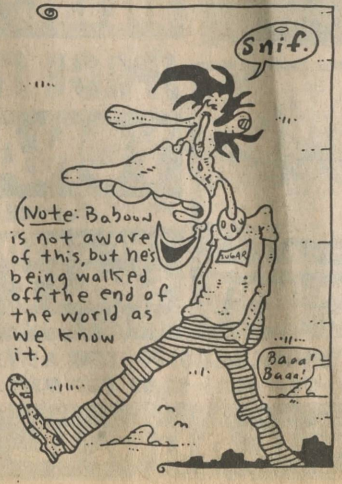

Changed? over?
That's right, over! we call it "Revolution In One Comic Strip." We're taking back the scene! You are now nothing more than a trespasser in the People's Panels!
Baa! Baa!


This is my Strip! It's got my name on it!
property is theft! We're Seizing the means of Production here PENS, Paper, your Kinkos discount card, & from now on all the drawing & writing is gonna be done by real PUNKS! namely US!
Baaa!
Baaa
(oh no! It's Baboon's cool new precise V-7 rolling ball pen!)


Does that mean I got to do everything you want me to do?
It's called revolution, Mr. Elitist. And for starters, how about an apology for all of your crimes against the scene?


I ... I am a pig. I'm a paid informant of the major labels. I get big money from large entertainment corporations for helping to sell-out punk rock and the scene.
That is not all, is it Baboon.


I collect Evan Dando pictures. I read Sassy magazine. I listen to Pearl Jam in my car. I eat hot dogs and write poetry at the same time. I write long personal letters to... to Steve Albini. I... I'm so... sorry..
Enough! Now, leave.


Snif.
(Note: Baboon is not aware of this, but he's being walked off the end of the world as we know it.)
Baaa! Baaa!


HEEEEEEE!!


You can't make an omelet without breaking a few eggs!


SPLATT!

SKiN GRAFT: I DON'T KNOW ABOUT GETTIN' BETTER... BUT WE'RE DEFINITELY GETTIN' OLDER. NEW STUFF:



SHORTY

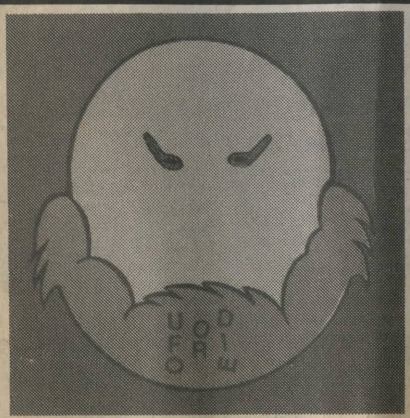
FRESH BREATH 10" EP / CD-EP / CS-EP

graft 14 "WE'RE SITTIN' AROUND HAVIN' A BEER AFTER PRACTICE, MY EARS HURT AND IT WAS REALLY HOT OUT, SO PRACTICE WAS **MISERABLE.** WE HAD BEEN WORKING ON A SONG IDEA FOR A MONTH AND IT SOUNDED LIKE SHIT SO **ALL I WANTED TO DO** RIGHT NOW WAS HAVE A QUIET BEER. AL, ON THE OTHER HAND THOUGHT IT WOULD BE FUNNY OR INTERESTING TO TALK ABOUT HIS CHILDHOOD AND HOW HE USED TO PLAY THE FLUTE AND HOW AT A SOLO CONTEST HE EARNED A **PERFECT SCORE** AND THAT HIS MOM CRIED WHEN HE WAS AWARDED THE MEDAL, ETC... HE EVEN STARTED TO GET "TEARY-EYED". I DON'T THINK I EVER WANTED TO KILL SOMEONE SO MUCH AS I DID THEN. EVERY NOW AND THEN HE'LL START UP ON THAT GODDAMN **"FLUTE-TALK"** AND I JUST GET SICK TO MY STOMACH."---LUKE **FIVE NEW SONGS.** OOF.

UFO OR DIE

SHOCK SHOPPERS b/w ZOMBIE TUBE

graft 11 7" SINGLE AND COMIC BOOK SET. FEATURES YAMATSUKA EYE AND YOSHIMI OF THE BOREDOMS. TWO BRAND NEW SONGS RECORDED IN JAPAN. COMICS AND COVER ART BY EYE. THE SOUND OF OUR GENERATION COMING APART AT THE SEAMS. REVOLUTIONARY.



brise-glace



IN SISTERS ALL AND FELONY b/w ANGELS ON INSTALLMENT PLAN

graft 15 7" SINGLE AND COMIC BOOK SET. JIM O'ROURKE, DARIN GRAY (DAZZLING KILLMEN), DYLAN POSA (FLYING LUTTENBACHERS), THYMME JONES (CHEER ACCIDENT) AND GUESTS. STARTLING. MOVING. EXCEPTIONAL.

OTHER NEW STUFF:



MOUNT SHASTA
PUT THE CREEP ON
LP / CD / CS graft 13



DAZZLING KILLMEN
FACE OF COLLAPSE
LP / CD / CS graft 12





SPACE STREAKINGS
SEXUAL AESTHETIC / COMPLAINING CHILDREN
7" and comic set graft 10

ZENI GEVA
AUTOFUCK / WHEN I WAS ON HORSEBACK
7" and comic set graft 09

ALSO AVAILABLE: 7" SINGLE AND COMIC SETS FROM: SHORTY, MOUNT SHASTA, MAMA TICK, FRUITCAKE, & DAZZLING KILLMEN

IN THE WORKS:

The Denison/Kimball Trio — FULL-LENGTH SOUNDTRACK "WALLS IN THE CITY" FEATURES DUANE DENISON AND JIM KIMBALL. THEIR DEBUT.

brise-glace — THE DEBUT ALBUM. GUESTS INCLUDE DAVID GRUBBS AND HENRY KAISER.

SPACE STREAKINGS — ALL NEW FULL LENGTH LP / CD / CS

YONA-KIT — THE DEBUT LP / CD / CS FROM K.K. NULL'S (ZENI GEVA) NEW BAND. INCLUDES JIM O'ROURKE.

And gearing up soon:

THE GASOLINE-BOOSTED SKiN GRAFT SPLiT SiNGLE SERiES
LOTS OF BANDS, COOL COVER ART, AND A SECRET THEME.

LP/CS: $9.00 / CD: $12.00 / EP/CSEP: $7.00 / CDEP: $9.00 / 7" & COMIC SETS: $5.00 / SEND A STAMP FOR CATALOG & NEWSLETTER.
PRICES POSTPAID IN U.S. / CANADA ADD $1.00 / OVERSEAS: $2.00 FOR SURFACE OR ADD 40% FOR AIR.

SKiN GRAFT RECORDS

P.O. BOX 257546 CHICAGO, IL. 60625 USA

first place, so I started looking for something that wasn't so geared toward Top 40. I found punk. I've been into it now for three years, and though I may not exactly be the be all and end all on the subject, my point of view is that punk shouldn't go sell out to the "alternative" scene.

I got into punk because I thought it was cool to be able to buy an Operation Ivy CD for 8 bucks through mailorder. I thought it was cool to go down to the local club and see a cool band like Buzzoven for 5 bucks. I thought it was cool to go down to the local record store and leaf through the 7"s and pick up something I hadn't heard before to see if it was any good. I thought it was cool to write to fellow punks who were into the same thing I was. I thought it was cool to be different than those generic "alternative" dorks that I had to put up with every day in high school.

Now here we are in 1994, and I'm wondering if there is anything left to do that hasn't been milked for all the profit it can yield by the American corporate system. I didn't get into punk to go down to the local mall chain store and pay 15 bucks for the new Bad Religion CD. I didn't get into punk so I could cheer along while Green Day's new video, "Longview", gets maximum rotation on MTV's Rock Videos That Don't Suck. I didn't get into punk so I could go down to the local arena and pay $20 to see Seaweed. I didn't get into punk so I could hang out with a bunch of trendy "punks" who actually only listen to Kiss and AC/DC (or their prodigy, the Melvins). I didn't get into punk so I could hear bands like the Meat Puppets get airplay on 100,000 watt "Rock" radio stations following the latest hit single from Jackyl. I didn't get into punk so I could start a band just to make some money. I didn't get into punk so I could help suggest what clothes Riki Rachtman should wear this week on MTV's Headbangers Ball ("Well, Riki, since you've decided that hairspray and Poison aren't cool anymore, why don't you get a nose ring, dye your hair orange, and wear your Pennywise shirt this week while you go hang out with Pantera. Now you can be punk rock again like you were in the 70's, now that its hip and back in style.")

I got into punk because it was fun- but is it fun anymore? I'm not sure. What's so fun about standing in a record store and having some stupid teenage stereotype in a Pearl Jam t-shirt come up to you and ask if he should get the new Jawbox CD or not? I could care less about these bands and what they do. If they want to sign to a major record label in order to help support their families and live off of, then I guess I can't stop them. But to me, being a musician (I am one) is not about being a rock star. I will never have any band I am in join a major label or charge bloated prices for our records. I'm not about that. I support people who I feel support me.

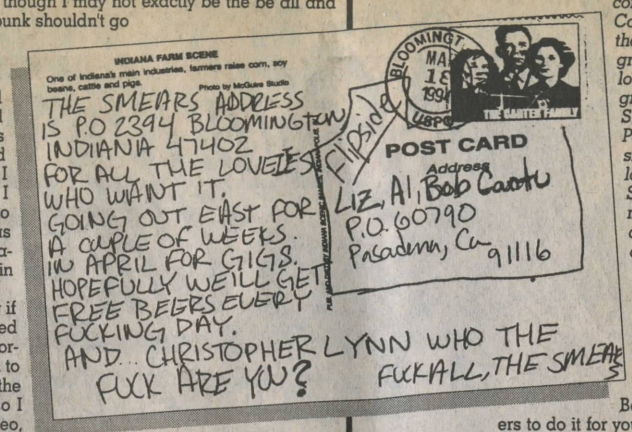
I would be a hypocrite if I said I hated major labels, because I like some bands that are on them. But as much as I can, I try to support the scene I am a part of. So if some band starts up with the sole intention of signing a contract with Warner Bros., go for it my brothers! I may not support you, but its your right! I used Flipside simply as an outlet for my opinions, and not as an attempt to lay down the law and claim to be god. I just think that punk should stay underground for one reason- because it can. Sure, the music of bands like Green Day and Bad Religion and Jawbox hasn't changed since they inked their major label deals, but all I ask is why? When you promote your album to rock radio and get your videos played on MTV, how does that make you any different than Metallica? As far as distribution goes, it doesn't matter what size label your band is on, if somebody really likes a band's music (and not for superficial reasons like MTV), they'll find the album. I always did.

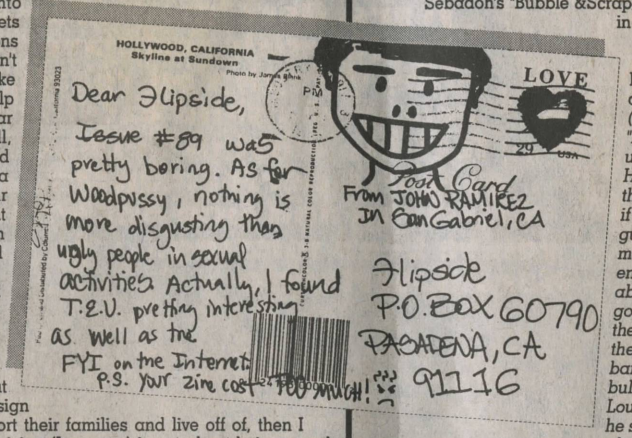
I guess I just get so uptight about the whole thing when I think about the fact that the younger kids I see won't be getting into it for the same reason. They'll just think its the next Soundgarden or whatever. I just wonder what it would be like getting into punk without the real reasons- indie radio, fanzines, and most of all, word-of-mouth. I remember looking up to these strange people with strange clothes and thinking, "I wonder if they like the Red Hot Chili Peppers?" Luckily they didn't, and they taught me what was real and what was fake. They showed me punk rock. And they made me realize that Ian MacKaye is a whole lot cooler than Anthony Kieidis.

Preaching Once Again,
Jack, Renuzit Potpourii Zine
Huntsville, AL

P. S. Thanks for all the disagreeing letters, Flipside responses, and various anger I've caused over my letters to this zine. I'm really not all that punk, but some people probably think I am. And you guys are gonna sit and watch with me as punk dissolves into "alternative". Top 40, here we come.

(Hey Jack, I guess I have to sort of disagree with ya! No, just kidding - a bit. I'd like to see punk, alternative or what ever in the top 40! I'm sick to death of "classic rock." I mean, you flip on the radio and you still hear "Stairway to Heaven", 20 some fucking years later!!! And Boston, they still play Boston's first album!! (But then again, so does Liz!) Really, when ever I'd hear "Smells Like Teen Spirit" on the radio it was like such a complete joy. Bajesus it was like there was hope after all. Could you imagine if regular top 40 radio was like some of the better college stations? I, for one, think that would be great.... Some Humpers, followed by the Jesus Lizard, followed by Nirvana and some Paper Tulips... that would be great. It's not great, on the other hand, to hear total BULLSHIT like Soundgarden, or Paw, or Alice In Chains or Pearl Jam or all those bands that are just mimicking classic rock anyway. But the Smears, followed by Ministry, followed by Babyland followed by Ethyl Meatplow, ahhh.... So, yeah, I'd like to hear more of that even though it means those bands get more popular and less accessible and etc, and then I whine that they don't play at Al's bar and... Whatever... nevermind... - Al)





THE PIE INCIDENT

Dear Flipside/Martin McMartin;

Why were you not at the Sebadoh show on Aug. 10th at the Whiskey to throw a "big cream pie" at Lou Barlow's face yourself?!? You even had to ask your readers to do it for you. Guess what? No one did, not to any surprise. When Lou asked the crowd where was the guy from Flipside with the pie, everyone just laughed.

How about this Martin: you can crown yourself "king punk" for a day, take a picture of yourself and then print it in Flipside for all of us to see because the pie is all over you! Have a nice day you nutty twerp... (I'm referring to Flipside # 84- Martin's review of Sebadoh's "Bubble &Scrape" CD & other such constant slandering of a great band in other issues.)

Martin, lick my shoes!
Dave Bear- Ventura, CA

PS.- Gere Fenelly of Redd Kross could kick your ass anyday!

(O.K. Mr. Grumpy Bear, I guess you could say that Al's "laissez- faire" editorial policy allows our readers to pick up our fine mag and read about a wide variety of bands. Hence, the endless string of lame bands I wouldn't cross the street to go see, let alone waste a delicious pie on. But if I can get your mind off dipping your dick into some rock-guy's "pie" for a minute, you'd be surprised to find out that many of our readers find my very non- objective reviews entertaining, at the very least. Flipside has always been about obnoxious, personal reactions to music long before I got here, and I'll do anything I can to distrance myself from the gushy, star- fucker mentality that is slowly seeping into the rest of the mag. You're obviously used to seeing this band get their asses kissed big- time, and that's when my bullshit detector starts throbbing. Hell, I'd even like to think Lou Whatshisface had a sense of humor about it, seein' how he stopped in the middle of his big L.A. rock show to goof on what I wrote in our little fanzine. Thanks for havin' a friggin' reaction, though, which is more than I can say for most of the L.A. rock- lemmings. So, let's make up, ok? I'll even send you all my old Neil Young records from junior high. I won't be needing them anymore. And oh yeah, I still love Redd Kross, too. In fact, sometimes I think I love them too much, which is why that mediocre show of theirs I reviewed pained me so.- Mr. McMartin)



MY GERBIL THE PUNK

Dear Flipside;

It's great to see people writing in to point out the absurdity of people constantly writing in to say what punk really is. If this is any consolation to anyone, it's not just a punk thing. Anyone who's addicted to horror movies enough to grimly put up with blatant sexism (in other words, anyone like myself who reads Fangoria) may have noticed the same sort of phenomenon -- letters and letters about what defines a real horror movie. So, we're not alone.

The way I see it, if we all had the same definitions for everything, we'd all think the same, act the same, dress the same... It's called conformity. The world is populated by billions of different people with billions of different minds. Why should there be just one definition for anything? It seems to me that anyone who values the right to his or her own point of view would see the importance of extending that same right to others. What I'm trying to say is that if you see punk in a certain light, it isn't right or wrong, it's your opinion, and if other people hold different opinions that doesn't make yours (or theirs) any less valid.

For my inspiration in this matter I look to my gerbil. He/she (how the hell do you tell what sex they are anyway? If anyone can tell me, I'd appreciate knowing.) listens to punk music the same as I do, but I have yet to see a letter from him/her in Flipside saying that real punks eat Munchy-O's and run around in wheels.

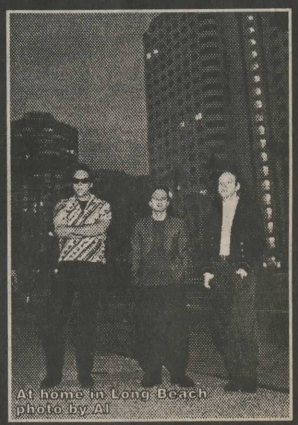
By the way, all of this is only my opinion.
Take care,
Lenore

(Lenore, I don't know about Munchy-O's, but I do know that real punks eat Quaker Oats!! In fact, maybe yer gerbil can answer the quiz on back of this package! Seriously though, this wrapper is the real thing! Our toad Bob found it in his breakfast! - Al)



Satan's CHEERLEADERS

Lurking around the outskirts of the L.A. underground, Satan's Cheerleaders have been dishin' out surf- gore nuggets to a small but loyal cult following of creeps for the last 10 years. Best known for a dirty batch of singles with reclusive horror- flick goddess Vampira on vocals, Jeff Satan has released a solid catalogue of highly collectible vinyl in between rare live performances. Listen up and find out what you've been missing...
- Martin McMartin


At home in Long Beach
photo by Al

McMartin: Let's go way back.... where did punk rock start for you? I've heard you talk about Texas....

Jeff Satan: I lived all over the world as a kid, but I ended up in Texas in the 70's and had a band called the Uncalled Four. We were proud of ourselves because we were the first band we knew of to imitate the Cramps, by having two guitars and no bass. We had a Cramps bootleg of unreleased songs, so we worked up a bunch of Cramps songs that weren't on record and we wrote up one of our own called "Grind Her Up" and we made a single. We all idolized the Cramps and we'd drive hundreds of miles to see them play. In fact, The Uncalled Four all met at a Cramps show in Houston, 1979, when they opened for the Buzzcocks. There was some kind of bad scene where one of the Buzzcocks pushed Poison Ivy and the Cramps stormed out and said they weren't gonna play. We were horrified 'cause we have just driven hundreds of miles to see them, so we sat in their van and smoked pot with them and tried to convince them to play. They wanted us to get them some drugs, and we had pot and speed, but I think they had something else in mind. Alex Chilton was there too, and he helped himself to quite a bit of our pot and speed as well. I didn't like him. He was drunk and I didn't know who he was at first, but all these people were worshipping him, then when someone said his name I realized who he was. He was supposedly traveling with the Cramps as their sound man, but I didn't see him do anything but sit at the bar and get free drinks. Meeting him was underwhelming, to say the least. This was when Brian Gregory was still in the Cramps. Somehow that night I ended

photo by Al

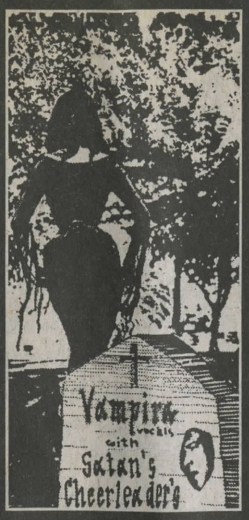




up meeting the other members of the Uncalled Four and moved to Austin.

McMartin: So how did you end up in L.A.?

Jeff: When my parents moved out here I decided to come out here to finish school and sponge off them. I put an add up at a record store, looking for people into 60's punk. Singers weren't working out, and I was doin' a lot of acid anyhow, so I decided to go for a psychedelic instrumental sound - two guitars, no bass, no vocals. I started Satan's Cheer-leaders and we played out at the Cavern Club a lot which was fun because we were completely different than the other bands we played with.



McMartin: Such as....

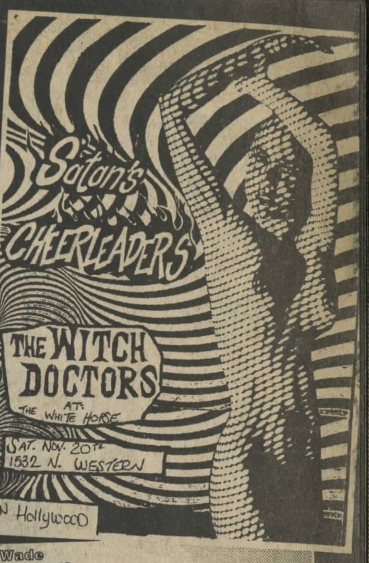
Jeff: uh.... The Untold Fables, Thee Forgiven, The Morlocks, The Pandoras, The Gravedigger 5, this was around 1985. The response was good so we put out our first single, which was "The Electric Prunes Theme" and "Lysergia." "Lysergia" was pretty much a Link Wray tune we "spaced out." Then one day we went to the L.A. Street Fair and Rodney Bingenheimer was broadcasting live, and Sky Saxon of the Seeds was at his booth. We gave Sky one of our records for Rodney to play and Sky just threw it in the trash because he didn't like the name of our band. Then he tried to bum a ride off of us to Burbank or something. He was such an idiot.

McMartin: So when did you finally meet Vampira?

Jeff: I was a journalism major at Cal. State Long Beach, and through this I met Vampira and had the idea sometime after I met her to try and do a record with her, but I was hesitant to ask her because I didn't want her to think we were sponging off her. She was really sensitive because she had been ripped-off a lot and treated badly. I played tapes of us for her when I would go see her. We had dates where we'd go out to dinner and drive around the Hollywood Hills and she'd show me the places she used to live when she was married to Irwin Shaw, who I think wrote Rich Man Poor Man. She'd point out landmarks and places where she ran around with James Dean and Marlon Brando back in the 50's. It was really fun. It had been a couple of years since our "Lysergia" record, so one day I asked her if she'd be on our next record. We did the basic tracks first, and I went and picked her up and she came and did most of the songs in one or two takes, which is amazing because she sounds so great.

McMartin: So on "Tribute to Elvis" is she basically improvising?

Jeff: Well, actually, she was good friends with James Dean, and I asked her if she'd like to do a song about him. She started to do that, and then changed her mind. She told me about



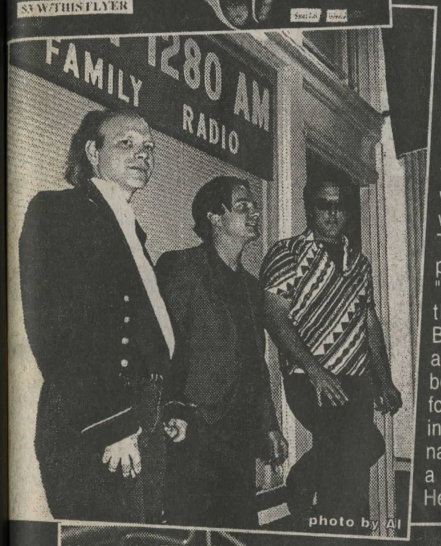
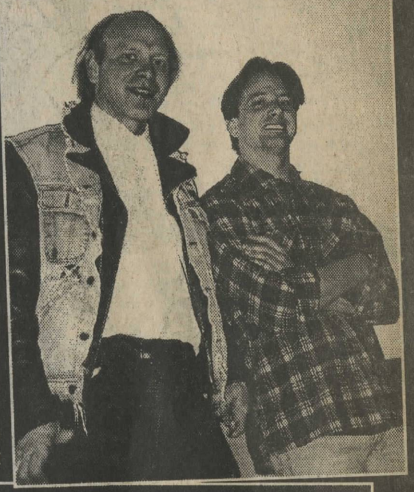
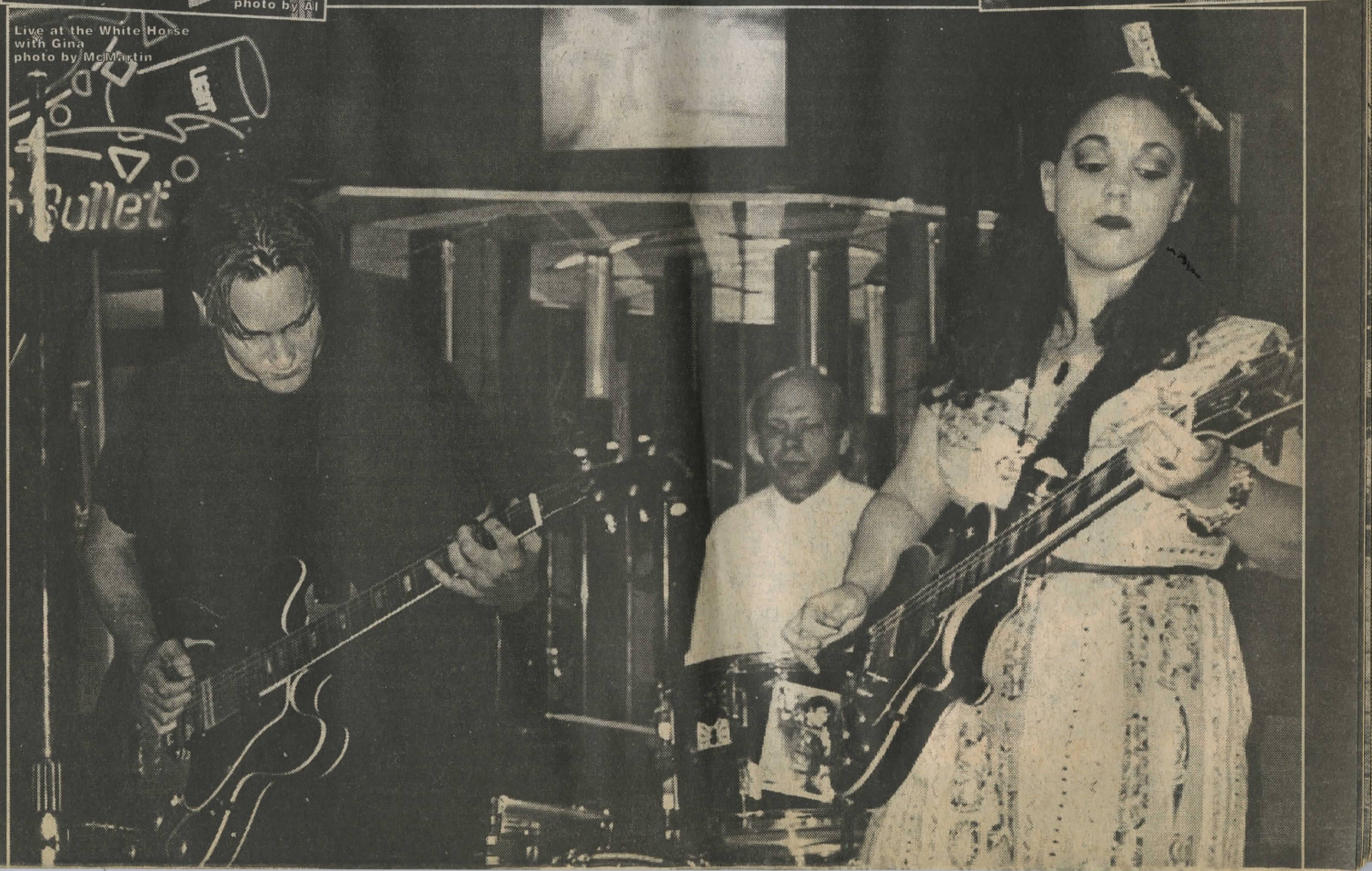


photo by Al

Jeff and Wade
photo by McMartin





Live at the White Horse
with Gina
photo by McMartin

how she had met Elvis in the 50's, when he went to Las Vegas and bombed, and she was working at one of the hotels he played at. I suggested she do something about Elvis instead, since it wasn't quite as personal as James Dean. She had a couple good stories, one about the "good Elvis" who did something nice for her, and another about the "rotten Elvis," who had screwed over some friend of hers. The idea was to have her tell the story of the good Elvis on one track, and the rotten, evil Elvis on the other.

McMartin: Can that 7" still be found?

Jeff: There's a few here and there, but they're pretty much gone. We released two different 45's from that session.

McMartin: Who wrote "Genocide Utopia?" Did she have any input on that?

Jeff: I wrote that. Actually, the music was a Link Wray song that we just speeded up, and the words I got from a religious tract. I underlined the sentences and phrases I wanted her to say and she did it in like two takes, which is amazing. Right about the time we released these singles we got another member named Eric, and I got this idea to give him the stage name of Eric Purkhiser, since I heard that was Lux Interior's real name. I thought it was pretty funny to use Lux Interior's real name as somebody's stage name, but it was a joke that kind of backfired. One day when I went into Bleeker Bob's, they had the single up on the wall saying "Featuring Lux Interior of the Cramps" and I said, "No, I never told you Lux Interior was on this!" I begged some dumb English guy to take it down but he wouldn't. We had a bass player for a while, Candy Del Mar, who joined the Cramps right after she was with us. I guess all this created some bad feelings in the Cramps. A friend of mine was selling records at a swap meet and he told me how Lux and Ivy each came up to him and went into a half hour tirade about how we ripped them off by having Vampira on our records...

"The music boils down to three main things for us: the Cramps, where all the Link Wray and Davey Allen stuff filters through, the 13th Floor Elevators, who are an infuence unto themselves, and the Velvet Underground, which is where we get our noise element from."

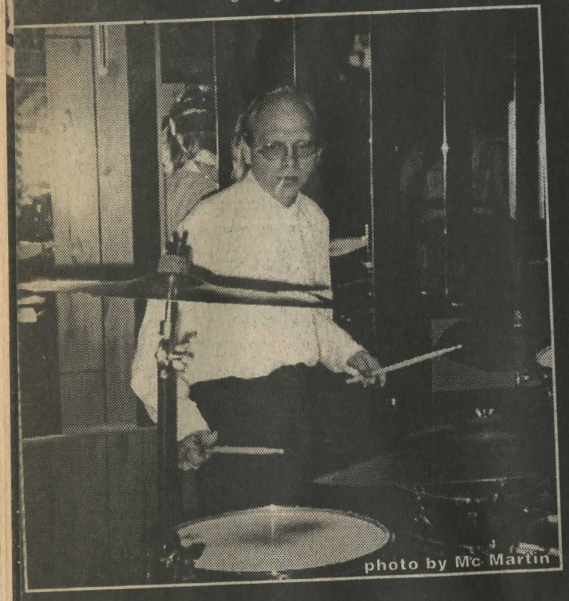


photo by Mc Martin

McMartin: What was the logic behind that?

Jeff: I don't know. I wasn't there. She told me she used to sell t- shirts at swap meets,and they recognized her and wanted her to do something with them... At a Halloween show in Northridge in like '81, that I was at, they had her in coffin in front of they stage but somehow they screwed up the timing and she laid in the coffin for like an hour because they delayed their set. She told me that they promised her like 200 bucks and then didn't even pay her.

McMartin: Anyhow, so how did you eventually spin off into forming Satan's Sadists?

Jeff: After the Vampira records we were just drifting. A lot of members came and went. We were back to square one, doin' instrumentals kinda like what we're doing now. In the summer of '89, the two current members went to Europe and I was left with nothing to do, so I hooked up with an old guitarist from Satan's Cheerleaders guitarist named Mark Chapman. Long Gone John had just started up Sympathy and he said he'd finance a record and we did the "She's My Witch" records. We kept both bands for a while but everyone was too pot- headed to get anything done. We did the "Black Dahlia" record before things fell apart. Around this time I got married in 1990. This is about when Wade came in...

Wade: I had one afternoon to learn the songs before a show at Eugene's, and it worked out well and I wanted to keep it going.....

Jeff: I was considering giving it all up then because I had just gotten married, wanted to finally finish school, etc....

McMartin: Wade, now that we're up to when you got involved, what were you doing before you joined the band?

Wade: I was into doin' a lot of psychedelic instrumental stuff.... Link Wray, the 13th Floor Elevators, the Cramps, and all that.

Jeff: Yeah, the music boils down to three main things for us: the Cramps, where all the Link Wray and Davey Allen stuff filters through, the 13th Floor Elevators, who are an infuence unto themselves, and the Velvet Underground, which is where we get our noise element from. Anyhow, we did another record with a 13th Floor Elevators song, "I've Got Levitation," and a Nancy Sinatra song, "How's That Grab You, Darling." We wrote two others, "We're Already Immortal" which is a 13th Floor Elevators rip- off, and "T- Bird Twist..."

Wade: Which is a Scientists rip- off...

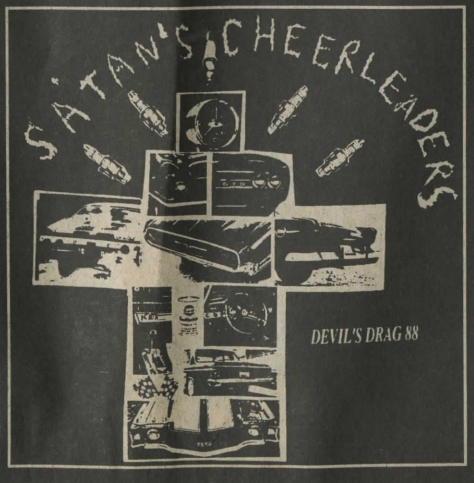
Jeff: Long Gone John was going to put that out as a Satan's Cheerleaders record but for some reason at the time he didn't like it, so we went back in the studio to remix it and add a couple things.

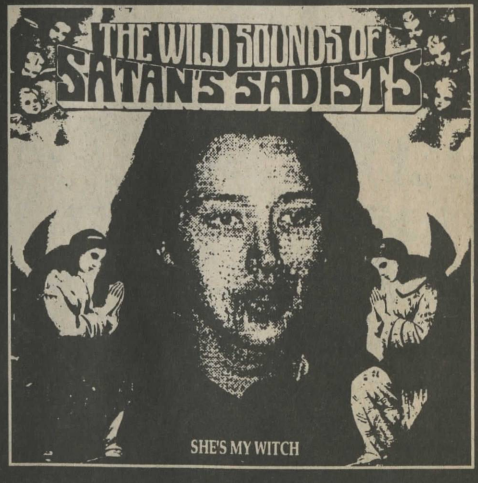
McMartin: Is he that selective?



Visiting Black Dahlia's, photo by Al







Jeff: I know, that always gets me, too, ha, ha... but I think the guy in the studio was lying to us, and didn't want to bother with us and just get paid for doing nothing. It was this guy Chaz Ramirez, who everybody said was such a great guy, but all I can say, is that was probably the worst recording experience of my life..

Wade: Talk about somebody sucking you dry for more and more money...

McMartin: Who recommended that you work with him?

Jeff: Actually, it was through Al Flipside, now that you mention it. Chaz died acouple years ago when he hit his head....

Wade: Yeah, and for a while every time we'd play a club, they'd close, too, so I think there's a curse...


photo by Al

Jeff: Well.... you know what they say, mess around with Satan's Cheerleaders.... he's lucky we didn't kill him at the studio. He was outright demanding more money from us. He was so fucked up and he said he wouldn't give us the tape unless we gave him $100, extorting us... After he died of course, there were all these glowing eulogies about what a great guy he was, and how his asking rate was only $35, but would usually settle for a few beers. I thought, fuck, he wanted us to pay for his beers and give him money. Our singer kept making fun of him so Chaz just erased his entire vocal track.

Wade: He'd make us drive him to the liquor store so he could get a pint of vodka and then charge us for the time! It took us two full days to do the songs. On the current recordings that will be on the CD we did 8 songs in half the time.

McMartin: OK, so Steve, you just joined up with these guys recently. How did you end up replacing Gina (who helped set up this interview only to quit the band days ago!?!)?

Steve: I think Gina leaving was sorta a mutual thing, but anyhow, I've been a fan of Satan's Cheerleaders for a long time. I play bass for the Beguiled, and over the last year or two I got to play on a bill with these guys, as well as catching live shows every time I could. I've been following them ever since I saw an add to join the band about 10 years ago in Music Market. I was about 17 and I called Jeff, but I guess he wasn't too impressed. I finally heard them in about '86 when I started to buy their singles....

McMartin: So you're juggling both bands for now?

Steve: Yeah, it's going good and the practices have been great. I've been in the Beguiled for about 10 years, we've been on a few comps as well as an LP on Dionysis. We've just realeased a new LP on Crypt...

McMartin: So when is the long awaited Satan's Cheerleaders single's compilation coming out on Sympathy?

Jeff: Probably by the time people read this. We recorded some new stuff to go along with our old singles to fill things out a little bit. We've also talked about doing a single on Estrus.

McMartin: What's it like to play out these days...

Wade: After the "Rollercoaster" single, we seemed to be able to get some good shows in Hollywood, and we we're able to stop sending out tapes.

McMartin: Why don't most of these garage bands play out more? Is there anybody out there interested in supporting these shows?

Steve: It's frustrating and hard to get a good bill going. Usually it's on a bad night on like a Tuesday in L.A. with a lot of bands nobody's heard and an $8 cover. The Beguiled has been at it for so long and we just end up playing for our girlfriends...

McMartin: Seems like somebody should get about 6 of the better psych/garage bands together and book them as a package on a regular basis to get some kinda scene goin'...

Jeff: I have mixed feelings about playing out live... sometimes it just doesn't seem worth it... but it can be fun in front of the right audience... the alternative would be to be just a studio band, which tends to disintegrate. The club scene now is the way it's always been. Anybody who's in it for money is missing the point anyway, but some of the bands we run into feel they're somehow getting ripped off, which just isn't true. There's just so many bands playing out on any given night. I get bugged with people trying to relive the whole punk thing from the 70's, when there really was a clear cut punk rock scene, when now they care about making some fashion statement rather than the music. I think we sound the best we ever have, we're all on the same wavelength, and I'm excited about keeping it going.

SATAN'S CHEERLEADERS DISCOGRAPHY:

- 1985- Lysergia/Electric Prunes Theme (7", Living Eye Records)
- 1987- I'm Damned/ Tribute To Elvis (7" with Vampira, Living Eye Records)
- 1988- Genocide Utopia/ Rosary (7" with Vampira, Living Eye Records)
- 1988- Devil's Drag '88/ Devil's Drag '89/Born Losers (7",Living Eye/ Drag City)
- 1989- She's My Witch (7" with Satan's Sadists, Sympathy)
- 1990- Black Dahlia (double 7" with Satan's Sadists, Sympathy) 1992- Outer Limits/ Rollercoaster (7", Sympathy)
- Untitled compilation CD including new material due out on Sympathy any minute!

Band Contact:
c/o Sympathy For The Record Industry, 4901 Virginia St. Long Beach, CA 90805







BATTERYACID

• Interview & Photos by Karl Rumpf



Take an up-and-coming band with a lot of promise and a fledgling attempt at a record company, put them together with a two record contract and what do you get? A big fucking mess!

The band and record company at hand are Mary's Danish and Morgan Creek. After six months of trying to get dropped from the failed label, the members of Mary's Danish did the only thing they could do: break up. But, as all of the former members are quick to agree, it might have been for the best as the various members have split into three different off-shoot bands. Julie Ritter is currently playing with her band Lux while drummer J.B.J. and guitarist Dave King's band, Rob Rule will soon be releasing a record on Mercury records. But, all eyes are turned towards Battery Acid, the brainchild of guitarist Louis Guiterrez (formerly of the Three O'clock), vocalist Gretchen Seager and bassist Chris "Wag" Wagner. These three have come together, along with new comer Dave Harte on drums to carry on the dark and heavy side of Mary's Danish. Recently signed to Geffen records the band will begin recording its debut album early this summer.

Karl: The question everyone wants answered is "What happened to Mary's Danish?

Gretchen: It self combusted.

Wag: Ummm, we got SCREWED!

Gretchen: That's the simplest way of putting it.

Wag: The record label we were on (Morgan Creek) "More Than Cheep," folded as a record label. They wanted to be a big hip label so they decided that they would just put out soundtracks but for some crazy reason they picked up our option for us to make more records with them but they wouldn't let us make any records,

Gretchen: They basically just kept us because they were trying to sell the company once it folded and they thought that we would be an asset. That they would somehow get the money back. They sent us a bill for like $900,000 saying "You owe us this much money." Some ridiculous fucking amount. "You owe us $900,000," so they were hoping that if they kept us then they could sell the label and get that money back. It was obvious we weren't going to get it back for them, I.couldn't write them a check. Gee, sorry.

Wag: Well me having that kind of cash on hand, I told them "Let's talk."

Gretchen: Let's have lunch, we'll figure it out. So the only way we could get out of the contract, really, was to break up. We were sitting around for months and nothing, nothing, nothing. Our lawyer calling them telling them, "Just let the band go, let the band go. They're starving to death, they're all getting jobs."Everyone went out and got jobs and finally it was like a dead end street and the last resort was to break up. After that it became obvious that everybody was pretty involved in that mean-time of not knowing what to do, everybody had started what was originally seen as off-shoot bands. But then it became pretty obvious that everybody was pretty intent on doing their off-shoot band thing. After six months you get a certain amount of attachment to what you're doing. So it was like, "Well, it looks like Mary's Danish is splitting." And I think in the end it turned out to be a really good thing. I think everybody's really happy. David King's band with James (Bradley Jr.- drummer for Mary's Danish) Rob Rule- they got signed to Mercury like that. (Snaps her fingers) Don Gamon just produced their record, they're doing extremely well. We played two shows; got signed on our second show by Geffen.

Karl: Did you invite people to come down and check you out?

Gretchen: Oh yeah. We invited people told them we had a new band. We got a new thing going, one that is totally different than Mary's Danish. This woman at Geffen seemed to be really interested and on the second show we played live, they signed us.

Karl: Where were you playing at?

Gretchen: It was the Lingerie.

Karl: So what made the three of you decide to get together and do your own thing.

Louis: Really, we had decided a long time before, I think towards the end, before Mary's Danish split up we already talked about starting Battery Acid. It had gotten to the point in our discussions that we couldn't really do the type of music as Mary's Danish that we wanted to do as Battery Acid so we decided that even if Mary's Danish were to get off of that label and sign with a new label we wanted to put out records as Battery Acid. We wanted to find a new drummer, we wanted to become this band and make records along side of Mary's Danish. Be two bands and why not? As musicians and as artists we felt we had it in us to write songs for both groups. And really it was when Mary's Danish broke up that we were given the green light to just start this band. So in theory and concept, the band was already moving along, we had written some songs for it but we had to keep it quiet after Mary's Danish split up because we were in fear that Morgan Creek would pick up whatever leaving member options they had on us so we just sat in the rehearsal room for three months with Dave (Harte- drums) and kept writing songs.

Wag: At a low volume. Quietly.

Gretchen: Very quietly. If anyone asked what's going on: "Nothing."

Karl: So right now you're just trying to get a bunch of songs together to put on the album?

Gretchen: Well, we have actually quite an array of songs. We don't know.

Wag: We don't know. Like I was telling you on the way up , we're just trying to figure it all out and make everybody happy. Make it so that everyone can play every night without going "O.k. here comes this song that I had nothing to do with.

Gretchen: That happened in Mary's Danish. Luckily we know where we want to go. It's not like in Mary's Danish where there were so many different kinds of writers that you would inevitably end up playing like two or three songs in a live set that you did not like because someone else in the band wrote it. But that's not the case in this band so we're just trying to write as many songs as possible and then just pick the best ones.

Karl: Were all six of you writing in Mary's Danish?

Gretchen: James wasn't, but everybody else was. But unfortunately not everybody saw eye to eye. Everybody was just growing apart musically and the differences between writers was becoming so apparent. So luckily that's not the case in this band.

Karl: Was that happening with American Standard ?

Gretchen: I think we really tried to make an effort to bring it all together. Everybody tried to collaborate on every song. I don't know that it really succeeded. But I think that was the most cohesive record we had ever done. But it still seems like not everyone was 100 percent happy.

Karl: Bands hate this question, but not many people have heard Battery Acid so can you tell me what kind of a sound you are looking for. Can you describe your music?

Dave: Dark and grindy.

Gretchen: Dark and grindy. I think that's a good way... We're not really sure ourselves. There are a lot of songs that have been written already and some are kind of mid-tempo dark grindy songs and some are just flat out punk rock songs. So I'm sure we're gonna have samplings of all that. But just much harder edged (than Mary's Danish).

Karl: Do you miss having another vocalist to work off of?

Gretchen: Not really.

Karl: I noticed there were no backing vocals live, is someone else going to do any singing?

Gretchen: On the record I would like to be doing most of the back-up vocals but Dave is really coming up with some definitely great ideas.

Louis: It's hard to describe ahead of time what your baby is going to look like before it's born: what color it's eyes are going to be and all of that. It's easy to talk about what type of a record we want to make but until we've written all of the songs and until we've actually made the record I think...

Dave: We've written a vast majority of the songs (for the record)...

Louis: Yeah, we can get an idea of what it sounds like just by seeing our show but it's hard to describe what you're going to be like because do you compare it to other groups or do you just describe it in abstract terms? I don't know. It's a hard thing to do. But, it's harder than Mary's Danish ,

more focused than Mary's Danish as exciting but with a harder edge.

Karl: Are you feeling any pressure from Geffen either in terms of the record company wanting something or in terms of you are on a big label now and there is a lot expected of you?

Louis: No, I don't think we feel any kind of major label pressure. I think that the pressure is all coming from within.

Gretchen: Self- imposed.

Louis: Our goal in life is just to be a great band.

Wag: And write great albums. That's all we want to do.

Dave: Plus at this point, Geffen hasn't done anything to indicate that they are not perfectly content to just sit back and wait for us to write or deliver a good record. They don't seem in any rush.

Karl: Do you think they are going to let you do whatever you want to do?

Gretchen: At this point it would be stupid to change it because they signed us on the songs that we played live. Those seven or eight songs, and that's what they signed so I've never understood why labels would then try to change a band. They signed us on those songs so they know what we're about. So I can't imagine them suddenly going "Well, we want a change." We're open for input of course. "

Louis: I think being on a major label like Geffen gives you the luxury of not needing to be successful the first time out or the second time out. They have enough success as it is. They've got enough mega-bands that make a lot of money that enable them to fund bands like us that they can nurture and they can let us develop in a way that we want to. And a label like Geffen has had most of its success on groups that weren't conforming to what was popular at the time.

Karl: Yeah, they were one of the first companies to do that with Guns 'N Roses.

Dave: They worked that record for more than a year before it broke. They've done that with a bunch of bands actually.

Gretchen: They have a great promotions staff.

Dave: Fortunately they have enough foresight or conviction to keep plugging away until something happens.

Gretchen: That's the great thing about Geffen. Conviction is the perfect word as far as I'm concerned. Look at the bands they have: Nirvana, Guns 'N Roses and all these bands that have such a potential to alienate people but they have conviction in these bands. They just stick by them. I think that is so admirable. When we first set out wanting to be signed by a major label, Geffen was at the top of our list. To me, that's the label to be on. So I'm really glad to be there.

Karl: Did it surprise you at all to get signed so quickly? Were you expecting it?

Gretchen: I don't know...

Louis: We were hoping for it. Our goal was... well as Mary's Danish we've been on three independent labels and had nothing but horrible experiences. So we wanted to be on a major label. We wanted to be on a label that was going to be around in five years.

Karl: Who else were you on besides Chameleon and Morgan Creek? Louis: Well, o.k., actually two, but I personally have been on other independent labels and I know that game. We set out to be signed to Geffen, Interscope, Capitol or Sony and we signed with Geffen. Geffen is really one of the major ones that we wanted to go with because of their roster of bands.

Karl: Louis, your music has changed a lot since the Three O'clock. Has that just been a natural progression?

Louis: Yeah. I think it's just the maturing. I'm influenced by the people I play with. I've gotten older, I've been making records a long time. It's a maturing. It's where I'm headed.

Karl: Dave, where did you come from?

Dave: I came here from D.C. about seven years ago and had been playing in a whole mess of bands ever since.

Gretchen: But tell him the funny part about Devil Squares and Mary's Danish.

Dave: I was in this band called Devil Squares and we played a bunch of shows with Mary's Danish before Louis was even in the band. Over the course of seven years and several crossings of paths in rehearsal studios and what not, Wag wandered into a rehearsal of a band I was in and the bass player was late and he sat in...

Gretchen: (laughing) As Wag is known to do.

Dave: And I was really impressed with him and I liked Mary's Danish and I thought there were a lot of cool elements there and we became friendly and they asked me to sit in with them while they looked for a drummer.

Gretchen: We knew the whole time that we were going to steal him. We were totally plotting because he was the guy that we wanted.

Dave: I scratched my head and thought what am I going to do. I'm in a band that's doing fairly well around town but I kind of feel drawn towards this group of people and the music and it just seems like such wonderful confluence of so many positive things that I'd be fool not to do this. So I left my other band and signed on.

Karl: I know that you (Wag) used to do a lot of slapping, funkier type music and that is missing. There was even some melodic bass lines when I saw you at Cal State Fullerton. Is that a conscious change?

Wag: It basically fits in with what we're doing. It's more like the shit that I grew up on.

Dave: Wag is a sensitive artist.

Wag: Yeah. I just want to get into harder weirder stuff. I grew up on Black Sabbath and Led Zeppelin and that is my album collection top this day. So I missed that punk rock thing but I definitely enjoy most styles of bass playing.

Gretchen: I think you could play any style you wanted to but you're so well suited for this kind of bass playing.

Karl: Mary's Danish for awhile was taking a political stance on issues, do you intend to continue on in that grain?

Gretchen: Well in my personal life, yeah. I'm not going to shy away from things politically speaking but I don't know if it's going to be such a fore front agenda because I found that in Mary's Danish you often got backed in a corner. It's kind of limiting. It's sad, but it can be limiting when that's the main agenda of your band because the music isn't what's being talked about, it's the politics and we're not a political band. We're not U2 but on a personal level I think we're all going to be up for doing benefits for causes we believe in but for this band it's most appropriate that the music just speak for itself much more. I don't want to be limited , by... it's a sad thing that it is, but it becomes a focus if you allow it to be and journalists always will ask you the political questions and that's not a corner I want to get backed into again. I just want ALL the lyrics to speak for themselves and the music to take the fore front. My lyrics are always going to be "what they are" but I don't want that to be the main focus in this band. For this band it's most appropriate that the music just speak for itself.

"I'm not going to shy away from things politically speaking but I don't know if it's going to be such a fore front agenda... For this band it's most appropriate that the music just speak for itself."

6,000 titles • all formats • imported & domestic

DEEP SOUND

punk.

& more

Send $1 for giant catalog

DEEP SOUND 2950 Johnson Drive Suite 109 Ventura California 93003

Louise: Do you write a lot of songs that you don't end up playing live or is what we hear pretty much all there is?
Kim: Oh yeah you do, but they're all good, you've got to admit that. I'm not one of these people that does lots and lots of different things. I concentrate all my efforts, and I think I've learnt to be pretty efficient about it, and I don't really sit around writing lots of poetry and stories. I don't involve myself in other areas that much except as a consumer or a spectator or whatever. So I think I'm pretty focused. If I write a song, if I start on it, you'll usually hear it.
Louise: So what are you listening to these days?
Kim: I haven't had a chance to listen to anything! I'll say as I have the last few times anybody's asked me: a few local things - one being The Dirty Three [whose line-up includes current and past members of The Blackeyed Susans, The Moodists and Venom P Stinger] who actually backed me up last night.
Louise: How was that?
Kim: It was good. They're an instrumental band - violin and percussion and guitar. And Charlie Marshall's band who are called The Body Electric is a band that probably is my favourite at the moment, and they're a local band as well.
Louise: "Shine" is about the first show you ever played, do you want to tell me more about that?
Kim: It was a pretty weird night that night. I got propositioned by a transsexual. Is that somebody who's had the sex change?
Louise: I think so.
Kim: That was weird, that was a bit of a shock. Um, it was the place I was in more than the fact it was my first gig. It was a very seedy sort of a place, with seafarers (laughs) and a lot of prostitutes would work from there, and they had strippers on Wednesdays, Fridays and Saturdays. And I worked every night of the week and I did four hours a night. I was in the resident band. Except I didn't work Sunday nights. And that was the gig.
Louise: Full on. That was in Perth right?
Kim: That was in Freemantle [a city just outside of Perth] and it wasn't even the roughest nightclub in town. It's called the Tower and Teller Tavern, nicknamed Tarantula's, and the roughest was a place called Sinbad's. They used to make jokes about there being barbed wire around the stage and the stage being about ten foot high.
Louise: So how did you come to be playing there, especially if it was when you were just starting out?
Kim: Young and innocent... I don't know. I used to answer those ads in the paper for musicians and ended up doing that.
Louise: So what style of music did you play for that kind of audience?
Kim: Well, I just had to learn the repertoire of the band which was really... I went there for an audition and I was playing that night and they had a repertoire of over two hundred songs. Everything was done as simply as possible and they had a policy if anybody asked for a song they'd play it. They'd figure out a way of doing it - put their heads together and work an arrangement out and simplify it down to as few chords as possible and play it. And usually the audience was too drunk to give a fuck about it anyway. They just wanted to hear someone having a go at the song. It was called a fifty/fifty band, that style of band. It was supposedly fifty percent old time and fifty percent modern, but I think what it meant was middle of the roadish kind of thing. They didn't do much heavy stuff. (laughs)
Louise: Why did you start doing solo shows?
Kim: Oh I just always wanted to do it and just occasionally did a couple of gigs in Perth cuz the opportunity arose just a few years back, and gradually did more and more of it. And now I've got a show happening with it.
Louise: Yeah I enjoy it. Three sets is a lot of work though.
Kim: Yeah, but I don't have to practice with a band and from that aspect it's just a matter of me getting up and playing. It's very simple. It's not labour intensive that form of work. But there's a lot of work gone into it in the past. I've done background with all the songs and I've worked out the repertoire.
Louise: What's your aim with the solo shows? In Perth recently you did a song twice to do it better...
Kim: It was "Your Cheatin' Heart". Oh well, my original aim with those shows was just earn a bit of money and work out songs, work out ideas, and learn a few things about being in front of an audience on your own. I did it for what I could get out of it really. But I think my aim with that, those are still, I don't know, I don't really think about it. Like I say, I've got this presentation that I'm quite happy with the way it's going and as I get more songs it will develop into something else, but I don't know where it'll end up. It's sort of a bit different to the Surrealists thing because it's all of the stuff that I do - it covers *everything*, done in that particular way. Whereas the Surrealists would only cover a bit of my song writing. And S.T.M. would only be a certain aspect of it. And that's sort of all of it.
Louise: What's your favourite LP of your own.
Kim: "Sin Factory". Yep. It's been out a while, I can be objective, it's the best one. And the next one will be as good - the solo one - I think, but I don't know. I feel that way about it.
Louise: Your songs don't feel Australian at all, your sound is very international, unlimited. Everything you do seems to be before your time, you lead, from the Scientists onwards... Do you know what I mean?
Kim: I don't know. I don't really think about being Australian but I don't consciously try *notto* sound Australian. I am Australian and I've got an Australian accent and I'm sure my singing does - some of it. I don't try and avoid it. But it's rock'n'roll and rock'n'roll's based on American sounds, the blues and stuff, so naturally it's, you just tend to sing in American. It would be more false, it would possibly be more affected to affect an Australian accent in my singing, learn to sing that way.


photo Tanya Dalzell

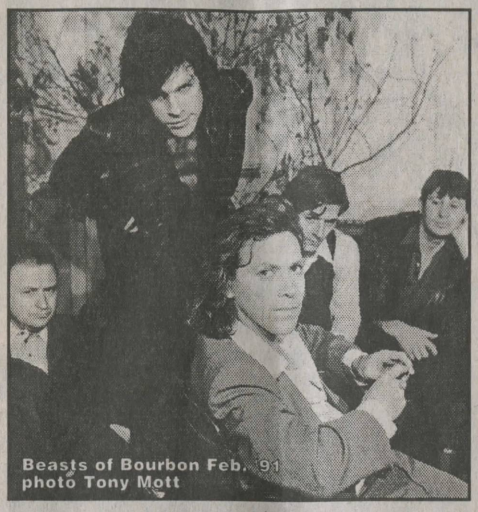
KIM SALMON AND THE SURREALISTS "With us,the name is alliteration, but it does seem to apply. Songs about ordinary things written and treated from a surreal point of view. The title "Just Because You Can't See It Doesn't Mean It Isn't There" is like the whole idea behind Surrealism. Looking at another world that exists. That's our approach. Songs about cockroaches are really songs about people. Just a different metaphor, a different perspective. Somewhere between the real and the fantastic."- - Kim Salmon (1991)

Louise: So you're going on a tour of Europe?
Kim: Mmmm.
Louise: Are you going to be doing all headlining shows?
Kim: Yeah.
Louise: What countries are you going to?
Kim: We're going to London, starting there. Then a lot of Germany, Belgium, Austria, Switzerland, France, Italy, Czechoslovakia - we're going to Prague - and Denmark and Greece. Two months of all of that.
Louise: I interviewed you a couple months back and you were planning on going to Europe then, but it got cancelled?
Kim: Yeah.
Louise: Wasn't there two tours of Europe you cancelled, one because of the U2 shit and...
Kim: There was a Surrealists tour cancelled, and the U2 one was a solo.
Louise: What happened with the Surrealists one?
Kim: Um, we couldn't afford to go so we had to cancel it.
Louise: So Greg Bainbridge from Patterson's Curse is drumming now. How many shows have you done with him?
Kim: I could probably count them. We did one with Siouxsie and the Banshees, there was six U2 shows, two shows at The Club and two in Sydney. So he's done eleven shows.
Louise: And now you're taking him over to Europe! Was he in other bands aside from Patterson's Curse?
Kim: Yeah, he's pretty good. He knows his drumming.
Louise: Where do you know him from?
Kim: He approached us. I didn't know him at all. He was keen.
Louise: So what happened with Tony [Pola]?
Kim: Um, he's pretty heavily involved with heroin and couldn't get uninvolved with it. He just bullshitted to us the whole time and we were starting to get exposed to theft and stuff *y'know, y'know,* in sort of insidious ways. I mean he'd say *borrowing* with misintent but it comes out the same. You know what happens with people who are junkies. So it just got unworkable and he was hardly ever around and you could never contact him, y'know. He got into a good cycle of lyin', hockin' and thievin' and we just didn't want to know about him. There was nothing we could do so... And really it got to a stage where we couldn't let him drag us down out of any loyalty. He wasn't showing us any so we got rid of him. Too much work in it to let him fuck it up.
Louise: Yeah, it's a shame that had to happen though. I've been in Perth so I haven't had a chance to see the Surrealists with Greg in them, has he changed the sound much?
Kim: Oh, it's got more punch to it now cuz he's tighter than Tony was. Tony was more sort of sprawled out. Don't get me wrong Tony was a fantastic drummer, but we've been lucky to have Greg come along because he's able to do things Tony did and still have his own style and somehow not fuck with the integrity of the sound at all.
Louise: So have you thought about a new Surrealists album or is that too far away?
Kim: Yeah we've got some material that we've *finally gotta* chance to start playing now. Cuz we haven't been doing a lot of gigs, y'know all this business with drummers, having to get a new one, and there was the Beasts tour, and we haven't really had a chance to really work on the Surrealists' material lately. Even with the U2 thing we had to break out our old show. Yeah I've got quite a few new songs and we're starting to work on them at sound checks and things, and they sound great. I'm really happy.
Louise: Have you thought about where and how you'll record them at all?
Kim: I reckon we'll just get Tony Cohen to do it again. And whatever he wants. It'll just be a progression from what we did on "Sin Factory".
ouise: Were you happy with it?
Kim: Nup. Triple J [national radio] need to pick up on it and Arnold Frollows does not like it, he's said this. He's the guy in this country who's fucking up my income. (laughs) He's the guy who should cop the blame.
Louise: He's to blame for a lot more than that! So it cost about fifteen grand to record "Sin Factory" didn't it?
Kim: Yeah it's not a lot is it.
Louise: Did you make that back?
Kim: We must have. That's a pretty fair thing to say.
Louise: So how does it work, do you... oh... [not sure about pursuing this line of questioning]
Kim: (sardonic laugh) Out of all the records we've made including Beasts Of Bourbon with Polydor, we've got advances and (laughs), and that's it. You get your money up front and you get as much as you can up front, or you don't seem to get any. That's the way it works. People say advances are bullshit cuz, but it's the only money you see half the time. You go for the biggest one possible. It's not quite true, but it kinda works that way with a lot of things.
Louise: And so you had "Just Because You Can't See It Doesn't Mean It Isn't There" on Rollins' One label, is that the only record he's doing of yours, has released any others?
Kim: He didn't do that one in the end.

Louise: Oh didn't he?
Kim: Nah,
Louise: Oh, fuck hey.
Kim: aoking) What a wanker!
Louise: Wasn't he going to do some Beasts' stuff as well?
Kim: Yeah, he's doing that. No I don't think he's doing that either now. I'm not sure. I really don't know what happened there. I have no idea. I didn't mean that Henry!
Louise: Have you got anything on USA release?
Kim: All there is is some Scientists stuff, that's all. [And the "Lightning Scary" single on Sympathy.]
Louise: The U2 supports, was it fun?
Kim: Yep. Stadiums, yeeaah, they're *big!* They'regood.
Louise: So how did it happen? Why did they decide to get you guys? You'd think they'd use the Screaming Jets or someone horrible like that.
Kim: Yeah. Bono phoned up Mick Harvey actually from the Bad Seeds and said, "Who is in Australia who could support us that doesn't suck?" Or words to that effect. And Mick said The Cruel Sea and us. And The Cruel Sea didn't really want to do it because they didn't feel it was really appropriate, U2 and them. And we jumped at it because that is the sort of opportunity we'd never even consider getting offered. It is out of the realms of possibility you would have thought. It just goes to show you. And that's really changed things with everybody, record companies and that take us a bit seriously.
Louise: How did the audience dig you?
Kim: Okay, yeah. Fine.

THE BEASTS OF BOURBON "There's sleaze in the Beasts...it's a sleaze that isn't crawling along the ground on its belly. It's a sleaze that's running full pelt. It's ugly."- - Tex Perkins (vocals)

Louise: The song book, what's the deal with that? What's it's title?
Kim: "Ten Years Behind Bars". We wanted to have a song book just to have one because it's a novel idea. But it's a bit better than one of those standard publishing books with the staples up the back and just sheets of music in it. It's got lots and lots of photos. It's like one of those, it's a nice sort of book that you get, it's nicely presented.
Louise: And it's got the CDEP with the first thousand copies.
Kim: Has it? I don't know. Good. (sarcastically) When do I get mine? It's got really nice photos, it's got the lyrics all printed out, it's fantastic layout. There's not many of those books of this standard. I've seen a couple, there's The Rolling Stones "Complete" from years and years back that was fairly decent and there was a David Bowie one from around the Ziggy Stardust time that was really good, with lots of other shit than just music cuz y'know most people don't read music anyway.
Louise: So whose idea was that, the publishers? Who is the publisher?
Kim: Well I think it's some Music Sale? I think it was either Roger Grierson, our publisher, well my publisher and Tex's and Spencer's, actually everyone in the Beasts' publisher- or it might have been John Foy's, or both of them.
Louise: So how was the last tour, was it weird playing with Tony again after you'd kicked him out of the Surrealists?
Kim: It was cool. He fully expected to get the sack from the band.
Louise: Did you have fun doing the tour?
Kim: Oh (hesitates) yeah, yeah. As far as that tour goes.
Louise: Were you happy when it was over?
Kim: Yeah. (smiles) I kicked down a hotel door.
Louise: Really!
Kim: Yeah, I found out the next day, (laughs) I remembered it through an alcohol haze of hangover. It was some party You Am I [their support band for the tour] had. The door didn't answer when it was knocked on so I kicked it down. (laughs) Walked in and walked straight out. Didn't even go to their party.
Louise: Cool. One time I was on a triple tour with the band I managed and You Am I and the Hellmenn, to Newcastle or sum ugly place and You Am I stuck allthe furniture in the band room to the ceiling, through little hooks that were hanging down I guess for plants or something.
Kim: They did that? That's an old Led Zeppelin trick wasn't it?
Louise: I don't know, but it really impressed me at the time!
Kim: I mention this door episode because [Brian] Hooper trashed a room a month ago and I was really appaled. I haven't done anything like that. I was just really drunk and stuffand it was the last show, I don't know, it sort of happened. And I realised I am not immune. But I probably do things like that once every ten years whereas he'd do that once a year.
Louise: But if you have to do that only once every ten years to get it out of your system that's okay.
Kim: I had a *few things to* get out of my system actually, a lot of shit. That's probably why it happened, cuz I didn't... I'm sure I did it unconsciously, I wasn't conscious at the time! (laughs)
Louise: Bummer of a show though, with the technical problems and shit.
Kim: (surprised) Which show?
Louise: Perth. Stuff kept cutting out, your guitar...
Kim: Oh. I didn't know that. I don't remember that show.
Louise: It was a weird show. But it was fun when Tex trashed the drum kit.
Kim: Did he do that did he?
Louise: Yeah he did.
Kim: Wow. Did he smash it like in bits or just broke/pulled it apart?
Louise: Probably smashed it into a few bits, he was pretty aggressive.
Louise: Why did you quit the Beasts, just to spend more time on the Surrealists?
Kim: Mmmmm.
Louise: Do you think the Beasts will keep going?
Kim: I don't know.
Louise: What was the deal with the Sydney Iggy Pop show when you guys got up and did "Louie Louie" with him? Did he suggest you do that?
Kim: Oh he wanted me to get up and play "Louie Louie" in Canberra and I had put away my guitars and there was only a left handed guitar so... I should have got up and played anyway, I shouldn't have bothered, but I thought - Oh, oh no! It was just a spur of the moment thing he said, "Oh get up and do "Louie Louie", where's your guitars?" But I figured something like that would happen sooner or later, and by the time it was the end of the tour that's when it happened.
Louise: Did you socialise with him much?
Kim: He was great yeah. Got on with him really well. He's a nice guy.
Louise: Who have you played with that's really impressed you?
Kim: Iggy (laughs), he has. He is fucking incredible.


Beasts of Bourbon Feb. '91
photo Tony Mott

SELECTED DISCOGRAPHY:

THE SCIENTISTS
"Absolute" (Sub Pop, 1991)
"The Human Jukebox" (Karbon, 1987)
"You Get What You Deserve" (Karbon, 1985)

KIM SALMON AND THE SURREALISTS
"Sin Factory" (Red Eye, 1993)
"Essence" (Red Eye, 1991)
"Just Because You Can't See It Doesn't Mean It Isn't There" (Black Eye, 1 989/Normal CD incl. 1988
"Hit Me With The Surreal Feel" 6 track MLP)

KIM SALMON
"Hey Believer" (Red Eye, 1994)
"Hook, Line and Singer" (cassette, 1993)

THE BEASTS OF BOURBON
"From The Belly Of The Beasts" (Red Eye, 1993, 2 X live CD)
"The Low Road" (Red Eye, 1991)
"Black Milk" (Red Eye, 1990)
"Sour Mash" (Red Eye, 1988)
"The Axeman's Jazz" (Red Eye, 1988, re-issue of 1984 Big Time LP)

THE SCIENTISTS "When I say that it was common for people to throw bottles at us, I should say that we did set ourselves up for it a bit; we tended to work off it. That's what I mean about us working of negative energy."- - Kim Salmon (1989)

Louise: Back to the Scientists briefly cuz that's where most Americans are going to know you from.
Kim: Mmmm.
Louise: Do you remember any funny or interesting incidents from that time?
Kim: About the Scientists? Like how we used to tour Europe on a train instead of in a van and we had a girl tour managing us whose job was really to - when we all got out the train and walked off in different directions she had to round us up. (laughs) I don't know, she actually did. She managed to go four different places and get us all and carry us all home. (laughs) She knew we were all too fucked and didn't know where the fuck we were.
Louise: How many tours of Europe did you do?
Kim: Heaps.
Louise: How did "Absolute" come to be on Sub Pop?
Kim: Ewww, I'll pass on that cuz that's another one where I'd have to slag people off and I've actually got an agreement that says I'm not allowed to do anything like that.
Louise: Fair enough. At Big Day Out last year you got up with Mudhoney and did "We Had Love". Was that fun?
Kim: Yeah that was fun.
Louise: They did that song on "Set It On Fire" [Dog Meat tribute CD], did you like their version?
Kim: Nar, don't know, didn't listen to that record.
Louise: Aside from "Absolute" what other Scientists stuff is released in the States?
Kim: Don't think there's anything...Ooh I think there's something on that Sympathy For The Record Industry. I think that guy put out something I don't know what it was. He wasn't meant to, it was a bootleg sort of and I don't care. I think one of our replacement drummers for Brett Rixon... did you hear about Brett Rixon?
Louise: What happened to him?
Kim: He died.
Louise: Really! When was that?
Kim: On Christmas Eve.
Louise: Shit.
Kim: Yeah I know it's really sad, really shocking.
Louise: What happened?
Kim: Ar, heroin overdose, but he wasn't a junkie, let it be said. That's probably why it killed him I reckon. He was like an occasional user. I think it's really sad because um, it was sad that he didn't get back into playing drums after the Scientists. He wasn't really doing anything. He just didn't have the... He just sort of lost the confidence or whatever to do stuff. Yeah it's really sad, it's just shocking. Being as you're talking about the Scientists.
Louise: Hmm...
Kim: It's just a sadder loss than people realise y'know, he was a really fantastic drummer.
Louise: Oh well, um...
Kim: End it on that, a tribute to Brett Rixon.

POSSUM DIXON

Crazed Fans, Road Stories, and other Items of Interest

by Gus and Michele



photos by Arlan Helm



As this is being written, Possum Dixon is making L.A. "punk rock" history. Now, you may argue with me on whether or not they fit into that classification, and I'd probably agree with you if you said that they don't, but regardless of which musical classification you want to use for them, they are definitely a part of the underground L.A. music scene, and therefore could be called one of only a handful of truly underground L.A. bands to make the cross-over to the mainstream alternative music market. In fact they are a sensation, getting an avalanche of air play late last summer on KROQ (the L.A. flagship alt. radio station), following their Interscope record release. I've been following them around since January of '93 when at that time the most they could look forward to was maybe another gig at Raji's. Since their last interview in Flipside which was in early summer of 1993, they've signed to the Interscope label, released their first self-titled CD, and are embarking on an adventure of a lifetime. Fame, fortune, popularity and the possibility of breaking into the big-time is knocking at their door. These are things other bands only dream about and all of this without compromising their image, musical integrity, or shunning their roots in the underground. - or have they? I thought it would be fun to check in with the band and discuss these issues and to just find out what it's like being Possum Dixon these days. Possum were interviewed 4/10/94 by Gus and I at the Chateau Marmont during a stop-over weekend here in L.A. before they headed out on yet another tour. - Michele.

(This interview was done in a conversational format and therefore didn't lead off with a direct question, rather we turned on the tape in the middle of our conversation with them about fans)

Michele: We are talking with Rob and Celso of Possum Dixon about some of their experiences with new fans - in particular about two girls that write to you almost daily?

Rob: Yes. They actually have their own fanzine - the cover of it says, "From the Crazed Possum Dixon editors" - of a fanzine who's name I can't remember right now.

Michele: What kind of a fanzine is it?

Rob: Well, its a xerox zine a minute by minute of what happened when they went to see Possum Dixon. It goes like this, "We're sitting in a cafe. It's 7:15pm - in walks singer Rob Zabrecky who's wearing black shoes, trousers, and a green button up shirt. Next walks in Robert Sullivan wearing beige pants. Going to the counter, he orders soup." - And it goes like that covering the whole night; it's so intense!

Michele: So when did you first find out about these girls?

Rob: Well they started sending us fan mail saying stuff like "you're my favorite band, etc." about a month or two ago; during the tour. They started sending letters - so Celso and I were actually impressed because it was obvious that they were going to a lot of effort to do this. And when I was younger, I was into music and I can remember being into Wendy O. Williams and pulling up my shirt and having her autograph my stomach when they played the Whiskey. And I remember going to the show five hours early for sound check and being amazed at that. So she signed my stomach and I waited for like four days before I washed it off. And I got Jonathan Richmond to sign a light bulb for me for all the great ideas I thought he had. But anyway, so I'm definitely from that school myself; I've written fan letters, etc.

Michele: I remember in my own case back when I was 14 or 15, being totally into the Bay City Rollers just prior to the coming of punk rock, so I can also relate. But I never did anything like actually write a letter to them, but I did buy actual photographs of the band. In those days, there were people who had direct access to the band and took candids of them like, "Woody shaves in the mirror" or "Eric having breakfast in his kitchen", etc. and these people would sell you the photographs - you'd order them off a xeroxed list for a couple bucks a piece. And I remember how I cherished the photos because of course the idea was that you could pretend that you took the photos yourself or that you were somehow intimate enough with the band to have actual candid personal photos of them. So watch out, because this has just given me a new idea for a new business! So even when I got into punk rock it was still on that worshipping level. I can remember at sixteen me and Janet (Housden) going to see The Screamers, Crime, The Weirdos, etc. at the Stardust Ballroom and being thrilled to death to actually meet Tomata du Plenty of the Screamers and he gave us this Gloria head stage prop which we kept over at Janet's, on a designated table, like a shrine!

Rob: So we definitely can understand.... So we met them the night that we played - they both bought Possum Dixon shirts, they tore the posters down off the wall of the club. We were eating next door after sound check and we noticed these two girls hovering about.

Michele: Well, were you just by coincidence playing in their city, or did they travel to another city to catch your tour?

Rob: No, no. We happened to play the city they are from.

Celso: They were there to see The Dead Milkmen...

Michele: No, I guarantee you they were there to see YOU guys....

Rob: So I went out into the audience after we finished playing to watch The Dead Milkmen and I felt there were some people orbiting around me..... then I noticed that they had our T-shirts slung over their shoulders, so I obviously felt like I wanted to approach them to say thank you for their support, just to say hi and let them know that we gave a shit that they supported us. So I start to talk to them and they just went nuts! Then I introduced them to Celso and they went, "Oh my God," then I introduced them to Sully and they got even more excited....

Michele: Well, they probably never thought that they could have such direct access to a band they obviously worship....

Rob: The club clears out, everybody leaves and they are still standing outside and we're standing at the T-shirt booth. Usually after the show I stay at the T-shirt booth and talk to the people who sign up to the mailing list; try to say thank you, etc. to let everyone know we're aren't some jaded rock stars sitting in the dressing room shooting heroin or something.

Anyway, they stay, we talk to them, and then the letters start coming in: "I can't believe we met you, oh my God, thank you...." As soon as I get the letters and the first couple letters were to "Possum Dixon c/o me," I sent out a couple postcards to them saying, "It's nice meeting you, thank you, etc," And then that's when it started getting nuts with them writing back: "I can't believe you sent me a personal postcard. We thought it was going to be a glossy 8x10". We are doing this section on you in our fanzine, oh my God!"

Michele: So you guys are doing your own stuff; you don't have a fan club?

Rob: Well, we split it; Jay goes up to our P.O. Box that's on the CD and forwards it to us on the road. So we go through it all and anyone that writes, I write back.

Michele: So you are doing all your own stuff.

Rob: Well, yeah, it's the only way to do it.

Michele: Well eventually I don't see time- wise how you will be able to...

Rob: But if the record flops, this might be the zenith of our fan mail right here! So the letters are coming in from the two girls, like four a week and pages and pages, like: "Dear Rob I'm in art class and my teacher, oh I hate him...." Then the next page will say something like: "Dear Rob now I'm at home and it's 7:30 and I've got your song Nerves on, boy can I understand that song...." So everything is going along and now I've gotten to the point where I am actually writing letters back.

Michele: But you can't write everyday...

Rob: No but you're in a van and you're driving six hours a day, you've got some time to scribble a message and send it back. Then they sent us the fanzine; its got the documentation of this whole incident and I'm thinking okay, these girls deserve a trophy if there is one. So then I call my machine to check my messages - I check about once a month or so from the road and this one time I check, I've got 10 hang- ups on my machine. So the next letter I get from them said, "We called Los Angeles and checked with information and we found out you were listed and we can't believe that a rock star's name is listed...." And I was thinking to myself, why, I had no reason for it not to be! So after the hang- ups I get this one message from them saying in a quivering voice like she can hardly speak: "Hi, this is us and we just didn't know...." then they hang up. So we get the fanzine and I'm like alright we got to call them and say thanks, so I call them up and this girl has a little sister who must be like seven years old. And I was trying to be a little coy about the whole thing since I've never had to deal with this before. So she says, "Who's this?" Then you hear screaming and carrying on as she drops the phone.... So she gets on the phone and I said "Hi, I just want to say thank you. We really appreciate this stuff; it's nice to get this kind of attention when you're out on the road, etc." It was a short conversation, she was very excited. So in come seven more letters addressed directly to me and Celso and they start asking this stuff; they asked like which band member farts the most, why Celso changes his hairstyle so much and why he looks so weird in pictures, the significance of the number seven.... I can't even tell you!

Michele: Well what are they trying to do, get info so they can do an all- out fanzine on you?

Rob: No!!

Michele: I mean this is not a professional relationship that they are pandering here. They want to go out with you guys.

Celso: No!

Rob: Well there was a wedding....

Celso: Oh yeah, that's right. This one girl was in a class and she drew in crayons a mock wedding of her and I! And I've also been getting for the past two weeks, a package- the name is scribbled in writing - it gives an address you can barely read and the name is also not legible - written very child- like but I think on purpose. And I open this package up and there's this drawing, and I'm going, this is crazy. Then the next week I get another drawing of this weird geometrical crayon drawing and stuff. And I've been getting some political pamphlets, right-wing pamphlets, from some guy in another city who just sends them, you know? First thing he writes to me and says, "Celso you guys are the coolest band I've ever seen," blah, blah, blah. (To Rob) I showed you those pamphlets right? I got four pages on some guy running for office in another state, and the next week another one comes in and then I'm thinking, art and political pamphlets??? Look what kind of mail I generate - but anyway it dawned on me - I recognize this - its the girls; they are sending me their art work and stuff.

Michele: But what about the weird guy?

Celso: Oh heck, I haven't made contact - I don't want to make contact with him!

Michele: I wonder if he wants you to be a spokesmen for him or maybe he just wants to share with you what he's into. He's trying to relate...

Celso: I think he wants to share cuz he's got a part of our life and politics is a part of his life - right- wing politics - maybe he's trying to turn me on, you know?

Rob: I've got some stuff where guys have written in saying "You've inspired my band to do what we're doing" - and that was probably the most valuable letter I've could ever have gotten, because....

Michele: That's the highest complement.

Celso: You saw someone play and its like man, I want to do that, I want to play.

Rob: Right, so we spend a lot of time on mail, trying to send these guys something back to at least say thank you - what more can you say but thank you. It's not something I feel obliged to do - I want to do it, you know that's not why we got into music so that people can send us letters; we never expected to get things like this in the mail.

Michele: I would have expected it only because I pretty much saw on the horizon that you guys had potential as teen sex symbols....

(everyone starts laughing)

Michele: I'm sorry, but I've always pictured that. And the music can easily appeal to the teenybopper set - I mean you guys don't really fit into the hard-core punk thing....

Celso: Well, thank God they don't get to know us as real people because if they did.....

Rob: Any of our fifty closest friends that saw us the other night at the Onyx.....

(Referring to the drunken surprise performance for their friends)

Celso: UGHH!!!!

Rob: Would have tripped out.....

Celso: We're loosing friends by the minute and we wanna loose more!

Rob: I'll tell you what, I was nude!

Michele: Yes, anyone who wasn't there missed Rob from Possum Dixon playing completely nude, perhaps the last time we'll ever see that again.....

Celso: Hey I see that every night!

Michele: So tell us about the ballet shoe.

Rob: Well, I got a ballet shoe and I don't know why. It came with a plaque with my name painted on it and so anyhow, they made this video.

Michele: The girls?

Rob: Yes, we're back to the girls.... They made this video of them interpreting Possum Dixon songs. We are waiting for the video; its on its way. Anyway, one of these girls - these girls are in high school - the one that got the phone call, had one of her guy friends call the other one, pranking her saying, "Hi, this is Rob from Possum Dixon, how are you doing?" - I thought that so mean that she did that cuz it was like saying, "I got the phone call from the singer of Possum Dixon and you didn't." And as a result just to be kinda chump so when we were in Chicago, I felt so bad about it cuz this girl wrote me a letter saying, "My friend did this crank phone call." - So I said this is chump. So she had her phone number on the letter - they always put their phone numbers on - so I called her and I said "Look, I want to tell you something. That was very mean of your friend to do that, she shouldn't have done that." So she was like in total shock that I called her, so anyway.....

Michele: So let them start the fan club!

Rob: The problem I have with a fan club is that you join them and they send out stock 8x10 glossies with something scribbled on it by the manager or some publicist, a pin that says "so and so" fan club, and a xeroxed letter that says, "...In his spare time he enjoys eating health food...enjoys morphine on the weekends, and is a fundamentalist Christian." I think what really gets those kids off is when you send back a personal letter - you scribble "You nerve me" or something.

Celso: Or send them free tickets to your show that weekend when you're playing in their town, I mean that's a real fan club....

Rob: But we've been back to places, now that we've been to before. We've been on the road for four and half months - we've done the circle and you go back and you remember them, so you like actually start talking to them.....

Celso: They become your friends, its great.

Michele: So are you developing somewhat of a following?

Rob: Yeah! Totally! Don't let anyone tell you any different - touring helps! A typical day in the life on the road would be four hours of sleep, an in- store appearance in the morning - playing some sort of a record store, some kind of lunch.....

Celso: Usually a piece of bread or....

Rob: Yeah, some kind of fast- food, you know I'm not the biggest meat eater....

Michele: It must be hard being a vegetarian.....

Celso: Pussy!

(Gus and Celso laugh)

Rob: And then we go do a radio show....

Michele: (referring to the pussy remark) I'm not going to put that in the interview....

Celso: Yes, print it!!!

Rob: No!!! That's not true, Celso, that's not true!!!!

Michele: Those poor girls are going to read it and it'll ruin your image!

Rob: That's right!

Michele: No actually I heard you hardly get anything on the road.

Rob: That's right!

Celso: No, it varies....

Rob: Its not true; we aren't fucking groupies every night.

Michele: I'm not printing it!! It'll cause you problems....

Celso: No, no, I'm CALLING you a pussy!!!

Rob: Oh that! Oh, Oh, go ahead and print THAT. Wait, why are you calling me a pussy!!??

Celso: What did you guys think I meant!?!

Gus: It's pussy about eating meat!!

Celso: Michele!!!!

Gus: Michele, you've got a dirty little mind, man!

Celso: (to Rob) You thought that too?

Rob: Yes!!!

(everyone starts laughing

Rob: Obviously we've connected!

(everyone is laughing hysterically)

Michele: Our minds are in the gutter!

Celso: (to Gus) you knew what I was talking about, right?

Gus: Yeah!!!

Michele: I didn't, I'm totally embarrassed!

Celso: Have more coffee!

Rob: Yeah, have a Big Mack and then a little pussy, then roll up a big cigarette - what a great way to end the afternoon!!

Celso: So then we have Dominoes at mid- night.

Rob: Yeah, we'll talk about the hotel rooms next; this is where it starts getting good...Oh do I have a good story....

Celso: Yeah, lets go!

Rob: So we play on the radio and the most exciting one we did - Celso and I went on this radio station - they are into Possum Dixon - and I was Celso and he was Rob.

Michele: You had the D.J. that fooled?

Celso: Yeah! She had the CD right in front of her face and didn't figure it out!!

Gus: Was this a more commercial station or something?

Celso: No it was a college station like KXLU but it was pretty big I mean....

Rob: But we didn't have any instruments and they wanted to hear a song so we said well, which one. She said she wanted to do Nerves. So we sang without the instruments. So anyway, we do a lot of college radio appearances, one in particular, you know Danny Bonaduchi from The Partridge Family?

Michele: Yeah, yeah.

Rob: He's a DJ in Chicago and we went in to do his radio station - they are like KLOS, but they added us to their play list. So we went in there, played a couple songs and he was like blown away, or whatever. He really liked us. So Danny, on the air, called his home and said, "Honey, forget about going over to your mom's house tonight, we're going to go see Possum Dixon at the Metro." Then he hangs up and that's all he broad-



Gus, Celso, Michele, Rob - photo by Schantel



photo by Arian



Tiffany and Rob at Toes Tavern, Spring '93 - photo by Michele

casted was like that message. So he came to our show that night. In Chicago, we play this 1200 seat place; we've sold it out a couple of times and we've done very well there.

Michele: Chicago's good for you?

Rob: Chicago's our best town. So then you play the show, you get in the van, and you leave right after the show and you drive to the next town.

Michele: So you are driving at night? Who's driving and how big is the van?

Celso: Danny our tour manager drives.

Rob: A 15 seat passenger van.

Celso: A couple of the seats are out; all the equipment goes in the back and there's two bench seats and front seats.

Michele: So how do you sleep, since you're driving at night?

Celso: You sleep on each other!

Rob: Well that's not every night some nights we stay at Days Inn or at Comfort Inn. We get two rooms in the hotel and one is the quiet room and the other is the not- quiet room. I'm in the quiet room; Robert Sullivan and I share a room together. We have a ritual. We get the key to the hotel room, we go in look around, go to the drawer and find the bible, throw it on the ground, jump on the beds and unpack our suitcase for the night and we're there.



Rob and Michele
photo by Arlan

Michele: Now are you inferring that Rich and Celso are party-animals because they are in the noisy room?!

Rob: Well, the noisy room, which is usually next door, is Celso, Rich and also our roadie, Craig. Which means pot-smoking in the bathroom, chronic cigarettes, sweaty scrotums, dirty socks due to Craig, MTV on or B- movies constantly going, and pizza! They order pizza every night! Late at night the pizza guy will come knocking on our door and I'll yell, "No! That's next door, we're trying to fucking sleep in here!"

Celso: For three weeks I was on a pizza binge. You don't eat before the show, because you don't have time and you won't enjoy eating in a rush so you eat like at 2 in the morning. So these guys, they go to sleep and like the first thing I think about is God damn it, what am I going to have? I need food I'm dying....

(Conversation got interrupted and now they are talking about an appearance on MTV....)

Rob: So we were in New York at the same time that Beck was. He called us at our hotel and said, hey why don't you come down, it was like seven in the morning, really early. So Robert and I showed up on the set and we met Thurston and hung out with Beck and we're sitting there watching Beck get interviewed and in the middle of the segment, they said "Okay, and now we have the top ten alternative albums right now." And we're watching it and we had no idea that we would be called, and then Thurston says, "And at number six, is the (? - ed.) band from L.A., Possum Dixon." So after their done, Thurston says, "Speaking of Possum Dixon, I saw you at a party with Possum Dixon in a backyard - (to Michele) you remember that don't you?

Michele: Both Gus and I were there; I remember it very well.

Rob: Dallas Don was bringing out shots of Jagermeister every 15 minutes he'd come out....

Michele: And Thurston shows up in a Mercedes with a complete entourage, to this dirt backyard party in the middle of the day....

Rob: So anyway we went back to do 120 Minutes on MTV, which we got entirely drunk for really early in the morning! Now I have to include one last hotel story before we move on....

Michele: Oh yeah, before I forget, are you guys staying in one star, two star, three star, or four star hotels?

Rob: One star.

Michele: You're staying at dumps, obviously not the Marriott....

Rob: Well, no. We stay in places like Travel Lodge, Days Inn, etc.

Michele: Well THIS place is pretty nice.

Rob: Well, we can thank KLOS and Interscope for this, since we flew in for it and actually we've been on the road for four and a half months, we've done everything - the record company has asked us to do. They are happy that we'll do interviews from pay phones, skip meals to do these little interviews with fanzines everyday. But typically we are staying in small places and sometimes the radio stations will put you up at a place. We've never stayed at a five star, but there's this place in New York called The Paramount, were like everyone in the lobby is Vogue- ing like we saw Glen Danzig. I walked up to the counter right next to him, and like he's this really little guy and.....

Celso: And his bass player is like 7 feet tall! I just heard this song on the radio and I'm coming out of my room and I'm going in the elevator and I notice this behemoth giant with long black hair strolling down the isle and I look up at him and he looks down at me, and all the sudden I remember that video - like I don't know what he's got goin' with his hair - like dreads - he had these things hanging down..... So I look at him and I realize, motherfucker, that's the bass player from Danzig and I look over and there's "little guy!"

Rob: They're like, "Hey buddy, where's my package... and he's got these arms like....

Gus: He's so worried about that....

Celso: He's totally worried about this Fed ex package at the front desk.... this place is just too surreal, I know Pete Townsend is there checking in....

Gus: And Blind Mellon was there....

Rob: So this is my last hotel story. The other night we played a show in Norfolk Virginia. This is my favorite hotel story, because it's so hilarious. So anyhow we played the show, I have a few drinks, I got tired I go across the street to where our hotel is, and go to sleep. I have a weird sleeping pattern, I do weird things when I'm asleep and I'm never sure where I'll wake up... so I'm never sure when I'm sleeping what's real and what isn't.

Michele: What, are you a sleep walker?

Rob: Yeah. Robert has the sleep- walking stories to tell. So anyway, I'm kind of buzzed and I'm sleeping and I felt somebody crawl into my bed and slide their hand across my legs. And I'm thinking, if I'm sleeping this is a great dream! (everyone laughs)

Rob: Okay, I'm thinking this is a female, I can feel some hair and then my shirt comes off and I'm getting massages, and I'm thinking I haven't had a good dream like this in a long time! Then she's kind of feeling around and appears to be suddenly unsure of what's going on and so I kinda like just fall back to sleep - there was real sexual vibes going - and all the sudden I wake up to this woman screaming - "HOW IN THE FUCK DID I GET INTO YOUR BED!!!!!" - Cuz there were two beds and she was in bed with - - - - - - .

Michele: You mean she was supposed to be in bed with him?!

Rob: She HAD BEEN in bed with - - - - - - - . She crawled in the wrong bed! She got out of the bed with - - - - - - - - to go to the bathroom. It was pitch black, and when she came back, she climbed into bed with me thinking I was - - - - - - - - - and then was going like whew! whew! - you know???? So like in the morning I still thought it might have been a dream, but in the morning she goes, "HOW IN THE FUCK DID I GET INTO YOUR BED!!!!!" So we realized that she made a mistake.

(the name of the implicated band member above was purposely deleted upon agreement by all present as to be in his best interest - but he knows who he is! - unfortunately you won't! - ed.)

Michele: Let's just say that she was in the wrong room!

Celso: Yeah, she was looking for Danzig!

Rob: Yeah, wrong hotel room!

(We just took a break and now we are talking about the personal aspects of touring.)

Michele: The band has been on tour for a long time. How has that affected your personal relationships with friends, family, girlfriends, etc? What has that meant to you, and for them - I mean you guys as a band have a very strong loyal following of friends and it was really cool that when you guys came into town this weekend that you chose to play an unannounced show just for them - personally I was picturing it being a big fiasco if it ever got out that you were playing somewhere locally. The impression has been that - well now it is common to hear an ad for your CD at Tower records or to hear you on KLOS or KROQ, so our perception is that you are mega big now and it would be like when Depeche Mode played that record store in L.A. and it was a full- on riot. So the thought has been that you couldn't come back into town and play a small club any more.

Rob: No, that's not true.

Michele: Well, we know that you want to play a small club but could you play one without it becoming pandemonium?

Celso: We'd love to do something like 10 nights at Al's Bar!

Michele: But I think that it meant a lot to your friends that you'd come back and play a small show like that for them only - I know it personally meant a lot to me.....

Rob: Well its funny because that particular show that we just did at the Onyx...

Celso: It was magical.....

Rob: That felt to me like those times where we used to play Bebop Records in Reseda. There was that same magic like there's a bottle of Southern Comfort on the stage and it's going to be gone by like the third song and if I end up on guitar in the end and Celso's throwing a chair around, then that's Possum Dixon and.....

Celso: That's how our early shows started.

Rob: It really and truly felt like that. It was more satisfying for us to do that show at the Onyx, then to do the Roxy or somewhere like that. But the people that were there that night, I think I saw 99.9% of the people I wanted to see in L.A. It was one of my favorite shows we ever played.

Michele: At one point when you guys were running late, Arlan started doubting that you guys would show up. And I said, "They are. They wouldn't disappoint their friends; they'll be here unless - there'd have to be a really good reason for them not to show."

Gus: How long can you keep up this pace, without taking a break?

Celso: Until its needed.

Michele: Well, how many times have you been back in L.A. since this touring started?

Celso: Once.

Rob: At Christmas for two weeks and now this. But I think the record company is behind what we're doing and as long as we want to tour, we're able to tour - I don't mind doing it.

Michele: So back to my original question, what affect has all this touring had on your personal relationships? What has been the trade off to do this?

Rob: Not stamping mail anymore, not working a 9 to 5 job every day.

Gus: That's a pretty good trade off.

Celso: Those are the positive aspects of it....

Michele: I mean your personal relationships with your friends. Do you find that difficult to maintain? Do you get sick of being on the road?

Rob: Yeah, of course you miss your friends. But I personally don't get sick of being on the road. I feel there's like certain people I want to see at times.... there's times when I want to push a button to come back to L.A., eat Mexican food, run down Sunset Boulevard, in Silverlake, push a button and go back to sound check. But I can't do it. I try to look at it like everyday we meet new people, we've got a hell of a lot of new friends, but yes, you miss your old friends.

"I'm 26 and I'm married to Rob, Rich and Robert, you know?"

Michele: Did you have girlfriends that you had to break up with?

Celso: I had a girlfriend.

Michele: So what kind of arrangement did you make with her?

Celso: No arrangement....

Rob: Just finalization!

Celso: Yeah. I mean you can't really continue it. I'm 26 and I'm married to Rob, Rich and Robert, you know? And its just like I am consumed and I am so happy with this and I am so far removed from that. You know relationships are like - you can't be traveling everyday and thinking about holding someone's hand over dinner. You know when you get that one night off and you're at some restaurant and you look at couples and it's so fucking strange cuz I look and I go, man, I can't relate to that at all right now.

Michele: Because they are almost standing still in time compared to the pace your life is at....

Celso: Exactly! Exactly! That's exactly what it feels like! So its like oh baby, my heart's broken but the trade- off is adventure, you know? One day it's gonna end so I'm going to enjoy this while I can.

Michele: So my obvious question is, is this where groupies come in because touring bands can't have relationships?

Celso: Um, I'd rather do drugs than do groupies!

Michele: But every young man needs romance or sex, right?

Celso: Oh, definitely.

Gus: But they aren't young guys....

Michele: Come on they aren't fucking monks either!

Gus: I think you are looking at this from a female point of view. Guys have a much easier time of going without relationships.

Rob: But it depends on the guy, though.

Michele: Yeah, but they want to be with girls too.

Celso: Yeah!

Gus: Yeah, but they don't have to have a relationship, to do that! I'm not saying that you guys are having sexual relation-

ships with women you meet on the road.....

Rob: No! No! (everyone laughs)

Michele: All I'm saying is that there are needs and just because you guys are touring that doesn't mean you've turned into monks!

Rob: Every member in Possum Dixon has carnal needs, I mean everyone occasionally gets a hard- on and all girls get occasionally excited and that is how human nature is, but whatever. I've met some great girls on the road and the best realization is like well, look, I travel, this is what I do. I'm like a traveling salesman and I have this record and I have to go sing to people and that's how I'm living right now, and I've accepted it as the reality. I mean there's someone in L.A. that I'm interested in and there's someone in Atlanta that I'm interested in, but you know, I can't do that right now. I mean you can write, you can call, you can do all those things but, the truth is.....

Celso: It's so exciting!

Michele: Hey, a lot of people would love to be in your shoes, even women; so many men and so little time!

Celso: Yeah, but the way we're touring, you can't get attached to anything. So its like fuck it, like don't even think about getting attached, just say goodbye and leave.

Rob: It's not practical, you end up being a hopeless romantic, which I've been my whole life anyway so it's fine.

Michele: Lot's of material for romantic songs.

Gus: So have you guys been able to write any new material while you've been on the road?

Celso: You get pockets of time here and there at sound check or something like that, but we're too busy all day....

Rob: Yeah, we're too busy singing, "Watch That Girl."

Michele: Yeah, speaking of that, I have to ask you guys and this may sound stupid, but you've been having to play the same songs over and over since last summer - don't you get sick of them?

Rob: We've been playing them a lot longer than that!

Celso: Yeah, but we also have some new songs we've added in like "Reds" but to me its like every night you're in a different club, a different situation, and that has an effect on your playing.

Rob: You pump life back into the songs, sometimes they take on new meanings. You can try to find ways to make them interesting again...

Gus: What was the hardest gig on tour - where you didn't have the energy or the audience wasn't there, or.....?

Celso: For me it was the last show of the Dead Milkmen tour in Philadelphia. I was completely exhausted. I just wanted to die. I didn't want to play the show, it was a great theater, it was sold out, it was the perfect show, but I felt like my insides were caving in! I was so tired.

Rob: We played in New Mexico one night and I had food poisoning and I was throwing up five minutes before we went on and as I was singing, I could feel it coming up my throat, and I just had to choke it back down. When we got off- stage, I just took my bass and handed it to somebody and ran! We've been sick but we've never canceled a show yet.

Michele: Well, we wanted to hear the story about how you ended up on Interscope.

Celso: We were at South By South West and some guy from Interscope...

Rob: Tell them the story.

Celso: Okay, according to him, we played this warehouse and you could easily fit about a thousand people in there and there was about 30, and we didn't care.

Rob: And ten of them were friends....

Celso: Yeah, ten of them were friends and we'd driven from L.A. to Austin and every show was with 30 people or less, so we were used to it. So anyway, there's this guy from Interscope and he pulls up in a cab with two babes on each side of him and we're playing the last chords of "Days of Wine and Roses" and he says to us, "I heard those chords and I made the driver stop. There was something about those chords. It was the chorus! It was pulling me in!" - So he came in with his two babes, came up to Robert and said, "Hi, I'm from Interscope." - and Robert like blew him off like, "Hi, here's our card, I'll call you, baby." - You know that's how that whole thing is. It's a great excuse to go visit the southwest.... So we get back to L.A. and at the same time another person at Interscope had a tape of us and this guy comes back and says, "I saw this band Possum Dixon." And the way their mentality is, "Oh you did." - Its like a herd theory, you know?

Rob: This guy Chuck - he was actually an early road crew of Rank and File, D.I., etc. He's a road guy gone A&R, so he really had the feel of L.A. music down and now he's an A&R guy, so he said lets make a record.

Michele: At the time you didn't even have a manager, right?

Celso: No, Jay was our manager and at the same time we had done a single on Flipside, "Nerves" and that's where we were at. So that was completely weird that for the next thing to happen we get signed to Interscope. You know a lot of bands make demos and shop them to publishing companies, and get them out to the lawyers and stuff and even though that was tempting, we never tried that route.

Michele: So up until that point before Interscope was in the picture, what was your plans as a band?

Rob: To just keep going. We were always ambitious - I want to play to as many people that we can and I guess that's one reason why we're not a hardcore punk rock band....

Michele: Well you're not anyway, you play pop music.

Rob: But anyway, what I'm getting at is sure we want to play to as many people as we can, we want to tour, we want to someday make our own films, etc. So Interscope said, "You want to do that? Here! Here's some money, go do it." - And that's how they've been, they are a great record label.


photo by Arlan

Michele: How are they in so far as trying to direct you guys? They had you practicing all summer before making the record. Did they have some doubt as to your musical abilities?

Celso: No we were just rushed because we wanted to get it out by fall and we had to record really quick, with as little mistakes as possible....

Rob: We had Earl Mankey who produced our album coming in every day and the beautiful thing about that was that none of the arrangements were changed to the songs. He only simplified them, he said okay, if this is the chorus, then lets make this the chorus. And if we had an idea he'd say, "Its your song, you guys know what's going on." And there are plenty of producers that have worked with alternative bands that have totally changed around the arrangement and I won't drop any names but, having a producer come in and say "No, no, no. This is how the song should go....." We wanted someone who was really familiar with L.A. music. Look at Earl Mankey not only a member of Sparks, brother in Concrete Blonde, The Weirdos, The Leaving Trains, The Three O'clock - bands that we like and respect - we had no other choice.

Gus: But I thought at first Interscope didn't want him; there was some doubts.

Celso: Yeah, they wanted someone more current. They said, "Who, Earl Mankey? What has he done, where has he been?"

Rob: He had been working, he worked with Permanent Green Light, but Interscope wanted someone who did the hottest next big thing. Producers are trendy: "Oh this producer's hot, you've got to go work with him." And Earl who hasn't been as hot, who lives in a house that looks just like this (referring to the "bungalow" we're in which is a modest 1950's style house) in Thousand Oaks....

Michele: So do they mess much with your image? Do they have any say over what shows you play?

Celso: No. They knew when they signed us that Possum Dixon was a piece of fucking chaos! They've suggested stuff like, "Celso stop breaking strings, mellow out and Sully sing more into the mic," but haven't really made a point of anything.

Rob: Well, you saw what we did at the Onyx!

Michele: So they don't interfere....

Rob: No way. They don't tell us what gigs we can play. But on Friday we went over to their office to go over some stuff and they said, "So you guys are playing the Onyx tonight."

Michele: How'd they find out?!

Gus: Information gets around. It was on Cut- Foot!

Michele: So to change the subject here, how in the hell did you guys end up getting air play on KROQ?

Rob: This DJ Tammy Hiedi - our record had just kind of come out and she was going to the Viper Room to see some band but couldn't get in and so she came across the street to see us at our record release party at the Roxy.....So the next day she tells the story on KROQ about how she tried to get in the Viper Room and saw us instead. Then she puts on our song, Buildings.

Michele: I thought you'd already been played on KROQ by that time, because who were all those people at your show?

Gus: Michele, all the record people invite their staff and say come to our show tonight. They're all industry people.

Rob: But that's not entirely true because we'd been opening for a lot of bands, like we opened for Meat Puppets and Dead Milkmen at the Palomino. We played so much that I think we picked up a lot of fans.....

Michele: So what effect has KROQ attention had on your success?

Celso: Zero.

Rob: You know what we think about KROQ? We don't think about KROQ. That's what we think about KROQ! Well, its possible that it's had an effect maybe with record sales and turning on people who would have never heard us. I mean I listened to KROQ when I was a lot younger and I think it was definitely a lot cooler back then, but....

Celso: There's definitely much more interesting KROQ type stations across America that will have more of an effect on us then KROQ. Because these other stations are so far advanced in their format - they see KROQ as the leaders in the early nineties, '91 and '92 - I mean it's really competitive now. You'll hear Pavement, Betty Severe, Possum Dixon and maybe some old Fugazi single just because they'll throw it in because they just want some diversity.

Michele: So what are your future plans?

Both: Tour, tour, tour.

Gus: Have you played in Canada yet?

Celso: Yeah, we played in Toronto - it was quick!

Gus: Did you have any problems getting across the border?

Celso: No. We had problems getting back. Robert Sullivan popped off at the border guard. He said something snide; he thought he was being funny, but....

Rob: You got to be careful.

Gus: Yeah, they can be tough, did they ask you to take off clothes...

Rob: Well we don't travel with drugs.

Celso: I was arrested a long time ago and you know, they take your drivers license and they say, I know you guys have been arrested...

Michele: What! They can run your license through?!

Gus: Yes, yes! They can take you in another room and tell you to take off all your clothes and bend over.....yeah, they can do all that.

Celso: I was sweating bullets, and I just kept saying no to everything....

Gus: So are you going back to Europe?

Michele: Where did you go the first time?

Celso: Hamburg, London and Amsterdam.

Gus: Hamburg, Germany - where did you guys play there?

Celso: We actually didn't play there; we did this radio thing.

Rob: The big scene right now in London is called the new wave of new wave; N.W.O.N.W. A lot of bands that sound like the Undertones, 999, Buzzcocks, etc.

Gus: Oh really, so its a recurrence of new wave.

Rob: Apparently, yeah. So they threw us on a bill with these bands and then I did and interview and they asked, "So how do you feel that the British press is going to take you." - And I don't really care because with the British press, one minute they love you and the next they hate you.

Michele: So how many interviews have you done?

Rob: I do about two a day and they usually want me, because I'm the singer.

Celso: They usually want Rob and one other band member.

Michele: So what other publications have you done?

Celso: A lot of them are small papers, we do a lot of college stuff.

Rob: We've done one's like Spin, Ray- Gun, etc.

Michele: So how long will you be in Europe this time?

Celso: Six weeks...

Rob: We'll be back to do the second album at some point...

Michele: Maybe by.... summer?

Celso: Spring of '95?

Michele: Okay, well, just drop us a postcard!

Both: Well thanks for the interview.

Michele: Hey, well, we're glad to have had the opportunity to visit these three days with you.

Let us know when you're back in town!

RODAN

Rodan are from Louisville, Kentucky and they rock. For such a young band they have an extremely developed sound and more talent than can be measured. I got the pleasure of interviewing them on their first West Coast tour with the Grifters at Jabberjaw. Unfortunately, being such a young, mysterious band limited my ability to think of questions, making this interview a little shorter than most. But I promise to interview them again when they're the superstars they're destined to become.



Interview and photos by Royce.

Jeff: Something very strange, something very unbelievable, something surreal, was about to happen in this establishment. Something hot, something wet, something incredibly foul, something sickening, something disgusting, something no one likes. Something hot and loud. Snatch.
Kevin: Oh my god, what is that? 90210 stationary? Oh my god! Okay, I'm going to ask you some questions. Your name and what do you do?
Royce: Hey, you're not allowed to ask my questions. You'll ruin the suspense!
Kevin: "How sick are you of...." I know a secret, and pretty fucking sick! Just kidding.
Jeff: (sings) I've just woken up, and I feel like making love."
Kevin: How sick are we?
Jason: Do you know when your brother is a homosexual?
Rest of band: Oh no! No! No!
Royce: Well, somebody has to tell me the punch-line. I'm in suspense.
Kevin: Oh no, uh-uh. My grandmother reads Flipside. She does, rabidly.
Royce: You've got a punk rock granny, eh?
Kevin: Right. And there name begins with S, which is really close to R, on the alphabetical scale.
Royce: And they both contain an N.
Kevin: That's true, toward the end. But they only have one vowel sound, whereas we have two, an O and an a.
Royce: So it's easy to see who is clearly superior.
Kevin: Yes, that's right.
Royce: What's the musical environment like in Kentucky? It seems like it's getting a lot more notice lately.
Kevin: Good.
Jeff: Is there another question?
Kevin: Seething. The musical scene in Louisville.
Jeff: There's a lot inside of that, though.
Kevin: There's a lot of good
Jeff: Ultra red-necks.
Kevin: Creative, good bands, and a lot of people that do good music. A good turnout at shows. Sometimes good places to play, there's at least one great place to play.
Royce: At least one? In the genre of music you're in, is there a relatively close-knit community of musicians? Because it doesn't seem like, until recently, there was much notice of Kentucky at all.
Jeff: Well, mostly I think it's pretty spread out. There's bands like Crane, and just the general sound of Louisville, if there is a general sound it is not very stuck together. It's pretty stable, pretty hot'n'spicy.
Kevin: There's no real cohesive group of people playing.
Tara: A lot of us have been in bands with other people in other bands.
Kevin: There's no definition of sound or politics or whatever down there. You just sort of mix what you want. That's what you get by being in an expansive space like the mid-west or the south. There's not that overkill of influence, not many big bands around.
Royce: How did you get on that Simple Machines collection?
Kevin: It's a real interesting story.
Jeff: We played in Louisville, with Tsunami Velocity Girl, and they liked it and thus they chose to put one of our songs on a compilation.
Kevin: We started installing some plumbing in the Simple Machines house, for what, like at least a year, for free. Just so they'd put us on that 7 inch. And god, Jeff and I cleaned out so many sewer systems, it sucked. But it eventually got us on there. And that was it.
Jeff: (whispering into microphone) That's not true.
Royce: How did the Touch & Go deal come about?
Kevin: Now that was cleaning out the whole metropolitan sewer district. No, it's just Cory was at a couple shows and started talking to us, and that was it. And he said, "Hey, you wanna go out with me? You wanna make a record maybe?" And I said, "Okay, cool."
Royce: What's your method for songwriting, because you guys write songs that seem like almost three songs in one, sometimes? They're sort of epics.
Kevin: There's kind of a pat answer we have for that.
Jason: We listen to all the Iron Butterfly records...
Kevin: And we make one big tape loop, of all the Iron Maiden and Iron Butterfly, anything with iron in it, and cut the pieces together on one big tape loop, and try to figure them out, tune them down "D".
Jeff: Actually, what happens is someone comes up with something they think is good, and writes a song, and then everyone else adds their parts to it.
Kevin: And they're kind of, like our structure in a kind of long song, right? Usually one person has made that general structure. Sometimes it's very methodical, sometimes it's more ideas. But usually there's a beginning and an end, and the length varies as it's played out.
Royce: I just found it unusual, because you have so many ideas within one song that most bands would make into a number of different songs, but you make massive...
Kevin: I think it's just...
Royce: It's not bad, it's just different.
Kevin: I guess it's just how we ended up writing songs. Each of us tend to write stuff that has like, not just a basic rock structure. Not that a basic rock structure is bad, we're just more hyper and fit a lot of ideas into one thing. Or maybe it's because we do song rotations and each person writes songs. When it swings around to the person whose turn it is to do a song, we actually want to do five of our songs. So we actually sneak in five or six songs, each time we do one song.
Tara: Maybe....
Jeff: Not, no, I don't think so.
Jason: Actually, they're all Elvis Costello songs played backwards.
Tara: Nova.
Jason: What was the next question?
Royce: The next question...has to do with songs again. Why do many of your songs have a more instrumental focus, and kind of sparse on the vocals.
Tara: Sometimes you just don't need to sing.
Kevin: That fairly sums it up. If it says what it needs to say, there's no need to put extra vocals on it. It just depends on when you write it if you're singing with it. Because we were really sick when we were recording some of the stuff, and couldn't sing. Just kidding.
Royce: I thought it was because you were shy and didn't like facing the audience. I noticed you (Tara) turned around a lot when not singing.
Tara: Yeah, I'm shy.
Kevin: Instrumentals are good. Singing is good.
Royce: I have a question for Jeff, specifically. When you sing you put your microphone down really low, and you bent down to sing. What's the reason for that?
Jeff: It's for some reason more comfortable for me to sing like that.
Jason: Didn't you learn that at vocal school?
Jeff: They told me that if I had this gutteral thing, and if I had a full bowel, that it would really work out. I noticed that if I kind of hunched over like this, and pressed out, it kind of made my voice higher.
Kevin: It's called the "Cudgel effect".
Jeff: Actually, that was a trick that my friend Mark told me. He was in a band called Cudgel from the East Coast.But it's just a fun thing. Fun, fun, fun. I smile a lot. I try to have fun. It has
Kevin: Her favorite band is Slug.
Royce: Really? She gets lots of them then.
Jeff: That's not true.
Royce: Well, tell me what you do?
Tara: I'm Tara Jane, I do lots of things. I went swimming in San Diego the other day. I play bass in a band.
Jeff: My name's Jeff Mueller, I'm a downhill slalom skier.
Kevin: Kevin Coultas, retail golf sales.
Jason: Yes, Jason Noble, ex-dishwasher.
Royce: I'm not going to ask you-
Jeff & Kevin: If we're sick of Slint comparisons?
Royce: No. How sick are you of Slint comparisons?
Kevin: It hasn't been that bad.
Jeff: I mean, we are Slint-acular.
Kevin: Anything is going to get it's closest immediate comparison. There's plenty of music that uses the same kind of dynamic twisting and all that, but we're from the same town.
Jason: We're not sick of the King Crimson comparisons.
Kevin: Or the Bachman Turner Overdrive.
Jeff: Or REO Speedwagon!
Kevin: Or Led Zeppelin. We're waiting for people to pick up on the fact that we're a rip-off of Sonic Youth and Led Zeppelin and not Slint, but no one gets it.
Royce: It's because Led Zeppelin isn't from Louisville.
Jeff: Who the hell is this Slint band, anyway?
Kevin: Yeah? I've never even heard of them, who are they?
Royce: I just keep hearing the name, and they get compared to people, so I thought I'd try it.
Kevin: It's the fact that there name has (pauses to count on fingers) five letters, and our name has (pauses again) five letters.
Jeff: But we're stupid, and wouldn't know that.

something to do with all the Mexican food I've been having on the West Coast.

Royce: Do you find the Mexican food on the West Coast superior to what you have at home?

Jeff: What we have at home is more what we expect. The Mexican food here has been really amazing, but there's just been so much of it that..

Kevin: It's kind of a wash.

Jeff: And everything smells like it.

Royce: Well, we do border Mexico. Of course that may not have much to do with it, I could be full of shit. Are you big fans of Japanese monster movies?

Kevin: Oh, god yeah. Totally.

Tara: I never saw the movie "Rodan" until just a few months ago.

Royce: Really? Because Steve (a friend of mine) said he pulled that quote on you guys from the end of "Rodan" and you were all like, "What?"

Jeff: Oh yeah, that was hilarious.

Kevin: The good thing about Rodan was, first of all, it was kind of like an ally and an enemy. In all those movies, the monster dies, and in the next movie they're always back to either help or kill. Kind of a wierd thing. Rodan simultaneously saves the earth with Godzilla from Monster X, and then fucked up totally.

Royce: I think it's because Godzilla was fickle.

Kevin: You know, an interesting fact is that the "Godzilla Vs. King Kong" movie that was made in Japan, Godzilla won.

Royce: That reminds me of the first time I saw that I was really bummed out because King Kong won.

Kevin: Yeah, I thought Godzilla should have kicked his ass, even though King Kong's great.

Royce: Have you seen the Japanese version?

Kevin: Yeah, they're fighting in the ocean and one of them drowns. But technically, Godzilla would just burn King Kong. If you really had to get down to the basics.

Royce: And of course, Godzilla is 500 feet tall, while King Kong is 50.

Kevin: Godzilla is bigger. And he can breathe underwater. King Kong's going down! Even though I love King Kong. Didn't you think it's funny that there's a King Kong from Louisville, and a Rodan?

Royce: I didn't realize they were from Louisville. You should have a "Battle of the Monsters" show.

Kevin: We actually have frisbee golf tournaments.

Royce: How is the West Coast tour doing? This is your first time out here, isn't it?

Kevin: Bad karma. Our van broke down. Everything but Arizona is excellent.

Tara: Arizona was okay. Tucson was good. But 10 miles over the Arizona border wasn't so good.

Royce: You broke down in the middle of the desert?

Kevin: Big time.

Royce: At least it wasn't summer.



Tara: That's true.

Kevin: 15 hours in the same spot. Going back and forth, trying to get it fixed...

Jason: It's like being in a canteen house (?)

Kevin: It was actually probably one of the worst weekends of my life. But it made me savor what I was already savoring quite a bit. The first week of the tour was great, and this week has been wonderful, because we're moving again, and it's great.

Royce: So that Aerostar van is a rental?

Kevin: Yeah, our van is still being repaired.

(The bands pizza dinner arrives.)

Kevin: Pizza! Nectar of the gods!

Royce: The tours being good, then?

Kevin: Really. There's been crowds, and a lot of really nice, helpful people.

Royce: The audience response has been positive?

Tara: Yep.

Jeff: Better than I thought it was going to be.

Royce: Why's that?

Jeff: Because we didn't know what to expect, we just didn't know, we'd never been out here.

Kevin: It's different from the Mid-West. The CD coming out has helped.

Royce: I hadn't seen it at any of the record stores. How long has it been out?

Jeff: A week and a half. Have you heard the record?

Royce: No, just the 7" and compilation stuff.

Kevin: So you were down in San Diego for that show?

Royce: No, I saw you in Costa Mesa.

Jeff: Did you enjoy the show?

Royce: Yeah, I really liked you guys and the Grifters a lot. Unfortunately a lot of people left early. That's Orange County for you, though. Our hotbed of right-wing activity.

Jason: We met O there.

Royce: That's the first time you met him?

Kevin: Yeah, sweet mother fruit.

Royce: I'm surprised you hadn't met him before. He seems to be everywhere. I think there's clones of him.

Jeff: O is a legend.

Royce: I think he went all over with Tsunami.

Tara: They must have loved him.

Jason: They did, they're friends.

Kevin: I like O a lot.

Tara: (to Jason) Are you going to eat that?

Jason: Yeah, in a second, is that all right with you?

Tara: Oh, that's real nice. Look, you're stupid, you don't know, and it doesn't matter anyway. Nova.

Royce: What is the significance of "Nova?"

Kevin: Tell it like it is Tara, lay it down!

Tara: Have you ever seen any "Planet of the Apes" movies? Nova was the babe, the brunette who's given to Charlton Heston. So it's kind of an exercise of tolerance, I'm trying to be Nova.

Kevin: Tara is so NOT Nova, you would not believe it. She is the SuperNova. The ultimate opposite of the bad, shitty, cowed beauty in that movie.

Royce: So what's it like to travel across the country in a van with three grubby guys?

Jason: Grubby? Hey, we shower...sometimes.

Tara: I get equally grubby. I sometimes look like I have a beard.

Kevin: You do!

Jason: We've shaved you before, Tara.

Jeff: They're telling the truth.

Tara: It's kind of weird, I'm glad I'm driving with them, they're my friends.

(Jeff gets distracted and the others continue eating.)

Royce: Hey! Hey! What happened to this interview!?

Jason: I thought we were still talking about grubby women!

Royce: No, I was going to ask you a stupid question!

Kevin: Well, fire away.



Royce: What is it with bands having female bassists these days? Is it a pre-requisite for being a rad band nowadays?

Kevin: Yes, yeah man!

Tara: Definitely!

Kevin: You can't do it without one. See, it's really just the image. We use a tape player that has all the bass parts recorded on it, and she just stands there.

Tara: Well, this is the end of that.

Royce: So is it because women have more rhythm?

Tara: Oh yeah, clearly.

Kevin: Bullshit.

Tara: Women as the mediator.

Kevin: Bullshit part two.

Tara: The mediator between the drums and the guitars.

Royce: So how was that for a stupid question?

ALL: Excellent.

Jason: You did well on that one.

Kevin: Another rip-off from Sonic Youth. See? And you know, for a while, the bass player from Yes actually had a sex change, so that kind of helped.

Jeff: It was Earl, now it's Earlette.

Royce: How did you develop your guitar styles?

Kevin: Aqualung. (?)

Tara: Can I answer that even though I don't play guitar? It was Jack Cassidy from Jefferson Airplane.

Kevin: All kinds of people. I don't even think about picking up guitar styles from people. You know, Johnny Cash and Bill Frazelle (sp?)

Jeff: REO Speedwagon.

Kevin: Yeah, Kevin Cronen, even though he doesn't play guitar anymore.

Royce: Was REO Speedwagon a big influence on you?

Kevin: Fuuuck, yeah. The guitar player with James Brown. That guy from Cheap Trick, with the two-necked guitar.

Royce: You should get one of those.

Kevin: Yeah, man. I could rock the fuck out.

Royce: Then if you break a string you could just switch.

Kevin: Just keep on going. Get five necks going! I kind of try to dress like that guy from Cheap Trick, too.

Royce: Where are your checkered vans?

Kevin: Dirty.

Jeff: Cheap Trick was awesome.

Kevin: Who influences your interview style?

Royce: Obviously, nobody!

Kevin: Alright! Anyone who's out of tune influences my guitar style. Anyone who's ever sucked. We saw the Pacific Ocean for the first time. That was a good thing. Well, she didn't, but she'd lived here before.

Royce: You'd lived here before? Where?

Tara: Anaheim, in Orange County. Is that a bad place?

Royce: Always has been. When did you leave?

Tara: When I was twelve. So is it like super right wing?

Royce: Oh yeah. But Disneyland owns Anaheim anyway.

Kevin: Hey, I have a question. If Goofy's a dog, and Pluto's a dog, then why does Goofy wear clothes and Pluto go naked? Tell me this?

Royce: It's homoerotic.

Tara: It is. He's a pawn. Mickey was Pluto's owner, so he's asexual.

Kevin: So he's asexual?

Tara: Well, not asexual, just neutered.

Kevin: All right, what I want people to do is write in and tell me their suggestions on why Pluto has no clothes. And whether Pluto is sentient, and just mute.

Royce: You should go to Disney studios tomorrow and ask.

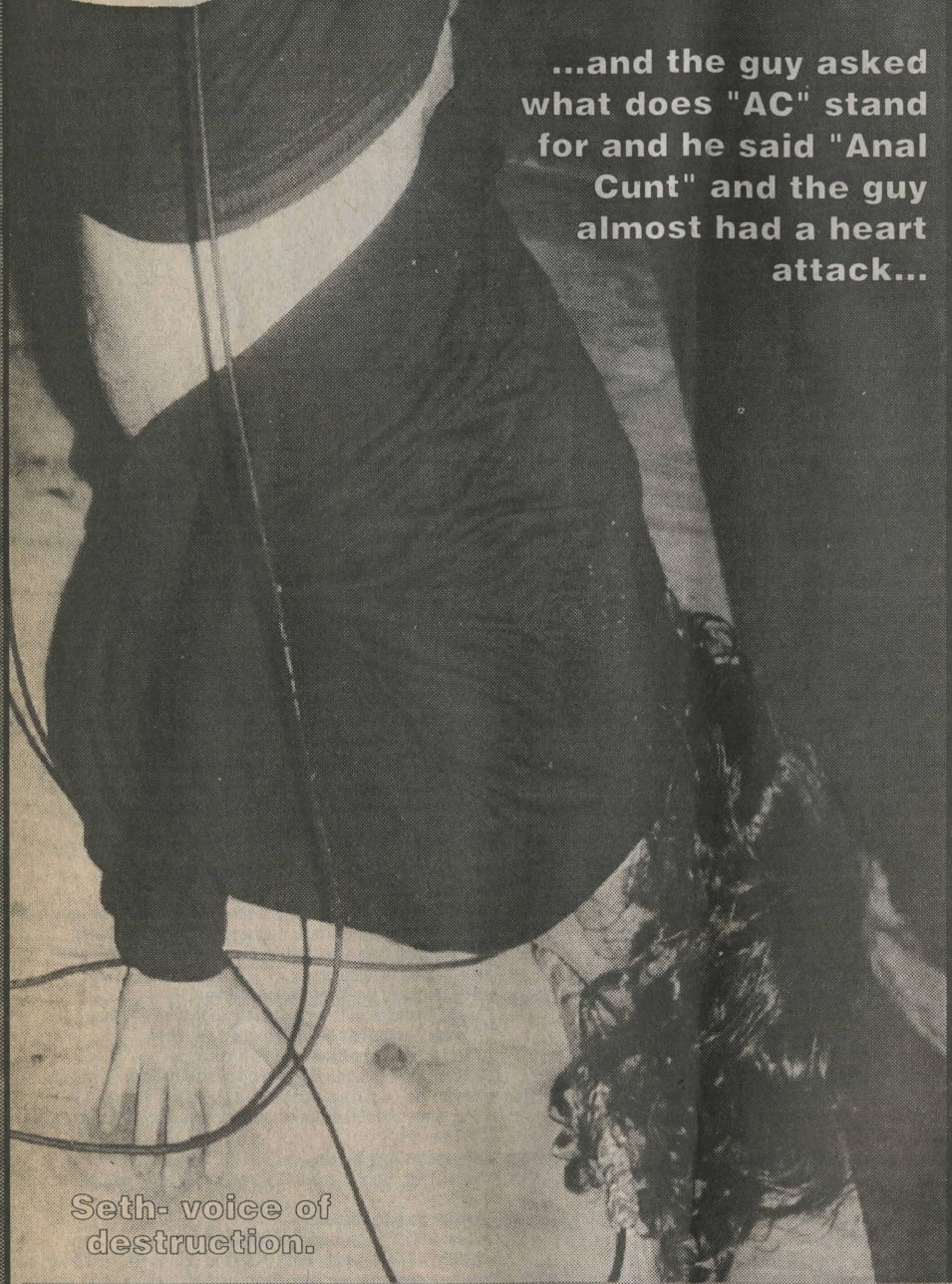
Kevin: We don't have time. We have to be in San Francisco tomorrow. The Big Apple. It's the Windy City, you know. They make good sausage there. I've been told that. I don't eat sausage. Isn't it great that this place is called Jabberjaw? Like the shark. That's kick-ass.

Royce: So where can people contact you?

Kevin: Send stuff to 1233 Bardstown Road, "Rear Building", Louisville, Kentucky 40204-1303. And we'd love to hear people's responses to the Pluto enquiry.



...and the guy asked what does "AC" stand for and he said "Anal Cunt" and the guy almost had a heart attack...



Seth- voice of destruction.

What started off as an experiment or a prank if you will, has become a well recognized force. What was once just a vehicle to annoy the fuck out of people has now churned out several 7"ers, two CDs, and a record deal with Earache. Anal Cunt has caused people to take notice whether they like it or not, in a variety of different ways. For the past five or so years A.C. have been trailblazing the fact that you can be talentless but still great. Enjoy or annoy they don't give a fuck, they're Anal Cunt.
Anal Cunt were interviewed by Thrashead before they got on stage at the Hong Kong and tore thing apart. All photos by Katz

Thrashead: How long has Anal Cunt been around?
Seth: Since March of '88.
Thrashead: How did it start out?
Seth: Years before, I used to do bands pretty much similar to Anal Cunt. I used do to bands all the time as a joke. Like Me and friends of mine, used to make up a band every day, and we'd always try to make each band worse than the other. It was always the same crowd doing the same old stuff, and I got two different friends of mine to do stuff. We said; "Hey lets try to do one show and make a demo," and it just turned out to be more than we expected it to be.
Thrashead: Is that how the 88 song EP came out?
Seth: The 88 song EP was recorded about six months after. First our goal was to do one show and a demo, and then it was, "Ok lets try to do a record." Then we did that.
Thrashead: Then it just kind of snowballed from there, people liked the idea, and it just kind of went from there.
Seth: Well, we weren't too concerned with what people thought of it. It was like, ok, then we decided to tour and gig far away and stuff, it was kind of fun. We were around for five months when we played a show in Florida. I totally lied to all the promoters and stuff, I said yeah we have a album coming out, and they said, "Can we have a tape." I knew if they heard a tape they probably wouldn't book us, I said, "Yeah, I'm calling from JB booking..." Totally sounded like this pompous booking guy, and I was, "Yeah we have a album coming out," and the people I could talk into it, booked the shows.
Thrashead: I want to ask you about the concept of the 5,643 song 7"?
Seth: This guy who was the head studio guy at the studio where we did the 88 song and the split with 7 Minutes Of Nausea, I was hanging out with him one night and we were both combining ideas and it kind of snowballed from there. We were like, "Yeah lets do it."
Thrashead: I've got a dumb question, did you actually count that many songs?
Seth: I counted it five different times to make sure the number was right. I had a huge three subject notebook, and everytime we did a song I wrote it down. The studio is basically one big room and in front of me is one of those music stands, I had my notebook and everytime we'd do a song I'd write it down, check, check, check. I counted checks 5,643 times. I wanted to be precise, so I counted it five different times.
Thrashead: So it's literally.....
Seth: Yeah, it's literally 5,643 songs.
Thrashead: What signifies the start of a song?
Seth: It's different, it depends. Our basic live set is a skeleton of like..... you know how sometimes the start of music is like two seconds, then it goes on to something else, that's like a code word for it. So that way we have the set list, and if someone is looking at it, they still have no idea what is going on. So we can just do our own stuff and no one has a clue what's happening. That's what playing live is like, try to be different, and like have no song titles, no lyrics, that way we can look totally tight and still no one is figuring out how we're doing it. Usually it'll be like total noise and someone will start a song. We've practiced enough to know that if someone doesn't hear if someone has started a song in a quarter of a second, then someone knows to start something. Either the drummer goes bop, bop, bop, bop, or some kind of thing.....
Thrashead: Click the sticks.....
Seth: Or I go 1- 2- 3- 4, or the guitar would go. Sometimes you might run into each other, like two would get the same idea at the same time, but that's just the way it goes.
Thrashead: That's brilliant though, that's totally cool. That there is literally that many songs on your records.
Seth: I'm just really honest, and I want everything to be real, I get sick of bands who would have effects on their

vocals to make them sound (makes low growling noise) and all that stuff. I want it to be really honest when we are doing stuff, because it's a personal thing. I want it to be real.

Thrashead: One thing I really liked, was the noise for noise's sake.

Seth: Yeah, no lyrics, no music, people try to imitate us and the drums will be (makes sound of semi fast drums) instead of (makes explosion sound) and they're playing guitar and they're doing chords. The thing was I played like that, but there were no chords. Just... playing as fast as possible.

Thrashead: Just making noise.

Seth: As shitty as possible. (laughter) People still can't get that now, they'll try to do Anal Cunt covers and they'll just play chords fast. It's like, hey there's no chords. It's just shit. It's played mostly in the lower end, and as soon as we go fast, it the high stuff. We just want to sound as shitty as possible.

Thrashead: I remember when I heard the first 7" like back in '89, It totally sparked to me as a parody of like Napalm Death and all those other bands.

Seth: All that stuff stems back to like, when I was like 12 I had a shitty like Dukes Of Hazard guitar and my cousin was eight, and we would do shit like that. I'd be playing guitar and screaming and whatever the fuck, and he was playing cardboard boxes with wooden spoons and stuff. We used to have these tapes. We had a band called the Losers and then we had this band called Noise back in '82. We used to make these tapes. And there are these shitload of tapes I've made forever, no one else has them and I lost most of them. I don't take care of tapes at all, I always step on them or lose them or something like that. Anal Cunt just snowballed from previous things that pretty much sounded the same, but this happens to be the first thing that ever did anything, it's like a total fluke that we ever did anything.

Thrashead: Do you think that Anal Cunt will continue to go on for as long as possible, or what's the scoop?

Seth: The reason that we broke up the first time, because basically the first guitarist we had was a friend and he didn't know how to play guitar for shit, and Tim didn't know how to play drums....

Thrashead: The first guitarist was.....

Seth: Mike. He didn't know how to play guitar, but ironically enough me and Mike were in a band. I've been playing guitar for a million years, and I was in a band with him where I played guitar and he sang. He sings in a new band now. Mike was playing fast chords like most people play. I was like a total drill sergeant when we started. I was making Tim play faster, "You're not fast enough" I would yell at him. After you get used to your stuff you get going.

Thrashead: Tim is still with you right?

Seth: Yeah, me and Tim are still original and we have two guitarists now.

Thrashead: No bass player still.

Seth: Of course not. (laughter) Back then... Another thing, I'm one of the most sarcastic people around. I'd always used to make fun of Death Metal or whatever was hardcore, we used to make fun of all that shit. One of the jokes is that only poseur bands have bass players. I used to make up fake fanzines, with bands that didn't exist. Stuff like bands that have ten trillion songs, three second long rehearsal tapes, and poseur bands that have demos. (laughter) You know like total stupid shit. (laughter).

Thrashead: You were in some other bands?

Seth: The first band that I played on, like vinyl and stuff, was this speedmetal band called Executioner from Boston. We played out in California before in '87. Basically I was friends with those guys. I thought some of the stuff kind of sucked and some of it was kind of good, I used to make to fun of them. Me and the guys from Post Mortem used to rag on them all the time. I was still friends with those guys, the bass player quit, and I was like I might as well do something, tour and stuff. Through Executioner I got the knowledge of how to book tours and how to lie to people about your band and stuff like that. When I booked the first tour we only had a demo out. So it was a good stepping stone for me, to learn how to do all that shit. I quit Executioner, because they were totally boring, it was like a waste of time. I formed A.C. about a month before I quit Executioner, and I've also played in Post Mortem, Siege....

Thrashead: You sang for Siege, talk about that, I thought that was interesting.

Seth: Well they reformed in early '91 and had auditions for singers and a bunch of people tried out and I got it.

Thrashead: What happened to that, they broke up again or something like that?

Seth: If you knew the guys in the band, you would understand why it went nowhere. It just basically didn't work.


John- more noise

Thrashead: No one got along or...

Seth: No, it was kind of like a power struggle between the drummer and the guitarist, because I guess the drummer came up with a lot of stuff and the guitarist would censor it, and the drummer felt kind of pissed off, and just basically they don't get along. I met the original drummer right after I joined, and he said man this is going to go nowhere. I'm like "Really?," because when I talked to them they had all these plans of doing this and that. I didn't believe him, and then like a couple years later I'm like, "You're right, man." I booked a bunch of shows for us, they cancelled all of them. We only played two shows after I joined them. They were both tiny little places and no one was there.

Thrashead: I heard there was a recording?

Seth: I have a video of the first show.

Thrashead: Somebody told me that there was a studio recording.

Seth: Oh, the demo, there's a demo. We recorded it sometime around September of '91. (A bum interrupts us)

Seth: We recorded it and nothing came of it. We did five new songs and three old songs. We did Drop Dead, Walls, and Armageddon. I own the reel to it, I bought it, because I knew.... Because Kurt lost the reel to the Drop Dead shit, either that or he's lying, but one or the other he lost it.


Paul- noise

Thrashead: Yeah, because Lost and Found put that out as a bootleg.

Seth: Yeah, they said it's finally an official Siege thing, but it wasn't official it was a total bootleg.

Thrashead: They must have got a good copy of the demo then.

Seth: Yeah, I heard the CD it sounds pretty decent. Anyway I still am officially in Siege, but we haven't done shit in a long time. Basically the drummer and the bass player quit like a year ago, and it's basically Kurt and just not working out. It's going to fold very shortly.

Thrashead: That's too bad.

Seth: It is because it's like with me, Kurt, Rob, and Hank the original guys, it was fucking smoking, it was awesome. Check this out, the original singer quit.

Thrashead: Kevin, right?

Seth: Yeah, they had a show at CBGB's and Philadelphia. Opening for the Necros and shit like that, it was a big time show. Right after Cleanse The Bacteria came out. There was all sorts of problems, the van and everything, and so the singer blew off showing up at the practice space, and went to the Boston Commons, a big park in Boston, and ended up feeding squirrels all day. I mean, that band is doomed, all kind of problems. They reformed after a while, it was kind of like a hippie band and that went nowhere. The drummer is in a new band right now called Nightstick.

Thrashead: Hardcore?

Seth: No, it's kind of like heavy rock. They are starting to play a lot and Siege is just basically about to die out. It's too bad, some of the practices we did are awesome, it would have went really well, but it just wasn't working.

Thrashead: Do you ever plan on releasing that Siege stuff?

Seth: Not really, I don't know.

Thrashead: How many records do you all have out, I mean you have quite a few splits, I know that.

Seth: Well, the first line up had four records, there was also a bootleg that came off from our German tour.

Thrashead: Who put that out?

Seth: The guy from Patereni. Then we did four more records, and then the Morbid Florist CD. It's like our first record with real songs on it. We started having like songs with music in it. Oh yeah, that's something I didn't go into earlier, the first line up broke up because we were doing total noise all the time and it just got really boring after a while. Our guitarist didn't know how to play guitar, and I wanted to do more interesting stuff and after a while he didn't want to have real songs. We just said , "Fuck it, we will do what we want to do." If we didn't, it would be miserable and we would break up again, so we decided to have real songs, and some people might frown on that, but fuck it we want to make it more exciting and we keep on doing the same old shit it's going to get boring.

Thrashead: Yeah, I noticed as the releases progressed,

you guys started actually playing more musical type stuff along with the noise.

Seth: Like I said, our first guitarist didn't know how to play guitar, so when we reformed we got somebody who knew how to play guitar, and we could write more interesting stuff. Now we have some songs with music in them, but still the majority is the noise shit, because that's basically what we're all about.

Thrashead: Yeah, because on the Psycho split, you guys were doing this sort of a weird parody of rap.

Seth: Oh, that Hammer thing. Yeah I remember, like I saw that stupid commercial with Hammer on the Pepsi commercial, and I thought that's the stupidest thing I ever saw (laughter), made fun of that.

Thrashead: So what's going to happen as far as future releases and stuff like that.

Seth: We're in the middle of recording an album called "Everyone Should Be Killed." It's going to be the first full length album we've ever recorded.

Thrashead: And that's going to be on Earache, right?

Seth: Right. It's a majority of noise stuff surrounded by about 30% real songs, songs with music in it, but still not typical, it not like Death Metal or whatever. All the songs have their own different kind of sound to them and we basically did what we wanted to, instead of being restricted by the noise boundaries that we felt we had to do before.

Thrashead: How did Earache get a hold of you guys?

Seth: They wanted to sign us about four years ago and we wouldn't sign to them.

Tim: Because were punk rock, those punk rock values. I'm Tim and I'm the drummer.

Paul: I'm Pauly and I'm not going to be on the album, because I joined after it was recorded.

John: I'm John the guitarist.

(Another bum interrupts us)

Seth: What were we talking about again?

Thrashead: We were talking about the Earache album.

Seth: Well they wanted to sign us years ago, and first we were like yeah, but then we were like no lets piss them off. We had this boring punk rock thing, we don't want to sell out and all that stuff.

Paul: Which I still say. (laughter)

Tim: Shut up. (laughter) Actually if we did sign with them by now....

Seth: It would have sucked, because we probably would have broken up about the same time anyway.

Tim: Our old guitarist Mike was mentally incompetent.

Seth: Mike's going to read this, you know.

Tim: So What. (laughter)

Paul: Hi Mike! (laughter)

Seth: Now is the best time to sign because we have more of an idea what we want to do. Which is anything we want to do. So it's like we're not restricted by anything, we don't care if people like us or not, we don't care if people said we sold out. If they do they can fuck off. If they knew the reason why we did this. Most of the people that say that are just little kids who live their parents and have no idea what they're talking about anyway, you know. It's like shut the fuck up.

Thrashead: So how did the Relapse thing come along, the CD. You also did a CD with Matthias (Ecocentric records).

Seth: Basically the Matthias thing was, we broke up at the time we had the CD thing and all our 7"ers were sold out and people couldn't get them, and I don't like putting out records, I'm lazy and the distribution. We wanted to it out, but we wanted everything to be in one cheap package, where everyone could get everything and not have to pay collector prices for it. People who wanted the music, they could get it. All our shit plus a way lot of music and stuff that was never released. So we had one big package for a decent price.

Thrashead: That was the CD that Matthias put out?

Seth: Yeah, and the Relapse thing came out as Earache wanted a demo. After a while, we wanted our stuff available to who ever wanted it. We were doing these 1000 pressings that you can't find anywhere. So we made a demo for Earache and Earache decided to sign us. So we had this extra tape floating around, and Relapse said they would put it out. So that's how that came out. To date it's probably the best thing we've ever done.

Thrashead: Is the Relapse thing all unreleased stuff or is that stuff from various recordings?

Tim: No. It's from a demo we made for Earache.

Seth: It's like a demo we made just only for Earache, and Earache actually wanted to put it out as side 1 of the record and have us record side 2, but we didn't want that. The thing is when we recorded it, it was me, Tim, John, and our old guitarist Fred. Fred like left the band, so just me, Tim, and John did it. We wanted that two guitar thing, because it sounds way heavier, two guitars. We wanted the Earache record to be the heaviest thing we've done, the best. We had really high standards for it, so we wanted it be really good.

Tim: Fred's on the Earache album, he's on about 30% of it.

Seth: He's on the real songs, and we kicked him out in the middle of the recording. We actually recorded the album, but the blur stuff really sucked, so we re- did it with me on guitar and John on second guitar.

Tim: It's been a nightmare making this album.

Seth: Yeah, this album has taken longer then we thought it would.

Tim: Went over budget, we ended up paying out of our pockets.

Seth: The thing is, I think they gave us the tiniest budget I think any Earache band has ever gotten.

Thrashead: They figured you'd whip out the 4- track and.....

Seth: Yeah, basically.

Tim: Yeah, he asked us, "You guys record your albums live?, and we're like (reluctantly) Yeah. Ok here's a dollar don't fuck around. (laughter)

Seth: That's basically what happened, they're like you record your albums live, I'm like uh, yeah. And they're like I sure you won't need that much funds to record, and I'm like uh, uh, uh,.

Tim: Well, we're not like that anymore. It's not another EP where you put down the tape recorder and, "All right, go!" No, we don't do that anymore, we can't, we're too old. Were trying to act professional here, I have a real drum set.

Seth: Yeah, he sold out and got a real drum set.

Paul: But were not sold out enough to have a bass player.

Tim: Yeah, we haven't sold out, to get a bass player, fuck that shit.

Seth: Come on John, add something to this.

John: What can I say, you guys said everything for me.

Seth: Answer the next question then.

Thrashead: When did you join, John?

John: Just over a year ago, like May- ish '92, and then I only done like....

Seth: The Morbid Florist CD and he's on the Earache album obviously.

John: And a tiny amount of shows, because we haven't done much like live stuff in the past year.

Seth: When we do like live stuff, it's either a bunch of stuff or nothing. We can't get a show in Boston, we play the Boston area about once a year, because everyone hates us there.

Tim: We played with Leeway and we played for a minute and a half. We got thrown off. Seth jumped into the audience and he threw a chair next to Mike our old guitar player and.....

Seth: This faggot from the Wrecking Crew was like the security guy there.

Tim: Ralph, the guitar player for Wrecking Crew, who, it's certain to be known that his band is called Father Panic now and aren't any good!

Seth: I guess, I ran into Ralph and he's like (makes whining sounds). He thinks he's heavy weight, because the Wrecking Crew is the most washed up band in Boston and they're going nowhere. He's like, "Yeah, all these major labels are interested." He's totally full of shit, they're like the worst band I've ever heard in my life. (laughter) He's just mad because we do more than they do. I hit him and he's like the security retard of the show.

Tim: There's another guy there who had no teeth and looks like Henry Rollins, and he had these bad Henry Rollins wanna be Black Flag tattoos.

(We are interrupted again)

Tim: This guy was yelling at me, "You guys get the fuck out of here!"

Thrashead: Was that the owner of the club, or a security guy?

Seth: They have these washed up punk losers....

Tim: Yeah, washed up punk rock hardcore guys, who stand around, act tough, and look dumb. (laughter) And they threw us off.

Seth: They have these big attitudes, because in Boston the Wrecking Crew are huge, but out of that, they are totally nobodies.

Thrashead: I've haven't heard anything about them for years.

Seth: Yeah, but now they are nobodies in Boston, but they've been so built up. That's one good thing about us, everyone still hates us in Boston so can't go around (acts proud), we still feel like losers, and we all have bad jobs and hate everybody.

Tim: The guys next door to me are in an alternative rock band and I'm not going to mention their name so they won't get any press. So I told them that I was going to play in California, and they didn't say much. Then I told them I was playing the Hong Kong, and they were like why the fuck are you playing there, that's a punk rock place. And I was like because we have fans and you have nobody. (laughter) You're losers, you just sit around and play three

"We just want to sound as shitty as possible."



chord Dinosaur Jr. songs.

Thrashead: That seems to be the prevalent thing in Boston nowadays?

Seth: The scene is Boston is like bad, grungy, shitty, fucking lame bands.

Thrashead: College pop.

Seth: Yeah, that's basically it, college pop bands, and they're all pretty horrible. We can't get a show to save our lives there. Our newest guitarist Paul just moved to Boston from Connecticut because....He's the man we wanted two years ago, but he wasn't ready then.

"I used to make up fake fanzines, with bands that didn't exist. Stuff like bands that have ten trillion song, three second long rehearsal tapes."

Paul: When it first reformed, he ask me to join the band then. But it was a different situation for me then. I was still in college full time, which I'm still not out of after five years. I feel like a.....

All: Loser! (laughter)

Paul: I'm like the ultimate winner, but now that I have even less going for me, and Anal Cunt's on Earache, I decided to join the band. I left my wife home in Connecticut, I didn't leave her, I'm still married and all that nonsense.

Thrashead: Kid?

Paul: No, not yet, but when I'm not doing Anal Cunt I'm still going to be working and with the wife in Connecticut. So I officially joined about eight minutes ago.

Seth: I feel like a real band now, we actually imported somebody to be in the band. (laughter) Actually we had a guy from California who was supposed to come out, but he backed out at the last minute.

Tim: Actually feel like a real band now, because were actually doing interview with a real fanzine.

Seth: I'd rather do one with Flipside than Maximum Rock'n'Roll. The lamest fucking mag on the planet.

Tim: With Maximum If you don't say women are better than men, your not going to win at all. Are you guys sexist!?

Paul: I purposely wore a Crass shirt when we played at Gilman St., so they'd let us in the door. (laughter)

Tim: We all stood at the side of the door, and we couldn't fucking breathe.

Seth: We played a show at Gilman and I got arrested and thrown in jail. All kinds of chaos went down. The whole show was a minute long and the cops came. We caught the brunt of the deal because the girl that got hit was a girl, It was stupid, everyone took her side.

Thrashead: So basically it was an accidental altercation that got blown out of proportion.

Seth: Exactly, and they called Gilman and whined, Anal Cunt are mean guys and plus their name is really sexist. Actually we almost didn't get a show there, because the kid who was helping us get show out here, this kid Greg, he helped us out a lot, to get a lot of shows. He told the guy A.C. and the guy asked what does "AC" stand for and he said Anal Cunt and the guy almost had a heart attack, and he's like that's sexist. Bands like Psycho are sexist and all these other bands play there, but we can't because we have a name and no lyrics.

Tim: We don't sing about anything, and we don't give a fuck what you think. You want to come to our show and your a fucking left wing, save the world type, fine. I don't really give a fuck.

Seth: If you like that, that ok, but if you get in our faces about it, we'll get twice as much in your face, and tell you to shut the fuck up.

Tim: I have a two year old daughter, don't tell me about sexism you asswipes.

Thrashead: Any future plans?

Seth: We're doing the Earache album and hopefully we'll do a big generic tour with Earache bands, because we lose so money touring ourselves. We've lost over a couple thousand dollars doing this tour right now.

Paul: We'll get a job at a bigger gas station. (laughter)

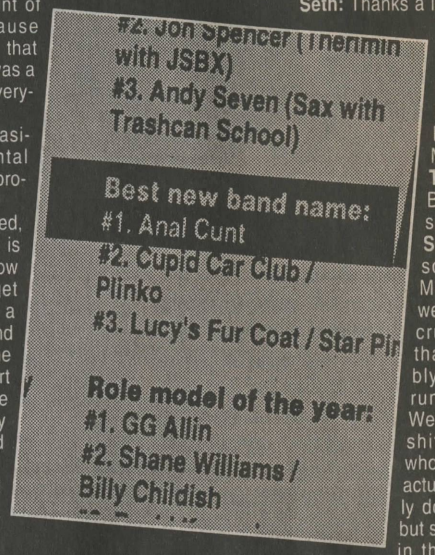
Seth: We can't afford to tour ourselves, we just did this because we wanted to come out here. We've made a grand total of $100, and we've spent over $600. We've haven't paid for the van yet which is $800,.....

Tim: I like to thank our roadie Yaz, the guy whose selling our shirts he's a fucking god.

Seth: Thanks a lot for the interview, and I rather do an interview for Flipside than MRR any day. F u c k Maximum.

Thrashead: Boy you guys sure hate MRR.

Seth: The reason the "fuck MRR" is a lot... we hear so many crummy stories that are probably.... you how rumors spread. We hear so much shit about MRR who knows what's actually true. I really don't know Tim, but some of the shit in there is ridiculous. They talk a lot of shit, they have their head up their ass big time. I don't know them, but I hear stories that make them sound like the most idiotic people on the planet. I still like Flipside better.



Write to Anal Cunt: POB 101 West Newton, MA. 01234

LOOK HERE!

NEW FROM MERIDIAN

LIDSVILLE-1 HEN CD EP

THE CHARMS-ASSORTED PINKS CD

SUPERNOVICE-SUSPENDED IN BLISS CD EP

BUY THEM FROM A STORE OR BUY THEM FROM US

BECAUSE YOU GOTSTA HAVE 'EM!

MERIDIAN RECORDS

MERIDIAN RECORDS 4450 CALIFORNIA PL. #216 LONG BEACH, CA. 90807 310/423-0093

SEND A SASE FOR A CATALOG CD $10.00 EP'S $8.00

"The best surf band to come out of Helsinki, Finland."
- Joe Lou, The Halibuts



You know what? As silly as that sounds, he's probably right! According to Laika, there are three such bands in Finland playing vintage surf music! So how did I end up doing an interview with a Finish surf band? Well, I got a phone call from Mike Palm of Agent Orange about a show he was playing at Toes Tavern with his side project, Wipe - Out, a vintage - surf style instrumental band he's been doing for a couple of years now. Laika was on the bill, and at the time I had no idea they were a surf instrumental band. Just the fact that they were from Finland was enough to get me down to the show because how often is it, after all, that we get to see a band from Finland right here in Pasadena?! Also on the bill that night was The Insect Surfers, yet another local act that plays their own unique style of surf music. Up to this time, I thought Wipe - out was the ONLY band playing vintage surf music, so little did I know. But even more incredible to me was to find out that there has been this whole burgeoning surf sub - culture right under my nose led by So. Cal. surf bands such as Wipe - Out, The Insect Surfers, The Boardwalkers, The Finks, The Halibuts, The Bomboras, and including bands throughout the United States such as like Spies Who Surf from Chicago, The Phantom Surfers in San Francisco, Man or Astroman from Alabama, The Hill Billy Soul Surfers, etc! Anyway, if their music was all you had to go on, you'd never know that Laika was from Finland - and I'm assuming this is true of most bands playing this genre of music where the replication of that classic vintage surf sound gives them their common heritage. After listening to all three bands, at Toes that night, I was hooked on surf music and I asked Mike if he'd like to help me interview these guys and discuss the surf - instrumental scene. Mike signed on and so the interview you are about to read took place over at Jack's Sugar Shack on Pico in West L.A. and assisting us was Dave Arnson of The Insect Surfers. Fortunately for us, these guys spoke almost perfect English, even knowing quite a bit of American slang and consequently, we were able to learn quite a bit from them about such things as Finnish surf fashions and the Finnish surf music scene. So if you're as curious about a Finish surf band as I was that first night I saw them, or want to know about surf music, then read on. And I encourage you to check out some surf bands when they tour your neck of the woods because its as fresh as the early punk scene way back when, and if you are too young to have been around for that, then seeing a surf show is your opportunity to see what I mean! - Michele

by Mike Palm of Agent Orange / Wipe - Out
David Arnson, The Insect Surfers
and Michele, Flipside Fanzine

Michele: First of all, I must confess I didn't know anything about you guys until I got a call from Mike, inviting me down to Toes to see his band Wipe- out play with your band, so my first question is for Mike. How did you get hooked up with Laika and the Cosmonauts?

Mike: Chris Ashford. Chris Ashford was distributing their first record.....

David: Is that how you found out? I know about them because my brother-in- law plays in a rockabilly band in Austin called High Noon and they've played in Finland before and Laika has played at the South by Southwest Conventions, and they did some gigs together and hung out. Rockabilly is very popular in Finland as well. They sent me a CD and we sort of spread the Laika virus throughout L.A.

Michele: So Mike, how did you hook up with them when they came to the states?

Mike: Somehow I had heard that they were playing South by Southwest and we were touring so I just routed the tour through Texas at the same time that they were playing. (To Laika:) How did you guys end up coming out, just through the CD being released or...

Matti: That's right...

Mike: Their CD was picked up by Upstart Records and now they're touring the states - so at least they get to see something different besides Austin! So this is a good question, how many times have you come to Austin to play?

Matti: This is the fourth consecutive year....

Mike: They've been here four years already, but only in Austin!

David: And it's ironic too that Rounder chose to release the Laika CD here, because Rounder is well- known as a folk label and I guess surf music is a sort of an indigenous American form of music - but of course you know they had a surf band from Finland start it.

Matti: But it was put out on Upstart which is not really a part of Rounder...

David: Oh, its just distributed by Rounder then, okay....

Michele: So you guys just do Austin or have you toured the rest of the states?

Matti: No, just as tourists, not as a band.

Janne: This is our first tour as a band.

Mike: How many shows did you do in Austin?

Matti: We had 3 gigs; 2 club dates and a in- store gig at Waterloo Records.

Janne: Then we flew to L.A. to do that Santa Monica surf.....

Mike: Natural disasters in California are causing all sorts of trouble for the out-of- town instrumental bands..... (everyone laughs)

David: Santa Monica Heritage Museum is having an exhibit of history of surfing; they were having a benefit with 4 surf bands: The Hillbilly Soulsurfers, Boardwalkers, Halibuts and Wipe- out and Laika and the Cosmonauts were supposed to play and the whole thing got rained out.

Mike: But don't feel so bad because a couple months ago when Spies Who Surf came out from Chicago, their Jacks Sugarshack date got postponed due to the earthquake, so rain is nothing! Have you felt any earthquakes since you've been here?

Janne: No we got out of town just in time....

Matti: We had those dates in S.F. and Berkeley... We'll be playing 6 or 7 dates on the east coast.

Michele: So what types of clubs will you be playing at; I guess this is also a question for Mike since he's got his surf band Wipe- out....

Mike: Well, we just play California; we've never played out of state.

Michele: You never do Wipe- out with Agent Orange, when you take Agent Orange on tour?

Mike: No. We don't have room to haul all the gear. Around here it's easy to haul extra amps - but on the road, we'd have to drag 2 drum kits, 2 amps, etc.

Michele: So the sound is really instrument specific....

Mike: It's definitely something where you have to have the right gear. It's definitely a more authentic sound; you can get a better surf sound if you use the right equipment....

Michele: So is the idea behind doing this type of music to try to authenticate the vintage surf sound as much as possible?

Mike: Not necessarily, (addressing Laika:) I mean you guys use pretty traditional gear, but the sound isn't really that traditional do you think? Do you consider your surf music traditional?

Matti: No we are not orthodox surf musicians... (everyone laughs)

Janne: No we try to get away from that. I don't know any reason why we should try to do that all over again.

Mike: Yeah, he has a point. But to a certain extent, you are playing vintage drums, you're getting an old tone and you're tone is definitely surf and the farfisa is definitely surf. So there is a certain element.....

Matti: Oh yeah.

Mike: So when I originally listened to your records, I thought you sounded pretty traditional but now that I've seen you live, I realize that that's not true. But not to the extent like say the Insects play flying V's - that's pretty wild.

Michele: But you guys are touring playing surf music which is not what Mike does because it's impractical for him to do so. So is there a surf music audience in the states?.....

Mike: Or anywhere for that matter?

Michele: I mean I would expect this type of music to only have regional interest here in California. Is there an audience waiting for you on your tour?

Matti: That remains to be seen; we don't know that yet, except for Texas where they just love any kind of guitar music.



Laika and the Cosmonauts at Toes Tavern, Pasadena, photo by Michele

Michele: Okay, so what kinds of places are you booked to play? Punk clubs, or what?

Mike: Well, see in Texas, the thing is it is not all divided up like that. The focus is really guitars. There are so many guitar players coming out of Texas and it just such a hotbed for any type of guitarists.

Mike: Well, how about San Francisco. What did you find in San Francisco? Was there a surf scene?

Matti: Yes there was a semi- surf scene.

Mike: There is definitely a surf- movement going on up there.

Janne: But I think punk music fans came to see us also.

Mike: Yeah, I see the connection, I mean when I started to play, I grew up listening to my brother's surf records and I was very aware of that whole thing, but when I started to play, I was really influenced by punk rock, and although I took some lessons, the point was to just pick up the guitar and just play. And I think the same thing holds true for surf music in the 1960's. So many young kids latched onto it, and they didn't really know how to play but it was easy for them to plug in a reverb unit and get a surf sound going.

David: Well it seems to me right now that instrumental music is getting more popular all the time and I try to keep in touch with surf bands all over the U.S.. There's the Goldentones in Detroit, and Spies Who Surf in Chicago, and Man or Astroman in Alabama.

Michele: So this is not a regional thing here -

David: No, it is spouting up and its reminding me right now of how punk rock in the late 70's was an underground thing and came bubbling up....

Michele: So is the beginning of this movement or has it been going on....

David: Well I've been saying surf is going to be the next big thing for ten years now.... (everyone laughs) but you always read references when the writers are describing music and they'll say, "Oh, this has elements of surf in it..." so I think people are finally accepting surf as a style of music and with a genre like rockabilly music I think that people are getting more protective of it like if its not played traditionally. But with surf music I think you can expand the genre a lot more, like I think Laika has an approach of a lot of 60's movie sound tracks... your sound is really full. There are some bands that have a really jazzy sound really like the Mermen, and most of the bands on Estrus records have a more trashy garage sound.

Mike: There are a lot of bands that have a really trashy garage sound and real low- fi recording attitudes. Your stuff tends to sound really good. How do you feel about the production? Your early stuff was done on a four track or eight track?

Janne: The first was done on a four track...

Mike: But there was a lot of care to make it sound as best as possible, right?

Janne: Well, it was mixed in my living room.

Mike: So you were trying to get a bigger sound then the equipment you were using?

Matti: Yeah.

Mike: That's what I find impressive is that a lot of the bands just want a trashy garage sound. But listening to your first album, and knowing it was recorded on a four-track, it sounds monster! Like the drum sound is amazing. How many mics were you using - one or something?

Janne: I think two mics and a bass and drums are on one track, and one guitar on the second track, the other guitar on the third, and there was one track left over, just in case.

Mike: I had read in another interview that two of you, Mikko and Janne were in Pluto and the Astronauts, is that for real?

Janne: At that time we didn't have any tunes of our own, just covers. We even recorded some songs.

Mike: Well, how much of the first album were covers?

Matti: 25% is original material; 4 out of 16 tracks were original.

Mike: That's promising for me!

David: I think your originals are the best.

Michele: Well, without getting too far off track, please introduce yourselves.

Janne: My name is Janne Haavisto and I play the drums.

Tom: My name is Tom Nyman. I play the bass.

Mikko: I am Mikko Lankinen and I play guitar.

Matti: And I am Matti Pitsinki. I play the farfisa and the guitar.

Michele: You formed in '87?

Matti: Yes.

Mike: When you started in '87, everyone knows about the original 60's surf thing, but did you know there was a whole other wave happening over here like John and the Nightriders and all those bands?

Matti: Yeah we knew of that band.

Mike: So you knew a little bit about what was going on but that didn't really have anything to do with why you were doing this?

Michele: Yeah, what inspired you to get into surf music? Is there a surf movement in Finland?

Mikko: Definitely not!

David: But isn't there a couple of Finnish surf bands from back then? I have a CD by the Mustangs....

Band: I think its more like Shadow- style guitar instrumentals.

Mike: I think of all European instrumentals as being based on that, that must have had some influence on you?

Matti: You tell me!

Michele: Were you guys always interested in surf, were you in different bands before?

Janne: We were all playing very different kinds of music, like rock, jazz, bluegrass.....

Mike: Who was in a bluegrass band?

Tom: I played bass in a bluegrass band.

Michele: So you guys have always been musicians but in other bands and you got together to do this. So is this a side project or the main dish?

Matti: We hope it's the main dish!

Mike: Well, Agent Orange is fairly established and I do Wipe- out for fun, but you guys keep real busy doing other things even now, right?

Matti: Right, there aren't too many chances for this band to play over in Finland, so we just have to be realistic about it. But this is not a side project, we do as much of Laika as we possibly can.

Mike: Now do you have to take time out of your other projects for Laika? Or do you consider Laika your main thing and you make time for your other projects?

Matti: Well, at the moment other things had to step aside.

David: So how did this band start, you said you and Mikko started the band? You found Tom in a classified ad, and Matti was stumbling down the street in a drunken stupor?

Matti: That's pretty close! Speaking of stumbling while drunk, I think it was August or Sept. of '87, Janne and I without knowing each other were at the same rock club in Helsinki. We had a common friend there and we happened to be really close together at the bar and Janne was talking to this mutual friend and he says, "I feel we should start to play surf music. Would you know anybody stupid enough to play organ and guitar for a surf band?" To which this friend of ours just points his thumb at me and says, "That guy."

David: So how did you find Tom and.....

Matti: Well we were playing in another band together, Tom and I....

Mike: Were you interested in surf music when he came to you and said, "Are you stupid enough to play in a surf band"?

Tom: I had been listening to that music...

David: (to Mikko) How did you get interested in this?

Mikko: I had already been playing with Janne in Pluto and the Astronauts...

Mike: Now in fact what I read is that you had a friend who had a surf radio show.

Janne: Well, no not quite....it was an oldies program and I was the other guy in the show. We had a regular show for 3 years and we played a lot of surf stuff.

Michele: So what kind of audience is there for this music in Finland???

Matti: Small.

Michele: Are there surf clubs like Jacks Sugarshack where you can play?

Matti: No. We have to play in rock clubs.

Janne: And there are rockabilly, surf, garage, ska, fans; those people are the same ones who are into surf music.

Mike: All those people are into instrumental stuff, I would think....

Matti: Yeah, quite a lot but also we also have a good amount of greasers in our audience.

Michele: So what about surf fashions in Finland. I noticed that you had matching shirts on.

David: Tell her where you got them!

Matti: Well, those are space shirts actually. (everyone is laughing)

David: They got their shirts in Estonia.

Matti: Back when Estonia was still part of the Soviet Union.

Mike: I didn't know they had cool shirts like that there.

Matti: Well we didn't know either!

Janne: Well, they had four; the mutual friend that we were talking about....

Matti: He was the one who bought them for us.

Janne: He bought those four shirts and now there's no more, that's it for the cool shirts!

Matti: The best thing that the Soviet Union ever made was those four shirts!

Michele: About the CD.....

Mike: Wait! I have one more question about the shirts! Have you worn those since the beginning, is that like the Laika uniform?

Matti: Absolutely, we never wash them....

Janne: Don't come near us.....

Michele: What about the label the CD is on ....

Matti: The label that put out our latest CD, also puts out a lot of folk music, even pop rock, so its a pretty liberal record label....

Mike: You've all released other projects.... The Potatoes, you've released a CD, and are you still doing micro jazz?

Matti: There is little audience for Laika and for our other projects the audiences are even smaller!

Michele: What are some of your favorite surf bands?

Matti: Well, besides the current ones some of our greatest influences have been the Astronauts, The Pyramids, The Ventures, of course, Dick Dale, The Tornados, The Challengers, The Bell- Aires....

Michele: So are you guys the only Finnish surf band or are there others?

Janne: Well, there has to be more than one since we are advertised as Finland's number one surf band, I think there's like 3 altogether.

Mike: Are you interested in the actual sport of surf or surf culture at all?

Matti: Yeah.

Michele: But isn't it too cold to surf in Finland??? (everyone starts laughing)

Matti: Yeah, only wind- surfing.

Michele: I thought you have part of the year in 24 hours of darkness and part of the year 24 hours of sunlight?

Matti: Well, its a bit darker half the year but then it's a lot lighter the 2nd half of the year.

Michele: It'd be kind of hard to have a surf- culture since the sun never would go down and you'd have perpetual sunburn half the year!

Matti: Actually a couple of years ago they were trying to get this tsunami pool built...

Mike: Tsunami, is that where you got the name for that (one of their song titles)?

Matti: Well, that actually happened simultaneously. I knew about tsunami waves....

Mike: You know what, talking about song titles, where did you come up with that name, Instruments of Terror?

Matti: I was reading political history and it was something either connected with Stalin and Napoleon who used different kinds of instruments of terror - I don't remember much else besides that.

Mike: It's perfect, it makes sense.

Michele: Well, then where did you come up with the name for your band?

Matti: It was just a transition from Pluto and the Astronauts....

Janne: But where that came from, we have no idea (everyone laughs).... it really doesn't make any sense.

David: Well wasn't Laika the first experimental dog shot into space by the Russians? She's still orbiting up there because they don't have the technology to bring her down! But the U.S. sent up a chimpanzee named Ham, so I'm thinking of starting a band called Ham and the Astronauts!

Mike: A lot of the tracks on the new record seem to be connected with JFK, why is that?

Matti: That's Janne's perversion!

Janne: I am into the Kennedy assassination thing.....

Mike: Well, I think if anyone is going to figure it out, it's going to be someone like you guys....

> They were drifting about in space on that comistable polyurethane platform playing their instruments of terror... 'til the very kosmos was on the verge of kaos and destruktium...

Mike Snider talks to Kerine Elkins



The above photo by Mike Snider, all other photos by Justice Howard.

"I'm a bit artsy. I'm not 100% punk."

Mike: You've worked with Justice Howard quite a bit over the years.

Kerine: When I first met Justice I liked her image. I was working for Pure Filth, writing a little. Getting cover models- - that's how we met. Justice is an erotic photographer, running parallel with Eric Kroll. Not really cheesecake, but in the Betty Page vein. When I collaborate with Justice, we really collaborate creatively together. It's fun.

Mike: You've modeled for Justice. You've done wrestling videos as Flame...

Kerine: For Lyndon Distributors. That's not just a matter of making money, which is the case for most of these people. For me it's a whole different experience, creating a character. It offers complete freedom to make up your dialogue, improv.

Mike: You've done many, many projects- - cabaret acts...

Kerine: I got sick of bands. It's trendy to look like a hoodlum with flannel grunge being in the media. I'm not as artsy as traditional cabaret, just being a minimalist I wanted to do something to get things rolling. All I need is a piano, let's keep it simple. Next I'll do an album which will be a whole different ballgame. I'm really into '77 English punk. Marlene Dietrich. Torchy cabaret. Cramps stuff. I was just photographed by the Cramps. They're incredible.

Mike: You're on a one woman crusade against the CD.

Kerine: Right. I am not strictly a punk rocker or rock and roller per se. I have a strong punk attitude with many different influences from 1917 Dadaism, classical ballet- - that's a heavy influence. My parents got me into that. I'm not close to them. I found that it was bullshit, dirty politics. I don't come from a well to do family, living out on Ave 43 with all the gangbangers. Hearing gunshots going off everyday is an experience. It keeps you on your toes. L.A. is nothing to me. Hollywood, Beverly Hills, England- - you live it, eat it, and breathe it.

Mike: I hate to quote Rocky Horror, but "don't dream it- be it" makes sense.

Kerine: Only a few of us can be the tragic heroic romantic type. Some of the would be artists are quite pathetic. This goes for music, film, any art form. The one woman crusade- - I don't hate CDs or people with CDs. We don't have choices. We are forced to buy them.



Mike: Because of the industry's diabolical, almost Hitlerian phase out of the album.

Kerine: As you and Olivia (DeBernardinis, the artist) had said, the CD is not the perfect aesthetic package which I feel very strongly that the album is. If a band can draw or do their own cover art they should have complete control over that. With the CD you just crumble it up and throw it away. (Bands) sound clean, but people just don't get it, Mike. Lux Interior told me that rock & roll has too much of a clean name. There's only a small handful of people who understand this, you being one of them, a few bands, Ripoff, Trashwomen, Cramps, Rev. Horton (Heat), the Video Asylum people, Kicks, and the Phantom Surfers. A small handful of people really understand rock & roll. Massive control (of the record industry by a few multi- nationals) is affecting people and they don't realize it. CDs are a consumer product, not an art form. They're also not for anyone who wants to do their own project.

Mike: The CD has destroyed the visual aspect of the twelve (or occasionally ten) inch album, with its potential for beautiful cover art. Of course, there have always been, even before CDs, albums that wasted the visual potential of the vinyl record. Not to put down Billy Childish, but he's done some albums that have great music, but look like garbage. "Don't Bring Any Dinner to Henry Chinaski" has to be one of the shoddiest looking records ever made...

Kerine: I'm a big Childish fan, but I'm a bit artsy. I'm not 100% punk.

Mike: Since Johnny Thunders died there isn't anybody alive who is.

Kerine: I was heavily influence by the Dolls, by Shane of Pure Filth, by you and on my own. It's just an instinctive thing with some of us.

Mike: Some people, ourselves included, know what's bullshit and what's not. What other projects have you worked on?

Kerine: About seven years ago I was in the 17 hour long "Breast of Russ

Meyer", a cult classic film if it ever surfaces. Russ might be pulling a Dali, when it won't come out until he dies. I did not have a big speaking role. It involved dance, mime, performance art. It changed my life dramatically, connecting with him.



Mike: What is it like to work with Russ Meyer?

Kerine: Just incredible. He is very classy. He's not very specific on what character you are, who you are playing at times. He gets more into the sensuality of it. He'll dance and go through this mime routine all of which he envisions, but he'll let you improv on your own. He's completely on his own.

Mike: You've done makeup work on several films.

Kerine: Screaming Mad George did Nightmare on Elm Street. He's a surrealist Japanese makeup artist. I did some modeling for that, and some assisting. I do makeup here and there, but that's not my main focus.

Mike: How did you meet Meyer?

Kerine: If I worked a 9 to 5 job I never would have met Russ. I met Russ through a photographer in Highland Park. I was retouching photos of my own and they said "We know Russ Meyer. We'd love for you to meet him. You look just like somebody he needs for his movie." Supposedly I resembled someone or another.

Mike: Do you know Meyer's other female stars?

Kerine: No. I'm not impressed with what they're doing right now.

Mike: Kitten Natividad is the only one still active. Erica Gavin works at Fred Segal.

Kerine: Russ is the artist. It's a cliche word, but it needs to come up now and then.

Mike: Certain people, certain filmmakers, deserve the title of artist. Russ Meyer. Orson Welles. Dali, Bunuel...

Kerine: People with foresight and a sense of direction. That's lost now. The technical aspect (predominates), and there's not a hint of sensitivity.

Mike: All technology and no feeling.

Kerine: The musicians in the these bands don't know what's going on. They're one track minded. These things affect all of us. You wonder why the riots happened. People are stressed out because the media tells them they have to buy this and wear that. That mentality causes a tremendous amount of anxiety.

Mike: What are your other plans for the future, besides recording? You just did Justice's "More than a handful" video.

Kerine: That just got a write up in Psychotronic Video. The Cruzados did the music, some of it. I had nothing to do with the music.

Mike: I knew that. Otherwise Rebel Rebel wouldn't have been involved. Rebel Rebel and people like them destroyed punk rock.





Kerine: A total misrepresentation. For me it was another weird project. I fancy Viper- - she was too much for the porno industry. She's in the video. It's not porno, rock & roll, or punk.

Mike: It's on an Irving Klaw level. Burlesque. Cheesecake.

Kerine: Her photography's closer to Irving Klaw. I haven't seen all the Bettie Page stuff. I'm not influenced by Page at all. 14 years of classical ballet will help you with your modeling and conceptual ideas. I do fancy Bettie, though. What they were doing at that time was interesting, as opposed to the Barbie doll stuff now that's crammed down your throat.

Mike: There wasn't MTV around.

Kerine: MTV was the death of a lot of things. Rock & roll for one, music visuality. People think it broadened their viewpoints, but all it is, is commercials crammed down your throat. 24 hours of commercials, money making hits of Power 106. That's fine for some people, but not for all of us. This creates the anxiety for the tragic attitude of doing things the right way. People have to make up their minds. Do you want to be a rock star or have foresight?

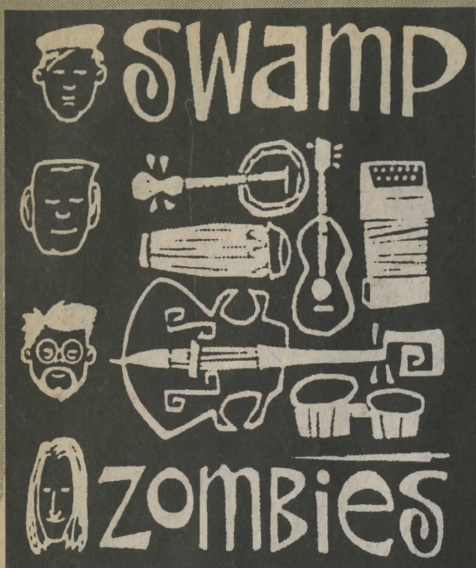
Mike: What are you listening to right now?

Kerine: Be Bop Deluxe. Mummies. Phantom Surfers. Instead of waiting to be signed, people should get off their asses and do their project and give it away from free, selectively. You go out to any of the clubs, all of the bands kiss ass. "Help me. Help me. Sign me. Sign me." Whether you're Marlene Dietrich or a total derelict, that's just not going to do it.

Mike: Do it yourself and earn respect. Unfortunately corporate big entertainment has brainwashed many people into sitting on their ass and not trying to raise funds and DO SOMETHING. And final, closing statements?

Kerine: Do your research. Do it right. Also, I'm getting published in seven more magazines. Pure, artsy erotic photography, Probe, and Savage. The rest are in the works. It's just another thing to do.

Kerine also wants to say that she digs Twister Naked. Contact Kerine (Flame) Elkins, c/o Necromancy Juvenocracy Productions, PO Box 421064, Los Angeles, CA 90042



With five albums out on an independent label (Doctor Dream Records) and several European tours under their belt, the Swamp Zombies have reached a level many bands only dream of achieving. Their music is as wildly unpredictable and original as they are in person, blending rockabilly, surf, punk, blues, country, jazz, calypso, ballads, soundtrack scores, and God only knows what else into a musical stew that is very highly recommended.

As the following interview makes clear, the Swamp Zombies are virtual encyclopedias of utterly useless pop cultural trivia, with topics ranging from the "Elvis in Hawaii TV Special" to "Dogs Playing Poker", from "The Wild Angels" to Lulu. Our special thanks go out to Dave, Josh, and Steeve for taking time out to talk to us, and we wish them all the best in the future.

- **Interviewed March 25th in Steeve's garage by Martin Banner and 'Chelle. With special guest appearance by Pooch.**
- **All photos by 'Chelle (except the one below by Jennifer Crandall).**


T-Ray, Josh, Steeve and Dave



Steeve and Dave

Martin: Why don't you guys introduce yourselves and tell us what instruments you play.
Josh: Josh. I play guitar.
Steeve: Steeve. I play the upright bass.
Dave: I'm Dave. I play percussion.
Martin: You just did a tour of Europe. How was that?
Josh: Yeah. It was great.
Steeve: Germany, Austria, Switzerland, Belgium. It was fun.
Martin: Had you been to Europe before?
Josh: This was our second time. We've gone twice in the last year.
Martin: Are you popular over there?
Steeve: We're gods over there!
Josh: We're more popular over there than we are here. A lot of bands have that same syndrome, I guess.
Martin: The 'hit record in Belgium' kind of thing...
Josh: (laughs) Yeah.
Steeve: Actually, one of our songs is the theme for the most popular TV show in Austria.
Martin: Really? What's the show?
Steeve: Hmmm. I guess I'll have to make up another lie...It's the Austrian version of "The Courtship of Eddie's Father". They had a special episode where Eddie doesn't mind Mrs. Livingston and almost jumps off a balcony. So Mrs. Livingston spanks him, and Eddie's father gets all excited...
Josh: Is that show still on or do you just remember it?
Steeve: They recently ran like an anthology of "The Courtship of Eddie's Father".
Martin: Was that on 'Nick at Night'?
Steeve: TNT, I believe. The ultimate tribute to Bill Bixby. "Courtship of Eddie's Father" and "My Favorite Martian". It was his best work.
Dave: Don't forget "The Incredible Hulk"...
Steeve: He's in all those Elvis movies, too. SPEEDWAY and CLAMBAKE.
Martin: I don't remember him in CLAMBAKE.
Steeve: He was the other rich guy in CLAMBAKE who was going for the attentions of...Oh, what was her name?
Josh: Shelly Fabares?
Steeve: Yeah, Shelly Fabares.
Josh: I just guessed. I knew it had to be either Shelly Fabares or Nancy Sinatra. Or Mary Tyler Moore.
Steeve: Mary Tyler Moore. She was great in A CHANGE OF HABIT. Elvis plays the doctor working in the ghetto and Mary Tyler Moore plays a nun. She's working undercover for him, and in the end of the movie they're having like a folk mass. Elvis is playing. And she looks at Elvis. And she looks at the crucifix. And then she looks back at Elvis. And then back at the crucifix...and then it ends and you don't know who she chooses.
Dave: I had a big crush on Mary Tyler Moore when I was a kid.
Martin: Which show? Dick Van Dyke or...
Dave: No,no. Her show.
Martin: How long have you been playing together?
Steeve: Forever.
Josh: We got together in '86 or '87.
Steeve: We've known each other since '83 though.
Josh: Steeve was in a rockabilly band and I didn't think I knew how to play guitar.
Steeve: But we convinced him otherwise...
Pooch: What was the name of your band?
Steeve: The Bellhops. We played Orange County stuff. We played the Concert Factory and a bunch of other lousy clubs that were around back then.
'Chelle: So you guys grew up in Orange County?
Steeve: All except for Josh. Josh grew up in Pasadena. Then moved to Orange County. Tell the Robert Mitchum story, Josh.
Josh:(laughs) I haven't told that one in a while.
Steeve: It's a good story.
Josh: When I was like eight or nine, Robert Mitchum was my family's next door neighbor in Sierra Madre. Although, he seemed ancient at the time, he had a younger wife and he had a kid my age. His son and I used to skip school and steal cigarettes out of the 7-11. And we'd go to the Catholic school carnival and smoke all the cigarettes and ride all the rides and get really sick and puke.
Martin: Did you ever meet Mitchum and hang out with him?
Josh: I didn't really know who he was.
Steeve: You didn't go to the carnival and throw-up with him did you?
Martin: That'd be a better story next time you tell it.
Josh: Me and Robert Mitchum used to skip school...
(Everyone breaks up)
Martin: How many albums have you guys had out?
Steeve: Five.
Martin: Five! I've only heard two.
Steeve: SPUNK and FRENZY.
Martin: No. SPUNK and SCRATCH 'N SNIFF CAR CRASH. Which is an excellent album, by the way.
Josh: You like that one?
Martin: I like that one a lot.
Josh: A lot of people don't like that album
Steeve: That was our dark phase.
Martin: What are the other albums?
Josh: Our first album was CHICKEN VULTURE CROW, which was a really stripped down acoustic album. Then we had an album called FINK and that was more like...
Steeve: Peter, Paul and Mary...
Josh: Peter, Paul and Mary with a dark side.
Dave: It's still very artistic, though.
Josh: SCRATCH 'N SNIFF CAR CRASH you have. After that we did an album called A FRENZY OF MUSIC AND ACTION that was the one that got us a lot of attention in Europe.
Steeve: It's Josh's favorite.
Josh: Yeah. It's got a little 'garage-ier' sound to it. And SPUNK! is the latest record.
Martin: SPUNK! is a good album
Josh: Thanks.
Martin: I was impressed with the cover of Lulu's "The Man With The Golden Gun". It was real surf-punk...
Josh: Originally, we tried to do the song with a vocal...
Martin: We were talking about that as we drove up. We were listening to the original Lulu track and wondering why you didn't include a vocal.



Josh: She sings it so great that there's no way you could ever approach it...so we decided to do it as an instrumental.
Steeve: But on our lyric sheet that we send out we tell people to make a copy of it with them singing to our track and send it to us and they'll get something. So far, we've gotten no response.
Pooch: What label are you guys on?
Steeve: Doctor Dream. Josh and I both work there now.
Josh: After a while, we'd hung out long enough...
Steeve: We'd been there so long, they might as well pay us.
Pooch: Do you call up radio stations and say 'Hey, why aren't you playing our band.'
Steeve: I haven't, but they want me to. If I was gonna do it, I'd say 'Hi! This is Steeve from The Swamp Zombies. Are you playing my record?' I actually work in accounting there.
Martin: Well, at least you can make sure you get your checks first.
Steeve: No one gets checks, ever. That's what I do---'Uh...the President isn't in right now, but if you leave a message, he'll get back to you soon. In fact, call back in a week, he's in Texas at South by

Southwest'. Actually, we opened South by Southwest. We played a couple of years in a row. Last time was in '89.

Dave: We got sick of the drive. It's like thirty hours and only two places to play. Phoenix and Tucson

Steeve: Most of it's driving through West Texas.

Dave: We played Albuquerque and almost got stabbed.

Steeve: That was because your friend was being our road manager.

Dave: It was literally us jumping in the car and speeding away and people chasing us with knives. It was really incredible. It was because he was all excited and friendly and saying 'Come on out and dance.'

Steeve: He was grabbing people and throwing them out on the dance floor.

Dave: And this midget biker guy got really mad about it. Went and got all his friends. We were doing "Sympathy For The Devil" with that band, Eggplant. They were on stage and we were on stage with them. We had to pick up our stuff really quick and run out the doors

Martin: All because of the midget biker...

Dave: He had a lot of protection.

Martin: Sounds like a Fellini film.

Dave: It was. It was surreal. A lot of our touring is surreal. We have a lot of songs about that. On FRENZY there's a song called "Oddball", it's about a guy in Phoenix. He was like our biggest fan when we got there, you know.

Steeve: Well, his name was Igor.

Martin: That should tell you something right off.

Dave: Yeah. He kept getting odder and odder. By the end of the show, he was demanding money. So we wrote a song about it. About how he totally degenerates into a psychopath by the end of the night. We got a letter from his girlfriend. She's mentioned in the song, his pregnant girlfriend. When the record came out we got a letter from her saying 'Yeah, he was a psycho and I did have his baby...

Josh: ...and I've broken up with him.'

Martin: So why did you take up the upright bass instead of the electric?

Steeve: Because I was in a rockabilly band. I played electric bass in some punk bands before that. Garage punk bands. Then I got into this rockabilly band, in like '83 or '82. So I got the upright bass. $450 bucks. Learned how to play it while I was in the band during shows.

Martin: Sounds kind of nerve-wracking.

Steeve: It was fine. Then they changed directions into kind of a 'gloom' sort of thing. I was into that for a while. Big black mohawk. Then they started turning 'glam' metal and that's when I left the band.

Martin: Yeah, upright basses aren't really big in those kind of outfits.

Steeve: (laughs) That's true. Josh and I were hanging out and we formed a punk band called the Slugs...

Josh: The Grubs.

Steeve: The Grubs? I always thought we were the Slugs?

Josh: There's another band called the Slugs. And that wasn't us.

Steeve: Maybe that's why I was confused.

Josh: We practiced twice in the garage. And we'd turn it up to 10. Steeve was playing electric bass and I was playing electric guitar. And you just couldn't hear anything, y'know? We thought 'That's it-we can't possibly play together!' A couple of weeks later we tried it again. This time with the upright bass and the acoustic guitar. And we could hear each other!

Steeve: The first song we learned was "Rebel Rouser" by Duane Eddy. Then, we learned "Rockaway Beach" by The Ramones and we wrote a couple of originals and we played that night. Five songs and made like 89 cents. We did that for twice a week, and we'd also play on street corners.

Josh: The second time we did that, we got $2.13.

Steeve: We were so low-budget. We thought 'Great! We're a professional band. Paid musicians'. Someone told us about a club that opened in Huntington Beach and we went down there and gave them a tape, and played there. Then, someone told us about a record company...We've never done anything for ourselves!

Josh: We really had no expectations. And we've never really worked very hard. Other bands look at us and get mad. We don't publicize any of our shows. We don't do all of that business bullshit bands are supposed to do.

Steeve: We only do the fun stuff. We don't do any of that shit.

Pooch: When you go to Europe, do you pay for the trip?

Steeve: I guess we got a good write-up in a magazine over there. The booking agency called and asked if we wanted to go to Europe. We said 'Okay'. We go, and they have a tour manager and a big van and they drive us everywhere. There's nice hotels every night. Food.

Dave: We told them we wanted a bottle of champagne, a case of beer, a half case of Weis beer...

Steeve: A bottle of scotch...

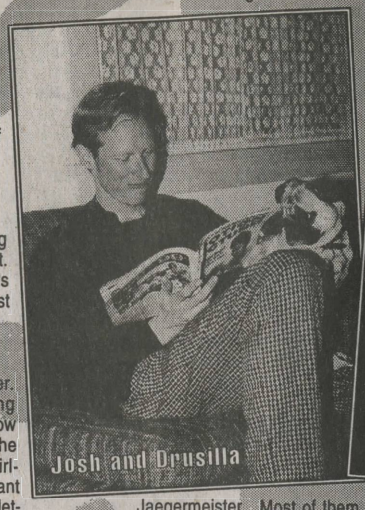
Dave: Sandwiches, three hot meals a day...

Steeve: It's like we show up...and there's catering! Tons of fruit, chocolate...

Josh: We wanted Bordeaux wine... We though it was a joke when they sent us a form asking us the things we wanted. We just laughed and started making things up...'Oh, let's ask for candy bars and stuff!'. They'd it and follow it to the letter.

Dave: They'd be 'I'll get the Jaegermeister! Pleeese play the show! Pleeese play the show!'

Steeve: Throughout the tour we'd have like six whole bottles of Jaegermeister. Most of them we brought home and gave out as gifts.



Josh and Drusilla



Steve in clever disguise

Dave: They're real literal and they don't really understand our sarcasm...

Steeve: They'd come in with the water and I'd go 'This mineral water has bubbles...' So they'd run out and get some bottled water without bubbles.

Josh: And we make money on it.

Steeve: And then we whine about it. 'Oh, the trip on the airplane is soooo long'.

Josh: No doubt, we are the laziest band on earth. We say if you've got to go out and push your own band, then you must not be any good.

Steeve: We're right where we want to be. We're not so big that we have to worry about keeping it going and building and that stuff. But we're not so small that we don't get to do shows and don't get to do records and tour.

Josh: The marketing people have wanted us to push ourselves a little more. I mean the record company told us we should get management and work a little harder. So we got a high profile Hollywood agency to manage us and it was really shitty. Because (A) We wouldn't work at all. I mean, we'd write songs and play, but we wouldn't do any of the business end of it. And (B) we got totally bummed out on the whole business.

Steeve: We had a manager and a booking agent, so there's thirty percent.

Josh: It wasn't even the money. It was the whole business vibe thing...

Steeve: Calling us all the time with stuff we didn't want to know about.

Josh: And part of the manager's job was to try and get us on a major label. When we started getting these 'feelers' from major labels- realizing what it would mean if we got signed to a major label. That we'd actually have to work and stuff. We said 'Goodbye' to the manager. We're happy on our label now. We can sell records.

Dave: For a while, we were four or five months on the road...

Steeve: We had people book us tours for four months, five months. I had some 'mental' problems coping with that. I'm not a good guy to tour with.

Dave: Steeve abandoned us in New York in the middle of the night...

Steeve: Oh, man. I caught a cab in the middle of the night and flew home.

Martin: That's very Brian Wilson.

Steeve: Yeah. They woke up the next morning and I was gone.

Dave: And Josh got mugged.

Steeve: He wasn't mugged. Josh was groped. We were driving back from New York, where we were playing, to New Jersey, where we were staying. And this large black woman came up to the car...we were in the Tenderloin district in the middle of this huge traffic jam. Josh had the window rolled down-just barely cracked. And somehow she got into the car. She was in the car grabbing his weiner through his pants. Josh seemed to be enjoying it, he just smiled. Finally, our friend from New York threw her out. Finally, we got back to the hotel, and Josh goes 'Where'd all the money go for the show?'

Josh: I had all the money for the show in my front pocket.

Steeve: You didn't even get much out of it, Josh. Bet you felt dumb. That's the night I caught a cab. I felt so guilty when I got home. I hid out at my brother's house in the mountains for like a month cause everyone was after me. The record company, the booking agent. The band was probably glad I was gone the way I was behaving. I was just sitting on the bed in the hotel room, rocking back and forth.

Josh: We were out driving around town. 'Look, that's where John Lennon was shot!' 'Look, there's the Empire State Building!' And meanwhile, Steeve's just sitting in the hotel room in New Jersey going 'I don't wanna go out'. 'We're gonna go see Central Park!', Steeve would say 'I don't care...' He'd just sit there. Occasionally, we'd have to play a show. So we'd have to get him and take him out to the car. We'd have to pull him into the club.

Steeve: Those were the days, boy! I'm better now, though. After that, the band broke up, but we got back together two or three months later. It's been really good since then.

Martin: I can't believe we're sitting here with the German release version of the CREEPSHOW poster hanging on the wall and I haven't asked if you guys are into movies...

Steeve: Yeah. But nothing new, just old cheesy stuff.

Pooch: You ever notice how Tom Jones looks like Lou Reed in that poster on the wall?

Steeve: Honest to God, man, you haven't lived till you've seen Tom Jones in Vegas.

Martin: That would be awesome.

Steeve: I saw him at the Bally's Grand...

Pooch: Did the women throw their underwear on stage?

Steeve: Yeah.

Pooch: Did you?

Steeve: (laughs slyly) No...I don't wear underwear. When we were there, he got hit from behind with a pair of underwear and he just freaked. He got really scared. He actually jumped.

Pooch: Do you guys have any favorite film soundtracks?

Steeve: The soundtrack to SKATERDATER...

Pooch: You're the only person, besides me, who's seen that movie.

Steeve: I love that soundtrack. Dave Allen and The Arrows.

Josh: By that same guy, THE WILD ANGELS soundtrack.

Pooch: That's great!

Martin: Yeah, with "Heavenly Blues' Theme" on it.

Steeve: With all those Sixties' bands. The best song on that I thought was "Bongo Party". Which is the same theme, except played with bongos. I love bongos. They're really cool.

Josh: Speaking of Lulu, the TO SIR, WITH LOVE soundtrack is cool.

Martin: How did you get your name?

Steeve: It was our fourth or fifth name.

Martin: It's a great name. You don't know quite what to expect...

Steeve: What they do expect, we're totally different from. They expect White Zombie or something.

Martin: (Laughing) No dreadlocks here.

Steeve: (Laughs) Nope.

Dave: I'm pretty unhip on what's going on musically, today.

Steeve: What do you listen to?

Dave: The only thing I really listen to anymore is KPCC's morning show from like nine-thirty to three-thirty. It's all the old big band stuff.

Martin: That's a really cool show. I listen to it sometimes at work.

Steeve: I listen to Elvis, and Tom Jones. I had this great Hank Williams record I listened to a lot. I love the Everly Brothers. But I like Bad Religion, too.

Martin: They are the Everly Brothers...I love the 'Winking Jesus' painting on the wall over there. It's like being in the Sistine Chapel.

Steeve: First time I saw that, we were in Europe. We did a show with Come and they had one. We were like 'Where'd you get that!' They sell it at a cathedral in Cologne, Germany. So, when we got to Cologne, we went there with our tour manager. It cost like thirty marks, which is like eighteen, twenty dollars.

Pooch: I've been looking for "Dogs Playing Poker".

Steeve: We're looking for it, too! In the bedroom, we have a large velvet painting of Elvis above the bed.

'Chelle: Wow!

Steeve: It's like from around the '68 comeback.

Pooch: Was that when he was fat?

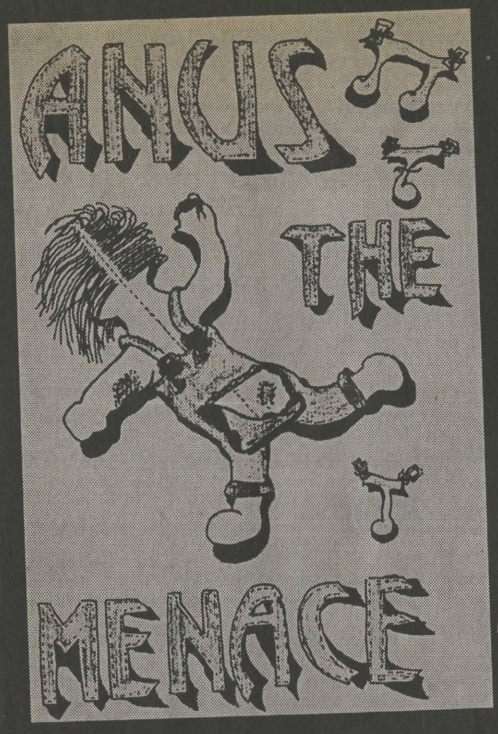
Steeve: No, that was later...around '73 or '74, I think. First, there was the comeback, which was really the start of the downfall, and then the slide into about '73...



Martin: With the "Elvis in Hawaii" special...
Steeve: That's right! God, I can't watch that...
Pooch: Do you collect these posters?
Steeve: I was really into it for a while, about five years ago. In the bedroom, I have an ANDY WARHOL'S DRACULA poster. But it's the second release, right after YOUNG FRANKENSTEIN came out, and they retitled the film YOUNG DRACULA. ANDY WARHOL'S YOUNG DRACULA. The poster was done by an artist from MAD Magazine. It's really bizaare. It's a great likeness of Udo Kier.
Martin: Which is not an easy thing to draw...
Josh: I like most of Udo Kier's movies.
Steeve: He was great in MY OWN PRIVATE IDAHO...He's also in that Michael J. Fox film where he works as a concierge...
Martin: FOR LOVE OR MONEY.
Steeve: Right. Udo's great in that. It was playing on the plane on the way home from Europe.
Martin: I saw that one at the Academy Theatre in Pasadena. Two films for three dollars. It's really great. When they break a seat at the Academy, they don't actually repair it. They nail it shut with a two by four. No one can sit there again. So, progressively the theatre gets smaller...
Steeve: Until eventually there's just one guy...
Josh: Is the Academy that theatre on Colorado Blvd.?
Martin: Yeah. I highly recommend it if you are into seeing movies under the worst possible conditions.
Josh: I just remember growing up in Pasadena. And every Friday night they would show THE SONG REMAINS THE SAME at midnight. Do people really want to see that movie a hundred times?
'Chelle: Hey! I was one of those people.
Steeve: Oh, man!
Dave: Like ROCKY HORROR, huh?
Steeve: I used to go see DAWN OF THE DEAD at midnight.
Martin: That's a great film.
Steeve: Although it was the most desensitizing film I saw at the time, it was great.
Martin: I just can't imagine people dressing up as Jimmy Page...
'Chelle: Bring your own goat and Aleister Crowley book...
Martin: And black candles. Dave, when did you join the band?
Dave: '88.
Josh: He's been in the band most of our existence.
Steeve: We never let him forget he isn't an original member of the band.
Martin: You're the Ringo of the Swamp Zombies...
Josh: When the drummer before him quit, he came over to one of our practices and brought a pizza...
Steeve: So we said 'He's the guy!'
Martin: Are you going to tour here.
Steeve: We don't really like it that much after touring in Europe.
Dave: Yeah, staying at a Motel Six just isn't the same...
Steeve: We might do a Toe's tour, though. Play in Pasadena and the one in...uh...where is it
'Chelle: Redondo Beach.
Steeve: Yeah, Redondo Beach.
Steeve: It's a great place. I mean, they're really nice there. It's rare to find a club you just enjoy going and hanging out at. Plus, its the crowd we're looking for.
Dave: A real mixed crowd.
Steeve: Our sets are so mixed that we always offend at least one segment of the crowd, but then they like the next song...
Dave: When we toured, we used to have a trailer that Josh designed and painted. It was an old carnival trailer.
Steeve: We had a big alligator painted on each side. It would say 'Gomba: King of The Swamp'. On the back, it would say '16 feet of Reptilian terror!' No one ever messed with our trailer.
Dave: But every gas station attendant had to know. 'Got a real 'gator in there?'
Steeve: We were in Oregon and these girls came up to us. One of them asked 'Do you have a real alligator in there?' We told 'em 'Yeah, we go around town to town and do 'gator wrestling.' And she said 'Oh, how can you abuse that animal that way!' I mean, it was only an eight foot trailer. How could we possibly get a sixteen foot alligator in there?
Josh: People are so dumb.
Martin: I noticed at the last gig (at Toe's in Pasadena) the metal crowd was really getting into the Harry Belafonte numbers.
Steeve: That's cool. You don't really hear much live calypso anymore. I've thought about learning like three sets of calypso music and being a house band in some Tiki bar.
Josh: Like the Tiki-Ti in Silverlake.
Steeve: That's a great bar.
Martin: You guys could play Kelbo's...
Josh: Yeah, in Santa Monica.
Martin: Although you'd have to run all the old people off the dance floor.
Steeve: I like the old people. Let 'em stay.
Steeve: A lot of our glasses are from Tiki bars. If you look on the back of them you'll see the bar names.
Martin: Like 'Property of...'
Steeve: (laughs) Nah, most of the bars will sell them to you.
Josh: The ones that don't, you just steal.
Pooch: We saw The Muffs play at Kelbo's...
Steeve: Would you tell the Muffs for us that we're sick of seeing their grafitti all over Europe. We hate them.
Dave: They're grafitti is totally degenerate!
Steeve: Josh and I have a theory: the worse the band- the more the grafitti. We didn't do any grafitti. Although Dave wrote one thing 'My pee smells like cheese'.
Dave: It did! We ate a lot of cheese there.
Steeve: We probably ate a pound of cheese a day.
Dave: Everywhere it's cheese-cheese-cheese.
Steeve: Cheese and bread. Hard bread. Everywhere we went we had cheese and hard bread. We got tired of the hard bread, though. When we finally got some soft bread, our tour driver wouldn't touch it. He kept saying 'You can't eat that. It's not cooked!' He would say 'You'll get sick eating that soft bread'.
Martin: Well, after a while the sides of your mouth start to hurt eating too much French bread.
Steeve: And the roof of your mouth.
Josh: We are such whiners. 'Oh, the bread's too hard!'
Dave: There was this one cheese, we call it 'stinky cheese' you just touch it and you smell like it for days. No one wanted to be the first one at the catering table.
Steeve: The thing is, our tour manager loved it so the whole band smelled like 'stinky cheese' anyway. The best thing was cherry juice. He had this thing of cherry juice that has like mashed up cherries in it. It looked like cherry vomit or something. He had it in the tour van for two weeks. He'd, like, take a couple of sips from it a day and then he'd set it down.
Josh: And it got thicker over time.
Steeve: It was like An-ti-ci-pa-ti-on! We like Frank though, he's a great guy. He's German, y'know. Germans do those sorts of things.
Martin: Like invading Poland and stuff...
Dave: We had this German doctor on the tour...
Steeve: He was an unemployed doctor!
Dave: He comes to the hotel and does the checkups on everybody. He comes to my room and checks my breathing. And he hears some wheezing. He says 'You have broncheeetisss' and asks if I smoke. I say 'Yes' and he writes out a prescription for menthol cigarettes. He asks 'How much do you smoke?' I say "Oh, ten cigarettes a day.' And he says 'Acchh, you don't smoke. I smoke two packs a day!' You see him coming out of the operating room with a cigarette hanging out of his mouth.
Steeve: That's great!
Martin: That could also explain why he's unemployed.
Josh: They called him 'The Hammer'!
Steeve: 'The Hammer'!!!
Josh: Don't take this unless it's absolutely necessary.
Steeve: They prescribed some antibiotics for me. They're so anti-chemical there. It was like, 'Take these antibiotics only if you really, really need them.' And it's the most basic stuff. Over here, you get a cough, they prescribe penicillin like that.
Josh: Steeve looks at it and it was arythromicin.
Steeve: Nah, it was omoxycillin. Just your basic, everyday antibiotic.
Martin: Its probably in Flintstone vitamins...
Steeve: Right! The stuff's in the chicken we eat...
Pooch: Did you guys go to any museums or anything when you were over there?
Josh: The German Museum of Business and Science.
Steeve: I wanted to go to the big arenas where Hitler spoke, y'know. But the Germans don't want to show you those things. I was like 'Can't we go to a concentration camp?' and they were 'Oh, no...'
Josh: They were 'What is that? Why do you want to see that? It's so depressing.'
Dave: When we were in Vienna, you'd think we'd be dilettante enough to go to some musical museum. But no! They want to go to the Anatomical Freak Museum.
Steeve: The Biological Freak Museum.
Dave: All day we spend trying to find this place. We get there, it's closed!
Steeve: I was so bummed. I wanted to see two-headed babies. I did get to see TWIN PEAKS in German, though. It was great. Mein Laura es toht! Mein Laura es toht!
Dave: They were always playing these Italian spaghetti westerns on TV with these two American guys, Bud Spencer and Terence Hill.
Martin: The TRINITY films?
Steeve: No, but that's the guy. The title was GOD FORGIVES, I DON'T! Great title. I rarely go to the movies anymore because I don't like new stuff that much. I thought I'd like BAD LIEUTENANT, but I was disappointed by that. For me, its a hard film to watch for some reason.
Martin: (Abel) Ferrara is an interesting director, but his best stuff was done earlier, like DRILLER KILLER or MS. 45.
Steeve: I've heard about that...
Martin: It's about a woman who walks around the streets of New York, after she's been assaulted, with a .45 calibre stuck in her garter belt killing all these men who proposition her.
Dave: Who's the American movie director who has, like, this alter ego. He's the star of a lot of his own movies.
Steeve: Ray Dennis...
Martin: Steckler. He's amazing! I love THE INCREDIBLY STRANGE CREATURES WHO STOPPED LIVING AND BECAME MIXED UP ZOMBIES and RATPFINK A BOO BOO...
Steeve: Yeah, and THE MANIACS ARE LOOSE. He's still making films. All kinds of slasher films and stuff.
Martin: Yeah, he shoots all his films in Vegas.
Steeve: But, H.G. Lewis is one of my favorites. I mean BLOOD FEAST is a classic. THE GRUESOME TWOSOME is hilarious!
Martin: He's certainly an original. I love TWO THOUSAND MANIACS. It's like the ultimate American exploitation movie.
Steeve: My favorite scene in that movie is after they kill the woman and they're roasting her arm on the stick. The song they play is "Rolling in My Sweet Baby's Arms". That's so great!
Martin: I always like the scene where they stuck the guy in the barrel filled with spikes and then rolled him down the hill. It's classic stuff.
Dave: Some producers wanted us to star in a really bad horror movie once.
Steeve: They saw us at the Teazer and offered us a part in this script.
Dave: We went down and did two screen tests for it.
Steeve: They gave us the script. And the way we are, we worked on it a little bit. We had to practice our 'acting'.
Josh: It was about this house that was possessed and there was this band practicing in the basement. We were a subplot. And slowly, the band gets possessed by Satan. Then, they gave us the second rewrite of the script. And now, it was the Swamp Zombies in the script. They totally abandoned the original idea. I mean, they rewrote this script with us in it?
Martin: Josh, I understand you do all the design work for the band...
Josh: Yes.
Steeve: He's done all the album covers. Josh painted my bass. (The bass is lavishly decorated with a full size purple Polynesian Tiki god-MB)
Martin: Did you ever do your own comics?
Josh: Actually, in about 1979 or 1980, I used to do a comic that appeared in Flipside. It was called 'Leprechaun Devil'.
Pooch: Of course.
Josh: It was only in about six issues.
Josh: We did four comic books.
Steeve: Of course we numbered starting at #2. So, everyone was running around going 'I need #1'. There was never a #1.
Josh: I did the cover for The Dickies 'KILLER KLOWNS' ep...
'Chelle: Wow!
Pooch: That's great.
Josh: What year did Flipside start?
Pooch: 1977.
Josh: I remember it around 1979. I was at Zed Records when it used to be on 7th street in Long Beach, and they had it. I remember thinking 'God! I can't believe there's a magazine about bands I like.'
Pooch: Zed Records was one of the first places to carry us.
Steeve: That was a great store.
Pooch: There seemed to be a real changing of the guard. It just doesn't seem as good as it was.
Steeve: It's the whole saturation of the marketplace. Those were the days when, like CHIPS had their 'punk rock' episode. That was great. Now, it's all spread out to these different factions of people. Alternative, whatever that means.
Pooch: Well, I mean now you have the lead singer of Soul Asylum with Winona Ryder...it's definitely changed. It's part of the mainstream, now.

As the interview wound down, Steeve took us on a tour of his amazing house, which is filled with more Tiki's than I have ever seen outside of Disneyland's Enchanted Tiki Room. It also gave 'CHELLE the opportunity to get some photos of the band in their natural habitat.

Martin: Well, the tape is running out. Do you have any famous last words?
Steeve: Now that you've put us on the spot, I can't think of a single thing.
Josh: Me either.
Dave: Thanks, Flipside.
Josh & Steeve: Oh,Yeah. Thanks, Flipside.





ANUS THE MENACE
(â'nus thee men'ace) n., v.
1. An aural landscape creating tension. An atmosphere of confusion where things aren't what they seem. Like a nihilistic maze of noise within a house of mirrors. 2. Twisting, scraping, puss-filled thrashings in a different universe. Psychotic, dismembered, mentally, dissociated wanderings of the cerebral cortex.
Or just PUNK ROCK...

We just wanted to write a review of our recent five-day tour of the Southwest to mainly thank all the people that helped / supported us.

We (band + Susie and Sasha) started out with a drive south on Hwy 5, in the rain, to the new Casbah in San Diego. I sure like the layout of this new place. It has a sort of maze feel to it with a great sound system. We played with **SuperNova** (a band from OC that reminded me of Devo meets Buzzcocks). Im sorry we missed the first couple bands. We stayed at our friends Mitch, Ava, and Mitchell's house, who made us pancakes for breakfast, what a great smell to wake-up to in the morning (4 hours of sleep).

We continued on with about eight-hours of driving through hills and flatlands to the piercing capital of Arizona, Flagstaff. We got there and played about an hour later. Phil almost died because of the pitcher of beer he had just drank and also the 7000 ft altitude. We played with Shawn's band **Primitive Tribes** to a packed house. (Probably because it was a house and it was 25 degrees outside) I would review their band but I suck at descriptions (kinda primitive; kinda tribal). I do like them. It was alot of fun. We drove on that night (after a couple of cups of powerful espresso) to Holbrook, AZ. (Home of the Petrified Forest.) It felt good to finally sleep.

We woke up to snow outside, and more snow on the road to Albuquerque, NM. Another four hours on the road after a big snowball fight at a rest stop. I hit Johnny on the head as he was taking a piss. Phil and Sasha bombarded me with a bunch of snow as Susie watched on (great way to get rid of some tension). Into Albuquerque. New Mexico and great, cold weather. We played at the Goldenwest (some old bar in downtown). Good show with **Bring Back Dad, Bellyachers.** Thanks to Joe Anderson for getting us on this bill last minute. Late night with gunshots heard and an argument between Mike and John. Almost a fist-fight with some drunk, balding, yuppie, engineer dickhead. We believe this place is on indian-burial grounds because of bad vibes and a recent stabbings in the area. We also want to thank Bob + Edie at **Mind Over Matter Records, Fred's Bagle Shop** (for a great dinner), Sherril, Mike, Ernie of **Tiny Little Help** (for letting us stay at there place + breakfast).

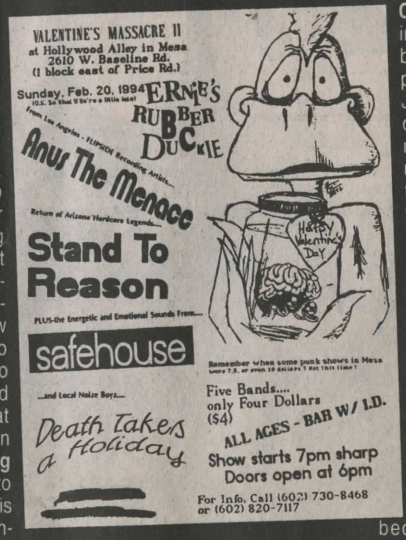
Onto our last stop in Mesa, AZ. We took the longer route, (9 hours) because of possible snow conditions in northern Arizona. We arrived once again with about 1 1/2 hours before we played. It was a packed show with **Ernies Rubber Duckie, Safehouse, Death Takes A Holiday, and Stand to Reason.** It was billed as the Valentines Day Massacre II. Thanks to: Will Tynor for treating us so well and promoting this show; The boys from Ernie's for just being so cool as usual, (Mark, say hello to Prince Albert for us (DOOO!!) We met up with the guys from **Cactus Prick** fanzine for a little interview (pool, beer, and basic bullshit). We stayed at some piece of shit roach motel that Johnny, Sasha, and Susie picked out (Thanx again). Phil made a ring on the floor with Susie's underarm deoderant and slept in the middle of it, so roaches would smell it and turn and run. We all woke up to the sounds of Barney on the TV set and a touch of the flu.

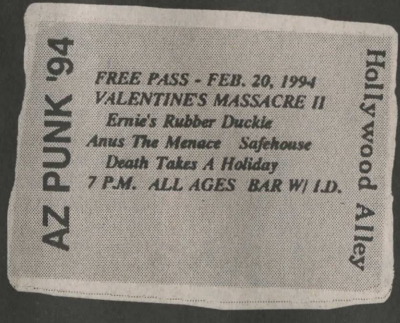
Onward home and back to California. We missed Garth at the Chevron Station in Blythe, but Phil did run into some hick who didn't want money, just gas. Hit traffic in Chino and came home to a spaghetti dinner at Phil's house (thanks Julie and Camille). FUN, FUN, FUN.

We consider it a success, because WE HAD FUN and we made it back alive not hating each other. I do hate McDonalds and cheap motels though.

If we missed anyones name, SORRY.

Signed the politically incorrect ANUS THE MENACE.





Don't miss
ANUS THE MENACE
on their upcoming tour:
June 1st: Denver, CO.
June 2nd: Kansas City, MO.
June 3rd: Des Moines, IA.
June 4th: Minneapolis, MN.
June 5th: Chicago, IL.
June 6th: Bowling Green, OH.
June 7th: Dayton, OH.
June 8th: Indianapolis, IN.
June 9th: St. Louis, MO.
June 10th: Lawrence, KS.
June 11th: Wichita, KS.
June 12th: Albuquerque, NM.

DIZBUSTER

Eccentricity is defined as odd or unconventional conduct. I would define **Dizbuster** as refined eccentricity. The world of **Dizbuster** is characterized by a quirkiness that is wholly unspoiled and uninterrupted by the "real world". When I arrive at the Dizbuster rehearsal place (which is also Allen Clark's garage) singer/drummer Allen Clark is blaring out a barely recognizable, off key rendition of the sax solo from "Yakety- Yak". "Just in case the **Lazy Cowgirls** ever want me to come up and jam.", he says with a grin. Clark along with bassist Keith Telligman are fromer original members of the Cowgirls and it is unlikely that you'll be seeing Clark blow sax with them anytime soon. Not without more practice, anyway. Inevitably, singer/guitarist Mark McCormick joins in on trumpet and I'm treated to an unholy duet! McCormick along with 2nd guitarist Mike Alessi are the other half of **Dizbuster** as well as both being ex- members of **The Riot Act**. (The all- too short lived Carmin Hillebrew fronted combo that released one Trigon single "Master Plan" and have one track featured on the Trigon "Auto Body Experience" comp. With such a 50/50 line- up, I've often wondered why they didn't decide to call themselves "**The Lazy Riot Cows**"!) Feeling rather like Eddie Albert on *Green Acres* I manage to persuade the **Dizbusters** that it's time to begin the interview and I am ushered into Allen Clark's abode. Once inside Allen hands me a Communicator pin from *Star Trek: The Next Generation* and I am told that it was actually worn by Michael "Worf" Dorn. It dawns on me at this time that "beaming out of here" may become an eventuality!



Interview and photos by Bob Cantu

BOB: I hear you guys are moving to Arizona?
MARK: There's no truth to it.
MIKE: It's Jeff Dahl starting the shit again. He's lonely.
MARK: Not for awhile anyway.
BOB: How did you get a hip cat like Jeff Dahl to produce your album?
KEITH: He thinks were cool.
ALLEN: He put a single out for us. Our first single.
MIKE: He knows you from the Cowgirls days.
MARK: Allen and Keith played on some of Jeff's stuff. Some of his records.
BOB: What record?
MIKE: "Motherfucker 666"...
KEITH: That was something else. That was with the guy form the Pagans. We did that really quick.
MIKE: But, you were on there. I bought that for fifty cents. I'll get it autographed and sell it for fifty bucks. Now's a good time to talk about our discography. We got a 45 from before I came along. We've got the Marc Mylar release...
BOB: The "Auto Body Experience" comp...
MIKE: And now we got a Get Hip album that's in all the cooler record stores.



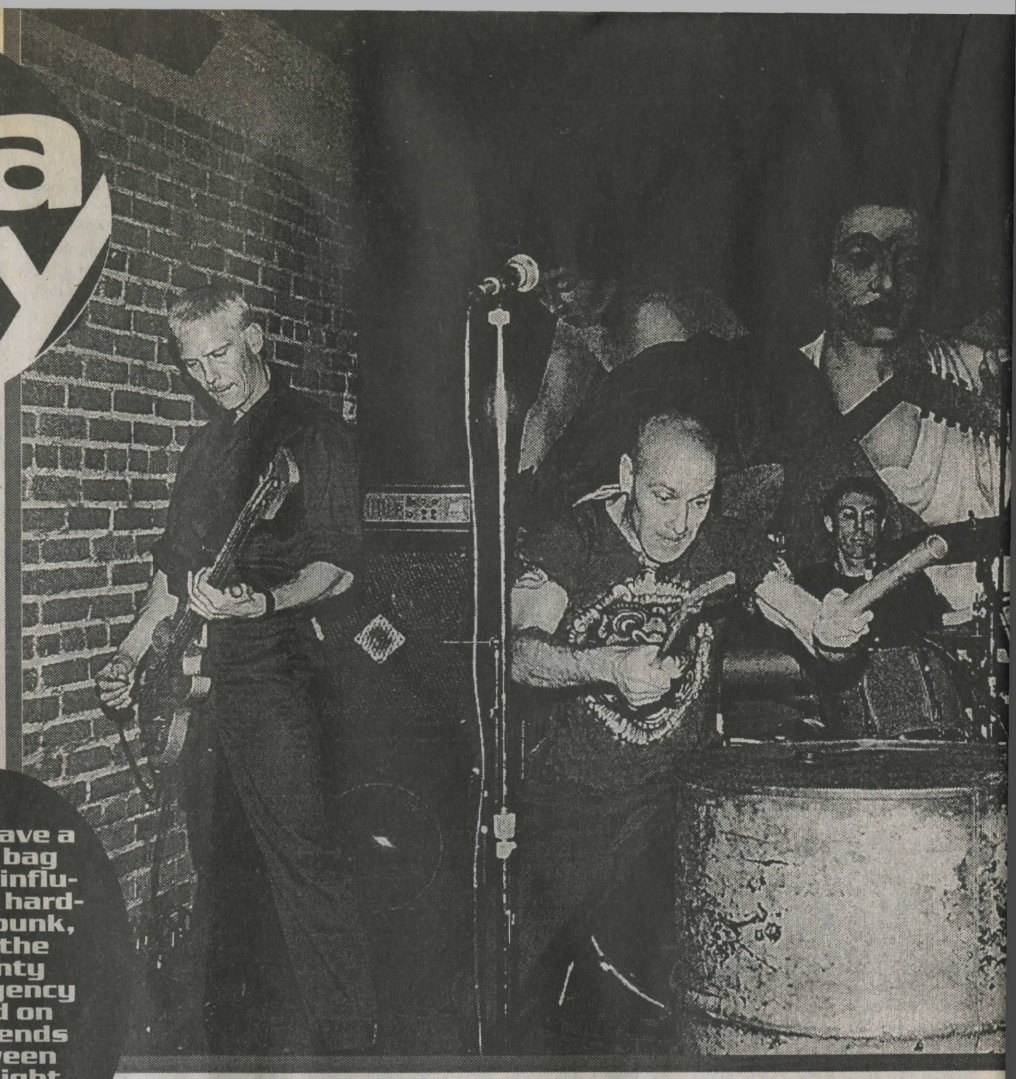
MARK: He was from Alabama. He lived in Bloomington and played in a band with Rich Coffee called the Gizmos. Maybe you shouldn't put that in the interview....
ALLEN: They won't care!
MARK: What are they going to do? Yell at us for telling the truth about where they came from?
MIKE: We all came from band where.we were yelled at for telling the truth.
BOB: Is that one of the reasons you all left the bands you were in before?
MIKE: We were oppressed!
MARK: It's a lot less pressure.
MIKE: We don't have to be politically correct in this band.
MARK: We don't write songs about any particular thing. They don't have to be about real life or whatever.
BOB: Were there different versions of this band under different names in Indiana?
MARK: I was in a band with Allen before he was in Lazy Cowgirls.
ALLEN: We were in a band with John Forbes (of Chicago's Mt. Shasta).
BOB: When was this?
MARK: From about 1976 to 1980.
MIKE: We're so fuckin' old!
MARK: It was eighteen years ago.
MIKE: What are we talking about?
ALLEN: Corn.
MARK: The ethic of corn.
ALLEN: If you had eaten more corn when you were young you might not have had to get your eye popped out!
BOB: The titles of some of your songs are kind of strange.....
MARK: Wait 'till you hear the next one!
BOB: Were any of the songs inspired by hallucinagens?
MARK: No, that's just the way that crazy people think!
BOB: What's "Crispy Dangler" about?
ALLEN: It could be about a lot of things, now couldn't it?
MARK: Yeah, it could be about a lot of different things. In fact it is about a lot of different things.
ALLEN: It's about dingleberries.
MARK: There's a lot of things that that song is about, but it's not about any one thing.
BOB: Do the titles of your songs necessarily have anything to do with what the song is about?
MARK: TItles just sort of come to us. We don't sit down and say, ok, I'm going to write a song called "Crispy Dangler".
ALLEN: Mark wakes up in the morning and goes, "Oh, Crispy Dangler!" and it sticks in his head the whole day. And that just happens to be the day we name the song.
MARK: We' ll just think of a song title while we're at practice or something. It's just usually whatever we think is funny. I don't think people remember songs because of the titles.You can call it anything you want. You can call it "Licking Up A Grape From The Sidewalk" as far as I'm concerned!
BOB: Well, what does "Dizbuster" mean? What's a "Dizbuster"?
MARK: The Lord says that "Dizbuster is the way you feel after you've ridden a motorcycle for a long time.
ALLEN: A Harley.
MARK: It's the way your crotch feels, basically. The way the underside of your dick feels.
MIKE: It's they way your balls feel after you jerk off!
BOB: That's beautiful.
ALLEN: Dizbuster is the way your nuts are feeling when you get off of that Harley!

BOB: What does "Gun Lighter Cricket" mean?
ALLEN: There was this guy that I went to high school with who was a little bit on the crazy side and lived by Keith. He walked like Herman Munster when you'd see him coming down the street....
KEITH: We used to have him camp out with us sometimes and he would say stuff that didn't make any sense except to him. Like, "Got a Gun Lighter cricket in the livingroom house..."
MIKE: Is this the same guy who drowned the birds for the kids in the neighborhood?
KEITH: He had this bird.... he was marching with this bird in his hand and all these kids were following him. He was going to drown this bird and we went over there to tell him it wasn't cool for him to drown it. He said, "He won't feel it! He ain't got no mind!"....
MIKE: They all worked in the same nuthouse. It was the only place to back work there.
MARK: We've all worked in nuthouses. Keith and I worked in the same nuthouse in Vincennes. And Allen and Keith work in the same nuthouse out here.
BOB: What did you have to do at the nuthouse?
MARK: We were the guys in the white suits who strapped people down, basically.
ALLEN: We fed 'em and dressed 'em and changed 'em when they threw shit balls!
MIKE: Tell them about the guy who was eating shit!
ALLEN: This guy was marching on a turd ball! Keith had to hold him down while I got the turd ball out of his mouth!
BOB: I've bee n told that Vincennes is like Mayberry and Allen was like Opie Taylor? Is this true?
ALLEN: I was kind of like Opie, 'cause my dad was a cop and there was a lake right behind our house and we'd fish. (Everyone whistles the *Andy Griffith Show* theme as Mark and Allen do dead- on impersonations of Andy Taylor and Aunt Bea.)
BOB: A lot of people moved from Indiana to L.A. at the same time....
MIKE: The whole fuckin' city! Everyone who played guitar in that town!
BOB: Was Eddie Flowers (of Crawlspace fame) from Vincennes?
MIKE: But, we're in a band so we still get laid.
MARK: You get laid 'cause you look like Chevy Chase! That's why you're the only muff diver in this band!
BOB: "Prehistoric Proof" was co- written with Eddie Flowers, wasn't it?
MARK: Yeah, we wrote that.
BOB: Was it originally a Crawlspace song?
MARK: Yeah, it was a Crawlspace song for awhile and we decided to play it.
ALLEN: It sounded alot different when they (Crawlspace) played it. We like to jam on it a little bit. We get our ya yas' out!
BOB: What's "In Drag" about?
ALLEN: It's about Mark McCormick.
MIKE: He's a transtestical! He likes to dress up like a chick!
MARK: No, it's about tying somebody up and putting a blindfold on 'em and taking them to the toilet and taking the turd out of the toilet and putting a bannana in there. As soon as they get it out, they cry and you shoot rubber bands at 'em.
BOB: Now I know better than to ask what your songs are about.
MARK: We're corn combers.
BOB: What about corn?
MARK: There's something about corn! We all came from a corn place.
ALLEN: And then there's Mikey.



Extra fancy

by Fish
(Photos by Silva Image)



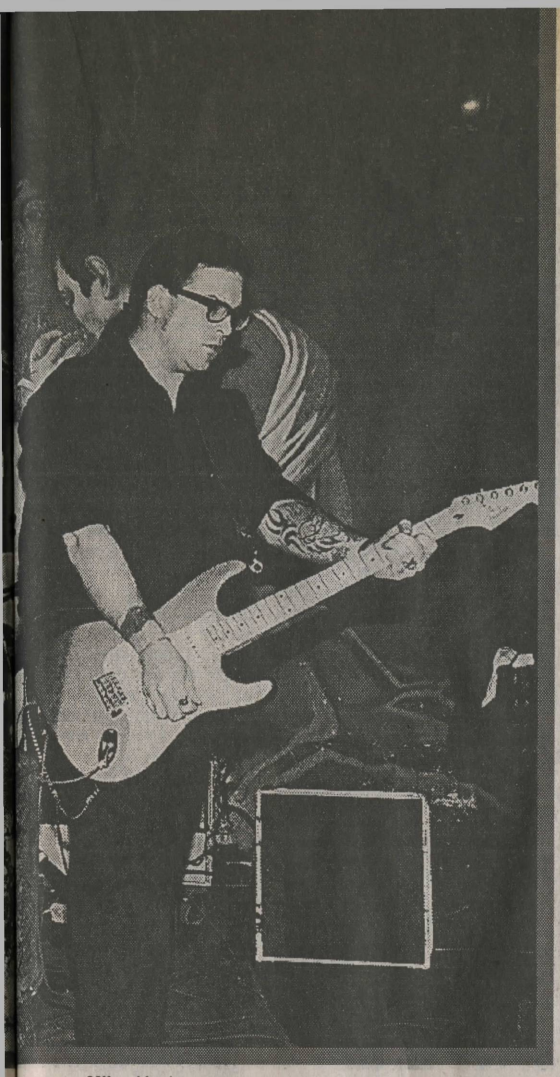
- **Brian Grillo - vocals and percussion**
- **Foster - bass**
- **Derek O'Brien - drums**
- **Mike Hateley - guitar**

This interview took place on Easter morning a few weeks after seeing Extra Fancy open up for Babyland. I was standing in the other room and heard this band...

Fish: How did you guys come up with your present line up? Did you have alot of line up changes?
Derek & Brain: Yeah.... ohhhhh yeah!
Brain: We tried out a lot of guitarists before we found Mike. There was Beth, Margo (former UXA), Dusty and assorted others that we played with for a matter of weeks or hours.
Foster: Dusty lasted the longest but he decided to join Human Drama, and we wanted to lean more towards a sound oozing with sex and violence.
Derek: We had a D.J. also, Jack Zinder. When he left we found out that we could make as much noise with bass, drums and the right kind of guitar, so we stuck with that.
Brain: Jack inspired us with sound tracks and the assorted effect and mood records he would add to our music, but he was too busy writing and with his club, Fuzzyland.
Foster: He's still a good friend and supporter.
Fish: For somebody who has never seen your show describe what its about?
Derek: We have a grab bag full of influences: hardcore, punk, and the County Emergency Ward on weekends between midnight and 5 a.m.
Fish: What's your stage performance like?
Brain: Psychotic.
Derek: Unpredictable.
Mike: Dangerous.
Foster: We just get up and do it... we're live.
Mike: Yeah.
Fish: I know you like to jump on the audience members.
Brain: It depends on the place we're playing. If there is somewhere to hang from like at Auditorium I might hang upside down if I feel like it. If I feel like jumping into the audience or diving in at their feet, I'll do it. It just depends what's going on in our lives at the time of the show.
Foster: We expect and demand a lot from our audience.
Derek: And get it.
Brain: Willingly.
Fish: What other bands were you in before Extra Fancy.
Brain: Ella & The Blacks, Tragic Dance X-8's band, Brian Brain with Martin Atkins of P.I.L. and Lock Up.
Fish: Were you always the vocalist?
Brain: No. In Brian Brain I played guitar and clarinet. The reason I started Extra Fancy was because I wanted to push my boundaries a bit more than doing a 4/4 funk groove like in Lock Up. I grew up listening to punk rock and my Aunt's soul records and that's what I was hoping Lock Up would be like but instead it turned into a heavy metal funk band. It was fun for a while, but there was no challenge. Extra Fancy is a definite challenge.
Fish: Foster, were you in other bands?
Foster: Yeah, Glue, The Johnny Dep Clones, Glen Meadmore, and Extra Fancy. This is what I wanted to devote my time to.
Fish: And Mike?
Mike: I was with Blood on the Saddle for a while during one of their more Satanic periods. After that I toured with a couple of different bands and did a lot of producing and engineering. I produced and engineered the newest Penal Colony album and am about to do another one with them. I'm also in a recording project with Kevin from Caterwaul called Salo.
Fish: And Derek?
Derek: You name it. Where do I start?
Fish: Anywhere you want...
Derek: Social Distortion, D.I., Agent Orange, Outer Circle, Fontanelles. I sort of feel the way Foster does. I was basically always searching when I was in those bands. I wanted to get into something more interesting. More toys... more mental toys.
Brain: Derek and I were playing percussion for performance artist Ron Athey a few months ago so that overflowed into what we are doing now also.
Derek: That was a good experience. It opened us up to other possibilities of performance and song writing.
Brain: We wanted to try something outside of what we were doing - totally left field and see what would we end up bring back to Extra Fancy. At the same time, Dusty left the band and we lucked out finding Mike right when we needed him.

"We have a grab bag full of influences: hardcore, punk, and the County Emergency Ward on weekends between midnight and 5 a.m."





Mike: Yeah.
Fish: Most independent bands that I've talked to said that they'd much rather put out their own records because they can do it with a lot more efficiency and the get a lot more room for creativity.
Foster: Yeah, that's the way we see it at this point. It's nice not to have to deal with all the red tape that we've heard about.
Brain: That I know about.
Mike: Yeah.
Fish: Have you ever had a really bad show? I want to hear some horror stories.
Derek: Our first show in the Big Room at Park Plaza with a tiny fucked up P.A. We all just ended up fighting with each other... almost physical. There were still a lot of bugs left in the band and every one of them showed their ugly faces at that gig.
Foster: In the beginning it was hard because nobody knew who we were and nobody cared. We'd play coffee houses, parties, a safe sex orgy, our friends wake and leather bars.
Mike: Yeah.
Fish: Orgy?
Brain: Yeah, people fucking while we were playing Lube all over the floor. Someone squirted lube in my eyes and I almost broke my neck.
Foster: We've got this on a video tape no one will ever see.
Brain: We walked in and every one was naked. They had the stage area roped off as if anyone was going to do anything to us with all our clothes on.
Derek: Like we cared.
Foster: They were passing out condoms and tape measures at the door.
Fish: Tape measures?
Brain: Yeah, they had "do you size up?" printed on them.
Foster: Our friend Billy died of A.I.D.S. and left money for a wake. He requested that we play. Alot of people were pissed because they thought it was disrespectful... his family liked it.
Brain: It was actually a real fun show. Too many funerals these days... I've got a big scar on my arm from that night.
Fish: (Looking at Foster's toe)... I sprained my toe and Foster doesn't have one. I believe that's on this right foot.
Foster: The Lawn Mower.
Fish: What happened with the lawn mower?
Foster: I slipped, my foot went under the lawn mower and stopped the lawn mower. The doctor decided he couldn't save my toe.
Fish: Let me guess? It's stuffed and in the Smithsonian? (Fishes' dog farts)
Fish: What are some of the best shows?
Foster: Every one!
Derek: Since we found Mike... every show.
Brain: San Diego was fun a few weeks ago. Some guy was playing percussion on my oil drum with his head. He came up after the show all bloody and said, "You guys rock Dude!"
Foster: Fuzzy Land... we opened for Beck.
Brain: Ron Athey had sewn about 50 milagros onto my chest and I went into shock. My pants fell down at the same time that Julie, our go-go dancer, fell off the P.A. speaker behind the stage and ripped the whole curtain down. Everyone went insane.
Fish: Do you guys hang out a lot together outside of the band?
Mike: Not if I can help it.
Derek: Well, it's 10 a.m. Easter Sunday...
Brain: Yes. Foster and I were good friends before Extra Fancy started. We see each other at least 5 nights a week. That doesn't leave a lot of time to hang out.
Foster: Everybody needs a break from it once in a while.
Brain: I hang out with these guys more than I do any of my other friends except Julie, our go-go girl.
Derek: We're lucky that we get along because I don't think this band would be happening at all if we didn't. It is preparing us for touring.
Foster: Also, we all ware the same size shoes.
Fish: Yeah, wait till one of you gets athletes foot! Where do you want to tour? Where do you want to stay away from?
Brain: We want to tour everywhere. I mean, there are certain places you have to be a lot more careful about.
Fish: Montgomery, Alabama?
Brain: Yeah. I'm sure the people reading this and at the shows would be cool, but the population in general....?
Foster: I want to tour Europe.
Derek: It seems Europe embraces new ideas a lot more easily than the U.S. does. Here you have to be signed and be on M.T.V. before most people will pay attention.
Fish: What are your day jobs?
Mike: Technical engineer for recording studios.
Foster: I'm a postman in Venice Beach.
Brain: I paint houses for the Rich & Famous.
Fish: Have you ever been inside the Playboy Mansion?
Brain: No, but I used to work for Malcom Forbes when I lived in N.Y.C. I was his house cleaner. He had a shower with four enema hoses in it and I remember a litter of kittens running around. I would be stuck in a room all day ironing shirts and ties.
Fish: Did he ever make you get in a little pink apron?
Brain: No, he hated me. I ruined his marble floors. At that time I didn't know that I wasn't supposed to use cleanser on marble floors. I got fired because of that, and stealing food out of his refrigerator because I was hungry.
Derek: Everything from plant watering to garment manufacturing.
Brain: I also was a male nude dancer in Times Square until I could afford to buy a guitar and then I joined Brian Brain. From living off pizza in Times Square.
Fish: To living off of Taco Bell and Waffle Houses on the East Coast?
Brain: You guessed it! Two months of drive-by fast food. Before we left I was sleeping in parks and on rooftops in New York. At least it was summer. I was glad to get back to L.A.
Fish: So what's the single gonna look like?
Foster: Picture disc with one of Grillo's paintings on it.
Brain: We're putting out a Video Fanzine too. I was inspired by Fertile Latoya Jackson's!
Fish: The single cover isn't going to be a picture of Foster's missing toe?
Foster: No, we already did that.
Fish: What are some of the songs about that will be on the single?
Brain: Ahhh..... Benzadrine Shuffle, it's about the drugging of America and this mental institution that Charles Bukowski used to go visit in San Pedro. I always stop by when I'm down there. It overlooks the Harbor and all of the patients that are allowed sit outside in the sun just staring at nothing all dressed up in hand-me-down bright polyester clothing and slept-on hair do's. When they walk they shuffle and stomp. Sort of like a go-go dance in slow motion through a broken movie projector.
Fish: This country would rather stick you in a hole and pump you full of drugs.
Brain: Exactly! 50% or more of the population seems to be doing the Benzadrine Shuffle and the Thorazine Stomp in one way or another.
Mike: Yeah, so what's your point.
Derek: Don't ask, Don't tell.
Brain: About all of those who went and fought in the Gulf War and were discharged upon returning. When it was discovered that their sexual preference was same sex. To those who were left with nothing after being thrown out, to those that were beaten up and mentally abused while serving their country... to those who killed themselves after being kicked out of the military... because they were Gay. This don't ask, don't tell shit.... What? So you're more competent until it's discovered that your personal life isn't like what some right-wing bible thumper thinks it should be? Well, kids... it's time to bash back!
Fish: My mother rooms with a Gay ex-Marine who served honestly and is a tough bastard. Really did his job better than most of the other Marines. They found out he was gay and threw him out. Luckily he's successful in advertising now, but he was just as good as anybody else.
Brain: IT...
Derek: IT can be taken a lot of different ways. Brian writes from his own personal experiences which gives the songs some teeth, but I interpret that song about what I'm going through and not wanting to be controlled unless I feel like it. There are always those who think that they should control everyone and their way is the best and only way.
Brain: Beware of them! Stomp them! Smash them! Eat them! And see us live, and write us if you can't find our records or want pen pals.



Contact: Extra Fancy, 1082 W. Kensington Rd., Los Angeles, CA 90026.

GIRLS AGAINST BOYS



Girls Against Boys have a great name, but don't ask about it. Interviewed after their stunning show with Jawbox on Feb. 27. Interview and pictures by Royce.

Royce: Name and instrument?
Scott: I'm Scott, I sing and play guitar.
Johnny: I'm Johnny and I'm the bass player.
Eli: I'm Eli and I'm the bass player.
Alexis: I'm Alexis.
Royce: Which of you were in Soulside?
Eli: I was not in Soulside, everyone else was in Soulside.
Scott: See, what happened was... What can you do with these people? Eli is the only one who wasn't in Soulside. And Bobby, who was the singer in Soulside is now in the band Rain Microsonic Trains.
Royce: Rain Microsonic Trains? That's a long name.
Scott: Yeah, you can call them Rain Trains if you're hip.
Eli: Or you can say, I've seen this R..T...RS..M..T.... band. RMSCTN!
Royce: So what happened to Soulside? It seemed to end at a very odd time?
Johnny: Right as we got to be a half-decent band? Ah, fuck this, these songs are actually half-decent!
Scott: I think the thing was, is we just got burned out. We toured for five months before we recorded the last album. That was the last thing we did at the end of our tour of Europe, and we were just like, you know, how fun is any of this shit? That's the way I was anyway, it was just time to go somewhere else, try something else. And after that record got released, it did pretty well, better than anything we'd done before. We didn't have that in mind when we broke the band up.
Alexis: We didn't tell him, but it was part of our brilliant marketing strategy.
Scott: We were tired of driving around, and just dealing with it all.
Royce: So of course you started a new group with almost all the same members?
Alexis: That came years later, a couple of years had passed.
Royce: How long was it between Soulside and Girls Against Boys?
Johnny: A couple years, two years.
Scott: We recorded the first EP about a month after Soulside broke up, we wrote the first half. We recorded in the studio together as Girls Against Boys, but only as a studio project, we never planned to play live. And it was about two years between that recording, when we did the "Tropic Of Scorpio" record, when we started playing again.
Alexis: Scott and I started playing with Chris Thomson again.
Royce: I was going to ask you about Chris Thomson, he was on the first album, and then he did some backing vocals. What happened to him?
Alexis: He quit.
Scott: He's just a friend of everybody's. Everyone in DC knows each other and he's a close friend. And I just said come on down and yell some shit. Do your thing with us.
Johnny: When we started this band it was going to be studio stuff. Having different people come in and do their thing with us. Since then its changed, and now we're a serious band. (A discussion develops over Coke and Diet Coke, then over Scott's resemblance to Rob Lowe.)
Alexis: I don't see that.
Eli: I don't see it either. But if you had long hair in the back, had an earring, and were playing a saxophone, I could definitely see it.
Royce: There was a girl standing next to me at the show tonight who thought you were Rob Lowe. She kept saying you were Rob Lowe, and the guy with her said,"He's in the band!" And she said that she didn't know Rob Lowe was in a band!
Scott: Thing is, I don't like that guy. But they mean Rob Lowe in a good way. Like one time Johnny said, "You know, you've got that scruffy thing going." And I said, "What!?" So he said he meant that in a good way.
Johnny: Scruffy can be good. Scummy, maybe that's not good. Scummy can be good.
Eli: Rasty in a good way.
Johnny: What does Rasty mean?
Eli: Rasty is a combination between nasty and Rasta, seen common in German punks.
Scott: GVSB language course 101.
Eli: You know, there's only 44 sounds in the English language!
Everyone: Okay, okay! (This had been Eli's running joke all night.)
Royce: Explain the concept behind 80's Vs. 90's.
Alexis: 90's Vs. 80's.
Scott: Either. You can give me the 50 bucks later, it's in the contract. Well, as I said, it started out as a studio only thing, and the name, certain people had played under the name Girls Against Boys in the 80's, and then this line-up did a session in 1990. So when we decided to make a record, Eli put it out himself first. So it was like, this stuff came out in the 90's, and this came out of the 80's session. So it was 90's Vs. 80's.
Johnny: There was also a little of the Fall influence.
Scott: I don't know. I don't think of these things. It's not my fault. I'll tell you about Tropic of Scorpio and Venus Luxure No. 1 Baby, but I don't know about 90's Vs. 80's.
Royce: You've stopped doing the sort of lounge stuff that was on Tropic of Scorpio. What was the story behind that stuff, with the horns?
Scott: Maybe we'll do some more, it will come back.
Johnny: We're into that stuff, but I think the reason we quit doing it was because we had done it on the Tropic of Scorpio record, and then we toured on that record, and it was just like...
Royce: Did people expect you to do the lounge stuff live?
Alexis: No, because no one had the record yet! The few people that were there expected us to do Soulside covers!
Scott: But we played most of those songs off that record.
Royce: Did you bring a horn section with you?
Scott: No, but we did some shows in New York with horns. But after doing that for a while we wanted to sort of scale it down. Not have as many extra members for a while, have it just be the four of us again. And none of us are really competent with horned instruments... I like horns, but...
Johnny: I could see using horns again at some point. Probably not on this next record, but we're open to it.
Eli: Thing is, if you have horns on one or two songs on a record, it's hard to tour with the horns. It's the extra people, we just scaled it down.
Alexis: We could get Ian Svenonious to come and do the horn parts.
Eli: To get someone to drive around with you for four months, who's only going to play a total of about seven minutes a night, it's kind of hard.
Royce: On the insert in the Tropic of Scorpio album, it looks like sound-bites scribbled down. I was just wondering about the concept behind it. I thought some of it was commercials.
Scott: Some of it is. We'd like to know, what's your opinion? Just stuff off of TV, tidbits of little things. We just didn't want to make a lyrics sheet, but have something to put in with the record. So we just sat around and took tidbits of things that we'd written down in our notebooks and shit, and put it all together for that record. We didn't want to have a lyric sheet for that record, because some of that stuff on the record doesn't need a lyric sheet. It's kind of weird, it's better if you just hear it. We just wanted to write some stuff down that somehow made sense with the music. I don't know if it does or not, but I don't think about it anymore.
Royce: Scraping the bottom of the barrel here, tell about Lunchmeat?
Johnny: It's not the bottom of the barrel, it's just chronologically back in time.
Alexis: It's pretty close to the bottom.
Johnny: I wasn't in Lunchmeat, and I'll defend Lunchmeat.
Alexis: Johnny was a Lunchmeat "fan".
Johnny: I was a huge fan. They finally let me in the band. I just wouldn't leave them alone, and they figured if I was going to be around them all the time they might as well let me in!
Eli: Yeah! I was a Soulside fan and it was the same thing!
Johnny: Yeah, this is just Eli's dream realized, to be in Soulside.
Eli: Oh my god, I'm so happy!
Alexis: Hey, you're out, both of you! Out of here!
Scott: Yeah, Lunchmeat was just our first band. It was Alexis and I pretty much, and we just got together and started playing together in DC, and put out a single, and that was pretty much it.
Eli: When was that?
Scott: 84 or something.
Eli: But that wasn't actually your first band, didn't you two have another band before that?
Alexis: No, we used to just jam around in the basement, and play Led Zeppelin and Who covers, but we didn't have a band name before that.
Johnny: What about the other bands? There was a band with Steve Raskin in it. Scott and I were in a band. What were we called?
Scott: Dow Jones and the Industrials.
Johnny: We had so many people in the band, too.
Scott: It was circa '82.
Royce: So you all grew up in DC then?
Scott: Yeah.
Royce: So what made you move to New York as a group?
Scott: To get the fuck out of DC!
Alexis: We were just sick of the trees and the clean shit, you know? The easy way of life, the spaciousness, the nice houses, we wanted to get rid of all that shit!
Scott: I think it's that to live in New York is just like a life experience. It's like THE city on the East Coast. So for a little while in your life, to go there and live is like something you want to do if you were brought up on the East Coast. That's how it is in my mind. Now I've lived there for five years, and frankly I'm a little sick of it. But the first couple years were great.
Johnny: I still love that city, but I wouldn't want to live there for the rest of my life.
Scott: I have a love-hate relationship with New York. I've only been there a year, and it's very exciting, there's always a lot of stuff going on. It's pretty cool, it's definitely the definitive East Coast city.
Eli: I have a love-rent relationship with New York.
Scott: We had a staggered arrival. It wasn't as if we all moved up there at once. We all filtered up there over time. For a while we were existing with half a band in New York and half in DC. But we weren't playing a lot of shows and stuff. When we decided to be a serious touring band and stuff, we just decided lets be it in New York. Just for the hell of it.

Eli: Because we figure, since we spend most of our time on tour, what's the most expensive city we can live in and pay rent?

Scott: Well, it's only expensive for you, because I don't pay rent, you guys do.

Alexis: You see, we're only here for one day, so we have a lot of LA energy in us. I like coming to LA, I could live here for a while.

Eli: It has that same sort of New York over the top thing.

Alexis: Yeah, that's it, it's completely over the top. It has all these characters running around, ordering grilled cheese and taking one bite and leaving.

Eli: Yeah, we see that all the time.

Johnny: Typical LA story. Grilled cheese, one bite, you're out of there.

Eli: If it has tomatoes in it, maybe two bites, but that's it.

Johnny: It's all the palm trees. And the amount of decadence, but the amount of niceness as well. That's the same thing as New York. People live nice here.

Eli: We're getting people buying us dinner when we're in LA.

Johnny: You see a high amount of limos compared to other cities.

Royce: I heard that you were being romanced by some major labels.

Scott: That's what LA is for. This is where all those labels are. You come here and talk to people, and they get you food and stuff.

Alexis: And we politely decline. We're not shopping for a deal or anything, we're happy on Touch & Go.

Johnny: But it's good to meet people, and get to know people.

Eli: The way that we work, is we always tell the labels before that we're on Touch & Go and we love it, but you can take us out to dinner if you want. That doesn't phase them at all.

Johnny: We tell them we're not shopping for a label, but we'd be more than happy to sit down with them for dinner. And we meet some cool people.

Scott: Yeah, it's really fun. To talk "Biz". That's what people do in LA, isn't it? They talk biz, and units and shit. I can gel with that for two days, you know.

Royce: The move from Dischord to Touch & Go, is like you've worked with two of the best labels

Alexis: The two best labels.

Royce: Why did you move from Dischord to Touch & Go?

Alexis: Dischord wouldn't put us out. We moved to New York, so we identify ourselves as a New York band, and Dischord is locally based. We weren't actually on Dischord.

Steve Reeder: I was wondering, because you released Tropic Of Scorpio on Adult Swim, is that DC bands that aren't entirely DC bands?

Alexis: Bands that Jeff Nelson likes, but that he didn't want to put out on Dischord. Reeder: Like the Snakes and stuff like that?

Alexis: Yeah, mostly project bands. You know, since Ian and Jeff Nelson run Dischord, if they don't agree on a band then Jeff will still put it out.

Reeder: So Ian didn't want to put it out?

Johnny: He didn't put it out because we didn't live in DC. We may have hated it, or just not been interested. It just wasn't a conversation topic because we weren't from DC.

Alexis: He was instrumental in getting us on Touch & Go.

Johnny: Yeah, they've supported us, both Jeff and Ian have both been major support to us.

Reeder: I read he was a really big Soulside fan.

Johnny: Yeah, we've played shows with Fugazi, and they've been very encouraging.

Reeder: I've always wondered about Adult Swim. It seemed like Dischord, but then it wasn't quite...

Scott: Dischord is a much bigger operation, too. Adult Swim is just Jeff. It's a cool label.

Royce: It's weird that they wouldn't put it out though, because doesn't half of Shudder To Think live in New York?

Alexis: They live in DC. Even if they spend a lot of time in New York, they're still identified as a DC band.

Johnny: They started out as a DC band, and then different people left.

Scott: Really, in terms of a live band, we started this band in New York. It's not really the same. In a certain sense, not by any reasoning of our own, we weren't part of the DC scene, when we started doing this seriously. That's where a lot of our friends were, and contacts in other bands, but we weren't contributing to the DC scene.

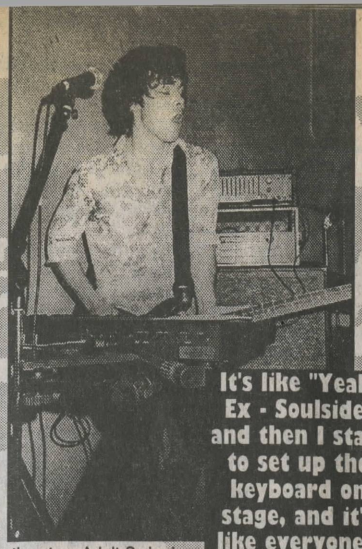
Eli: Yeah, our home town isn't DC, it's Hoboken, New Jersey.

Royce: Things are working out well on Touch & Go? I've never heard any band say anything bad about them.

Alexis: There's not much bad you can say. They treat their bands so well, they're totally up-front with them. For a touring band, if you're on Touch & Go, they're a totally professional outfit. They're working with you every day. Professional, but they're also very down to earth. It's a good mix between being a very established operation, but still having almost friendship based business principles, like Dischord.

Royce: What prompted the sound change on the new album from the previous ones?

Johnny: We all got new distortion boxes. And Eli decided he didn't want to play keyboards on every song, and wanted to play the bass. And it just made sense with two basses on a song that one might be distorted and the other not. It just adds this whole layer of distortion. Also, Scott and I were hitting our distortion boxes a lot more.



It's like "Yeah, Ex - Soulside" and then I start to set up the keyboard on stage, and it's like everyone's "Aawww, man..." You know, it's really hard to be cool when you're wearing a button-up sports shirt, AND playing keyboards.

Eli: I think it's something that stemmed out of the touring for Tropic of Scorpio. We wanted to create a sound that had more force behind it live. It's a much tighter record musically, and harder sound-wise. I think it's sort of an extreme, an opposite of Tropic of Scorpio.

Johnny: And then the next one will have a different flavor. Ideally, every record we put out will have a different flavor, because we have a fear of stagnation.

Alexis: Actually, have you heard the Batman soundtrack, because that's what it is. We tried really hard to do that.

Royce: Eli, you play a sampling keyboard, right? What are those samples of, those really heavy sounds you use?

Eli: Well, right now we're only using a couple of samples. We just made them. I can't remember when.

Johnny: I think it's wrong that because you're playing keyboards it's assumed that you're playing samples.

Eli: Yeah, some of it is just regular piano sounds played through a distortion box and an amplifier, and they sound really fucked up. Just by virtue of distorting them so much. So that's what a lot of it is.

Royce: Was the idea when you started using keyboards to make it such a part of the backing sound. People don't really notice when you're playing it, because people expect keyboards to sound a certain way, and the stuff you play is heavy and backs up the sound.

Eli: Yeah, I guess so. We just had this keyboard, and instead of me learning guitar and having a two guitar band, this sort of keeps us thinking in new directions. I like that phrase, "Thinking in new directions." I just play it sort of how it sounds right to me.

Johnny: There's a few songs where it sounds more like a conventional keyboard. Like the b-side to our upcoming single, which we played tonight, it sounds like the beginning of a Velvet Underground song, very piano-ish. And there's also another song that we're working on that has more of an organ sound.

Scott: It's really cool to have, because it doesn't sound like... We're not even using it to it's full potential right now. It's a keyboard and a sampler, and it's sort of unlimited. How do you approach what you can do? You can do things beyond the physical realm of like, pounding on a note. You can make sounds that you'd never be able to make on a guitar or on a bass. You can take sounds, stuff from other songs, stuff we haven't even experimented with that much. We have the possibility to do that now. It's a nice thing. Sometimes we have, on different tours, taken like an section of some old Billy Holiday and slowed it down, and it makes it sound really freaked out. And we just lay our shit down over it and it sounds really cool. It's more fun than just everybody playing their instruments. It's got a lot of possibilities.

Royce: You're one of the first punk bands to start utilizing the technology.

Eli: I don't know how well we're doing, but we're utilizing the technology.

Royce: Well, you certainly get my vote as the wildest keyboard player.

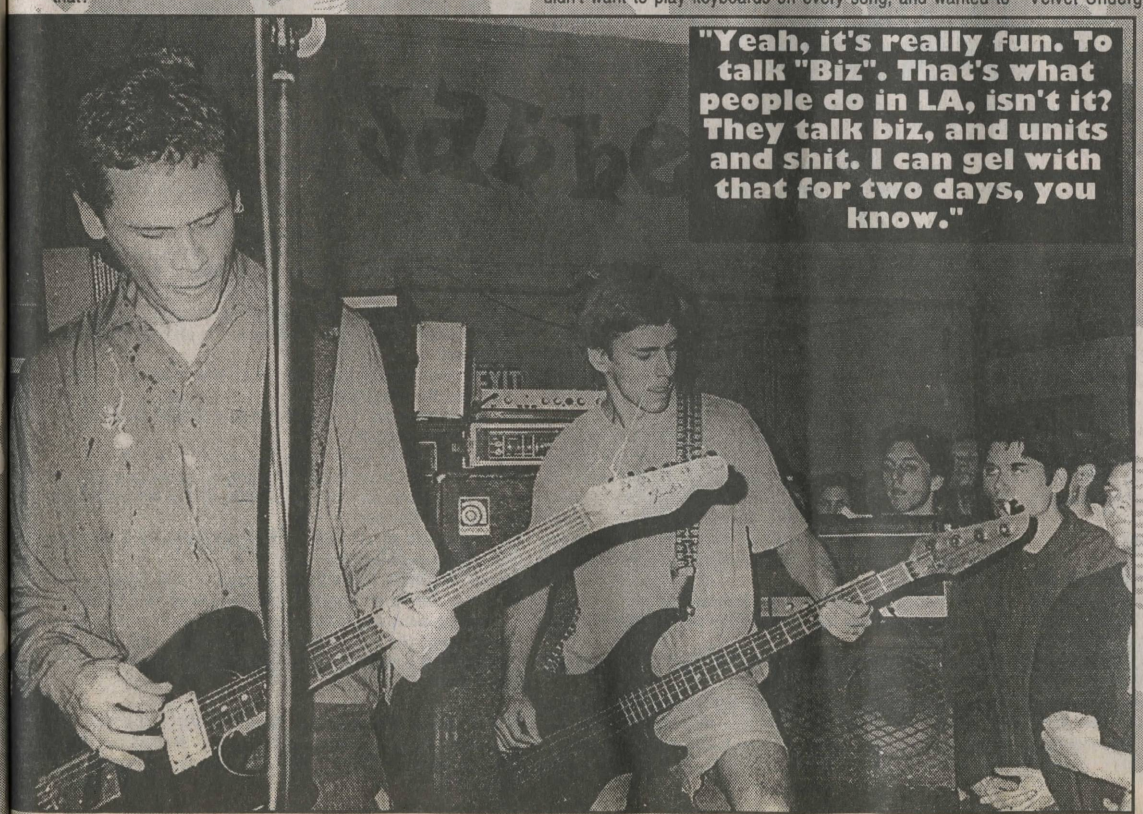
Eli: Have you seen Brainiac?

Royce: Yeah, he's pretty crazy,too, but his keyboard is a little more conventional sounding.

Alexis: Eli, in a London paper that reviewed our show, they called Eli an escapee from Sesame Street!

Eli: It was when I had really long hair. And they said, "With this shaggy dog attached to his head!"

Alexis: The best review we ever got, in terms of people looking at it one way, was in one



"Yeah, it's really fun. To talk "Biz". That's what people do in LA, isn't it? They talk biz, and units and shit. I can gel with that for two days, you know."

GIRLS AGAINST BOYS

paper said, when Johnny had a beard, "The bass player, Johnny Temple, unnecessarily bearded." How do you become unnecessarily bearded? Is it necessary for some people to be bearded?

Johnny: That reminds me, in England again, there was a review of a Soulside live show, and they referred to Bobby as the "overconfident singer with the dreadlocks", and then they said that Scott "used an outmoded cess-pool of overdone guitar effects."

Scott: My nickname was Cess-pool for a few years after that.

Royce: Those English journalists come up with some great stuff.

Eli: They do, they're quick. We still get a lot of negative response to the keyboards as well. Although less and less as people know it, but especially on the first tour. It's like "Yeah, Ex - Soulside" and then I start to set up the keyboard on stage, and it's like everyone's "Aawww, man."

Scott: You put a keyboard on stage and everybody starts to look for their ticket stubs.

Alexis: "Soulside, plus keyboards." Sounds great!

Eli: What was that review from New Jersey where the guy couldn't stand me? I can't remember. We just got a review, though, from the last show in Phoenix. What did that say?

Johnny: "I didn't like these guys. Everyone else seemed to like them, but I didn't. How can you like a band with a guy who wears a button-up dress shirt and plays the keyboards?"

Eli: You know, it's really hard to be cool when you're wearing a button-up sports shirt, AND playing keyboards. The worst. There's definitely a prejudice still out there.

Scott: That's cool with us. We don't care, man!

Eli: Yeah, I don't care. Seriously, it's like, fine. Who gives a shit.

Royce: Someone described your style of playing as the "pinball" style of playing keyboards.

Eli: You mean basically hitting one button and getting really, really worked up about it?! It's an annoying instrument to play, though, because it's stuck to one spot, and I can't move it around too much.

Royce: Get one of those big straps!

Eli: No, that's something I could not overcome. A dress shirt and a strap. Well, maybe I could, just take it a step further.

Johnny: For this tour we were all going to grow moustaches. No beards or anything, just moustaches.

Scott: But like Eli was saying, playing the keyboard is as if, and I thought about doing it because it would be fun, but put a guitar on a stand, just free by itself with no strap. If I was not attached to it at all, and every now and then ran up to it and just hit it between singing, it would be the same thing.

Eli: That's exactly it. Stuck to one spot. I don't move it around much anymore, that costs too much money. I learned my lesson about kicking it over!

Royce: You could do something like ZZ Top and mount it on a rotating thing.

Johnny: You know, the guy in Fishbone has that. He spins it around on a rotating pod thing pretty well.

Reeder: You know, I've seen that thing fall over before.

Scott: That always happens with keyboards. When we finished this European tour we had 12 broken keys. How many keys are there on the damn thing?! 36? 30?

Eli: There's 61.

Alexis: 61 Scott, come on!

Scott: There's 61, wow. You learn something new everyday. We'll probably get back to using the keyboard for some more loungey stuff like before. It's fun to do, rather than just banging out distorted notes.

Royce: How do you come up with your song titles?

Eli: A lot of it's just phrases.

Scott: It's just phrases. It usually doesn't have much to do with the lyrics. A lot of times the title comes before the lyrics. It's like, we're going to have a song called "Go Be Delighted" because we're sick of these songs where people are whining and complaining all the time. It's going to be like, go be fucking delighted and stop whining all the time! The lyrics come later. "In Like Flynn" is the same thing, it's an old phrase. I overheard someone saying that on the train coming from New York once, and thought that it was really cool. You know, like what happened to Erol Flynn? No one says that anymore.

Eli: He died.

Scott: Alright, he died. So what, okay? It's still relevant.

Alexis: He was the best Robin Hood. Better than in the Mel Brooks production, "Men In Tights." That was a plane movie, I saw it on a plane.

Johnny: We throw a lot of words out.

Scott: It's like playing with shit like "Satin Down," it means nothing. Just putting the two words together and playing with shit.

Johnny: Why don't you explain the title of our next album, "Sin Resolver."

Alexis: You can't print that. It's not the name of our next album, anyway.

Reeder: I was wondering about the line in Tropic Of Scorpio, "Everything I do seems to cost $20." I thought that was a really cool line.

Eli: Except it's out of date.

Scott: Very out of date.

Eli: Now it's "Everytime I pick up a telephone it seems to cost me $120!"

Scott: Yeah, it's like the money machine thing. It's a money machine culture. I used to be the kind of person who would go to the money machine, and take out $20 incessantly. Three times a day almost. I would never take more than $20 because I was afraid. But I would always keep going back, and I would lose track, and whatever I did cost me $20 so I'd go back again. Nowadays, everything costs me $100, but it's the same thing. Now I go take out $100 three times a day, for two days and then I sit around for two weeks and eat beans.

Eli: That's the way to do it!

Alexis: No, that's not the way to do it, actually.

Scott: I want to say, there's a schism in this band. You see, Eli and I are talented at spending large amounts of cash.

Eli: We know how to spend money.

Johnny: And Alexis and I are talented at living a good lifestyle, where you know you're going to be able to eat the next day.

Scott: You'll never see these guys taking breakfast at the Hilton, but Eli and I, we'll be there. And the next day we'll be on the street.

Alexis: Be sure and give them a dime when they come asking.

Johnny: One of the reasons why we would never sign, well, I would never say we would never, but the prejudice we have against signing to a major label is they'd give us something like $300,000, and then two weeks later, Eli and Scott would be going "Where's the next check?"

Eli: Can we sign again?

Johnny: And Alexis and I would have these nice investments, blossoming, and they'd be like "We need a publishing deal now!"

Eli: Or, "What else could we sell?" Two weeks later it would be like, "Scott, you don't have any guitar cords?" "I don't have any money, man! The bands got to pay for this."

Scott: But it's a skill. Not a lot of people have it.

Eli: It's true. How to be extravagant in the face of poverty.

Scott: You can't look at your reality in the face! You can't do that, otherwise, you'd be suicidal!

Johnny: I beg to differ. No, I would never say there's nothing admirable about that. It's a skill.

Alexis: Yeah, some people would say it's a short-sighted waste of money.

Scott: So basically, to get back to the question, yeah, it basically deals with our incredible preoccupation with money.

Johnny: But that other version, "Everywhere I go I seem to spend $20," that was our movie theme song. But we never got the movie made.

Eli: But the other thing about that is, if you buy something, say it costs two bucks. Give them a five, it's gone. It cost you five bucks. You've got nothing left over. If you get a bunch of change, it's nothing.

Scott: If you go to the bank machine and get twenty bucks, you break it and it's gone. There's nothing left of it. What happened to it? Later, if you want to think about it, you can discover, you probably got two slices of pizza, went to a movie, but it's still gone. It's only the big amounts that count.

Reeder: What about "Matching Wits With Flaming Frank?"

Eli: It's ripped off from one of those monster truck ads I heard on the radio. "See Beefy Bob as he's matching wits with Flaming Frank in the super hibachi burnout! Sunday Sunday SUNDAY! Mom, what are we doing this weekend? Action ACtion ACTION! Huge car crushing Bigfoot!" So that's where that comes from. Reeder: I always thought you guys had really rad song titles.

Eli: Oh, thanks man. Not anymore! No way.

Scott: Our new single has a great song title. Isn't it called "I'm From France?"

Johnny: Everyone looks at Alexis! What is the song called? What does the artwork look like?

Alexis: I think it's "I'm From France, Ooh La La." I'm not sure.

Eli: None of the titles are finalized until Alexis lays out the album, and then we don't even know, because we never see it.

Royce: You do the album artwork?

Alexis: I did the single and the new one.

Royce: You did the photography as well?

Alexis: Yeah.

Royce: You do other graphic design?

Alexis: Yeah, but not that kind of stuff. I do just regular graphics.

Eli: But he's going to. Tell them your address and all that other shit. Send your artwork or art questions to: Alexis.

Alexis: I lay all the artwork out, and then send it to Matt at Touch & Go and he does all the professional stuff.

Scott: Is that all your questions?

Eli: I like #10.

Scott: What's the question?

Eli: It says "Eli Janney?"

Royce: That's not a question, that's just notes and stuff.

Scott: Eli Janney; talk to me about it.

Eli: Well, I...

Royce: Do you still do a lot of production stuff?

Eli: Yeah, I do as much as I can.

Johnny: And his address is:

Eli: Send all your band bios to: No, but we've been working so much, I haven't had time to do that much. I'm also trying to stay in New York, which also makes it hard. Bands have to come to New York, which doesn't happen that much. So I'm going to get a temp job.

Scott: Yeah, when we get back, Eli and I are going to put our suits on and head down to the temp agency.

Eli: No, man, when our royalty check comes in it's going to be K-Ching!

Scott: We're going to go hang out in Greece.

Eli: We're all going to be there, but on different islands. With our binoculars going, "What is he doing! They're looking at us!"

Royce: On Tropic Of Scorpio, it says Eli Janney appears courtesy of Merkin Records.

Eli: I used to play in Edsel, and we were "signed" to Merkin Records.

Royce: That was when they had all that rouble with them? So you had to put that on the record?

Eli: Well, I was in the band for a really, really short amount of time. Unfortunately, I was in it at the wrong time.

Alexis: He was in the band for the 10 minutes it took to sign.

Johnny: Eli's got pen fever. He's Eli "Where Do I Sign?" Janney.

Eli: I don't know how many contracts I've signed, I lost track!

Alexis: He just keeps getting checks.

Eli: Oh, sure, money? Where do I sign?

Johnny: "Eli, you're delinquent on your child support payments."

Eli: What? Where do I sign? I get so many packages, I don't know what they are, I just sign for them anyway! He never really harassed me at all, I just did that as a courtesy.

Royce: Why do all the other guys use their real name, but you don't.

Eli: Well, because, I was Mr. Silas Greene. Now I'm just Eli Janney.

Royce: So on the next record, we can expect to see Eli Janney?

Eli: Yeah, I think it's time. On the first record he was Scot-i: "MC" Loud.

Royce: Well, I'm out of questions, unless I can suddenly think of something ingenious to ask.

Eli: Use that journalist's snappy wit!

Scott: Just picture yourself tonight, as you're about to fall asleep and you think of that question.

Reeder: Eli, is that you naked in the Soulside record?

Eli: That was a joke played on me by Mr. Johnny Temple.

Johnny: He didn't know it was going to turn out like that.

Eli: I didn't know until it actually came out! The CD was handed to me, and Johnny was like, snickering. I've had a number of people I didn't know at all come up to me and say "I've seen you naked!"

Johnny: Eli's always like, "The water was really cold. Really cold water, I'm telling you!"

Eli: Hey, I know you, I've seen you naked. You're Eli Janney!

Royce: Any last words?

Alexis: LA is a nice place to live, but I wouldn't want to visit.

Scott: Yeah, we've got a single coming out in the beginning of May, "Sexy Sam" and "I'm From France." We should have a new album in October.

Eli: And people should work a little more champagne into their diets. A little more bubbly.

Alexis: You know, that's the thing, touring with Jawbox. You know how they're on Atlantic now? They have had a bottle of champagne every day of the tour. I don't know if it was on their rider or what! (As they are chastised for saying this, they are forced to fess up and admit they have been covertly supplying it all to them!)

You can contact Girls Vs. Boys at Touch & Go. Thanks to S. Reeder for help with the interview, and my apologies to the band for the probably numerous misquotes.



FESTERING RINYANYONS

"Flatlander Recluse" 15 song CD

Finally!!! THE blazing raw punk-fuckin'-rock disc all the kids have been waiting for! This'll kick yer sorry ass!

CDs=$10.00, 7"s=$3.00 ppd. Add $2.00 per item outside U.S.- Orders sent via 1st class/Airmail. U.S. cash or M.O. (to Sean Wipfli) only! No Checks! 2-29 cent stamp / 2 IRC SASE for poster, newsletter, and mail order list.

Out Now



FLOOR 7"

Slower, louder, uglier and heavier than yer Aunt Bertha.

DOUBLEBOAR 7"



Dual bass pummel, raw vocals...Pig-killin' noisepunk.



SPAZZ / FLOOR SPLIT 7" E.P.



SF's SPAZZ blast out 6 groin-kickin' ultra-thrashers, while Florida's FLOOR ooze in with one crushing sunday punch.

AVAILABLE BOVINE 7"S

PLAINFIELD ♦ THUG ♦ POWERWAGON

FESTERING RINYANYONS ♦ MAMA TICK

MERCURY PLAYERS ♦ BLUE

LOUD N' UGLY VOL. 1

(W/ FESTERS, MERCS, PACHINKO, THUG)

Coming Soon

Mercury 4° F 7" (Switzerland)

DWG covers dbl 7"

BORIS THE SPRINKLER CD "8 Testicled Pogo Machine"

INTERNATIONAL SLUDGE REVUE - COMP CD

DIST BY: CARGO, CAROLINE, DUTCH EAST, GET HIP, SCOOBY DOO, SUBTERRANEAN, TCI.
VIA MAIL: BLACKJACK, SKULL DUGGERY.
EUROPE: PITTSBULL, X-MIST.

ALSO AVAILABLE:
DEF.MASTER 7" (JAPAN)
DWG/PANTY BOY 7"(BEL)
GAUNT/BEAVERS 7" (BEL)
GOB/LOADSTAR 7"(S.PIMP)
FLOOR'loanin' b/w 'figbndr' 7"
DREAM GIRL (merc/fester) 7"
HANDoverHEAD 1st&2nd 7"s
COPOUT 7"(T. MURDER)
COPOUT/FACEDOWN split 7"
PACHINKO"deep inside" 7"

Does anyone know Mike or Jesse from Oregon/Brains/ Heatseeker zine? Write!!!

BOVINE
P.O. BOX 2134
MADISON, WI 53701
USA

This Chicago band is serving up the goods on their 4-song EP, Make A Wish.

Don't be dumb. Be quick.

Get it NOW.

On tour at a club near you this April and May.



"This CD is like a car speeding out of control..."
The Splatter Effect

"SKULLFISH SCREAMS SUPREME"
Columbia Chronicle

"These guys need a 12-step program."
Sound View

WIDELY DISTRIBUTED RECORDS USA

4-Song CD only $7.00 ppd. Check or Money Order to: Widely Distributed Records / 1412 Touhy / Chicago IL 60626
Distributed by Cargo, Dutch East, Twin City & MS.

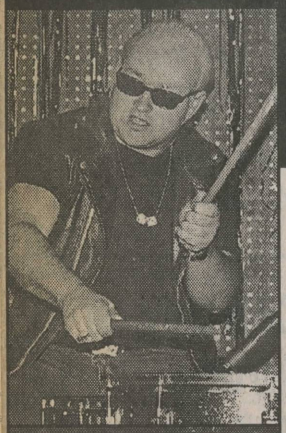
Widely, home of GREEN, Hip Deep Trilogy and from Sarah Records: The Orchids, The Wake (UK) & Harvest Ministers.
NEW ALGEBRA SUICIDE CD out NOW $10! Catalog? Write us today!

Mr. Drunk Ted interviews the Scariest Band in the World...

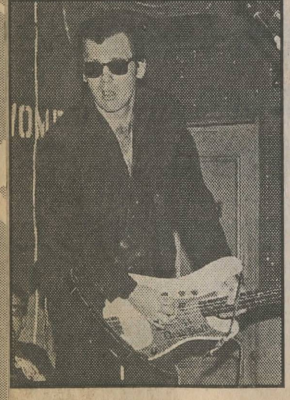
Deadbolt

...and lives to tell about it!

Deadbolt call themselves "the scariest band in the world". But are they really? After their show at Raji's on March 18, 1994, Harley Davidson, Les Vegas, R.A. Maclean, a roadie and I raced down to a nearby liquor store before it closed to stock up on a case of Bud, a pint of tequila, a pint of vodka, and a Sapporo and then headed down to a sleazy hotel in the left armpit of the U.A.: Hollywood. As soon as we get in the door, Harley sets up their "security system" which consisted of two loaded pistols and placed one on each nightstand. After that, the beer was placed in a cooler, the tequila and vodka were opened, and it was time to start the interview.







Deadbolt is:
Harley Davidson: king of voodoo guitar, scary vocals
Les Vegas: round cylinder things
R.A. Maclean: bass, more scary vocals
The Phantom: voodoo guitar

Ted: Where's the Phantom? Or is he right here and I can't see him?
R.A.: We don't know.
Les: He's the Phantom.
Harley: He could just be floating around. You never know. That's why we call him the Phantom.
Ted: Where is he really?
Harley: Ted, we don't know. That's why he's the Phantom.
R.A.: I honestly don't know.
Ted: So he just doesn't show up for shows?
Harley: Yeah. That's it.
R.A.: You know, we did a show yesterday and I put my equipment onstage and "poof" there he was.
Harley: If he's there, he's there. If he's not, he's not.
Ted: How long has Deadbolt been around? Did you guys used to play under a different name?
Harley: We were like a roller derby trio.
Ted: Do you know Liz Ard?
Harley: Uh huh. Yeah, we know her.
R.A.: We beat the hell out of her.
Harley: We fucked her. You know, we went in there. Painted our dicks green...
Les: And she's green down there too, Ted.
R.A.: The next day I wrote that famous article in Penthouse on "Dyko no more".
Ted: So what was your role in this roller derby thing?
Harley: We were in roller derby in Tijuana. We had a team.
Les: Chookie sponsored us.
Harley: Chookie's House of Beer. We had that on the back of our shirts and we'd go in there. We had a couple of other guys in there with us. They were bumped off. We don't want to talk about that.
Ted: How long have you guys been hanging out?
R.A.: About four years, I think. We knew each other from this infamous San Diego bar, the Pink Panther.
Ted: That's where I celebrated my 21st birthday.
R.A.: I ran into the girl last night who introduced me to Harley and looking back, you know, I didn't know him. He scared the piss out of me. And later I found out that I scared the piss out of Harley. **Harley:** And then Les scared the shit out of me and R.A.
R.A.: Scared the bejeezus out of us. And so it was a mutual scaring. I started hanging out where Harley and Les live and Harley was nice enough to carve out a little coffin area for me and hence we lived.
Harley: We said like "What the fuck is going on in this town?". You know, we'd go out and catch a band or something, but they're all a bunch of fucking dorks out there. It was the big heavy metal craze. The hair. And like, fuck, you know? We could do something. So we followed this heavy metal band home one night, found out where they lived, scoped out everything and one night when they were all gone, we broke



Drunk Ted took all the photos too!

into their place, smashed the back window, opened the door and stole all their equipment and started the band.

Ted: How did you guys get your sound? You formed Deadbolt back when there was all this heavy metal shit going on, what made you guys sound the way you do?

R.A.: It just happened.

Harley: Voodoo billy.

R.A.: It wasn't like divine intervention came in. Just one day we started playing and... Oh! I remember. We got these Radio Shack reverb units (holds up hands) about this fucking big. Even I had one hooked up to my bass and these things always sounded like there was a DC 10 landing. There was a "hhhhhhh" in the background and...

Harley: Let me tell him about the Radio Shack thing. You know how they always get your phone number and address when you go there? I'm like "Well what do you need to know my name for?" and they're like "Well, it's just..." and I'm going "Fuck you, asshole. That's my name". Caused a big 'ol commotion, snuck the things out the door and you know, we ripped them off.

R.A.: So initially that was the start of the Voodoo Billy sound and it's grown into what it is today.

Ted: Are those guns loaded?

R.A.: It doesn't do much good if it's unloaded.

Ted: Yeah, but I just want to see.

Les: No, we just got blanks in them.

(Harley unloads one)

Ted: Are those the bullets?

R.A.: Noooo. They're little tiny lipsticks.

Harley: It's happy dust. A guy whacked out on crack comes in here, breaks down the door, and we'll spray him with happy dust.

Les: And he's happy. He doesn't want to do anything bad.

Ted: OK. Why are the guns here? Why?

R.A.: Why?! We're in fucking Hollywood for Christ's sake!

Ted: That's true. OK. I heard you used to live in LA. How did you end up in San Diego?

R.A.: I came up here and was making a living and my girlfriend at the time, she was being chased by a satanic cult...

(Harley and Les start laughing at R.A.)

Harley: This is true shit!

R.A.: Basically this satanic cult was chasing us. And frankly, they wanted to kill me and my girlfriend off.

Ted: Was she heavily involved with that and then she broke out and that's why they wanted to get her?

R.A.: I really... I'd just assume go around that part. But funny enough, we were rescued by some wickins, which is white witchcraft, and I remember I was over at they're house once, they were husband and wife, and he was going "You know, my wife thinks you're cute". And I'm like "Oh shit." and he goes "You want to fuck her? Go ahead. Fuck her." And I'm like "I don't know about this. I just need to get the fuck out of Dodge". So we were practically smuggled in the trunk of a car out of L.A. county back down to San Diego where I've lived a clean life and if I ever run into that ex- girlfriend/psycho bitch/slut woman, I'm out of here. (picks up gun) I'll put this to good use!

Harley: I was a dog groomer. I was grooming dogs.

(laughter)

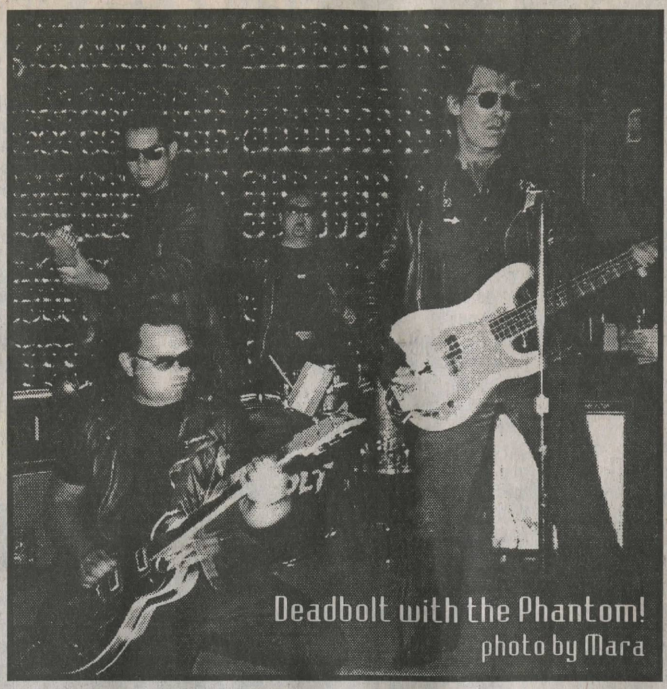
Harley: Don't laugh. There's good money in that.

R.A.: Did you know that's where I was? Really? Fucking Cahuenga! Fuck, that's wild.

Harley: Yeah. I thought I saw you walking around up there.

R.A.: Probably.

Harley: So anyway, I was shaving poodles, you know, giving them a little trim and everything. One day I came into a bad hangover and the barking and the yapping and the people bitching and moaning... I just went nuts with a fucking gun and killed all the poodles. So anyway, I had to get out of there, too.



Deadbolt with the Phantom!
photo by Mara

Les: Actually I used live in Santa Monica.

Ted: What chased you out of L.A.?

Harley: A gay hit squad.

Les: (in gay voice) I'm not like that anymore. No, I used to work in this liquor store and one time I was a little drunk, you know, smoking, and I set the store on fire. So I had to get the fuck out.

Harley: That's close enough.

R.A.: You're getting warm, but it wasn't heroin, OK?

Ted: It was satanic drug cults.

R.A.: Well, uh, you're pretty damn close. But there was no heroin involved. I'd like to emphasize that. You know, I think you know too much about this whole thing. (picks up gun)

Ted: No way! Put the gun down!

Les: Ted, do you ever play Russian Roulette? It's kind of fun.

(talk about guns and how they'd take care of anyone who barged through the door)

Harley: A lot of people are scared of guns. They think this thing is going to float around (holds gun in midair mimicking floating). Some people are like "Gun! Ohhh!!". You know it's like... For Christmas, my mom got me an assault rifle.

Ted: So what makes Deadbolt "the scariest band in the world"?

R.A.: I think the past five minutes of tape sums it up. You know, what makes us the scariest band in the world, I think, is real simple. It's because we're real. You know? When you go away the guns aren't going to be put back in the locked box. We're not going to put the drinks away. No. We're very real. What we do is real. It's not a joke.

Harley: We're three bonafide weirdos.

R.A.: It's not like we take our long haired wigs off and put it on the mannequin and take our spandex pants off and send them to the dry cleaners. Deadbolt, the attitude of Deadbolt, is a 7/24 thing.

Ted: You guys are pretty harsh on a lot of people. Has anyone on tour after seeing you ever wanted to beat your asses?

Harley: Well, there was this one guy. It was Yakama, right?

R.A.: Holy shit!

Harley: This one guy. We could tell this guy was going to be trouble, but what we did was psychologically manipulated the whole bar to actually hate the guy.

R.A.: This is true. This is no joke.

Harley: This guy had like uh....

R.A.: Cornrows. Like Bo Derek in "10".

Harley: So we were playing. He was yelling. He was like the big macho guy at the bar, right? He comes in there and everybody knows him.

R.A.: He was like the big rock star of Yakoma, Washington. The fucking drug capital of Washington and that's a real compliment.

Harley: So he started yelling things like "You fucking assholes..." and we're going "Yeah, shut the fuck up, Bo Derek!". You know, and the guy started getting pissed off and threw more insults and we...

R.A.: We turned the whole bar against this individual.

Harley: We'd get one person and go "Do you know this guy here?" and they'd shrug and we'd go "Well, hasn't anybody told him what a ridiculous hairdo he's got?".

R.A.: The suicide hotline was ringing off the hook after we got through with him.

Les: After he left, didn't you tell everyone who saw him to call him Bo Derek?

Harley: I said "Hey everybody. Ok. From now on, this guy over here? I want you to call him 'Bo' from now on. Alright everybody on the count of three everybody say 'Hi Bo!' "

Everybody: "Hi Bo"!

Harley: So when we left, we were kind of like the town's heroes. "Thank you so much for getting the bully". He fucking ran out of there with his tail between his legs. He went from one day from being the hottest guy in Yakoma to the laughing stock of Yakoma.

R.A.: I think overall people are pretty stupid, but one of the smartest things about them is that haven't fucked with us. Because they're going to get a face full of Fender if they jump onstage.

Harley: That's right. You get a lot of bands starting off and get heckled, you know, many a weak person would just crumple, but since we're all from the John Wayne School of Manlyhood, we're like "Where do you get off, asshole! I don't see your fucking ass up here playing!". So you know, that's where it started. We don't take no shit. We get up here. We're playing the songs that we wrote in two minutes and you're giving us a hard time! Fuck you!

Ted: Eddie Vedder's from San Diego. Did you know him?

R.A.: I did know Eddie Vedder. He was an acquaintance of mine. I'm not going to say he was a friend. He didn't earn the honor of being a friend of mine. He was in a band called Bad Radio.

Ted: They opened for Mudhoney at the Spirit.

R.A.: Who gives a shit. He was an OK guy back then. And then the next thing you know, I'm getting these phone calls from him and his guitarist Dave, "Yeah, I'm doing this thing for Amnesty International". That's when I started losing respect for Eddie Vedder. When he started jumping on all these fucking soapboxes. It's like I don't want to hear your political stance. I want to hear some fucking music. Eddie's just lost it. That Rolling Stone article that I read on him where he's the angst ridden "Oh! The pain! The pain! Oh I'm in so much pain! I'm making over six figures and I'm in so much pain!".

Harley: What a fucking asshole.

R.A.: Fucking asshole.

Harley: So we're going to give him some fucking pain!

Ted: So who the hell is Mrs. Valdez?

Les: Oh man.

"You know, we'd go out and catch a band or something, but they're all a bunch of fucking dorks out there. It was the big heavy metal craze. The hair And like, fuck, you know? We could do something."

Les: It would be beautiful, Ted. The government could like walk right into your house "Ted, we're taking over!" and you don't have a gun to say "No way". And they take your house. Harley: Ted, let's shoot a round through the bed.

R.A.: No comment.
Harley: We can't disclose that information.
Ted: OK, so let's talk shit about the other bands in San Diego.
Everybody: Oh yeah!!! Yes!!!
Ted: I'll name bands and you guys talk shit about them.
Everybody: Alright!
Ted: Rocket from the Crypt.
Harley: Most respect, man.
R.A.: Yeah. We hold them in high regards.
Ted: You're supposed to talk shit!
R.A.: No, I can't.
Harley: We were on the road with those guys for 5, 6 shows. I'm telling you...
R.A.: Fine, decent boys.
Harley: ...John Reis has learned a lot from Deadbolt. You know, the moves. He's like one of the younger guys that knows how to put the rock and roll into the rock and roll. I think he knows how to like put on a show. That's the lost art, I think. Putting on a show. Say for instance Charlie from Lucy's Fur Coat. I had an epileptic seizure one day at his show. He copied my moves.
Les: He's getting up there now.
R.A.: Try another band.
Ted: C.L.A.
Les: Don't get me started on that one!
Harley: They're nice to smack around.
Ted: I heard they won the last battle of the bands between you and them.
Harley: No comment.
Les: They pulled it off pretty well. I'd say it was a draw.
R.A.: My fondest memory of Carnivorous Lunar Activity is when...
Harley: The show was announced a couple months before. I think every night they got together, it probably took them combined about a hundred hours to get a good "let's get Deadbolt" show. They did their homework good, I'm telling you! It was a good thrashing. Actually they're the only band that's gotten away with ripping us good. But the amount of work it took, I hear it drained them. Sam had a nervous breakdown. Steve's marriage is about to fall apart. "You're obsessed with getting back at Deadbolt! What about us!".
Les: Dennis has started talking to himself all the time.
R.A.: My favorite story is when C.L.A. first broke up and Dennis went to New York. And me and Harley we tripped into Megalopolis all tanked and we watched a couple songs and we just left and went outside and Harley starts screaming "Don't go! She's taking it in the ass by some New Yorker! Don't do it!". Then he went behind Megalopolis and pulled out this 10 foot 2 by 4 and stuck it through the window of Megalopolis and started smacking Dennis in the ass with it!
Harley: That's what he gets for having his fascination with oriental girls.
R.A.: And then he fucking takes off to New York and it turns out she was taking it up the ass! How fucking humiliating to come back to San Diego...
(more talk about C.L.A. and their fascination with oriental women, most of which is unprintable)
R.A.: Next band.
Harley: OK, Creedle. We're all just fascinated by what's his name? Lizard face. (Harley starts imitating him)
Les: He looks like he's going to eat a fucking fly or something.
R.A.: He looks like his head's going to explode.
Ted: Woah. Trumans Water. What about Trumans Water?
Harley: They need to get...
Les: A steady line up.
Harley: Somebody needs to come in there, like us, and smack them around. I think like the next show, they're probably going to play the Casbah. They're going to be all out in the van huddling together "I'm just an artist. And I'm big in Europe now." And I think what needs to happen is we open the van door, grab them out one by one, and smack them around a bit. We got your fucking Trumans Water! Then we whip out the johnsons and start pissing on them!
Roadie guy: Talk about Fluf.
Harley: Let's fuck up Fluf! O has got this big fucking vinyl and true...
Ted: Have you seen their new CD yet? They just rip on CDs.
Harley: "I'm so true to vinyl and like..."
Les: So why are you doing a CD, you hypocritical bastard. That's what I say.
Harley: Oh and if you are so opposed to CDs and digital recording and all that new fandangled stuff and (in a high voice) you're just a truist and just like the old monologue whatever, humahonga hingy dingy recording or whatever... you know... then HEY! Fuck yourself! That's what I say.
Ted: Well you would think that being Deadbolt with your image and playing the style of music that you do, you would be more into vinyl.
Harley: It's just like "get it out"! It's not like a loyalty type of thing to vinyl, CD. We don't give a shit. We just go in and fucking record it. The record company puts it out.
Les: We're in the '90s, Ted.
Harley: Whatever they put it on, fuck it. The CD is so great. You just pop the sucker in there and play it. You can get it to repeat and whatever. Fuck, I love it.



Ted: And you don't have to turn it over in 5 to 20 minutes.
Harley: What about you?
Ted: Personally, I like how 7"s look and stuff, but I don't like having to get up after two minutes to turn it over. But vinyl does sound better. Stuff recorded in analogue does have a wider range.
Harley: Yeah, bullshit. It's all a mental thing. You take one of these "vinyl first" guys, you give him all the CDs that they got on vinyl, give them a nice little CD player and he'll change over. So anyhow, let's fuck up Fluf. O you know, I like O.
Ted: You can't say that. This is a Deadbolt interview. You're supposed to talk shit.
Harley: Yeah. I don't like O. O has got his fucking head shoved up his ass. Who else can we rip? We're missing some people. (I want to play with the guns, so Harley unloads them and we start pretending to shoot them and fun stuff like that)...
Ted: Inch.
Harley: I never heard their music, but me being closed minded, I'm going to say it sucks. I like Stimey and his buddy Eric because they like guns.
Ted: And John Lee likes guns.
Harley: John Lee is in the NRA. I'm going to expose all the NRA members. John Lee. Stimey. Myself. Devon from Creedle. Jackie from Contra Guerra. John Reis is an NRA member. (more talk about other bands. So by this time we're all talking about guns and twirling them around talking about all this shit)...
Harley: Punk rock used to be dangerous and scary.
Ted: Is that unloaded?
Harley: Yes.
Roadie guy: So did rockabilly.
Harley: Yeah, so was rockabilly. Now guns are dangerous and scary. So now this is the new punk movement. So I'm here to out anybody who is like into guns.
Les: I think Atom from Rocket... I don't know if he's NRA, but...
Ted: So what's it take to be in the NRA?
Harley: Just join. It's like 20 bucks a year. They send you a magazine, and it's got the best little column in it.
Les: It's called "Shoot the Liberals".
Harley: It's got all these great stories like (southern accent) "Sally Jenson from Omaha heard a knock on her back door. She grabbed her gun... and when she wouldn't let the assailant in, he broke the window. After several warnings, she told the victim to stop and that she had a gun. She fired several times, mortally wounding the paroled rapist". But no, you never hear the good stories like "guns are used to blow cocksuckers away"!
Les: All you hear is "little Billy found his dad's gun".
Ted: Is this gun loaded? I want to know if it's loaded, because I'm going to pull the trigger.
Harley: Look, you got to pretend that it's loaded.
Ted: At all times?
Harley: Yeah, at all times. Yeah. That's rule number one. See that one is like a nice little summer gun. You know why? Because you can carry it around with you and go to like the scary reststop at...
Roadie guy: We had that on tour. When we broke down.
Ted: I can't believe you carry guns on tour!
Harley: Come on!
Les: That's the best time to carry guns.
Roadie guy: We were in Oregon in a field with no lights. Stuck on the side of the road.
Ted: But bad shit doesn't happen in Oregon.
Harley: It happens everywhere. Evil knows no boundaries.
Les: We were at that reststop the night before...
Harley: You know when they had that rash of... they'd shoot... This reststop, they went in there and somebody that was there at the reststop shot the shit out of them and took their money. You never know, Ted.
Les: We were at that same reststop the night before. (Harley gives me some gun lessons, on shooting, aiming, etc...) Ted, I bet if we illegalized guns, the bad guys wouldn't get them anymore. It would be good and nice. Those bad guys wouldn't have guns.
Harley: But the government is doing such a good job of keeping heroin and cocaine and everything out of the country, they can just immediately pick up all the illegal guns that would be shipped in...
Les: It would be beautiful, Ted. The government could like walk right into your house "Ted, we're taking over!" and you don't have a gun to say "No way". And they take your house.
Harley: Ted, let's shoot a round through the bed.
Les: You got to get a pillow.
Ted: How are you going to muffle the sound?
Les: With one of the pillows. Haven't you seen a movie when they do that? (Harley loads his gun)
Ted: Aren't people going to come in and shoot us?
Les: Yeah, we might get arrested.
(Harley places a pillow on the bed and gun on the pillow. CLICK. CLICK. BANG! tons of laughter)
Les: Sounded just like a firecracker.
Ted: Can I keep this for a souvenir? (takes shell) I'm keeping this.
Harley: We'll just keep quiet about this, now.
Ted: I can't believe you did that. Of course R.A. (who fell asleep a while ago) is used to it.
Harley: You better take that pillow out, too.
Les: Yeah. It might be a good idea.
(we all start looking for the bullet and seeing where it went)
Ted: There's probably going to be cops coming.
Harley: Take the pillow with you. That's evidence, you know what I mean? Get it out of here.

So I got the fuck out of there. The pillow and shell now reside in Drunk Ted's Museum of Punk Rock Shit, along with Gina from the Lunachicks' hair curler and a bra that Dennis from C.L.A. destroyed during one of their best shows. Yep, they're pretty scary.

Louise talks to O about Fluf....



O is the guitarist singer of San Diego's Fluf. They've got their second album "Home Improvements" out now on Headhunter Records. This interview was done over the phone (from Australia) in early February.

- **Interview by Louise Dickinson.**
- **photos by Ted**

Louise: I don't really know a whole lot about Fluf so if I miss anything you want to talk about just say okay. So is this interview to promote the release of "Man Gravy" out here [Australia]?

O: No, I don't know. I think it's just because we have a new one coming out in a couple days.

Louise: Oh you do?

O: Yeah, it's called - well, have you seen all the formats of the last record?

Louise: Yeah.

O: All of our formats are the same recorded piece of material but they're like 3 different covers and 3 different names, and that's how it is this time too.

Louise: So was the "Wasting Seed" 10" the vinyl version of "Man Gravy"?

O: Yeah there was the 10" and we had 2 7"s that made the whole LP all together. The new CD's called "Home Improvements", and then the cassette is called "Stocking The Lake With Brown Trout", and the vinyl's called "Whitey On The Moon."

Louise: Why have different names and cover art for the same record?

O: Well, I just think they're different formats so they should be treated differently. I had a lot of ideas of how I wanted to do the album cover, so I just made them all! If I have all these ideas I go- - man why should I just waste one idea on one record, I'll just do them all. No one's ever done it before either. Who has released the same record with 3 different album covers and 3 different names? No one's done it. We just thought we'd try something new. And I liked all the album cover artwork so I wasn't going to waste it on just one - I didn't want to have to pick one. So I said- - okay I'll spread them across all 3 y'know! And if you get the vinyl it comes with an extra song. It comes with a 7" with an extra song on it.

Louise: Well tell me about the album because I haven't heard it.

O: The album, oh, it's real diverse. It goes from kinda real poppy to really heavy. There's a couple of acoustic songs on there and just some weird instrumentals. It's real punk though, it's more Olivelawn y kinda y'know. It's kind of an Olivelawn sound almost maybe, not really, but it's like *fast*.

Louise: How does it differ from "Man Gravy"?

O: I don't know if it's much different. It's still fuckaphonic sound. It's different in style, but not the sound, the sound's similar. There's a lot of different songs on it. Like some songs you might think sound like "Man Gravy", others don't, others... it's kind of hard to explain. You just have to hear it yourself, I couldn't explain it to you. It doesn't come out for another 2 weeks, or even longer I think, maybe till the end of February.

Louise: Did "Wasting Seed" come out at the same time as "Man Gravy"? I didn't think so.

O: The 10" came out a little earlier. I wanted to do a 10" format. I wanted to do all the things I never got to do in Olivelawn, and we never did a 10" or a picture disc. So we did both those already you know. We did a 10" and a picture disc.

Louise: Is the picture disc the other 2 songs on "Man Gravy"?

O: No, no, that's something we did in between the 2 albums. We have 7 7"s out. So that's just one of the 7.

Louise: Oh right, I've only got one of them.

O: We've got 2 more new ones coming out. In fact one of them you'll probably be able to get no problem which might be on Taang! y'know. So you'll probably be able to get it easy there.

Louise: Yeah Curtis from Taang! was out here a little while ago.

O: I love Curtis.

Louise: Yeah he's a funny dude.

O: Yeah he's a good guy, isn't he funny.

Louise: We were actually talking about Fluf and he said he was spun out because over here "fluff" is another word for fart and he'd never heard that before.

O: (laughs) That's perfect. "We're called fart in Australia!" (laughs) I'll say that next time we play a show here, I'll say "In Australia they call us fart, it's the same name."

Louise: It's a term that your grandmother or somebody old would use, like "Oh, did you fluff?"

O: (laughs) That's more acceptable than "fart". They call them air biscuits here. "Did you just loft an air biscuit?" That's what they'd say. It's stupid isn't it.

Louise: Yeah it is really.

O: Why not just say fart? An old lady couldn't say fart, she'd be upset. "I farted, *shit* did you smell that?"

Louise: Well old ladies wouldn't sit around drinking beer and eating pizza and fart that much anyway.

O: That's true. (laughs) Pizza, that's one of my favorite things - jalapeno and cheese.

Louise: What's jalapeno?

O: They're like these really hot peppers you get in Mexico, they're really spicy. I'm not a meat eater so I don't have pepperoni or any of that stuff on it.

Louise: Back to the album, did you guys produce it yourselves?

O: Yes I produced it.

Louise: Why did you decide to do it that way?

O: I've worked in a recording studio pretty much since 1980. The only reason why I didn't produce the Olivelawn records was because we wanted to do it with Jack Endino and also because Mike is such a pain in the ass to deal with, our singer. So I used to say- - okay look Jack, you deal with him. I didn't want to deal with him, you know what I'm saying? And he did. He put him in his place y'know. He'd be yelling- - LOOK FUCKFACE YOU'RE GONNA SING AND YOU'RE GONNA SING NOW! He totally yelled at him in the studio. And Mike liked Jack so he respected him when he yelled at him. Whereas I produce everything ourselves because almost every record that we've made were made for way less than $1000, the whole recording y'know. I don't think we need a producer. Most bands, bands that are unsure of what they're doing, they need a producer. If they don't really know what they're going for, they kind of have an idea but they don't really know, and they need someone... I've produced a lot of records myself.

Louise: Who have you worked with?

O: Well just recently I did this album for this band called Sixteen who totally rule. And I mixed some of the new Uncle Joe's record - I helped mix that - that came out really good. Those guys are amazing: Uncle Joe's Big 'Ol Driver.

Louise: I haven't heard them.

O: They have a new record come out on Headhunter, it's really good. I did that and let's see what else... Just little projects. And I have a little label too called Standard Recordings and I just put out 7"s.

Louise: Who have you put out records by?

O: I did Rocket From The Crypt. This band from San Francisco called Phantom Surfers.

Louise: Oh they're cool.

O: And let's see Drip Tank - they're from Headhunter and another really, *really* good band from LA called Further, you ever heard of them?

Louise: No, I haven't.

O: Do you like Dinosaur Jr at all?

Louise: Yeah, they're okay.

O: They're way like old Dinosaur Jr, like the first 2 records they put out. But they've got their own thing too though. They're really good. They're probably one of my favourite bands right now. They really are. Super good guys too. I did that, and I'm doing a Tanner 7" which is the new Fishwife guys, they're super good... and what else? Big Drill Car, I used to produce records all the time in the 80s.

Louise: Okay we better get back to this Fluf thing anyway.

O: Okay I'm sorry.

Louise: That's cool. Did you have any weird instruments or anything different like that on "Man Gravy"?

O: There's really nothing on there that's bizarre aside from the song called "10 X This" - there's a car horn on it.

Louise: On the CD slick it said about recording your vocals through a guitar amp?

O: Yeah, yeah totally, I sang through a guitar amp. You guys find that quite odd down there don't you? It's not that odd. A lot of bands do it they just don't say they do it. It sounds better. A lot of bands in the 60s like Iggy Pop always did it - all the Stooges' records he always sang through an amp. It just sounds warmer, more real, you know what I mean? It doesn't sound

all Top 40 & disco-ed out. It sounds like when you see them live, you know how your voice goes through a PA? That's all we did, put it through an amp & then miced the amp, just like you would if you played live. It sounds better that way. The guy [studio engineer] got really pissed at me though, he was- - you can't do that! You can't mic up the amp it'll sound shitty! I go- - that's what *it's supposed to* sound like! He got all pissed. So we never went back to



Miles

that studio ever again. That's why we called him the Queen of Tustin, cuz he was so lame y'know. We recorded in Tustin, he was so sweet, he was like- - you *can't do that!* Everything I wanted to do he just didn't understand, cuz he was so straight forward recorder guy.

Louise: So why did you record there then if he didn't understand what you wanted to sound like?

O: Well because Miles was a good friend of his and we got it so - we did the whole album in one day, we did it real cheap, it was like $175. So we had a good deal on it. And also Miles had broke a stick off in his eye at the other studio, it was like this really bad karma there. We went there to record and everything bad happened. Right when I got there, let's see, we started playing and Miles' drum stick broke off, flew off and hit him in the eye and stuck in his eye.

Louise: Ew!

O: Our drummer's from New Zealand too, so that's kinda cool to think about.

Louise: Yeah he was in a band over there called Salad Days.

O: Yep. Simon from Salad Days, I like Simon. [in a really bad attempt at a New Zealand accent which sounds more English than anything!] "Bugger, we didn't get to see that show, bugger". He's a good guy. "Oh I reckon", "I reckon Fluf'd do quite well down there yeah". Simon's pretty funny. He came over here to stay with us for like a couple of months and he was totally awesome.

Louise: We all talk like that y'know, so you're offending the whole of Australia and New Zealand!

O: Oh no I'm not offending, I think it's quite good [doing it again] "Y'know what I mean". (laughs)

Louise: *Shiiit!(laughs)*

O: I'm sorry. (laughs) I like Australia a lot. I've been there before and it's beautiful.

Louise: When did you come out here?

O: Oh years and years ago for skateboarding. It was quite a distance ago. I don't understand why everybody in Australia wants to come here, that's what I don't understand.

Louise: You would if you lived here for longer than a month!

O: It's not as good as you think it is here, it's just a bunch of assholes hanging out thinking it's cool. I like people walking around going- - I know Johnny Depp! Big fuckin deal! Who cares.

Louise: Yeah well, you get people all over like that. I just distance myself from those kinda wankers.

O: Maybe it's just California? Like Seattle's a great place, that's a good place to live in the United States.

Louise: I lived in San Francisco for a year and I really liked it there.

O: San Francisco's great.

Louise: We've got to try to stick to Fluf cuz I've got a trillion questions. So when you released "Wasting Seed" and "Man Gravy" with the same songs on both I thought you either mustn't have had enough songs, or that you just couldn't afford to keep recording new stuff.

O: No we have way - the new album came out and we have 12 new ones right now, ready to do another album. That's kinda why we're gonna do something with Curtis, because he's been so generous with us.

Louise: Yeah.

O: He's a good guy. We've only been a band for just a little over a year now, Miles has only been back in the States for like a year now. We just wanted to do something different, everybody does the same thing. Maybe later down the line everybody else will start doing this now. I approach vinyl differently than I approach CD cuz it's a different format - it's big, you get a huge album cover to work with. The new CD has a 16 page color booklet in it. It's really cool. Of how to improve your home, all different photos, it's kinda goofy. It's how I think people's homes should look.

Louise: That should be interesting! (laughs) Do you mainly write all the songs yourself?

O: No I write *all* the music and the lyrics. Usually I write a lot of songs on acoustic guitar and I pretty much arrange everything, even the drums and bass sometimes. And I just bring it to them, and they're like totally happy to do it. It's a good working environment, I'm totally psyched on this. Much nicer than Olivelawn.

Louise: On the new album do you have the weird bits at the beginning and end like you have on other records?

O: There's not as much stupid stuff on it. Miles wouldn't do it, he's the guy that takes care of that. Miles goes- - no I want it to be clean this time. But there is some goofy things on there. If you listen, like um, there's this one song called "Token Instrumental" on the new album and it's just an instrumental song you know, but at the end of the song my amp started picking up this weird radio station. So we left the radio station on the record and all these people are talking backwards, it's really bizarre. It sounds really weird so we left it on. There's some stupid stuff on there. It's not as stupid as the first one but there's - like we did this new 7" on this label Goldenrod Records, have you seen that, have you ever heard of that?

Louise: Yeah.

O: Where we did a PJ Harvey cover and an Overwhelming Colorfast cover, there's really a whole load of stupid stuff on that 7". I like that stuff more than making records almost, the lame stuff at the beginning and in between the records y'know.

Louise: Yeah I think it's fun.

O: Yeah you don't have to be so serious about it. People take their bands so seriously, "I'm a creative artist I have to have this on my records" y'know. "It has to be perfect, no mistakes". What a big pile of shit.

Louise: One of the things I like about Fluf is the humour and muck-around stuff.

O: That's kinda how it has to be. You can't take yourself too seriously. Anybody can do what we're doing. It's not like I'm this one original guy who's like "Ah-huh! I can do this and no one else can". Anybody could do this. You could pick up a bass next week, you'd have Fluf going! Louise you get a bass or a guitar, you'd be ripping in a week. You'd put out an album, you'll probably sell millions over here. (laughs)

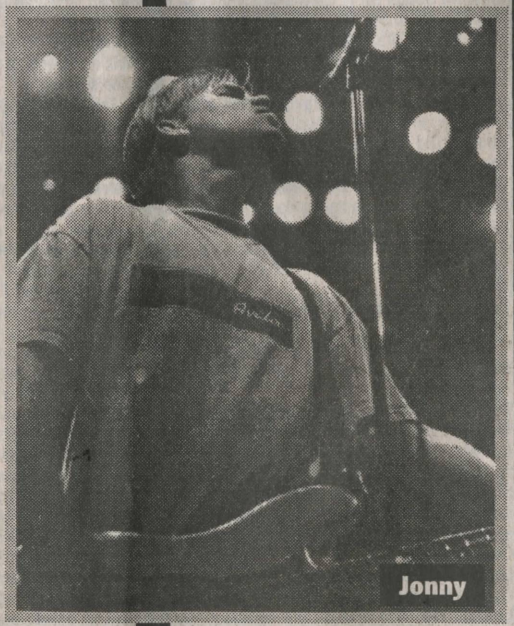
Louise: Hmm, cool?! Where do you get inspired for your song titles? I thought "Peanut Butter" was a really good title but I couldn't see how it related to the lyrics.

O: I know, people ask me that a lot. Okay the story how that relates is um, that's about one of my best friends okay, and he was one of my best friends, then he had a girlfriend and then I never seen him ever again. The lyrics are "dis", it's not "ditch your girlfriend" or "kiss", it's "dis". Everybody thinks it's "ditch your girlfriend for me", *no*. He got a girlfriend and he never even talked to me ever again. Like- - Hey what you doing?- - I'm too busy, I'm going somewhere with my girlfriend, see you later. And the whole story about peanut butter was every time I went to his house we'd make peanut butter and jelly sandwiches. (laughs) And that's kinda how the song came out. Every time I'd go to his house, I'd walk into his house, instantly he'd be putting peanut butter and jelly on 2 pieces of toast or bread. We'd just chow down y'know. That's why the song is called "Peanut Butter".

Louise: So has he still got his girlfriend?

O: I haven't ever seen him since then. I've talked to him like once. It pisses me off, I'm mad at him.

"I'm straight and I don't eat meat so most of the kids that come are kinda similar, it's weird, like they kinda know or something."



Jonny

Louise: That happens so much, when people get a girlfriend or boyfriend they forget their old friends.

O: But you can still be friends can't you? He could call once in a while and go- - hey what's going on y'know? He doesn't even do that.

Louise: Yeah but it comes back on them I think, and when they split up with their girlfriend their old friends sometimes aren't still waiting for them when that happens.

O: That's for sure!

Louise: Now what's the difference between Cargo and Headhunter, is one a label and one a distributor?

O: No, no, Cargo is a label in like Canada okay. Headhunter is a label here in San Diego. And also Cargo is a distributor of all products so it is kinda confusing. See in Chicago they have this one place called Cargo America and that's the distributor pretty much. But they have another label out of there called Fistpuppet. Kane runs Headhunter here, it's his label and then Cargo just distributes it, that's how it works. We're on Headhunter not Cargo. **Louise:** How does Cargo come into the picture then?

O: The guy who owns Cargo, his name is Eric Goodis...

Louise: He owns Headhunter too?

O: Yes. It's hard to explain, it's weird. He moved here to San Diego thinking he was going to put out some records by San Diego bands - way prior to the San Diego thing being big you know what I'm saying. He just thought there was some good bands here and he also wanted to live in San Diego. So he came down here and then he hired Kane and then Kane and Eric and everybody, Laura, Robbie, all those guys, everybody was here saying- - hey these are the bands we should put out. That's what happened. And Headhunter is the label in San Diego. And Cargo is actually a label, but they only put out bands from Canada, like they did S.N.F.U. and um, what's that instrumental band- - Shadowy Men On A Shadowy Planet.

Louise: Oh right, I love them. We have a band here called The Cruel Sea who sound kinda like them.

O: They're great. See all the bands that are from Canada, see essentially Cargo is from Canada originally. Eric is from Montreal.

Louise: What do you think of the bands in San Diego? It's becoming a real big scene there is it?

O: It's the best place I've ever been to for music as far as I'm concerned. There's no places here really in San Diego that don't encourage bands to play, you know what I'm saying. There's no clubs where you go to and go- - oh man this place is such a bummer I don't even want to come here again. Usually it's so tight knit that everyone knows everyone. You could go out to a club and you'll know everyone in the whole club, like 200 people, it's really amazing. And all the bands are real supportive of each other. They're always coming to each other's shows. They're always psyched when another band does well y'know. Like no one was bummed that Rocket got signed to Interscope y'know. We didn't yell "sell out" or none of that stuff, they were psyched for them.

Louise: Who is John Reis because on the Woofer single you had the groove message that said every San Diego band sounds like him?

O: I was making a joke of that because, that Woofer single, that's a fun thing. I like that. The thing about San Diego is a lot of them have ripped off John Reis' style, where John Reis just kinda ripped off Fugazi's style.

Louise: But who's John Reis though?

O: He's the guitar player in Rocket From The Crypt.

Louise: Oh right.

O: And the guitar player for Broadway Joe and the guitar player for Pitch Fork. So really if it wasn't for Reis there wouldn't be all these bands that sound similar to Rocket, there are a lot of bands. I'd say Lucy's Fur Coat, Radio Wendy... there's a lot of bands that sound a lot like Rocket. Just like there probably was a lot of bands that sound like Mudhoney in Seattle y'know when they were starting around.

Louise: What's the deal with that Woofer single?

O: I did that on a 4 track at home real late at night. That's the interesting thing because a friend of mine - the guy that did the cover, Savage Pencil, like I totally idolize that guy and he called me up and he goes - he called me

from England and goes- - hey man I really like that Woofer single can I do the cover? And I almost had a heart attack because I really like that guy y'know. His name's Edwin, Edwin Pouncy [sp?] but he is the artist Savage Pencil, he's done all the Sonic Youth album covers and stuff like that. And I was totally honoured that he called me up and asked me, it was on Sympathy which is really cool. And I just did it on a 4 track, it was just something I wanted to do. I'll probably put a whole album out in summer probably, similar to that, just 4 track. There will be a lot of acoustic stuff on it too, it won't be called Woofer, maybe it will be I don't know. That was just something fun to do, that was different. It was all me - 4 track and a drum machine, guitar and bass. I like that stuff. It sold really well over here, I was pretty amazed!

Louise: How did you end up releasing it?

O: Well Sympathy, okay here's another story, it has something to do with Australia too which is kinda good y'know. The story behind that is - it came out on Sympathy but it was also called Decrepit Vinyl. Well the guy that owns Sympathy was making fun of the guy that owns Insipid Vinyl. You know the guy that owns Insipid?

Louise: Yeah John.

O: Yeah he was just kinda bagging on him. But he wanted to do it as well and it was just an opportune time to do it. He goes- - hey man those guys ripped off our logo. And they actually called up Edwin Pouncy and he got them to do the Insipid logo. See so we called up Edwin Pouncy again and go- - hey can you do a rip-off of the Insipid logo that's like really lame? And that's what the Decrepit logo was. It's the same bird that's on the Insipid logo except it's got a broken wing and a cast on. He looks really stupid. So he was making fun of John, even though they're friends. It was just a little play y'know. I don't know if anyone noticed that in Australia, maybe they did.

Louise: Yeah John from Sympathy pointed it out to me. I don't know that anyone else realized though. Insipid wasn't that well known back then.

O: Him and John are good friends. John comes over and stays at John's house from Sympathy. He just kinda wanted to do something because he actually did do something kinda lame which was I guess steal the phone number from John. He asked for the phone number for Edwin Pouncy, Savage Pencil - he said that he didn't want to give it out because he just wasn't in the idea of giving it out you know what I'm saying? I mean Edwin didn't want his phone number given out. So he like went in the back room, and when he went in the back room I guess John looked at his phone book and got the number out of it. So it was kinda like an underhanded sneaky thing that he did y'know. So that's why John did that because basically John's a really good guy. He wouldn't do things like that.

Louise: Yeah that's not very ethical.

O: Yeah it was kinda sneaky, so that's why we did it also.

Louise: You've read Lemon so you know I'm into groove messages. Of course I had to look yours up.

O: Yeah, there's a million of them. I love groove scratches. That's the only reason why I want to make records. I mean I live just to write in the grooves (laughs). That's the best thing about vinyl.

Louise: Off the top of your head would you know any older ones you did?

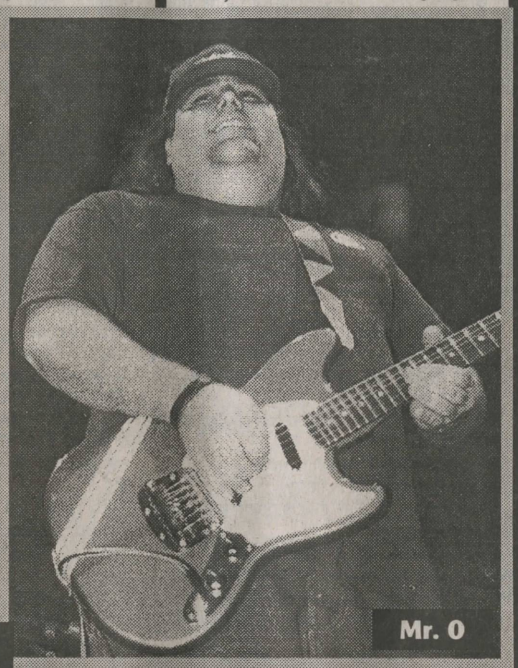
O: All the Olivelawn ones I did. Every one of them. There's some pretty vicious ones in there. And also at the end of the Woofer single that's the drummer from Rocket talking y'know- - Want to hear a dirty joke? A white horse fell in the mud. Want to hear a clean joke? He took a shower. That's Atom. The groove scratches no, I can't think of them off the top of my head. The whole idea behind the groove scratches was I was never gonna write them down, the only time I was gonna do them was when I went to the place to master the records. So I always do whatever is on the top of my head right when I get to the mastering place. I thought if I preplanned them they'd sound too contrived. So right when I get to the place and they're cutting the vinyl, I write it whilst I'm listening to the record on a piece of paper, then he just scratches it on to the record. I can't remember the other one I did, it was pretty lame. Oh the new one's- - Butt says buy a 4 track and do it yourself- - or something like that. On the new album you get a 7" free and it says Head-bone-ass, instead of "bonus", because it's Headhunter, y'know- Head boneass single, then it has a little stupid message you'll have to wait and read it. On the 12" it's a pretty good one. If I did a record without a groove scratch I'd have a heart attack!

Louise: On the "Time Over" single you had a message about how the music industry sucks and CDs are fucked. Is that just how you were feeling at the time or are you politically...

O: No I always feel that way.

Louise: So you'd never sign with a major or anything like that?

O: Well I don't know. I probably wouldn't do a major unless I could do the major myself. Like I'd probably do a major label if it could be my label distributed by a major label. But I don't need anybody's help man, those guys don't know what the hell they're doing. They don't have a clue man, and they're not willing to listen either. Y'know a perfect example is the Muffs - they're a great band, I really like the Muffs. But they put out a record on Warner Bros and it sold less records than ours did. You know what I'm saying, something's wrong with that. Warner Bros are so clueless they have no idea what they're doing. It seems like, otherwise - they just did the Babes In Toyland record and that just flopped on its ass too. And there's no reason both those records shouldn't be good. You just get lost on a major label. I know everybody here at Headhunter - we can always yell at each other and it's okay. No one gets bummed at each other. You might get bummed but it always gets straightened out. They're really generous with what we wanted to do. Like how many other labels would let you do a 16 page color booklet, not even major labels will let you do that. Or all 3 different formats? That's 3 different sets of negatives, that costs a lot of money. The major label thing, it would be good at a certain time, but see people just jump the wagon too soon. It came for Sonic Youth at the right time. They've put out 8 records already, don't you think their next step should be a major label? They should at least try it you know what I mean. Others shouldn't be so quick to do it. You can't make money overnight. Nirvana did it but they were already - it wasn't an overnight success for Nirvana, they'd been on like 30 tours across the country and they did England a bunch and everything went well for them. That's why I think major labels are bullshit. They just come right now, they been talking to us a lot, they're all totally interested but I just take advantage of them. Igo down there and get a bunch of CDs and a bunch of free meals y'know. I get the CDs, take them to the store, trade them in and buy vinyl (laughs). How can you call the label Warner Bros *Records* and they don't even make vinyl anymore, you know what I'm saying. Even though a record is a CD still, by law the CD is a record, by Webster's ideas y'know. That's the thing man, they don't really care about the people who buy the music. That's why I don't think I'd sign to a major label, they don't care about the kids, or the people who buy the record. There's still going to be people who will buy vinyl until it completely dies, so even at least make - they could just say- - hey we're going to put Fluf's record out on CD but we're also going to put it out on vinyl, but we're only going to make 2000 of them. At least that many, you know what I mean. They don't even say that, they're just a bunch of assholes.


Mr. O

"We don't smell like the usual bands backstage, with 5000 cases of beer, heroin everywhere (laughs). At our shows backstage it's like pizza, cookies, vitamins, things like that. Popcorn everywhere & tons of Hanson's Natural Sodas."

Louise: Well it's just money to them and 2000 "units" is just a piss in the ocean for major labels.

O: Yeah but it's good to little labels. I've taken my lesson from Ian, Ian MacKaye, you'd never see him signing to a major label, you know what I'm saying. All the things we do are kinda similar to him. I know him pretty well, he's a good friend of mine. We don't do any shows that aren't all ages, all our shows are all-ages or we don't do them. Yep. Except for the Casbah, we play the Casbah and that's it, just because Tim is a good guy, the guy that owns the Casbah. That's the only show we've played in the country that's 21 and over.

Louise: When Fugazi first toured here only playing all-ages shows it was a real spin out. No one had ever done that before in Australia.

O: We won't come there unless we play all-ages also. But Pav will take care of it.

Louise: Oh you know Steve Pav?

O: No, I've only spoken to him once, but if we come down there we want to be involved with him.

Louise: Yeah he's good.

O: Hopefully we will be. We talked to him on the phone and he was a great guy.

Louise: You should do a double tour with Fugazi or something like that.

O: Oh I'd *love* to do that. We're gonna do something. We're going to be there for sure in Spring. I'm looking forward to coming there. For sure we'll be there, regardless of what's going on. Cuz we're going to go to New Zealand already, so why not, you're so close why don't we go over there. Even if it's only for all major cities, like 5 shows, that's fine you know what I'm saying?

Louise: Do you tour a lot around the States?

O: No we've only done one tour and that was with Rocket and that was really good. And then we're doing this new tour on April 8th starting with Seaweed, the whole country with Seaweed, that's going to be real fun. Every show is all-ages on that tour as well. They wanted to do that too. A lot of bands are starting to pay more attention to it, because *fuck the bars* man, I don't care what they fuckin want to do, I'm not in business to support their alcohol sales y'know. People who buy our records are usually, I don't know, 15 - 21 probably y'know, but don't you think it's lame that kids can't go to shows because they can't drink? Didn't you like to buy records when you were 15?

Louise: Yeah of course.

O: There you go.

Louise: When I was living in San Francisco I was 20 and I'd been drinking and going to shows here for 2 years and suddenly I wasn't allowed to see bands anymore. And all these bands who I'd always wanted to see were passing through town. It was horrible.

O: It's stupid, it really makes me mad man. I think it's the biggest form of fuckin racism around. The only reason the clubs don't want the kids in there is because they don't drink, and they want to make money off the alcohol which is like 4 bucks a beer. You can buy a six pack for $2. So I'm really not interested to play bars. And also they're not very fun to play either, they always complain about the volume level. Every time we play shows man there's so many kids coming it's just totally fun. There are no hassles. There's no people showing off or being cool y'know. It's just a good thing. Kids are everything with music man. I've been buying records since I was like 8, so they should be able to see the shows too. If they're buying the records - I mean isn't that what you're supposed to do? You're supposed to support the people that buy your records. If everyone's 21 - I can see Tom Waits playing at all bars. Kids still like Tom Waits, but I mean probably more adults like Tom Waits.

Louise: What are your shows like, are there lots of kids stage diving and going crazy?

O: Sometimes they get pretty hectic, but there are never any problems usually. There seems like there's no violence anymore, that was a long time ago. I'm straight and I don't eat meat so most of the kids that come are kinda similar, it's weird, like they kinda know or something. We're not like a straightedge band but we kinda are. Everybody in the band is totally sober, no one drinks or smokes. I guess Johnny does but that's probably it. Miles doesn't and I don't. We don't smell like the usual bands backstage, with 5000 cases of beer, heroin everywhere (laughs). At our shows backstage it's like pizza, cookies, vitamins, things like that. Popcorn everywhere & tons of Hanson's Natural Sodas. And bananas and all kinds of fruit. Sometimes the fruit gets thrown around but that's alright, sometimes you might end up slipping on a banana peel.

Louise: That's what bananas are for!

O: Yeah, The Banana- - the dangerous fruit! (laughs)

Louise: So do you guys all have day jobs too?

O: Everybody does. We all do a lotta stuff. I work at this magazine called Trans World Skateboard magazine, I'm a photographer, that's what I do for a living. Johnny is the photo editor of Warp magazine which are both at the same place. And Miles works at a clothing company called Dog Pile Clothing. They make some really good clothes.

Louise: Dog Pile?

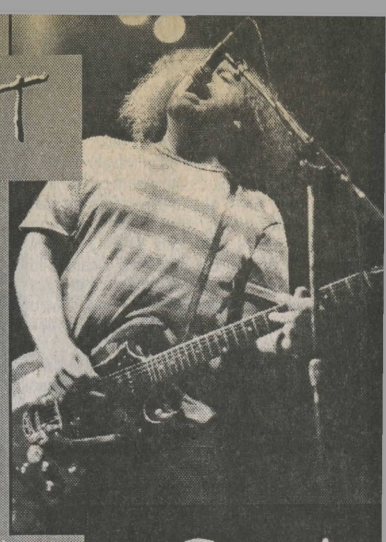
O: Yeah like a big pile of shit (laughs), which is kinda cool.

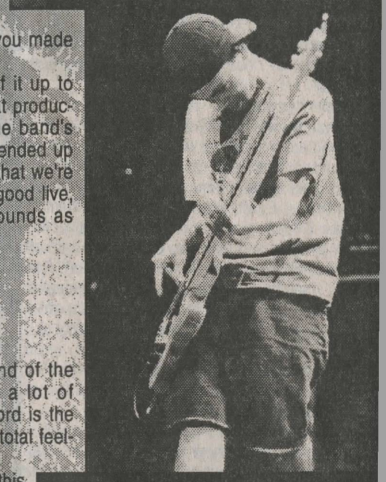
OVERWHELMING COLORFAST

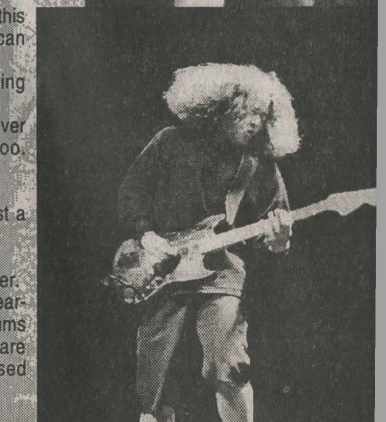
• Interview and Pictures by Ted

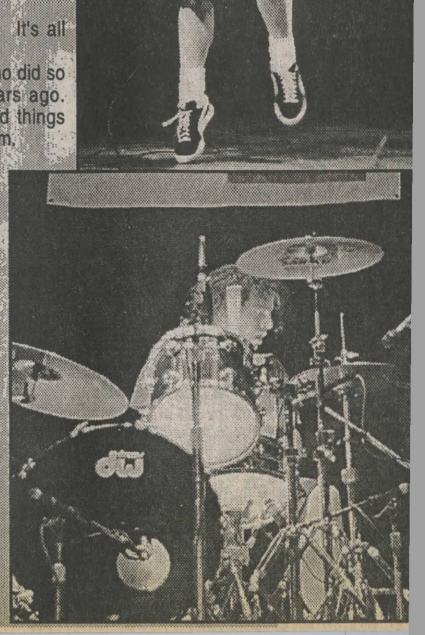
I first heard their new album "Two Words" at a party and immediately fell in love. Looking back, it turns out that I had seen them twice before opening for the Fluid. For some reason they just didn't cut it for me. The covers of "Hybrid Moments" and "She Said, She Said" turned my head, but not enough. Then again for the most part the songs on "Two Words" weren't written yet. So what I'm trying to say is throw out any misconceptions or first impressions that you may have about this band, read this, and get "Two Words" which is one of the best albums to come out since Rocket from the Crypt's "Circa: Now". Overwhelming Colorfast were interviewed sometime in March at Cafe Largo on Melrose. Dan drank like a fish. Special thanks to Amy from Relativity for setting this up and covering the check.

Ted: OK, I need your name, age, what you play, and favorite video game.
Bob: Bob. 29. Guitar and sing. Well, the new Bug Bunny Super Rampage. For Super NES. Just came out.
Bean: Bean. 24. Bass. NBA Jam. I don't have it yet, but it would be my favorite if I had it. I like Clay Fighter, too.
Torg: Torg. 23. I play guitar...
Dan: And hair.
Ted: Every band has a token long hair.
Torg: ... guitar schreechin' and hair teazin'.
Ted: And what's your favorite video game.
Torg: Starfox. That's the favorite game that I have. That new 3DO stuff... obviously I can't afford it, but I go into Blockbuster and sit there for hours and just play around with their space games and all that.
Dan: I'm Dan. I'm 27. I'm a Virgo and I play drums. And my favorite game is probably Pirate's Gold for Sega Genesis.
Ted: I'm going to start off this interview by apologizing. I reviewed your new record, and I never read a review or an interview with you guys before reviewing it and...
Dan: And you said we sounded like Husker Du!
(mass applause and screams)
Dan: I think this interview is over.
Ted: I made the Dinosaur Jr., Husker Du comparison, but what I was getting at was not that it was a rip off, but I get the same feeling listening to you guys as I do those bands.
Dan: Oh really? You mean you have to go to the bathroom?
Bob: Two bands you happen to hate.
Ted: No! No! Anyway, I'm sorry.
Dan: I don't know. I think this is going to ruin the whole interview.
Ted: It was weird. I got a press kit and I read all the reviews and everyone said the same thing and I ended up doing that too! It sounded like everyone read the same reviews and just copied each other.
Dan: You didn't mention our Simon and Garfunkel cover, did you?
Ted: No, I didn't.
Dan: Good. We'll just leave that at that.
Ted: That's a great cover! Why would that be bad if I mentioned it?
Dan: It's the big rage lately. Since we've gotten upset at people comparing us to Husker Du, everyone all of a sudden is mentioning our Simon and Garfunkel cover as the hip thing to (mention)
Mara: What song do you do?
Dan: We do "For Emily". (second song on the "Bender" EP) And boy, everybody's just jumping on that bandwagon now, so if you mention that we'll have to beat the hell out of you.
Bean: Let's talk about that for five minutes.
Torg: Yeah because we hate it when people talk about that. We also do some Lemonheads covers.
Ted: Do you?
Dan: We used to.
Bob: "Nothing True".
Ted: I was just listening to that album before I came here!
Bob: We have also done or do the Electric Prunes, MC5, Squirrel Bait, Screaming Trees...
Dan: Olivelawn.
Bob: ...Misfits.
Ted: Yeah, you guys did "Hybrid Moments" in San Diego opening for the Fluid. Now the first album sounds so much different from the new one and the EP. First of all, what was the deal with that EP? Was that a promo only thing?
Torg: That came about simply because of our displeasure with the first record and we wanted to...
Dan: ...(the first record) was so sterile sounding.
Torg: We wanted to make something that was really more representative of how we sounded, so what better way than to just record live in the studio. It was strictly promo, just for college radio or whatever. Just getting it out to people. You can find them in used bins.
Ted: Yeah, I had one on cassette but ended up buying one on used CD because it was just so good. The first album sounds so much different from the EP and the new record, "Two Words". What did you do differently to make it sound so much better and...
Bob: We got a clue. When we did the first album, we were clueless.
Ted: But what mistakes do you think you made with that first record?
Bob: Well, I think that we left a lot of it up to Butch (Vig), which was fine, he's a great producer, but I don't know, nobody knows the band's sound better than the band. So it just ended up being way too smooth and we realized that we're a pretty crappy band, but we're pretty good live, so we tried to make an album that sounds as close to that as possible.
Ted: Who produced "Two Words"?
Dan: Kurt Bloch.
Ted: What made you decide on him?
Dan: Because he's a rock god.
Bean: Because of his smile.
Dan: No. Because we love the sound of the Fastbacks records and there's like a lot of urgency to them and the first Flop record is the same way. Man, he just creates like a total feeling.
Ted: Yeah, he did an amazing job on this record. There's not one complaint I can come up with about it.
Dan: Yeah, it sounds like we're playing live in a garage. It's the greatest feeling.
Ted: I always crank it up so loud whenever I'm driving. And the "Bender" EP, too. Both are just done so well.
Bob: We did that in one night.
Ted: The vocals were turned down just a touch too low, but...
Bob: That's how I like it.
Ted: Yeah, but you're such a great singer.
Bob: Thanks, but I just get so sick of hearing albums where the vocals and the drums are cranked way loud and the guitars are down. Especially with it's like supposed punk bands.
Ted: Exactly!
Bob: You can't hear the guitars. It's all about guitars.
Ted: That's why I think Jack Endino did so much for music for me a few years ago. He's the guy to me, who produced things the way I would have produced them.
Dan: Yeah. Crank the guitars way up. Get that really cool sound.
Ted: That's the way you're supposed to produce. Turn the guitars as loud as possible and work everything else around it.
Torg: I like your style.
Dan: The drums and the bass have a place, but they should be used to round out the sound instead of being a primary thing where like a lot of new bands or "new" productions like the new Soundgarden I just heard the other day, the drums are just so up front, you can barely hear the guitars. I









was bummed about that.
Torg: And they sell that, too.
Dan: They're such a heavy band, but it's like... Bob's offering his services to remix the new Soundgarden record if anyone at A&M would like to give us a call.
Bean: Oh that will make us great friends with those guys.
Torg: "This just in... the Soundgarden tour is off!"
Ted: Now Bob, you started off playing in biker bars.
Bean: Hey! Where did you hear that? Did you get that from me?
Ted: No, I read it somewhere.
Bean: He's been in like eight billion bands.
Bob: Not that many. I played in a cover band in my senior year and we played like 5 nights a week at biker bars. Get to bed around 3 o'clock in the morning and be up for school at 8. I missed my senior prom to play for 2,000 bikers down in Fresno at a big statewide thing.
Ted: Did you just do all covers? Did you sneak in any originals? Was it just you solo? Acoustically?
Bob: Oh no. It was a cheesy cover bar band. We did Led Zeppelin. Lynnerd Skynnerd.
Ted: Did you do them the way Overwhelming Colorfast would do a cover?
Bob: No. I was the young guy in the group. The other guys were like in their mid- twenties. I was only 17. That was like 1981.
Ted: So this isn't your first band.
Bob: This is the first band that I've ever written songs for. You know, an original band.
Ted: Where did you other guys originally come from, musically? Any other bands? Is this your first band? How did you guys all meet?
Bean: I was hitchhiking and Bob picked me up on his Harley.
Torg: And I was pissed because Bean was my bitch and he was running around with other guys.
Dan: I was a bass player before, but they needed a drummer so I just decided to start playing drums.
Ted: So you basically just learned drums by being in the band?
Dan: Yeah.
Torg: I played bass in this band originally, too, and we had another drummer but he started to pursue other interests...
(laughter)
Torg: ...like nodding off! So then I switched over to guitar and we got Bean. We tried to do the ads thing, but nobody ever worth a crap ever showed up.
Ted: Are you guys all from Antioch?
Dan: Sure are, tough guy.
Ted: What's that place like?
Dan: 70,000 people that either want to work in the mill or be little homies. That's how it is. Really a dead end.
Ted: So how did you guys get into punk rock being from a town like that?
Dan: There's no real way to explain it. We just were listening to it and...
Torg: We lived close enough to Gilman St. It's not like we lived out in the...
Dan: There was one other real famous band from Antioch, CA. Sadus? Ever hear of Sadus? Death metal band?
Ted: Yeah, I have heard of them.
Dan: We know those guys from way back. They're the only band that's ever done anything out of Antioch. It's pretty much dead end there. There's not much of a musical scene happening there. There were a couple young upstart punk rock bands about a year ago, but they kind of fizzed out and got their jobs at the mill and they're ready to do that type of thing.
Ted: You guys recorded 30 songs for this new record. You only used 16 of them. What are you doing with the other 14?
Bob: I think we want to release an EP or two. I mean, four of the songs were covers and 10 were originals...
Ted: What covers did you end up doing?
Bob: The Olivelawn one, just for fun.
Ted: "Hate"?
Bob: Yeah. We did a couple of Sabbath ones. We did kind of like a Melvins style of one of our Sabbath songs. We did "Into the Void" tuned down to like "C". It's like so low that only dogs can hear it. That'll never come out. We just did it for fun. Then we have 10 more originals and I don't know, if we release any singles off this record, maybe we'll put some on it.
Bean: There's three songs where Dan sings a couple and I sing one.
Ted: What made you choose the songs you chose for this record? Why did you choose the 16 out of the 30 that you did?
Bob: We consulted a psychic. LaToya.
Bean: No, Dion Warwick.
Bob: Yeah, thank God for Dion Warwick and the Psychic Friends Network. **Ted:** Did you pick all the best songs for that record or what would just flow the best?
Bob: It was a flow orientated decision. Or maybe a "Flowbie" orientated decision. (laughter) Dan's nickname is "Flowbie".
Bean: Oh that's cool! I'm going to call you that from now on.
Dan: Don't you dare.
Torg: We had a lot of other great stuff. It would have been nice to put out a double record, but nobody would have bought one of our double records.
Dan: I know.
Torg: And if that stuff comes out, it really depends on how the album sells. I think if there's actually a demand for some more stuff, we'd be more than happy to put it out. We are pretty proud of all of it. We had to make some hard decisions.
Dan: We might use that stuff on another record. It depends how hard up we are for material in the future.
(talk about the Lucy's Fur Coat interview last issue where Deadbolt walked in)
Dan: So basically we need some stars to walk in on this interview to really get it moving. Right?
Torg: Hey look! It's Chris Cornell.
Dan: I think I see John Candy over there.
Torg: I hear Chris Cornell uses the Flowbie, too.
Dan: What a great idea. Putting a hair cutting device on a vacuum.
Ted: Why did you guys redo "Roy Orbision" on the new record?
Bob: Because from the beginning, I always had ideas to put slide guitars and stuff in it. That's how I pictured it in my mind for recording. Like I said when we did that EP when we were on tour with the Ramones and we had a free night before we played at the Palladium and we went in and just recorded live, we hooked up the guitars, I sang into the mike while I was playing. No overdubs at all. We just BOOM recorded it, BOOM that's how it went. But I like that recording and that's still how we play it live.
Ted: I know. That's so good. I love that.
Bob: Thanks. But I wanted to fuck with it a little bit on the record since we had time. I got this lap steel guitar that I never get to use so I thought I'd use it on the record.
Ted: To me, that's the sign of a great song. You can play it a bunch of different ways and it will still work. You also did a reggae version of one of your other songs?
Bob: Yeah, of "Forest" from the first album.
Ted: Did you record that?
Bob: Yeah.
Dan: It's recorded. It's extremely rare and unreleased. It might make it on a B-side compilation in Germany or something.
Bob: Nothing by us is extremely rare.
Ted: Do you give out a lot of your stuff like demos and stuff?
Bob: Well that and we're not really famous, so nobody's going to be pursuing it. We got Tony Jarvis from the Tar Babies to play sax on it and Jonathan Segal from Camper Van played backwards violin and basically we just got really drunk with Butch one night and did a whole bunch of sound effects. It's really cool. It's like this seven minute dub. It came out really cool.
Ted: You guys basically got really lucky and have had a lot of breaks in your career...
Torg: Yep, we're really lucky.
Bean: We got Dan (who's been grabbing at my notes and asking all the questions), how much more lucky can you get?
Bob: We're not dead.
Ted: That's true. These days, that's pretty lucky. Seriously, you guys have been pretty lucky. You got signed after one show...
Bob: Nooo. Well, we played maybe five or six. I don't know. Lucky and not so. We were really stoked when we got signed, but we found out that that was really the first step, you know? There's been a lot of ups and downs with the label that were on because they're not like... they're an indie label but they're not known for doing anything extremely cool. I mean, Joe Satrioni. Steve Vai. Overwhelming Colorfast. When our first album came out, that's how it was. I think that they really loved our band, but they weren't really sure of how to put us across. Or what to do or where to go with it. So we were like guinea pigs in a fashion.
Ted: But the thing is, is "Two Words" is so good, you know? It's like how can anyone ignore that?
Bob: Things are different now. They're signing alternative bands left and right. Like Lucy's Fur Coat. They signed a band out of Lincoln that's really rad, called Mercy Rule and they're going after all these different bands, so they're starting to get a roster of alternative bands which I think is really cool. They make a bunch of money on a Joe Satrioni or Steve Vai record and spend it on all the bands like us. (laughs) Because we definitely are not money makers.
Ted: Are you doing a video for this record? You did one for the last one.
Dan: Two for the last one. "If Tomorrow" and...
Bob: We got strong armed for doing a video for "She Said, She Said", like we got strong armed into releasing it for a single.
Ted: Now speaking of that song, did you have any problems putting that on the record?
Bob: No, no problems.
Ted: Michael Jackson owns all the rights for the Beatles songs...
Torg: We traded him my little brother for the right to do that song.
Bob: We knew LaToya through the psychic friends network and so we had her ask Michael.
Ted: You know Das Damen years ago had that big problem with his lawyers when they did "Magical Mystery Tour" on the Marshmallow Conspiracy EP. They did that and what ended up happening was Michael Jackson heard it and said "No, you can't do that" and SST had to destroy every single copy of that EP they could find in front of his lawyers.
Bob: You want to hear something that's even funnier? Here's how easy it was. It was so easy that the first 5,000 copies of the album didn't even say "Lennon and McCartney" on it. The label screwed up and they put "All songs by Bob Reed" on it.
Dan: Limited edition.
Ted: So you didn't have to play that song for Michael Jackson or he didn't hear it or anything...
Bob: No. We put it on and let the chips fall where they may. There was no problem with it.
Ted: I think the problem with the Das Damen thing was that they forgot to list the song on the record or something. I don't know what they did, but they had this huge legal mess.
Torg: If there would have been some big lawsuit, at least we would have got some press.
Ted: Anyway, what were we talking about before? Oh, videos. You said you were forced into doing one for "She Said, She Said". Why was that?
Bob: We weren't really hung on the idea of doing that for a single. Our record label was kind of like saying "Well, everybody says 'Oh yeah! They're the band that does that Beatles song' ", so I don't know. I thought it was a dumb idea. Anyway, we made a video for that and no one really ever played it and it ended up being just a waste of time.
Ted: It's a gamble, though. Look at what the Lemonheads did with "Mrs. Robinson".
Bean: There's no formula.
Bob: They worked out a deal with the film company that filmed the video for that song. It was on the laser disk for "The Graduate". If you buy that movie, it's got that video at the end of it.
Dan: It was destined to be a hit.
Bob: So I don't know. Yeah, we're going to do a video for the new one. I think we're going to do it with Spike Jones.
Ted: Which song?

"We got a clue. When we did the first album, we were clueless."

OVERWHELMING COLORFAST

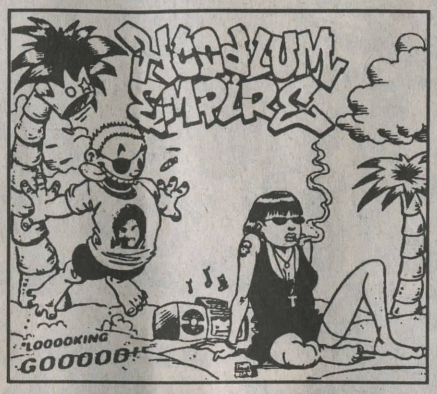
Bob: "Every Saturday".
Ted: There's a lot of "hits" on that record. I love "How Ya Doin". That's a great song.
Bob: So do I. That was my initial choice. When we were kicking around the song for the first single, it was like "Every Saturday" or "Both Sides" or "Roy Orbision" or "How Ya Doin' ". "How Ya Doin' " was what I wanted to do, but I passed out copies of the album to all my friends and they were like " "Every Saturday"! That song is so rad! ".
Ted: Speaking of songs from the new record, who is "Ira Schraeder"?
Dan: Oh. I can tell you that little story. A friend of mine who lives in Upstate New York, well... I don't know if the song has to do with anything, but I just decided to name it after him. You know, just feeling kind of crazy, kind of nutty, and decided to go for it.
Bean: That's true.
Ted: I'm all out of questions. What do you want to talk about?
Bob: We're really bummed out about John Candy dying.
Dan: Yeah. We just received news yesterday that John Candy, ace chubby actor, passed away. Age 43.
Bob: I heard Dan in his room saying "God! Take me instead!".
Dan (obviously pretty drunk by now): Yeah. We were really bummed out. He was one of our favorites. He helped us get through life. What with his Johnny Larou character on SCTV.
Bob: Dan, let's not make any more out of it than it actually is.
Dan: Let's make a whole lot out of it, goddammit!
Bean: We're doing a benefit memorial concert for John.
Ted: What if SuperNintendo came out with a game called "Overwhelming Colorfast"... What would the video game based on you guys be like?
Dan: I would suck.
Bean: We would all hit Torg over the head to get the mike from him. It would be an interview and we would try to get the mike from Torg and Dan.
Torg: I think the review in GamePro would say "it sounds like Husker Du".
Bob: Bean would have to go through a stage where he knocks over microphones and then at the end he has to fight the soundman.
Dan: By unplugging all the cords onstage.
Bob: And Torg has to go through a stage where he can't break a string or unplug any of his cords for an entire set.
Dan: Or me drop a stick.
Torg: And of course that would have to get a mature 17 rating because of all the cuss words coming out of our mouths.
Bob: And Dan would have to play on a bunch of borrowed drum kits without complaining that it's a bitch.
Ted: So do you guys still have that record store job?
Dan: I do.
Ted (to Bob): What do you do for money?
Bob: I don't. I sell his CDs.
Torg: Oh that's where that "Exile..." tape went!
Bob: We survive on food stamps.
Ted: Do you guys all live together?
Bob: Me and Dan live together. We've just been living on potatoes, ramen, and Campbell soup.
Ted: What do you other guys do for jobs?
Torg: You're looking at it.
Bob: His girlfriend has like three jobs.
Bean: I'm in the mafia.
Torg: I can sweet talk my relatives in Chicago into giving me money every month.
Ted: It's cool that you can get away with it.
Torg: It's cool that we can get away with it, but it's been going on for a couple of years now and it's really getting old.
Bean: I'm going to start doing some odd jobs and stuff. Painting...
Dan: We're basically just scrubbing by as much as we can.
Bean: We're just waiting for that big hit single.
Torg: I'm going to sell CDs.
Dan: I know. Our first profession was selling CDs. Now we're having to start to look for other things. Go to Relativity. Raid the office. 10 copies of the new Satrioni CD. That's a good 25 bucks in our pockets. That's a bunch of cans of tomato soup and ramen, you know?
Bean: That would be a rad job, actually. Working for the mafia. Tax free.
Torg: Living with your mom has its advantages, I suppose. Like living. A special note to my mom: Thanks, mom!
Dan: Thanks to Torg's mom for all the extra special stuff she's done to keep this band rolling and on the ground.
Ted: You sound sarcastic.
Dan: Extremely.
Torg: Mom, I want to thank you for conceiving me back in the summer is '69. I'm sure it was a beautiful time for you. I wish you hadn't been frying at the time. If you would've planned ahead, I wouldn't have turned out so damn evil, Mom.
Ted: Do you want me to print that?
Torg: Like my mom's going to read Flipside!
Dan: His mom only reads Bitch Monthly.
Torg: She's the editor in chief! What are you talking about?
Ted: So Bean, why do they call you Bean?
Bean: It goes way back to high school. I think my girlfriend saw this little bean character like on a notepad and then Bob kind of brought it back and started calling me Bean and then it kind of stuck. Now I'm doomed for the rest of my life.
Bob: Yeah, then we found out that Kurt and Courtney named their kid that.
Bean: After me.
Bob: We tried to advertise our band as "the band with the guy from Nirvana's baby" but nobody would buy it.
Bean: Now if our album will go triple platinum like Nirvana, I wouldn't mind.
(more talk about tatoos, being in debt, puking...)
Bob: It's weird. When we started out we got signed to Relativity really fast and we played Gilman St. in Berkeley with Green Day after we got signed and they really dug us and liked us alot. The girl who booked us came out when we were done and she was like "You guys are fantastic! You can play anytime you want. You guys are great... blah blah blah. Do you have anything out?". And I told her we had an album coming out on Relativity and she's like "Oh well. If that's what you want to do."
Ted: It's the music that matters. Come on!
Bob: So we've always had a hard time aligning ourselves.
Ted: I am weary of a lot of bands who I've never heard of that are on big labels.
Bob: Me too. I worked at a record store for five years and you get as many promos in there as you do at Flipside, you know what it's like. You see some new band on Sony and you have a tendency to go "ugh". I think the only band that got on a major label that I never heard before was the Screaming Trees...
Ted: But they were on SST...
Bob: I never heard of them. When I saw a promo for "Uncle Anesthesia" I heard it and I was blown away. But I don't really think Relativity is a major label. Actually, they're like in the middle. Like Caroline is. Sort of. I guess.
Ted: But Caroline has strong ties to Virgin.
Bob: Relativity has strong ties to Sony now. Which is kind of scary.
Ted: What it all comes down to, though, is the music. Even if the band "sells out", it's still the music.
Bob: It seems as though all the rules are changing now as we speak. Every band that's worth a shit at all five years ago, is on a major label now. Sonic Youth. Mudhoney. Green Day. You name it. Nirvana. So who knows.
Ted: You guys toured with the Ramones and the Fluid and some other bigger bands. Did you learn anything playing with those bands? You jumped right into the arenas opening for the Ramones.
Torg: We learned what NOT to do!
Bean: From the Ramones we learned how to be professional and really quick.
Ted: Onstage? Playing short fast songs?
Bob: The whole thing. Showing up at the auditorium. Zipping on there. Zipping off. Doing everything on schedule and getting everything done on time. Just the whole process. I don't know what we learned, really. What's to learn?
Bean: We learned what it is like.
Torg: Yeah exactly. When we play a big place we learned that it's less scary to play a big place than a small club.
Bean: You get a lot more free food in a big place.
Dan: Yeah, you sure do!
Bob: We learned from the Ramones that you could be a legend without being a dick. 'Cause the Ramones are really cool. They toured the whole country in like a 1979 Chevy van. Just the four of them. They had a tour bus for their crew, but they toured in a van.
Ted: That's cool. It's like the starving artist theory. All the best bands, they put out their best stuff when they were starving and once they rich and make money it's not the same.
Dan: It's a big trip having Joey Ramone watching your set while you're playing in front of their crowd.
Bob: I guess touring with the Fluid showed us how dangerous it can be. Signing with a big label. I think Hollywood didn't really know what they were doing with them.
Ted: Are you guys comfortable playing bigger places now? I mean, you kind of jumped right into that.
Bob: Not really. We played really gargantuan places with the Ramones, but...
Dan: ...when that was done, we went back to playing little measly joints on our own.
Bob: Exactly. We still play little shitholes and dives all over.
Torg: When we opened those shows, we knew all those people were there to see the Ramones and us. There weren't any really big head trips for us like "Oh, you are all my people! I love you!".
Bob: That was proven on more nights than one by the fact that nobody would show up until after we played.
(talk about the Palace show that took place the next night and how many bands are going to be there and how long their set will be)
Ted: How do you choose your songs when you only have a half hour time?
Dan: Bob calls them off.
Ted: You guys don't use set lists?
Bob: No.
Dan: It usually depends on what kind of vibe we're getting from the crowd. We never write up a set list.
Bob: We like to start off with something rocking. Sometimes we get a pit going right away so we just keep rocking the whole time. Then if people are like idiots and they're drinking beers and have their backs to the stage...
Dan: ...we'll play covers all night. We'll just fuck with them.
Bob: It depends on the crowd. It's give and take.
(talk about some tour stories and side projects)
Bob: We played a last minute thing at Club Mesa in Costa Mesa with Joyride and the Meices. And at the end of the show, we did this thing called Fat As Shit. That's me and O and Steve Soto from Joyride and Gabby from the Cadillac Tramps and this guy named Chris who was the temporary drummer for TSOL and the Vandals. We did "Try" off our first album and I thought the stage was going to collapse. We also have another side project. Me and Dan and Bean with Blagg from the Dwarves. We do Elvis "Sun Session" covers.
Dan: Early Elvis stuff. Called the Cleptinares (?).
Ted: How do you play the covers? Is it like the originals?
Bob: Punk rock. Bean plays stand up. Blagg does his hair in a pompadour.
Ted: How many shows have you done?
Bob: Just one.
Dan: We work the crowd into a frenzy and then we leave.
Bob: They were throwing stuff at us.
Dan: Yeah, but we were throwing stuff at them first, though. It was great. We'll do it again soon, I think.
(And that's it!)

"There haven't been any good American ska songs." -- Pauline Black, The Selecter

BOOM!

Hoodlum Empire drops a bomb in everybody's face!







"LOOOOKING GOOOOD!"

Featuring:
Cynthia Johnson's Clothes
What Does it Take to Get on Your Show Jenny Jones?
Gang War at Disneyland
+ 12 others.

The most outlaw group in the country and masterminds of wrecking shit have arrived. Are you down wit the 187? The time is right to do it now.

Hoodlum Empire three-point plan to conquer America:

1) Find Cynthia Johnson through hit song. (Help us; request it on any station. You must do it every day. Get the word out on all channels of the information superhighway. Take out classified ads for us.)

2) Claim throne of "Sassiest Band in America."

3) Get on the *Jenny Jones* show by any means necessary.

BLZ DUB MUSIC

Available on CD in the U.S. for $10 each (plus $2 postage per total order).

Overseas, send $14 per CD, in U.S. funds.

BLZ Dub Music
P.O. Box 10423
Oakland, CA 94610-0423

Also available from:
Buried Treasure
1714 Stockton St., #200
San Francisco, CA 94133
(415) 834-1339
fax: (415) 834-1290

BLACK FAG

Inter-view by Maw shine

I caught up with Washington DC's Black Fag after an unannounced show at Little Tokyo's Troy Cafe where they played with Beck. This gig was supposed to be a secret, everyone found out about it and the place was packed.

Black Fag's charismatic leader is Rayvn Cymone McFarland 22 a Creole/Irish beauty who looks like a cross between Natalie Merchant of 10,000 Maniacs and Anita Baker; writes and sings the groups thrash/jazzjizz songs.

Also present are lead guitarist Rufus Humboldt 19, lean and sensitive looking; he refers to himself as "high yeller". Cleofus and Harold Gwenvere 20 and 21 originally from New Orleans on rhythm guitar and drums respectively call themselves "incest brothers". Action Jackson 18, on Trumpet is the Billy Dee Williams of the group in his pristine vintage suits and Clarence Monroe Olympic Washington IV, 19 plays bass.



photo by Bobby Hansen

Maw: You guys must be spent.
Cleofus: I still got some semen left.
Maw: No, not that kind of spent. You really give your all on stage. Where's your equipment, have you loaded all your junk already? Wow! does it all fit in that Hyundai?
Ravyn Cymone Mcfarland: We make it fit. Our next show is up in Palo Alto at Stanford University.
Action Jackson: We love playing for college kids, they never know what to make of us. We really trip them out.
Maw: Yeah, your show at Cal State Fullerton was very unsettling to the Orange County student population. But they seemed to enjoy
themselves.
Rayvn: I like playing at 1 in the afternoon in a little campus pub. It's refreshing.
Rufus: They wouldn't give us any booze, I have to have my liquor
Maw: You're only 19, you shouldn't be drinking. How did Black Fag come together? I know you're from Washington DC and all, but I really don't know that much about you, though I've heard a lot about you, not everything flattering.
Rayvn: I had been working in some bands with all girls, but that never seemed to gel with me. I guess it was my politics and all I'm very pro-sex, pro-art, pro-porn i don't tow the line as far as feminist dogma is concerned so i alienated a lot of people in the DC scene.
Maw: What bands were you in?
Rayvn: I was in two bands before Black Fag, one called Cleavage, and the other called Midol. All-girl bands, i realized from this experience that i clicked a lot better with men, especially fags I had always been a fag-hag.
Maw: I heard some stories about you and that guy from Nation of Ulysses.
Rayvn: Whatever you heard, its a lie. (Sticks tongue out) I knew Rufus from Georgetown University, where I graduated from.
Maw: What was your major?
Rayvn: Philosophy, and I was going on to graduate school, and Rufus who had dropped out from Georgetown talked me out of grad school one night at this hustler bar in New York, we were at this bar called Hombre and they were having a big dick contest and we decided that we would start a band and call it Black Fag. It happened really fast. Rufus told me that he had a huge crush when he was younger on Henry Rollins, and I thought that was so sick because I had an affair with him years ago, and he was really stupid, and a pre-mature ejaculator and just awful in bed in general, but I was young and impressionable at the time, but that's another story and before we came up with the name Black Fag it was going to be Kinski after Nastassia Kinski who I had sex with when I was around 13 and was going to boarding school in Switzerland.
Maw: How did you meet Nastassia Kinski.
Rayvn: Its a long story, so I'll give you the Readers Digest version: She was filming Hotel New Hampshire in Austria at the time and I was ditching school, and I lied and told her I was 18 and she believed me because I did look older, how did we get on this subject? Oh we were talking about the origins of Black Fag.
Maw: Tell me more about your thing with Henry Rollins?
Rayvn: I don't want to talk about him, he's such a parody to me with his gap ads and his spoken words. Lets get back on track, to Black Fag. After we formed I had to go to New Orleans where all of my mothers family lives. I was born there though we've lived in the Washington DC area since I was 5 or 6. So while in New Orleans I hooked up with Cleofus & Harold who were basically jazz musicians from birth. Their father played sax for Harry Connick Sr.
Cleofus: Yeah man, we weren't really into rock and roll just 1920's New Orleans style jazz, and the blues.
Rayvn: Shimmy music I call it, and I liked that because I didn't want to have to deal with anyone with a punk rock background at all. And my first love has always been show tunes and standards, that kind of shit, and the only reason I got into punk was because I couldn't find anyone who wanted to play oldstyle music with a modern twist.
Maw: So you recruited the Gwenvere's?
Rayvn: Yeah, but it was really difficult, because they were playing in Harry Connick Jr.'s band, but they came back to Washington DC with me, but didn't like it and decided to live in Baltimore.
Harold: Right next to John Waters.
Rayvn: They are such weird looking dudes that John Waters cast them in his new movie Serial Mom. So now they're actors. Oh god!
Action Jackson: They won't win any Oscars though.
Maw: How did you join the group Mr. Jackson, you're cute.
Action Jackson: I was living in West Virginia and my boyfriend at the time went to school with Rufus, and I had been singing in Piano Bars, doing standards and my boyfriend suggested I hook up with Rayvn, and we met and clicked. My father is black originally from Baton Rouge, Louisiana so we had a lot in common.
Rayvn: I've always been known as a super fag hag and I fell madly in love with Action Jackson--look at him he's gorgeous and he always wears a suit even to bed, his sense of style and grooming, so sophisticated, when we met he was wearing spats. And look at his face, that mixture of a Chinese mother and a Black father. He has a completely hairless smooth sexy body and one of the biggest prettiest shlongs I've ever seen. **Action:** Shut up. Lets not talk about my body.
Maw: Wait a minute how did you see his penis? Have the two of you been intimate?
Action: No way.
Rayvn: No we haven't, I have the cutest guys in my band and while I'd like to sleep with them as a fantasy, I know that its not a good idea to become romantically or sexually entangled with band members, no matter how tempting, but on the road when you share such close quarters with each other, and you get to see them naked, and I'm a notorious lover of big dicks and if you add all these guys dicks together you get

50 + inches, so it can be very frustrating at times.
Maw: Well, it's considered very hip in some circles, I wouldn't know anything about this though, for a straight woman to have occasional sex with gay men.
Rayvn: You know I don't care what madness you all do here in California but we have morals in Washington DC. (Laughs) Funny because when you're a road band like us, all the groupies we ever get are girls, and are they aggressive, they don't take no for an answer, and I'm not a Lesbian or anything but if some chick is dying to eat me out, well dinner I guess is served, and these guys are all faggots from the word go, but they we're screwing girls left and right so I guess deep down we are all bisexual, and if the right person pushes a button we will walk the long blue line.
Rufus: Nicely said. I don't believe in labels. Sure I'm a fag, but I don't want to rule out half of the population. Women should be an important part of everyones sexuality. I know some fags who don't even know any women and I feel they are missing out on so much pleasure, who knows I may even get married. I'm looking for the right girl to turn me completely straight.
Action Jackson: I like titty fucking, I really enjoy that, and its not the same with a guy unless he's a body builder with massive pectorals.
Rayvn: You're scum, get out of my face.
Maw: Clarence get into this conversation at any time. You've been reallY quiet.
Clarence Monroe IV: I just have to say that I got into the band hoping we would do a lot of jazz stuff, and we really haven't done that though the songs have a jazz tinge to them because of the way I play bass and Action Jacksons trumpet.
Maw: Yeah I noticed that your bass is just two strings, that's very punk not jazz why don't you use a stand up bass?
Clarence Monroe IV: I wanted to, but Rayvn thought that would be pretentious.
Rayvn: I though it would fuck people over for him to play the two stringed bass. Have you ever seen a bass player who is so aggressive on stage, I always wind up bruised by the end of the night, though tonight you were pretty mellow.
Maw: What's your background Clarence, you have a beautiful complexion, very exotic.
Clarence Monroe IV: My father is from the Dominican Republic and he is an ambassador. So I could kill someone and not even be punished. I'm a sociopath.
Rayvn: Yeah and he has killed a few people, but because of that darn diplomatic immunity bullshit he is allowed to walk the streets.
Maw: You guys performed here at Troy Cafe which use to be the legendary Brave Dog. I got here late and thought I missed you cause I heard you were opening up for Beck. But you went on after him. It seemed like the crowd was here for you.
Rayvn: Yeah, Beck opened for us, he's going on the road with his new band and wanted to showcase them in front of an audience. Beck's band were really tight, their buttholes I mean.
Maw: I think you guys stole the show, people were chanting Black Fag, Black Fag. My favorite song is "Atlas Shrugged". Are you a big Ayn Rand Fan?
Rayvn: Yes I love Ayn Rand, The Fountainhead, and We The Living. A lot people get all besides themselves when we do that song. Its going to be on the album, Fagula. Fag + Count Chocula is Fagula.
Maw: I was cracking up when you introduced "I'm Pathetic" as a song about self-esteem. Those lyrics,

"I'm pretentious, I'm shallow
No one will have sex with me
I'm crazy, I stink

I'm ugly, I'm stupid
no one likes me
I'm barren. I'm weak"

Rayvn: Its funny that songs start one way and ends up another.
Maw: "I'm Pathetic" is such an anthem.
Rayvn: It wasn't meant to be one believe me.
Maw: "Third Finger Left Hand" is really hard driving, Harold's drumming is so Led Zeppelin.
Harold: Thanks i don't like rock and I'm not a rock drummer so I'm always worried that my drumming is going to be wimpy.
Maw: How did you and Kim Gordon get along during the recording of the album? Whose idea was it to have her produce? I heard the first choice was the gay member of the Meat Puppets.
Rayvn: It was Kim's idea to produce the record, she just took over, I hate the record i didn't think she was right for the project, but everyone else did and I left it as a group decision, Michael Stipe offered to produce and I felt more comfortable with him though I don't even like his music, but he's a fag and I get along better with fags, and Roddy from Aztec Camera wanted to work on a project with just me, not the whole band, and I nixed that real quick but everyone else voted on Kim and the people at Discord were happy with her, but when the album comes out everyone else can be the judge. I wouldn't buy this record if I were the record buying public, just get our old 7 inch singles.
Maw: When does the record come out?
Rayvn: When this article comes out most likely. We'll probably never do another record with Dischord.
Maw: Oh, why give me the dirt.
Rayvn: Lets say we have certain differences, if you want the entire scoop ask the guys in Jawbox.
Maw: I will, so are you guys going to be doing more shows with Jawbreaker?
Rayvn: Oh I don't know?
Maw: I'm trying to be discreet, but I heard that you and Adam Pfhaler are an item.
Rayvn: No way, I never date drummers. He's nice and I'm friends with his sister Kembra Pfhaler of the Voluptuous Horror of Karen Black, but I'd actually rather do his younger brother Abbie, he's the complete babe. Adam's nice but I'm not attracted to him. Where did you hear that from.
Maw: The gossip line of bands on the road.
Rayvn: Well check your sources because lately I've only been having sex with girls or hip hop fag boys, very anonymas sex. I'm a woman trapped in the body of a woman.
Maw: So what's next for Black Fag?
Rayvn: Continuing on this Pacific Northwest tour we will be back in LA to hang out with friends, and play more gigs, we like it here. Everyone's nice to us in this city. Its not like I thought it would be.
Maw: What did you expect?
Rayvn: That people would be jaded and come to our shows with this well, what's your claim to fame? That kind of attitude. People hate us on the east coast.
Maw: You're exaggerating, you guys are pretty popular. So is it true that you guys are relocating here?
Rayvn: Yeah I guess its official, I'm still keeping an apartment in Washington DC, but we're going to spend more time here in this city, the weather is nice and earthquakes are cool. You can write to Black Fag c/o N. Ghoulson 7850 Sunset Blvd Suite 302 LA CA 90046

CASE CLOSED,?
AN INTERNATIONAL COMPILATION OF
HÜSKER DÜ SONGS
COVERED BY:
SICK OF IT ALL, ONLY LIVING WITNESS, ALLOY
TERRY HOAX, MOTORPSYCHO, NRA, D.I.
BIG DRILL CAR, RUBBERMAIDS, JONAS JINX
UPSET NOISE, RICHIES, STRANGEMEN
VANILLA CHAINSAWS, GIGANTOR, MINK STOLE
+ MANY MORE

SNOOP RECORDS and SPV will make a donation for every CD/LP sold.
The money goes to: Project "El Dorado" (ARTISTS UNITED FOR NATURE) for their work to maintain the tropical rainforest.

CD SPV 84-80762 LP SPV 08-80761

ROTZ RECORDS

SNOOP RECORDS
Tel.: 05341/17224, Fax: 05341/12657
G E R M A N Y

U.K. PLASTIC HEAD Music Distribution Ltd.
phone: (0491) 825 029, 826 233
fax: (0491) 826 320

WORLD OUTSIDE SPV GMBH
phone 0511-8709-0
fax 0511-8709-181
GERMANY

U.S.A. EXCLUSIVELY
ROTZ RECORDS, INC.
17 NORTH ELIZABETH STREET
CHICAGO, ILLINOIS 60607-1911
MAILORDER HOTLINE (312)942-1764
U.S. STORES CAN TOLL FREE 1*800*72*NOISE
(STORES ONLY!!!) OR FAX TO (312)942-1806

Godhead Silo

Godhead Silo are a crushing two piece band originally hailing from Fargo, North Dakota. Now residing in Olympia, Washington, they have one 7" ep out and an album in the works, both on the Kill Rock Stars label. These guys sure put up a hell of a wall of sound for just having bass and drums. Godhead Silo were interviewed at Norm's Restaurant by Thrashead and a bunch of the Jabberjaw people.

Mike: Bass and Vocals
Dan: Drums

Photos by Katz



Thrashead: Now first the generic questions. How long have you guys been around for?
Dan: We've been playing as a two piece for about two and a half years, I think.
Mike: We had a guitar player for about two months, then he quit.
Nyler: So how long have you guys been lovers?
Dan: About nine and a half years.
Thrashead: Wow, must have been some pretty good sex.
Mike: It's not that, it's more than sex.
Dan: When you get that deep into a relationship you realize that sex isn't as important as it used to be.
Mike: Rock'n'roll takes precedence in our relationship.
Dan: There are those times when it's really.....
Rex: Pretty hot. (laughter) Where does Slim (Kill Rock Stars label guy) fit into the picture?
Mike: Let me tell you where Slim fits. (laughter)
Thrashead: Lets get back to the real interview here, so you guys were a three piece. Was it originally intended to be a two piece or a three piece?
Mike: We started as a three piece and had some difficulties with the guitar player and he quit, we had a show lined up for the next day after he quit, so we ended up playing as a two piece. It was alright, but it wasn't spectacular or anything. I broke the only bass I had that night. We had to decide that night if we were going to keep on going as a band and try finding a guitar player. We just decided to keep playing in the basement and not play shows. Then we decided to evolve into what it is now. We didn't start out with the concept of a really crazy two piece band, it just kind of headed that way. We've known each other for about nine and a half to ten years, we're just in it together because we are friends.
Thrashead: Kind of like the No Means No thing, with the Wright Brothers.
Mike: Kind of, except we're not brothers.
(Two ladies wearing full leopard suits walk in and diverted everyones attention)
Thrashead: You guys are originally from Fargo.
Almost everybody: Where is Fargo?
Mike: It's on the Eastern border of North Dakota and it borders Morehead, Minnesota.
Dan: And that whole area is called the Red River Valley. A long time ago the whole area was covered by a huge lake called Lake Agassiz and that's why the whole area is completely flat.
Rex: Is that something you were taught in school?
Dan: It's just something that you know living there, no one told me that, but everybody knows that knowledge.
Thrashead: So living in Fargo, did the atmosphere of the place help you hone your music?
Mike: Living there embittered our lives. Made us so bitter. That's why we are angst ridden punk rock robots. (laughter) I didn't actually grow up in Fargo, I grew up about 45 minutes south of Fargo. There's a town called Colfax, North Dakota, the population of about 85 and I grew up on a



"Living there embittered our lives. Made us so bitter. That's why we are angst ridden punk rock robots."

farm about five or six miles outside of Colfax. I knew Dan because I would go to Fargo every once in a while, and we were on a BMX trick team together.

Thrashead: What's Fargo like, because at one point you guys and Hammerhead were the only bands up there, or something like that.

Mike: At one point there was Hammerhead, and about four other versions of Hammerhead with like the same people rotating, like four people rotating bands. I saw them play one night. It was the first time I ever saw distorted, or anything loud, like that at all. They needed a place to practice, so they practiced in my mom's basement, and I kind of picked up a bass, and started watching them practice, and started the band Buttchuck. Hammerhead picked up and took off, and we picked up and took off.

Thrashead: You don't live in Fargo anymore.

Mike: We live in Olympia, Washington now.

Thrashead: Is that a lot better?

Mike: It's all right. We moved there to get on the particular label we wanted to, and we got on the record label, so I guess the move served it's purpose. It was kind of hard for a while, but it's all right now.

Thrashead: You guys have the EP on Kill Rock Stars, the split with Hammerhead on OXO, and a track on the latest "Dope, Guns, and Fucking" comp.

Mike: Yeah, and we also had a track on the "Stars Kill Rock" compilation, that came out a while back, and our LP that is coming out. It's April 11, it comes out on Kill Rock Stars.

Thrashead: What with the thing with AmRep, how did you get that one?

Mike: I have no idea. They called us.

Dan: Hammerhead helped us out, and we certainly appreciate it.

(Talk goes on about the Dope, Guns, comp.)

Thrashead: What are some of the things you sing about?

Mike: Robots and ghosts.

Dan: Voodoo.

Mike: Rain, robots, ghosts, cars, food, and rescue missions. I don't know what else. Whatever the song is about. We have a song about a baby boy who is really a robot.

Thrashead: Do you guys believe in UFOs?

(Rex interupts us with more dumb questions about Fargo)

Dan: An interesting thing about Fargo is that, North Dakota and Alaska are the two greatest places in the world to view the Northern Lights.

Thrashead: Wow, really?

Dan: Yeah, so we see them all the time, you can't do that shit out here.

Thrashead: Yeah, that's true. Getting back to the UFO thing, have you ever seen a UFO?

Dan: You always see things in the sky that might be UFOs, I've seen pictures of UFOs all the time. I don't know if I've ever seen one, but on my belly I got these track marks, that are kind of like in a weird shape, but there is four of them though, and usually there is three. So I don't believe anything happened to me, because there are four, but maybe they got smart and decided to cover up their tracks, and do four instead of three, so I'd be thinking what I'm thinking now. I used to date a girl who thought she was abducted by aliens. Maybe she was. She has a real phobia about aliens.

Thrashead: Where did you get you drum set, that big huge tom?

Dan: I got that downtown.

Thrashead: Fargo?

Dan: No, France. It was only 50 American dollars. It was a pretty big deal, that big thing, and the polka bass drum. So my whole drum set is three bass drums and one snare.

Thrashead: What do you do to annoy your audiences?

Mike: We play crummy places like the Jabberjaw (laughter), in Los Angeles, so they have to risk their lives driving through a nasty neighborhood, to get to a rotten club where they charge too much money, and there is no lights, no ventilation, no fire exits, there's only one bathroom, and it all smells like turds.

Thrashead: Gary (Jabberjaw's owner), is that true?

Gary: It's 100% true. (laughter)

Mike: This has to get printed. Gary, at the Jabberjaw, his nickname is hereby Nabby, and this has to printed so the world knows. (laughter)(All hell breaks loose)

Thrashead: What are some of the other cities you like, besides Los Angeles?

Mike: Where ever we have good shows. Minneapolis, Santa Cruz, Rapid City, South Dakota is good. Fargo is real nerve racking to play.

Thrashead: You can visit your parents.

Dan: Not mine. I think Minneapolis is my favorite.

Mike: Yeah, there's a good place to play there, I like Minneapolis.

Dan: We get to see old friends and old places, and go to the same old stores we used to go to all the time for fun.

(Talk go on to something completely different)

Thrashead: You got the album coming out, what happens after that?

Mike: We're going on tour supposedly, we're going to do the whole country.

Thrashead: Any Canadian or European dates?

Mike: Well, Kill Rock Stars Europe just opened up, so we get worldwide distribution when the album comes out. So supposedly, we'll be able to tour Europe by fall or next winter or something like that. We really don't want to lose our shirts trying to do that. So we're going to make sure that we sold enough records, so that there is a demand, before we go. We have to bring most of our equipment, because it's pretty oddball stuff. It would be really expensive to do it, so we don't want to lose any money at it.

Thrashead: What direction would you like the band to go in?

Mike: North. (laughter) I love Gary Jabberjaw. (more laughter) Hereby called Nabby of course.

Nyler: I heard it's not as nice as the X- Ray (Portland Club).

Gary: What do you guys say about that?

Mike: We're not going to dis anybody in print. (Then everybody starts talking over everybody else and I stop the tape because it got real ridiculous)

Thrashead: What about the Mickey Mouse hat?

Mike: I don't want to talk about it.

Thrashead: Do you think that it's a conspiracy.

Mike: I don't want to talk about that.

Thrashead: Ok. What's in store for Godhead Silo, do you see a future?

Mike: A new pair of pants and a some socks.

Dan: A new pair of pants and another pair of New Balance shoes.

Mike: We're looking for a sponsorship from New Balance.

Dan: That's about it.

Thrashead: Any final comments?

Mike: Stay safe.....

(laughter)







PISS FACTORY

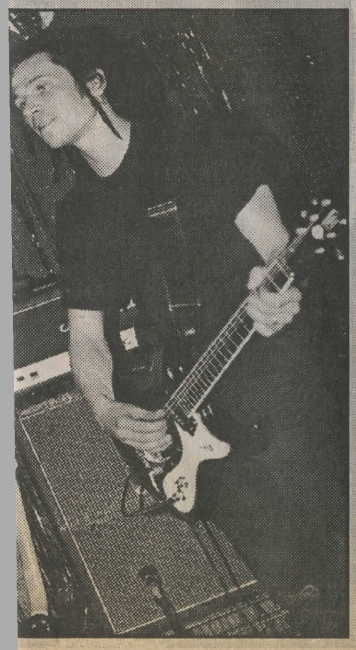
Ever in pursuit of the alternate current, we followed our trusty oscilloscope along the path of least resistance. It lead us straight to Raji's, where the air was charged with negative ions that were *positively* New York. I'm not kidding! It was just like being there. I'm glad other folks get to travel. Especially when they deliver like Piss Factory, fresh, fast and not a bit overdone. Though the name may reference "Art- Rat" Patti Smith's first, roughest, and best monologue set to music (issued only as a single, backed with her revolutionary cover of "Hey Joe" in '74, on Sire Records and still, sadly, out of print today, as far as I know), it seemed also to be a very appropriate reference to what that fine drinking establishment was to make of us.

With a sound that drifts between tough, Babes In Toyland- ish punk, and cathartic urgency on the self- titled debut, and the more Nymphs- like dirge of the "I Melt" E.P., New York's, um, *terse* combo, Piss Factory have been running along the circuit from the East, across the Mid- and Northwest to ultimately short out in the living room of Sherry Leaving Train with some former bandmates, and us. Well, two of them did anyway. Drummer Lenny Montoya had disappearred to somewhere, to no one's great surprise. Though, owing to the fact that we hadn't seen the guy since he was hanging out in L.A., playing with the Hangmen and the Leaving Trains (he was a veritable fixture here a short while ago) it've been nice to say hello to 'im. "Hello, Lenny!" Guitarist Harri had to bow out that morning to attend to some civil responsibilities, so we were left at the mercy of guitarist Bobby Belltower (Nymphs, Leaving Trains, Motorcycle Boy), bassist and primary lyricist Lizzie Avondet, and also joined by Bobby's former Leaving Trains bandmates Falling James and Dennis Carlin, newer Leaving Trains member, bassist Jimmy, their patient roadmanager Kristen, and significant others. We enjoyed every minute of it!

Interview by Karrin Vanderwal & Bob Cantu, photos by Bob

BOB: What happened to the first line- up of Piss Factory?
LIZZIE: The first line- up wasn't really solid when we got signed. We got signed without really trying. (Relativity) saw us playing in a tiny hole in the wall.
KARRIN: In New York?
LIZZIE: Yeah, in New York. I got a call the next day and that sort of started things. The Piss Factory line- up has always been me and Harri.
BOB: How did you get Bobby Belltower and Lenny Montoya in the band?
BOBBY: I used to play with Lizzie's ex- husband Ratboy in Motorcycle Boy.
LIZZIE: Ratboy knew Bobby and Bobby was in New York. I just said gimme the guy's number, because I really didn't know any guitar players and we had to go on tour. I'd seen Bobby playing with the Leaving Trains when they came through New York and I knew the Nymphs stuff. I'd heard the demos. I knew he was happening.
BOBBY: I'm happening now in a totally different direction.
BOB: Does the material still come solely from Lizzie and Harri?
LIZZIE: Bobby has added flavor. Harri and I started it together and we've got this songwriting thing down that just kinda happens. But since Bobby's been in the band it's taken on a little different flavor.
KARRIN: Bobby adds the spice?
LIZZIE: Harri throws out some ingredients and I add some ingredients and cook it. Then Harri adds some seasoning and Bobby comes in and garnishes it. Lennys' the plate. He supports the whole thing!
KARRIN: Where is Lenny today?
BOBBY: He's in Covina. Probably hanging out with that guy in the red Cadillac.
LIZZIE: Lenny's friends explain a lot.
BOBBY: They're totally twisted.
LIZZIE: Just seeing them the other night (was like) yeah, okay. It all makes sense now... I get it.
BOB: Was the "I Melt" EP that you recorded live...
LIZZIE: Live in the studio.
BOB: Was that done just to have something out as quickly as possible with this line- up?
LIZZIE: Actually, I wanted to do it as soon as the label gave me the idea. And the money to do it!
BOBBY: We did it really quickly.
LIZZIE: It's a live/in- studio version of two songs from the album and four new songs.
BOB: Did getting signed to Relativity make being in a band easier?
BOBBY: I was going to go into a joke....
LIZZIE: Go ahead.
KARRIN: Have they tried to make you change your style?
LIZZIE: No. But they did lose the picture that I wanted to use on the back of the EP.
BOB: What was the picture.
LIZZIE: It was just a different picture of the four of us. As opposed to the one that we used. One where you couldn't see my face.
BOB: How did you end up being in that Creem pictorial?
LIZZIE: That's a long story.
KARRIN: Is that seaweed on you?
LIZZIE: Yeah. I love seaweed. It feels so nice.
KARRIN: It looked like snot!
LIZZIE: The moisture is amazing. The texture is not really snot- like. It's smooth and crunchy.
KARRIN: How did you come up with the name Piss Factory? Are you a big Patti Smith fan?
LIZZIE: Yeah, I like Patti Smith. I like a lot of people.
KARRIN: "Piss Factory" is a great song.
LIZZIE: I like it. It's poetry to me. I like a lot of things. I don't claim to be anything like Patti Smith, nor do I want to be. She is she and me is me.
KARRIN: Did you like her last album?
LIZZIE: No, I didn't. It's very mature. Maybe I'm not mature. I saw her do a live spoken word thing in Central Park this past summer. Most of the stuff she did was new stuff. The only old thing she did was "Piss Factory".
KARRIN: That's cool. I like the way she covered "Hey, Joe".
LIZZIE: It wasn't done like "Hey, Joe". That's the way I like covers to be.
KARRIN: I read in your Fiz interview that you covered "Love Potion # 9".
LIZZIE: I haven't even heard it. It was originally done when we first started the album. I haven't heard it since then. I totally trashed the vocals and Harri took the guitar and created his own guitar part for it. But, it's the same arrangement and structure. The vocal melody is nothing related to the original.
KARRIN: Was that just a demo?
LIZZIE: It wasn't a demo, it was done when we were recording the album and we just didn't use it. I ended up not having a copy of it, anyhow.
KARRIN: Did it end up on the cutting room floor?
LIZZIE: Actually, it's in the Relativity archives.
BOB: Do you do the "poet" thing too? There's poetry on the sleeve of the Piss Factory album....
LIZZIE: Those were lines from all the songs on the album. A few lines out of every song. I just put them all together and re- arranged them.
KARRIN: What's your favorite city to play in so far?
LIZZIE: Portland.
KARRIN: Why?
LIZZIE: Portland loves us. It's just really nice. I'd have to say Los Angeles, too. Madison, Wisconsin was really good.
KARRIN: Wisconsin? Who'd a thunk it?

LIZZIE: Go figure.
BOB: Is it because the audience response was enthusiastic?
LIZZIE: The audience response was extremely enthusiastic. The promoters were great and it was just really cool to be surrounded by a bunch of people who were into music and wanted to support it.
BOBBY: It's a college town.
LIZZIE: It creates this wonderful vibe that makes you think, "Yes, *this* is what it's all about".
It was life affirming. Everything about it was really, really good. So that was Madison.
BOB: So are you guys going to do the Europe thing?
LIZZIE: If I can get it together to organize it.
BOB: Do you still have to handle all that yourselves?
LIZZIE: Well, we don't have a manager.We have a booking agent, but he works here.
BOB: Is the lack of management by choice?
BOBBY: Lizzie just likes to do a lot of work. (laughs)
LIZZIE: (laughing) Yeah, I love going nuts. Well it's not by choice as much as we haven't been looking, really.Everythings happened so fast.
KARRIN: How long has the band been together, in this line- up?
LIZZIE: In this line- up? Just since August or September. Harri and I have been together for two years. The other slots have been revolving until it finally evolved into this.
KARRIN: So, that is really fast. If it's been only six months since you were picked up by Relativity.
LIZZIE: Let's see, I met Harri the moment he got off the boat(from Finland) in New York.
KARRIN: Where is Harri?
LIZZIE: Harri flew back to New York this morning. He had a meeting with immigration on Monday. His main interview.
KARRIN: (moaning) Are they going to grant him his citizenship? Will they recognize this as an occupation?
LIZZIE: Yeah, they will, thankfully. Not because of this though, but because he is married! Harri's been married over a year now.
KARRIN: Are you all actually living in New York now? Do you have apartments there, or a home to go back to?
LIZZIE: Yes.
BOBBY: I don't.
LIZZIE: Bobby doesn't. He's got all of his possessions in the van!
KARRIN: The working homeless?
BOBBY: Yeah.
BOB: Do you have any side projects?
BOBBY: No. Should I?
BOB: Are you happy with the way the album came out?
LIZZIE: I learned a lot. Let's put it that way.
KARRIN: What about the E.P.?
BOBBY: Yeah, I think it was good. It was one day. I like recording like that. I don't like being in the studio anyway.
BOB: What's going on in New York, musically?
LIZZIE: We haven't played in New York for a long time.
KARRIN: Do you like living in New York?
LIZZIE: I love living in New York.
BOB: Is it easier to be in an underground band in New York?



LIZZIE: One of the hardest places to live is New York. It's really crazy. You have to work like a dog to pay your rent and take care of yourself. So, then your exhausted at the end of the day (then) it's time to be creative.... And you just stand there, like ughhh. Your a zombie! It takes a lot of getting settled in and getting your own system worked out.
KARRIN: What do you do to generate positive cash flow?
LIZZIE: I don't know. Get a job?
KARRIN: Work in a piss factory!
LIZZIE: (laughs) Probably bartending.
KARRIN: Do you live in the Lower East side?
LIZZIE: I used to. I just moved to Chinatown. I'm really sick of the East Village.
KARRIN: Is it pretentious?
LIZZIE: New York is pretentious. Every scene in New York is pretentious. I love New York City, though. Each neighborhood has it's own very strongly defined culture.
BOBBY: And if you walk into the wrong one, then you're dead!
KARRIN: Really?
LIZZIE: If you ever come, we'll give you a map.
KARRIN: Did you like playing at Raji's?
LIZZIE: It was fun.
KARRIN: Where else have you played at out here?
LIZZIE: We played Jabberjaw the last time we were here.
KARRIN: What did you think of that?
BOBBY: We played there on a Sunday I guess, and they had to close down for mass! They shut
down at twelve! I don't remember shows ending that early!
BOB: Which do you think is worse or better, the New York music scene or the L.A. music scene?
BOBBY: I don't really know what's going on in Los Angeles anymore. When I first moved here I really had a great time. There were so many bands! L7, Celebrity Skin, The Hangmen. I don't know too much about the New York music scene either, to tell you the truth.
BOB: Were you in semi- retirement before you joined Piss Factory?
BOBBY: I was going to school.
BOB: Studying what?
BOBBY: I was in the writing program. Trying to be a journalist, I guess. Learning to use words like "terse". I would only go to see bands once in a while.
KARRIN: Is it really expensive to get into clubs there?
BOBBY: Yeah, and also it seems like they have a different door policy. They don't let you in!
LIZZIE: (laughing) They don't let Bobby in!
BOBBY: It's fucked up!
LIZZIE: After this tour they could smell him coming!
BOB: What do you think of the Leaving Trains now?
BOBBY: I like 'em. I think Jimmy is totally perfect, where as Chris was just a perfect *asshole*, really! I've always loved the 'Trains. I think they're great.
BOB: How many weeks is this tour going to be?
LIZZIE: Eight weeks.
BOB: Is it longer than the last tour?
LIZZIE: Last time we went out for two weeks. Then we went back to New York and played C.M.J., and then went out for five weeks.
KARRIN: Did Bobby get into C.M.J.?
LIZZIE: They gave him a name- tag so he could get in and so he wouldn't forget who he was.
BOB: What's playing C.M.J. like?
LIZZIE: It was like playing at Browny's around the corner from my apartment. That's what it was like.
BOBBY: It was a good crowd.
LIZZIE: It was a good show. As far as the C.M.J. thing goes, I didn't go to any panels. But, I did get a free bag of crappy tapes!
KARRIN: You can always trade those in for beer money!
LIZZIE: We did.
BOBBY: I went to every single fuckin' independant record store....
LIZZIE: We still have some of the cassettes left in the van!
KARRIN: What's the worst thing that's happened so far on this tour?
BOBBY: I woke up this morning!
LIZZIE: Probably Des Moines.
KARRIN: What happened?
LIZZIE: We got there and we couldn't advance the show. The guy never returned our calls. We got there and the headlining band cancelled and the opening band never showed up. And they were supposed to feed us. Kristin, our road manager, had to pry a pizza out of them. It was like giving blood! It was really crappy and it was a real bad vibe. We did our soundcheck and the promoter wasn't even around.
BOBBY: And they told us to get lost! When someone tells you to get lost, it's not real easy to get up and play.
KARRIN: They actually said that?
BOBBY: He was talking to Kristin.



LIZZIE: They said, "You can fuckin' split!", and we did!
KARRIN: Where did you get the best food on tour?
LIZZIE: I had a great burrito in San Francisco, but it wasn't part of the tour. I really want a burrito right now, as you can tell. It was a real great burrito. I love food. Sex, food and music. Those are the three best things. I'm collecting those little Subway stickers. Now I've got a free sandwich. A twelve inch one, not a six inch.
BOB: Anyone reading this, send Lizzie your Subway sticker if you aren't going to use it. Any final words?
LIZZIE: Bobbys' the "Word Man". We've nick- named everybody in the band. Bobby is "Word Man". Lenny's name is "Where's Lenny?", 'cause we never know where the hell he is. He's always gone.
BOBBY: He took a walk to Japan the other day, but he didn't tell us.
LIZZIE: Harri is "Happy".
BOBBY: He's drunk most of the time. Unreliable.
LIZZIE: Our final words are: Food, Sex and Music. That's it.

Write to Piss Factory & send all unused Subway coupons to: Piss Factory
P.O. Box 507, Peter Styveson Station,
N.Y.C. N.Y., 10009



kittens for christian



Kittens For Christian interview was conducted 4/12/94 on Joel's Porch in North Hollywood, California. Kittens For Christian can be reached at - P.O. Box 3263/Burbank, CA 91508-3263 - phone at (818) 594-4123

• Interview and photos by AArtVark

AArtVark: Do you want to introduce yourselves and tell us what you do and what you don't do?

Eric: My name is Eric....

Hyram: My name is Hyram and I play bass... I'm the teen hunk of the band without my glasses. With my glasses I just look like a nerd.

Hyram: So what do you do Joel? You're in the band....

Joel: Well. Ummm... Actually I. I'm called Joel Fate Fetal, for some strange reason, I don't know why. But we'll just cut it short and call it Fat-Al.

Neal: I'm Neal. I play guitar. Keyboards. Drum machine.

AArtVark: So how the hell did you guys meet? What happened from Joel being in The Deep Endye to Kittens For Christian?

Neal: Pretty much KFC were without a singer....

Hyram: Also we were in rehab and Joel cam along....

Joel: And I showed them the true way of how to take drugs correctly.

Hyram: Actually we met through our whore drummer Eric. He was floating around and he was playing with Joel and we were in need of a singer and Joel just came in....

Joel: I was marketing myself not for a band that would play live, but for a band that would play across the country. A studio-band. I hate that word... But that's what it was.

AArtVark: But then again, your music doesn't sound like what happens on the stage when you're playing.

Joel: Not, it definitely isn't. You can't expect bands to. I think that's what makes it different every time you see us. The words that are said and the music, sometimes it gets very improv., but we mix that into and with...

AArtVark: Do you all get together and come up with the stuff for the live shows like the worms and the squids and the liver?

Hyram & Neal: Joel comes up with all that stuff. That's all Joel.

Joel: I'm totally on this crusade for meat! I think meat is the greatest thing in the world. Not to eat, but just to wear and bother people with... I think it's really cool. I'd perform in vegetarian places wearing all meat because it would make themselves question themselves for their truthness... (Incessant laughter from everybody else...) Everybody is into things for the style. Everybody's flying to the moon for a free ride and when it's all said there's lot's of chickens.

Hyram: Joel's a real poet!

Joel: Somebody just give me a gun now so that I can make everything I've just said valid.

Kirsten (of Naked Aggression):







Kurt Nobrains!

Joel: I was walking around like Kurt Cobain before I cut my hair for the last few days... I grew out my stubble and the first thing my dad said.... Not a second went by after I opened the door and he says, "Did you hear about that singer that committed suicide?" and I said no and I totally looked like him. I was wearing a flannel with blond hair and stubble with the goatee.... Poor Kurt!

AArtVark: Would you say that you're an audience oriented band?

Joel: NO! Definitely not!

Hyram: Joel doesn't even like it when they tough him after the shows. He just puts up with it so he can sell tapes and stuff.



AArtVark: What do you have out musically?

Joel: We have a CD that's not available....

Neal: We have a 7 inch and a tape. The 7 inch is self titled and the tape is "Bless The Worm Kisses" and that's pretty much derived from the worms that Joel eats live...

Joel: The worms are taking a little break right now. We gotta experiment with other stuff. You know, there's so much out there.

AArtVark: As far as poetry?

Joel: As far as killing people.... After I got my scarification I look at peoples backs and I just want to gouge them right down the middle. I think they'd look really good.

Neal: We'll be putting out the CD as soon as we can. As soon as we get the money.

Hyram: As soon as Joel gets the money from the porno....

Joel: I'm thinking of filming a porno in the trailer in the back of the house. A really cheesy porno in a trailer....

AArtVark: What would you call it?

Joel: "In Through The Outdoor."

AArtVark: Where did the band name come from?

Hyram: Kittens For Christian Came from and underground cartoon artist named Richard Colbee. He was doing stuff in the late 60's along with R. Crumb and that whole crowd. It's the title of a short story he did and it appeared in Ripoff Comix a long ass time ago. It takes place after a nuclear war and this kid finds some kittens in a box and he has to fight giant rats and he falls in love with the kittens.... and there's radiation and stuff and they get real big.

Joel: You can currently see them at The Venus Fair on Lankershim.... We went there and saw a purple labia.... Getting back to suicide, I personally think that if you want to do it you should be able to do it. I know that I'm not going to hear the end of it.... This society is based on not looking at death or analyzing it. We like to throw a body into a five thousand dollar coffin and then throw it away. Lot's of people die every day and no one cares about them and it's not just drug addicts. People don't have to be musicians to be cool. They could be doctors... I respect people that aren't involved in art but that can derive something from it.

Neal: We get a lot of doctors at our shows.

Joel: Yes we do. Pediatricians and female hygienists.

Hyram: Oral hygienists....

AArtVark: Stylistically where do your influences come from?

Neal: It comes from experimenting. We don't really have any band influences. We just fuck around and come up with something that we thing sounds cool

Hyram: None of us have had training. I learned some theory when I started out. I learned to play an upright bass in my school orchestra so I learned notes and scales but when I started playing electric bass I stopped.

Neal: It's cool 'cause we don't really get stuck. We do whatever we really want and if we like it we keep it and we scrap a lot of things.

Joel: I walked down Hollywood Blvd. with an acoustic guitar that I never really played. I just had to do it because I saw so many people doing it and i wanted to.

Hyram: How did it feel?

Joel: I just felt so stupid.

AArtVark: How's setting up a U.S. tour going?

Joel: It's a bitch. I just want to tell the promoters out there to call bands back. Bands don't have that much money as it is, especially the ones that aren't signed. I've called a lot of promoters more than ten times. Kirsten from Naked Aggression who books their own tours has been helping out a lot. If I didn't have her telling me what to do I'd flip out and go after promoters with a gun.

AArtVark: Have you seen or had any UFO experiences?

Joel: I wish I had. I thought I did one time when I fryed...

Hyram: Every time you fry, you have a UFO experience....

Joel: I thought I was sucked into this transporter thing and they put wires in me and I thought I was magnetized.... Every time I walked by a light pole I'd walk around in circles because I thought I was magnetized. I was doing this on a Saturday morning.

Hyram: No more beer for you....

Joel: .... And then I thought I was a drug dealer for some reason so I walked into a doughnut shop and I thought everybody in there wanted drugs so I opened up the door and spit and said FORGET IT! and walked out.... That's the closest I've come.

Hyram: I was driving down some little side road heading towards Lockeed and I saw weird little red lights going in every direction. It didn't look like an aircraft or a helicopter. You could classify that as a UFO experience.

AArtVark: Any last words for the readers?

Joel: Why did you ask the question about UFO's?

AArtVark: It's a standard question I ask....



kids do the darndest drugs! - by noyb

For this issue, I wanted to share some info about 2CB (formerly known as "Nexus"), a nifty little hallucinogen that is a member of the family of amphetamine analogs. Described by some as being like Mescaline and MDMA without having the nasty little side-effect some men experience on MDMA. In fact it was actually marketed as a remedy for impotence.

Designed by Alexander Schulgin, who discusses it a bit in his book, **"PIHKAL": A Chemical Love Story**, 2CB was generally available throughout the 1980's. It managed to escape DEA scheduling until late last year when - so the story goes - some guy who was taking it to overcome an impotency problem freaked out when the drug began to come on. In a panic, he started calling all the wrong people. So, late last year it was added to the DEA's Controlled Substance list as a schedule 1 drug.

Nevertheless, it had become quite the novelty drug, particularly in New York and Florida. Several people who have had it attest that there is good reason for it's use as an aphrodisiac at dosages of 12 to 24 mg.s (dosage being variable to an individual's body weight). Schulgin himself agrees. Although certainly that is not the case for everybody (most likely relative to dose size), it seems to me that, given the proper dose, it would be well worth checking out. Esp. with someone who is mutually keen on doing the "body thing" with you. I know that it is still out there somewhere although I have yet to try it, and I didn't have a whole lot of luck gathering material on it. However in "**PIHKAL**", Schulgin does give a recipe for the stuff (if you happen to have the chem.s and know-how at your disposal).

Undaunted, -being the inquisitive, pleasure-seeking primate that I am- , my search will continue. After all, I can't be the only funky monkey silly enough to quest for enlightenment via drug- love and understanding (and drugs *are* so misunderstood). No *way* am I alone, -in this endeavor at least!

Recently, while skating the fringe of the Internet, I came across a message on the "Alt. Drugs" network (isn't it wonderful that such a thing exists?!). It was left by just such a fellow inquirer requesting info re: 2CB. After a week, there were still no replies posted. So, in order to provide you with at least a glimmer of what 2CB is all about, I am lifting some information that was originally published in '85 by the ever reclusive pair of Gracie & Zarkov (both veteran writers for **MONDO 2000** and its' predecessor, **High Frontiers**) in **Notes From Underground: A "Gracie and Zarkov" Reader, Volume 1.**

The general information laid out was not written by them, but was also from their handbook and the original author was not sourced (which is just as well, as it was a pretty sloppy piece to start out with. But, I thought that the info was useful enough to justify staying up for nights on end, editing and re- writing it just to share with y'all!). It was apparently intended as a kind of endorsement for the drug's potential usefulness in therapy.

As I do agree with G&Z's statement on the cover of their book that "in a truly free society the price of packaged information would be driven down to the cost of reproduction and transmission", I am happy to be able to reprint this article in part, as it may not be generally available otherwise. There is also no publishing company nor address listed on the book itself . Short of copying it all at a copy center, as I did, I can't tell you how you might obtain your own copy. They're from the Bay Area though, so it is reasonable to expect that there is a copy or two floating around up there somewhere.

General Information: 2CB (Chemical Name: 4-Bromo-2,5-dimethoxyphenethylamine)

General Information and Effects:

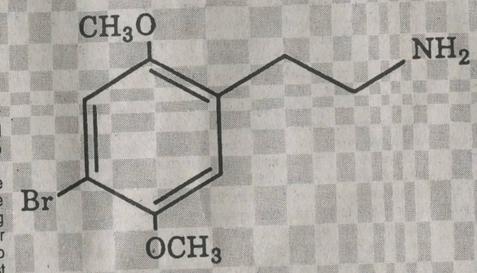
When using 2CB for the first time, the duration will probably be about 6 hours. However, the time set aside for the experience should be considerably longer for the following reasons:

(1) The chemical allows the opening of emotional and psychic doors which- - depending on the nature of the psychological contents released- - might well choose to stay open longer than anticipated. Although there has been reference to a *physical* "energy surge"* there is, of course, a corresponding energy surge in the psyche.

(2) It has been the finding of several researchers(i.e. therapists, their patients, and yeoman, alike) that this aspect of the interior experience (which may include eyes-closed imagery, emotional disinhibition, insight into problems, etc.) tended to continue past the time when the chemical effects in the physical body could be reasonably expected to have ended. Please note that this is more likely to happen at levels higher than the **initial 16 mgs.**, *but* it has been known to happen at this level. And since no one can expect to predict such an event, it is better to allow the additional time in advance.

(3) The *reverse* has also been known to happen and this is equally unpredictable. There are sessions during which an effort at problem-solving and emotional release has apparently been successful, usually involving a considerable intensity of emotion and imagery (often touching on what might be called the "archetypal" level), and this has been followed by an earlier than usual descent to baseline on the part of the patient - to the surprise of both patient and therapist. It is as if the psyche recognized a completion of its project and finds no reason to maintain the state further.

Among the sensations associated with 2CB are



those involving what have been called 'cosmic' and 'oceanic' feelings and images. A "good" 2CB experience, for most people, includes some or all of the following: eyes-open visual effects; objects "moving"; a rippling effect in walls or ceilings; intensification of colors; familiar faces appearing in unfamiliar guises - pleasant, or unpleasant depending, perhaps, upon the relationship between the experimenter and people perceived; familiar scenery assuming strange aspects (a large rock suddenly becoming a huge face, a field of grass becomes a moving spread of green velvet, etc.). The intensity of these visual effects appears to diminish with repeated use of 2CB, as if the psyche learns to "screen out" such distractions. However, eyes-closed imagery and fantasy is, to the best of our knowledge, common to all (2CB trips) and do not particularly diminish with experience. As with MDMA, there is a general sense of being in control of one's actions, although at the higher levels one tends to avoid telephone conversations or other forms of interaction with people outside the experience.

Dosage:

The initial experience should be at a dosage level of no more than 16 mgs.** If there is no apparent difficulty, the next experience can be 18 mgs. There should be a minimum of one week between experiments. Following this, one can take 20 mgs., and finally, 25 mgs. **Please note: Some people are found to be very sensitive to even low levels of psychoactive materials. If there is any reason to suspect a sensitivity , start 2C- B at 12 mgs., not 16.** For such people, 18 mgs. may be the eventual maximum level.

At 16 mgs., the intensity of the experience should not be above what we call "museum level". Meaning that, at this dosage, one should find it possible to walk around a museum and enjoy the enhancement of color and an increased ability to interpret and become involved with the paintings and other forms of art. It is not, however, advisable to visit a museum or any other place outside the home until you have developed a great deal of familiarity with the effects of 2CB. This should not encourage anyone to be casual in leaving the safety and familiarity of their own home or office while under the influence of such materials. Most people are fully aware of the problems which may confront them in the outside world but they often neglect a very serious concern. Usually called "hitch-hiking", this refers to the very real phenomenon known as a contact-high. When you are under the influence of any chemical which allows the release of energy which is not usually consciously experienced, your presence in a room (like the museum), a store (like a supermarket), or a gathering of people who are not (and should not become) aware of your altered state, your energy-field (or whatever you wish to call it) can affect others around you in ways that they are not prepared for and cannot understand. Unconsciously, some people who are very sensitive will feel themselves stimulated, perhaps uncomfortably so. Some people may react with hostility, some with anxiety, but they will pay a great deal of attention to you, for reasons unknown to them. We know of one young man who did visit a museum under the influence of 2CB and was followed from room to room by a museum guard who had apparently translated his awareness of the exceptional energy field into suspicion of criminal intent on the part of our friend. It makes the museum visit somewhat less than relaxing. In summary, it is not just out of caution that you should avoid visits to well-populated outside places -caution for yourself, that is- but out of consideration for the peace of mind of strangers whose attention you might not need.

Since, at 16 mgs., there will probably be an awareness of the so-called "energy tremors" which can be very disturbing to a person unfamiliar with other psychoactive materials, but should not produce anxiety in an experienced person. This "energy surge" may be felt most intensely during the onset (usually within 20 to 30 minutes after ingestion) and become less obvious by the time the "plateau" of the experience has been reached (usually 1 to 2 hours after ingestion), at which time walking around may be quite comfortable. However, there are many people who continue to be keenly aware of the energy tremor during the entire experience, the usual duration of which is, from ingestion to baseline, roughly 5 hours, minimum. These individuals may prefer to move around as little as possible. No one can anticipate the response of another person; each has to discover his or her own.

At 18 mgs., the visual effects are stronger and the energy surge is also felt more strongly. The duration of the experience may be a total of 6 hours or more. The variations in the length of time before return to baseline will be discussed later.

20 mgs. is still more intense. This is the maximum level at which 2CB should be taken, even by experienced people, when it follows a dose MDMA. Of course, there are exceptions to this rule. One therapist found that he had no response to 2CB at all at levels lower than 25 mgs. - even after an earlier MDMA session, but this is exceptional. Another therapist, taking 2CB in conjunction with MDMA, found that dosage over 12 mgs. was far more intense than he desired; this, too, is exceptional.

25 mgs. should *generally* be considered the maximum level for patient use. Seasoned experimenters *have* used 2CB in 30 mg. dosages without difficulty, but there seems to be general agreement that above this level there tends to be an increase in the physical body-load (such as perspiration or energy tremors) without any corresponding increase in mental or psychological reward. (During early research with 2CB several years ago, one researcher accidentally ingested 45 mgs. and experienced considerable physical and psychological discomfort (meaning, they had an unpleasant or "bad" trip) that was, nevertheless, without long-lasting ill-effects of any kind. The most lasting *positive* effect was the determination to avoid such accidents in the future. (So, take this as advise not to get ahead of *your*self, either! - ed.) Another person, also experienced with psychoactive drugs, obtained 2CB and - for reasons unknown- took 60 mgs. The result was an experience most remarkable for its dark and threatening aspects***, unrelieved by either light or insight.

(**This jives with the account related by Gracie and Zarkov, which follows this informational piece.)

Precautionary advice:

Under no circumstances should anyone under the influence of 2CB attempt to drive a car, or any other vehicle. The alteration in ones time- and space- perception which is indicative of 2CB intoxication, makes any such undertaking extremely dangerous and irresponsible. No driving should be attempted after ingestion until baseline has been reached and carefully tested. At night, the experimenter should be taken outside in the dark and a flashlight beam directed at his face for a second. If after-images persist in the dark, driving should be postponed. Should the subject sense "lights flashing" just outside his visual range, their eyes have not yet returned to normal, baseline has not been reached, and they should not be assumed capable of maneuvering a motor- vehicle. The pupil of the eye, which is usually enlarged(dilated) during the experiment, should resume its usual size before he drives home. (In daytime, a dark room serves for eye tests.) To avoid any problems, it is best to trip either in ones own home, or in a place where one may conveniently spend the night.

More Effects:

Often, there is a transformation which takes place within the user. Emotions and imagery may work together to present a clearer understanding about ones own life and possibly, new ways of approaching old problems and habits.

Aspects of the 2CB experience which are apparently common in all experiments, are more intense perceptions of the senses, such as touch, smell, and taste. Colors appear to be more intense, and the awareness of sounds, also, is increased. Music played during a 2CB session tends to be felt deeply, and may often help a patient to structure is experience and thus, to better manage the images and emotions which arise. A note of caution: 2CB does not encourage escape of any kind from either the body or the emotions. Among those energies intensified during the experience are the sexual drives and responses. A person who has sexual blocks, fears of sexuality, or a tendency to act out sexually may be severely threatened by the 2CB experience.

However, should you choose to take 2CB with your lover, it can indeed be one of life's rich experiences. And, where MDMA can allow the conveyance of strong feelings of love and warmth - yet tends to make orgasm difficult, 2CB allows the full range of both emotional and physical expressions of love to be manifested completely.

As is the case with many psychoactive materials, there is a degree of anaesthesia which affects the pain-receptors - in the skin, particularly. Pinching the inside of the knee, for instance, produces little discomfort. Therefor, care must be taken not to let someone who is high on 2CB touch a hot object which, ordinarily, would cause them to withdraw reflexively. For, under 2CB (especially at higher levels), they might not perceive the heat/pain immediately. Paradoxically, perception on the skin, of the lightest touches, is heightened considerably and physical discomfort or pain resulting from a broken bone, or any kind of strain or imbalance within the body, tends to be increased. Some people have even reported the use of 2CB as a diagnostic aid or ally, since it enables an increased perception of problems within the body when attention is focused in that direction. At present, the data is insufficient about this potentially useful aspect of the drug and we hope that, in due time, more will become available. Perceptions of either physical or emotional imbalances tend to take the form of images that are often intense, colorful and in some cases, overwhelming to the person experiencing them. **NOTE**: It is for this reason (amongst other very obvious good reasons), that it is best to stick to the "buddy system" whenever you intend to try something new. It's always better to err on the side of caution. ***ALWAYS!:*** *Whenever* you plan to take a drug which you have never done before, do it in the company of a calm, trustworthy, and **informed** companion, or "sitter", with whom you feel 100% secure. Someone should be available to keep an eye on you and monitor your behavior, as necessary. If that person isn't going on the trip *with* you, they still should be willing to hang around, unobtrusively, until you've come down completely. Pick a friend who knows what's up AND isn't likely to go into hysterics (and probably make it 10X worse!) if doesn't unfold wrinkle- free. You might be happy to see a familiar face - once you can see straight- who could perhaps help you piece it all together, if need be. If your sitter has *not* taken the 2CB with you, then they will need knowledge, insightfulness, and a reservoir of emotional warmth to help you structure, understand, and assimilate the whole experience.

Practical tips:

2CB is most effective when taken on an empty stomach. There should be no solid food eaten within four hours before it is to be taken. During the session, liquids should be available to help avoid dehydration. Coffee very often becomes distasteful during the session, so fruit juices and mineral water should be on hand. There is no loss of appetite with 2CB for most patients, and food will be appreciated towards the end of the trip. Soup, bread, and fruit are usually welcome. All kinds of cheese - including yellow cheese, will give no problems. A glass of wine is appreciated by some when baseline is near.

It is strongly advised that 2CB not be taken within 4 or 5 days after using any kind of psychoactive drug. For reasons not well understood, taking psychoactive chemicals, even just a few days before a 2CB session, has resulted in the total inactivation of the 2CB. Occasionally, without any evident reason, 2CB can still be ingested with absolutely no resulting experience.

- June, 1981

A High Dose 2-CB Trip: A case study
- by Gracie and Zarkov

Introduction:

We had planned to take approximately 30 mg of 2CB orally to experience full effects. However, unknown to us at the time, a systematic error in the scale raised the dose to almost 40 mg each. The 2CB was taken orally, encapsulated, on an empty stomach. First effects were noticeable in 15-20 minutes, with a steep climb to a peak at about one hour. The peak lasts about an hour, there is a plateau until hour 3, then a very precipitous return to nearly straight. There is a long, low-level tail to the trip; we were fully down after 6-8 hours total. Longer-term effects (mood changes) last 5-6 days.

Setting:

Earlier that day, before the 2CB trip (which started about midnight), we had smoked some DMT. Zarkov did approximately 10-15 mg around 10 AM; Gracie smoked about 30 mg at that time and the same amount again at noon. For Gracie, the DMT experience was somewhat frustrating and not very intense, it seemed blocked by neurotic or distracting modes of thought during the trip. Gracie had lingering gastrointestinal upset (psychosomatic?).

2CB Effects:

Initial effects began 20 minutes after ingestion. They included general arousal: piloerection, muscular hypertonus, the characteristic hallucinogenic amphetamine local "pump" of the pelvic area, nipple erection and facial flushing. While the "pumping-up" effects are less localized and less perceptually sexual then on MDA, they were similar in essence. The flush was much more pronounced than on MDA or MDMA, including itching of mucus membranes. This was followed by generalized chills and tremors similar to, but much more intense than, methamphetamine shakes.

About 45 minutes into the trip, we drew a hot bath to warm up in, (very effective, but not recommended if you feel like you are about to pass out) using visual positioning of the water valves to set the temperature. From past experience, we knew the water must have been quite hot, yet in our shivering states the water felt only warm. Both of us were hallucinating and were becoming increasingly agitated.

The peak effects could be roughly categorized under visual, emotional and somatic modes. However, these three modes were out of synch: the visual disturbances did not correlate to the emotional feelings, nor either of the former to somatic sensations. By concentrating attention on one of the modes, all three would moderate. This was especially noted by Zarkov, who was able to deal with the peak effect without losing it by focusing attention on a particular effect. For example, the overwhelming feeling of terror at the peak was unlike a DMT, LSD or Psilocybian mushroom trip where there is an apparent causal or precipitating incident, vision, encounter or meaningful train of thought (e.g. something is threatening one, or one encounters personal demons, etc.) 2CB terror had no discernible "cause". Upon self-reflection, no cause could be found. "Why am I terrorized?" was a question with no answer. This self-reflection produced a significant decrease in the feeling of terror. Zarkov remarked, "It was as if 2CB was a specific chemical agent exciting a 'terror circuit' in your brain to overload with no object, no insight and no cause." (This comment relates to the "lizard hypothesis" below).

Visual Effects:

With open eyes, the hallucinations were very unpleasant (both aesthetically and emotionally ugly). Multiple outline images formed around objects or people and were made up of small angular geometric components. Colors were ugly blue-greens and oranges, not very bright, rather greytoned. Unlike LSD "time-slicing" (our term) or "trails" (Stafford's term), the multiple images were incoherent; "trails" tend to leave a track like a meteor, 2CB multiimages were scattered around the object like dozens of TV ghosts. At points in the bathroom tile, edges of walls or window frames, ugly little geometric forms appeared to crawl out. Visuals became more intense and more ugly during the peak hour—they squirmed in an icky, disjointed fashion.

With eyes closed, a myriad of jiggling forms with the same polyhedral geometric components bounced or squirmed around. The overall pattern was horizontal (wider than they were tall) and very disturbing to look at.

The hallucinations obscured reality to a greater extent than anything but smoked DMT or high-dose mescaline (400+ mg). Facial distortions were subtle but noticeable by both of us - the facial changes were unpleasant.

Somatic Effects:

For 30 minutes to 1 hour, 30 minutes we felt increasing nausea, gastro-intestinal cramps, the kind of symptoms Gracie associates with extreme anxiety, fear or anger. Chills and shakes appeared physiological rather then psychosomatic, since they went away with the hot bath. The somatic sensations were quite overwhelming, and like the terror described above, had no discernible cause except (speculating) limbic hyperarousal. Animal arousal continued throughout the trip, accompanied by tactile sensitivity, skin flushing and erectile tissue engorgement. However, neither of us found those effects erotic. Any level of activity — bathing, removing contact lenses, crawling around — reduced somatic effects. There was no appetite suppression, unlike methoxylated amphetamines.

Emotional Effects:

The most unpleasant aspect of the trip: overwhelming feelings of fear, anger, pain, rage, demand; but lacking the usual human social or even mammalian associations or meanings. The emotions were strong and clearly felt, but are not well described in words. They were very raw and undirected, thrashing around in one's bodymind.

Our present model for understanding this is based on the Leary-Wilson 8 circuits model, which seems to place such raging neurosomatic surges into the lowest (biosurvival) circuit. Metaphorically and phylogenetically speaking, it represents the lizard component of your bodymind — the limbic system which controls and produces "fight, flight, feed or fuck" behavior (the 4 Fs). Think of an aroused alligator, thrashing snake or cranked-up dinosaur: powerful and active, but with a surging chemical or emotional drive more primitive and older than our monkey ways of behaving. Interestingly, the emotional effects were clearly related to some of the somatic effects in that concentrating on emotions relieved the body reactions. For example, Gracie found that the gastrointestinal cramps, nausea and unpleasant (to put it mildly!) feelings melted away when she focused on the emotional pain, rage, fear or desire — crying, sobbing, wailing, howling or cringing all helped to alleviate the discomfort. As described above, focusing on one component of the trip made the others fade away. Physical activity would also relieve the physical and emotional distress, e.g. dancing, thrashing, crawling around.

After the Peak

Gracie remarked that the trip was like a Puccini opera — lots of emotional manipulation but lacking in depth. We returned to our trip room and payed heavy metal rock (Blue Cheer) which helped greatly to restore our equilibrium. Gracie danced, growled, crawled around and raved about "barbarian hordes from the Id" (not a rock band). From then on, we both improved markedly, became euphoric and stayed aroused. The unpleasant body symptoms slowly faded.

At about hour 3, Zarkov came down very quickly (over about 3 minutes) and Gracie followed shortly thereafter. We were left tired, but not particularly "strung out". At this time the hallucinations simply switched off.

Lingering Effects:

We noted lingering effects for about 5 days: disturbed visual field with flashes and discontinuities; our mental states were excellent, bordering on low level euphoria. Zarkov noted, "I was cheerful, unflappable even though it was a difficult week at work. It felt great to be alive and embodied as a monkey." Vivid but confused dreams laden with emotional affect in realistic, even mundane settings occured for 2-3 nights after the trip. A final image - the Jurassic must have been quite a time! If our own experience reflects lizard-like programs, the dinosaurs become more comprehensible and more horrifying.

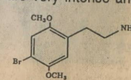
Conclusion:

It is reported in the literature that 2CB can produce a very different trip (milder and more pleasant). We believe the quality of our trip to be highly dosage-related phenomenon — the recommended "therapeutic" dose is 15-18 mg. 2CB might prove useful for those neurotic individuals so alienated from themselves that they cannot experience their own embodiment. Nevertheless, our experience, while short, was one of the most terrifying trips we have had. Therefore, we recommend caution in using 2CB, in fact, we do not particularly recommend it at all, especially for inexperienced users of hallucinogens who may find it effects too much, too soon.

One Final Note:

Recreational use of 2CB has taken a peculiar twist. The method of administration is often to ingest a dose and then to immediately "snort" an equal second dose. Each dose has been in the range of 15-25 mg. This combination has acquired a certain cachet for "slam dancing" among Marin County punks. To say the the results are very intense and bizarre is an understatement!

Stay high and stay free,
Gracie and Zarkov



South BY South '94 West

'94 - March 16- 20
by Mara Schwartz

Good thing I'd been saving those vacation days at work - at the last minute, I decided to go to Texas for the South by Southwest Music and Media Conference. For those of you who don't know, this is a convention held every March in Austin for musicians, songwriters, producers, label people, etc. SXSW is generally regarded as one of the better music conventions because the bands are usually good and the vibe is much more laid- back than most. Also, most music conventions are mainly radio promotion people (the people who you think of when you think of the stereotypical major- label executives), but this one isn't - in fact, anybody off the street can get a wristband for $30 that gains them access into all the clubs for the duration. Austin is a great city - easy and cheap to get anywhere in town, relatively safe to walk around, and nice people. Plus there's free drinks almost everywhere you go during this week, so what more can you want?

The only catch to this convention is that there is so much to do and see there, that no matter where you go, you have to sacrifice seeing something else cool that's happening at the same time. Last year, Al sent three people from Flipside who all went to different shows during the week, therefore coming home and writing from three different perspectives. This year, it was just myself, so all I can write about is what I saw (plus a little bit of heresay).

On Thursday, March 17, I crawled out of bed at a cheery 4:30 am in order to make my flight out. I'll spare you the details of the delays, missed connections etc. that I had to endure but when all was said and done I didn't end up in Austin until 5:30 pm (thanks, Delta). Finally I made it to my room at the Hyatt where I met my friend and one of my three hotel- roommates from San Francisco, Priscilla. She had been in Austin all day and was pretty ready to get started convention-eering, so off we went...

The first place Priscilla and I headed was to the Embassy Hotel bar/lobby to meet some friends for happy hour. They never showed, but we did see crowds of industry- ites in numbers pretty comparable to your average L.A. **Beck** show. So we knew we were definitely in the right city. After hanging out here for a while, we headed out for a little Cajun food and then off to our first night of shows.

Being from Los Angeles, it took me a little while to get used to the concept of being able to walk from club to club. But most of Austin's clubs are located in the city's main hub of activity: Sixth Street, which is blocked off from cars at night so pedestrians can walk around easily. Plus there are shops, bars, etc. to go to in between - kind of the college town that Westwood should be but isn't. The clubs that aren't located on Sixth Street are only a short and cheap cab ride away. So it's relatively easy to catch the bands you want to see at different venues with a little careful planning.



Musical Jeopardy
Mark Arm, John Morthland and Tim Stegall

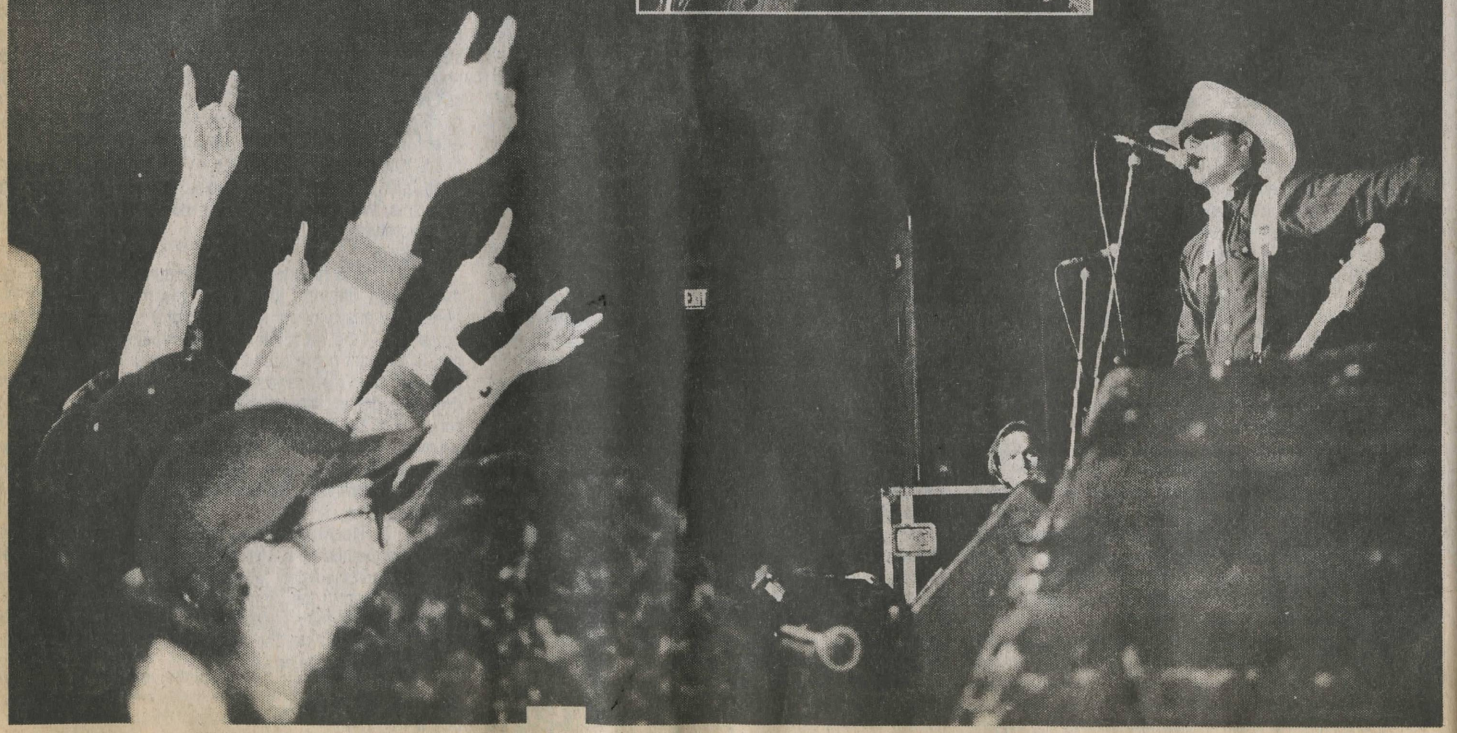
The big event on this first night was **Johnny Cash** at Emo's, but we didn't have passes to get in so we kind of cruised around Sixth and got our bearings. After the Johnny crowd cleared, anyone could enter Emo's to see **Beck** and **That Dog**, but the line was way too long for a show which I can see any night at Raji's. I heard, however, that Beck refused to do "Loser" (or he did an unrecognizable version), which I'm sure went over well with the audience. It's too bad that Emo's was so crowded that night, because the band closing out the bill was **Pork**, an Austin fave who I would have liked to have seen.



The first band I ended up actually seeing was a band from Budapest called **Sexepil**. Someone had told me they were good, but I think there was a bit of a cultural difference there - they kind of reminded me of all that '80s rock that I'm sure you've heard too much of already. We were out of there after a couple of songs and on to the next club. We next headed across the street to the Steamboat to see a band called **Mother Hips** from Northern California, who were good but a little bit too much in the Lynyrd Skynyrd/ "Freedom Rock" vein for my tastes. But hey, that's why I went to Austin, right? To check out bands that aren't in my usual realm. And the next show we saw turned out to be great.

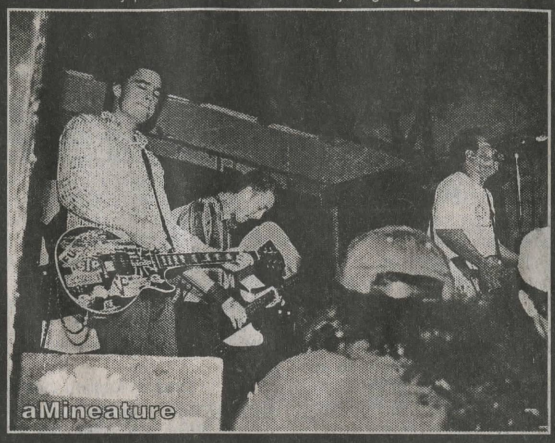
Priscilla and I hooked up with our third roomie, Leslie, at the Mother Hips show, and the three of us cabbed it over to the Electric Lounge for the **James Hall Band**. Actually, if you want to get technical, the real Electric Lounge burned down in a fire, but did they let a little thing like that stop them? No way! They just set up a red and white circus tent in front of the club's charred

Below: Supersuckers, left: James Hall. all photos by Mara



remains and had the show in there. Now that's a dedicated club for you.

James Hall used to be the singer for Mary My Hope and now he has a solo album of melodic alt- rock out on Daemon Records. I had heard the CD before and thought it was nice, but it's his live act that really blows people away. James is a true front man in a way that very few are - he completely commands the stage and sings with so much strength and energy that you don't see how he can make it through the show. Plus, he plays a mean bugle, which is always a plus in my book. The only problem is that he is such an intense presence that he overshadows his band members. But this is a minor complaint about a show that the entire audience seemed to really enjoy. Supposedly several labels are offering him deals after that performance, so you will probably have a chance to see him in your town too.



The next day we slept halfway through due to the time difference and our previous late night, but we made it over to the Convention Center in time for the "Musical Jeopardy" panel, in which musicologists from all over matched wits. We only stayed for one round but it was a good one - featuring ex-Flipsider Tim Stegall versus current Flipside poster boy Mark Arm. But the winner was neither of these - it was John Morthland, a writer from Austin, displaying an unsurpassable knowledge of musical trivia. We would have stayed for more, but we had to hurry straight to Waterloo Records, no time to pass go, no time to collect $200, because my current fave band was playing at 4 pm - **Uncle Joe's Big Ol' Driver**!!

Waterloo Records is regarded as one of the best record stores in the country for the type of music that most Flipside readers buy - a vast selection of indie, alternative, punk etc., and separate stores for CDs and for vinyl. Plus friendly, knowledgeable staff and free beer at in- stores (at least during the convention, anyway). We hoped we could make it there in time to see another San Diego band, **Fluf**. And, indeed we did, but unfortunately we were standing in the CD store watching a polka band while everyone else was rockin' to Fluf next door in the vinyl store. Fortunately, a Waterloo employee pointed us in the right direction, but not until Fluf was done with their set. We were there while **Lois** was doing her solo acoustic stuff, but we were busy walking around the store checking out the cool selection of merchandise and talking to the surprisingly large numbers of San Diego locals who trekked out to Texas to support their hometown bands.

Uncle Joe's set up in the corner of the store and played a set with as much energy as I've see them have in any dark, smoky club. It seems like this band has been written up in a lot of live reviews in this magazine lately, but there is a reason for everyone's enthusiasm: consistently great shows reminiscent of the days when Soul Asylum was considered the best live band in America. They have a great duel- guitar sound and lots of melody, and if you're lucky they will cover one of their favorite classic rock tunes for you (today it was "I Need to Know" by Tom Petty).

Our next stop after the Waterloo in- store was the Virgin Records showcase, which was on the blocked- off street in front of the Driskill Hotel. This show featured the talents of **Ben Harper**, a young slide guitar player and brilliant lyricist from the Inland Empire; **Sam Phillips**, a female singer/songwriter who doesn't move much on stage yet was able to convey emotion through her songs to thousands of onlookers; and **Cracker**, who I'm sure you've heard unless you've been under a rock for the past couple of years. This was a free show to anyone who wanted to attend, and the entire street was packed for blocks with throngs of conventioneers and Austin locals just getting off work. Plus we actually had the lucky pass we needed to get up to the balcony of the Driskill Hotel for the best view in the house.

Tonight, there were so many shows to choose from and we did our best at juggling them, but here are some artists we would have liked to have seen Friday night but unfortunately didn't: **Bad Livers**, **Small Ball Paul**, **Lucy's Fur Coat**, **House of Large Sizes**, **Veruka Salt**, **Babe the Blue Ox**, **Wool**, **Surgery**, **Doo Rag**, **Baby Lemonade**, **Jello Biafra**. Plus, I never made it to Kilamanjaro's, which was holding shows separate from the convention, but was featuring some pretty good stuff: **Laughing Hyenas**, **Crain** and **John Boy** all played there during the week. So let me tell you where logistics, destiny, and constant schedule checking led us to actually end up...

First stop: Emo's to see the **Cadillac Tramps**. This is a great venue and one of the best clubs I've ever been to, mainly because of its setup. When you walk in, there is a large stage and floor to your left, where most of this club's headliners played this week. You can walk through this area to a backyard with rows of picnic tables, which is a comfortable place to hang out and talk with your friends between (or during) bands. To the left of the picnic tables is a smaller room with a smaller stage (this was called Emo's Jr. but only for purposes of identification during SXSW) and both stages were going at once. So it never got boring and would have been easy to hang out there all night. Of course we couldn't (people to see and places to go, ya know) but the Cadillac Tramps were cool and a rockin' time as always.

For some silly reason I thought that if I left Emo's I would just be able to stroll right back in later on in the night, but I realized that wouldn't be the case as soon as I saw the block- long line for **Fluf**, **Wool** and **Surgery**, who were going on later in the night. But I had to leave to see my friend **Sidney Hillman**, who was playing an acoustic set at Chicago House Upstage, and then over to the Terrace for **Morphine**. At the Terrace we were faced with an even longer, snakier line, which Priscilla and I were able to bypass with our convention badges but our two friends who had only wristbands had to wait in. Fortunately they got in because they would have missed something interesting: Morphine is a three piece band that consists of drums, saxophone and a bass with only two strings, yet has a surprisingly full sound. If you had shut your eyes, you never would have known about the lack of instruments, and the songs were good, kind of in that Pavement/VU vibe but with a more jazzy feel due to the addition of the sax.

After the Terrace, we tried to get back into Emo's (yeah, right) and then decided to go sit down for a nice, quiet cup of coffee since we had been listening to live music from 4 pm straight until 1 am. But were we tired of seeing bands after that? Hell, no! Plus, even here in Texas we couldn't escape getting a show flyer on the street from Jon Pikus, this time for an after- hours show by **El Magnifico**. They rented out a rehearsal space in town for their gig and had a large turnout (which was only helped by the fact that they were the only show beginning at 2:30 am). They really impressed my friends from San Fran, and, while I used to think they sounded a little bit too much like Jane's Addiction, they have now toughened up and streamlined their sound so that they are very distinctly original. And at the end of this show we were getting a little bit burnt from our 11.5 hours of music and happy to get a few hours of sleep. That way we were refreshed and ready to get up and do it again!

Saturday morning we got up around noon and headed for some more panels. The first one was on why Charles Manson is having a resurgence in popular music and featured some interesting panelists - one guy not only produced the Manson album, but he also hired the Hells Angels security guards at Altamont! We also attended a panel on sexuality in rock and roll, which featured Phil Steir of Consolidated and Sean DeLear from Glue as two of many panelists.

By then it was already time for dinner and more bands. Restless Records provided a pre- aMiniature happy hour over at Emo's, which we were more than happy to attend. We then stuck around for quite a while over there, hanging out and shmoozing in the backyard and catching bits of two pretty good guitar- oriented bands, **Bedhead** (from Dallas) and **Wreck** (from Chicago), who were playing over on the main stage. Then stayed at the front of the main stage to see **aMiniature** and **Silkworm**, both of whom I had just seen in L.A. (I'm sure there is a review of their Raji's show in this issue somewhere) but enjoyed even a second time inside of one week. This way I was poised at the front for the band that replaced Seam when they canceled at the last minute, **Uncle Joe's Big Ol' Driver**! And I'm not gonna go into the virtues of this band again, but you should go see them next time they play your town. And go buy their new record on Headhunter, too, for the full effect.

Since I had seen Uncle Joe's the day before, I figured I could leave the show halfway through (although it was an effort to tear myself away) to try to catch some of the **Spinanes** over at Blind Alley. Unfortunately, the line to see them was not only about the length of the line for Space Mountain at Disneyland, but it moved at the same painfully slow pace. So I entered this cavernous yet packed club at about the same time the Spinanes were playing their last few notes, but I heard mixed things about this guitar- and- drums duo anyway - some people think they are great, and others find them a little bit slow.

And next up at the same venue was the **Supersuckers**, punk- rocking the place as everyone fully expected them to do, wearing cowboy hats not just because they were in Texas, and causing most of the audience (who knows how many record execs?) to raise their hands in the sign of Satan. And too bad I met my friends there and we took off to get some food before the encore, because I heard something about a stripper getting on stage, and then Mark Arm getting on stage, too, and I'm still trying to find out the details of what we missed!

Now that you've read all the way through this article, I know I've grabbed your interest with my tales of this week in Austin and I'm going to tell you about one thing that Drunk Ted says no reader will care about: what I had for dinner! But I swear, you will get this only in Austin: you sit down at the table and there's no plates or silverware, just a white tablecloth. Then you order one of the many seafood combinations off the menu, and they bring it to you cooked with vegetables and Cajun spices in a bucket, and dump it on the table in front of you, leaving you to eat it with just your hands and a mallet to crack the shells. We had **shrimp, crab, sausage, corn, and potatoes**....mmmmmm!!! Doesn't that sound scrumptious? The name of the restaurant is the Boiling Pot, and it's on Sixth Street just a block or so away from Emo's - a combination that would make for a pretty fun night.

The last day was the annual softball game and barbecue, which was fun and delicious, and then time to get back on a plane to head home to the semi- reality of my everyday life. All in all, a successful trip - accomplished lots and had a great time too.

I would like to thank Al, Ted, Dave Margulies, Leslie, and Priscilla for all their help.

See ya there next year. - **Mara**



Morphine

The Electronic Underworld

In this article we will discuss the history of the telephone hacker, also known as the phone "phreak". There is also a hardware project listed (along with a schematic) that many phreaks of today use. I hope you enjoy the reading and please look forward to more articles in future issues. If you have any questions or comments please send them snail-mail to P.O. Box 1734, Corona, CA 91718 or via Internet at: shadowvx@liberty.com and I will be pleased to answer you. - Shadowvex

The Phone Hacker or "Phreak" - A Brief History

During the late 1960's before personal computers were commonplace, groups of people known as "phone phreaks" experimented and explored the communication highways throughout the world via telephone. Phreaks still exist today thanks to the pioneers from the past.

The following text is taken from "Out of The Inner Circle", by Bill Landreth aka "The Cracker"

"Joe was the first phone phreak to achieve media notoriety, when a 1971 Esquire magazine article told the world about him and his cohorts. Like many other early phone phreaks, Joe is blind. He was only twenty-two when that article was published, but he had been tweaking the phone the phone system since the age of eight. Telephones had always fascinated him, and Joe also happens to be one of those rare individuals who are born with perfect pitch. One day, by accident, he discovered how this gift could help him manipulate some of the most sophisticated and wide spread technology in the world."

"He was dialing recorded messages, partly because it was the only way he knew of to call around the world for free, and partly because it was a favorite pastime. He was whistling while listening to a recorded announcement when suddenly the recording clicked off. Someone with less curiosity might have assumed it was just one of those weird things the telephone company does to you, but Joe had an idea. He fooled around with some other numbers and discovered that he could switch off any recorded message by whistling a certain tone."

"He called the local telephone company and asked why tape recorders stopped working when he whistled into the telephone. He didn't fully understand the explanation that was given to him at this time (remember, he was only eight years old), but it sounded as though he had stumbled into a whole new world of things to do and explore. And to a blind eight-year-old , and easily explored world, no farther away than his telephone, was, indeed an intriguing discovery."

"Joe was able to control some of the telephone company's global switching network - which is what he had stumbled upon with his whistling - because of a decision American Telephone & Telegraph (AT&T) made sometime in the 1950's. Their long-term, irreversible, multibillion-dollar decision was to base their long-distance switching on a series of specific, audible tones called a multi-frequency system. The multi-frequency system (known to phreaks as "MF") is a way for numbers that designate switching paths to be transmitted as tones similar to the sounds touch-tone phones make. Certain frequencies are used to find open lines, to switch from local to long-distance trunks, and, essentially, to do most of the jobs a human operator is able to do."

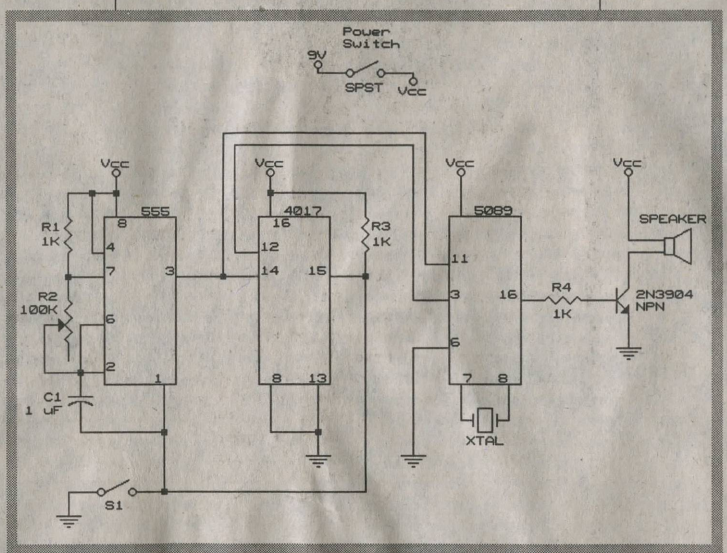
"Undoubtebly, the decision-makers at AT&T did not give a moment's thought to the possibility that the system might someday fall before a blind eight-year-old with perfect pitch, but Joe found that he could maneuver his way through the system by whistling that one specific tone at the right time. His motivation was not to steal free telephone calls, but to find his way around the network and to learn how to extend his control over it."

"Joe explored for years, but he never thought of himself as an enemy of the telephone system. He loved the system. His dream was to work for the telephone company someday, and he often tried to tell the company about bugs he discovered in the system. But he finally ran afoul of intended employer when he was caught whistling up phone calls for a few college students."

"The publicity surrounding Joe's case had an unfortunate (for the telephone company) side affect: It led to the creation of the phone-phreak network. Soon after the story hit the papers, Joe began to get calls from all over the country. Some of the callers were blind, most were young, and all of them had one thing in common: an enormous curiosity about the telephone system. Joe put his callers in touch with one another, and these scattered experimenters soon found that they had stumbled upon several different ways to use the MF system as the ticket to a world of electronic globe-trotting."

"Joe Engressia may have been the "phounding phather" of the phone phreaks, but just as one discovery often leads to another and another, it soon happened that someone else discovered a very large error made by the Bell Telephone System in 1954. The Bell System's technical journal had published a complete description of the multi-frequency system, including the specific frequencies and descriptions of how the frequencies were used."

"Once the frequencies became public knowledge, phreaks began to use pipe organs, flutes, and tape recorders to create the tones that gave them control over the telecommunications network. And then came the ultimate irony: The news spread that a simple toy whistle included as a giveaway in boxes of Cap'n Crunch cereal produced a pure 2600-cycle tone if one of the holes in the whistle was taped shut. Using the whistle at just the right point in the process of making a connection, phreaks could call each other whenever and wherever they wanted without having to pay the phone company."



"One of the more curious and inventive phreaks using the Cap'n Crunch whistle was John Draper, a young Air Force technician stationed overseas. Draper used the whistle for free calls to his friends in the United States. He was interested in the way this bizarre tool worked, so he began experimenting with the system and found that he could use the whistle and his knowledge of the switching network to route his calls in peculiar ways."

"He began calling people who worked inside the telephone system. They weren't aware that he as an outsider, so he was able to start gathering "intelligence." Soon, he was calling Peking and Paris, and routing calls to himself around the world. He setup massive clandestine conference calls that phreaks around the world could join and drop out of at will. Soon, he became known to the phreak underground as Cap'n Crunch."

"Cap'n Crunch soon found out that from other electronically minded phreaks that is was possible to build specially tuned electronic-tone generators that could produce MF frequencies. A few electronic wizards began to circulate the generators, which were first known as "MF boxes" because they reproduced the multi-frequency tones, and later came to be called "blue boxes," as they are today."

"The number of phreaks grew, and as they added their own discoveries to the collection of phreak knowledge, the cult's power to manipulate the system steadily increased. Then, in October 1971, the whole underground scene, from Joe Engressia to Cap'n Crunch, became well known to the outside world. Esquire magazine published "Secrets of the Little Blue Box" by Ron Rosenbaum, a journalist who had encountered the top phreaks of the time. Cap'n Crunch was characterized somewhat romantically in Rosenbaum's piece as a roving prankster who drove the author around in his specially equipped van, pausing frequently at public-telephones to phone locations around the world: the American embassy in Moscow, a group of blind teenage phreaks in Canada, a public telephone in Trafalgar Square."

"After the article was published (Though not as a direct result), Crunch was arrested twice, convicted, and ended up spending four months at the federal prison in Lompoc, California in 1976, and two at Northampton State Prison in Pennsylvania in 1977. While he was in prison, several mob-connected inmates tried to enlist him in a commercial blue-box venture. Draper/Crunch declined. The convicts broke his back and knocked out his front teeth."

"After he left prison, Draper quit phreaking and decided to start programming. An old friend by the name of Steve Wozniak seemed to be doing pretty well with a piece of hardware he called the Apple and Draper started writing software for Apple Computer. He developed a word-processing program known as EasyWriter and gained another niche in the technological Hall of Fame in 1981, when EasyWriter was selected as the first word-processing program available for the IBM PC. Now Cap'n Crunch makes a legitimate living under a new handle, Cap'n Software."

Tired of wasting money on pay phone calls? Well, you too can construct a toll fraud device that will successfully simulate pay phone "quarter" tones... here's how:

The Final Redbox

Plans and picture care of Neurosis

Are you getting pissed because you can't get any of those damn redbox plans out there to work? Have you ever wondered if they even bothered to actually build and test them? The recent circuit in 2600 magazine is a good example. They issued a correction in the Autumn 1993 issue but it still contains an error. Well, these plans and schematic do work and they also include a few modifications that improve the performance.

What was the last error, you ask? It is in the configuration of the 555 timer IC. The timer is meant to be configured as an astable (free-running) multivibrator. For it to work correctly, there must be a discharge resistor added to pin 7. If you are struggling with the circuit currently, this may be your problem.

Operation:

If you have never seen any previous redbox plans before, then the operation of the circuit will be explained for your benefit.

The 555 timer produces the actual pulses and controls the speed that they are delivered. The decade counter controls how many frequency pulses are used. The DTMF encoder with the crystal produces the correct frequencies. The circuit takes advantage of the carry flag on the 4017 to overcome any stray charge on C1 that may cause the first pulse to be inaccurate. It does this by ignoring the first five pulses from the 555, processing the next five, ignoring the third, and so on...

The use of the 6.5 MHz crystal boosts the "*" key frequencies from 941 and 1209 Hz to 1708 and 2195 Hz, which are within tolerance of 1700 and 2200 Hz.

The output of the DTMF IC is fed into a NPN transistor to amplify the signal. This is added because of the lack of 600 ohm speakers out there. The deviation from the revised/original schematic is the use of a 2N3904 transistor instead of the 2N2222. The 2N3904 has a higher beta, thus greater output volume.

Beginning Construction Basics:

- If you've never soldered before, don't attempt to build this circuit. Practice on something else, first...
- Use a light-weight soldering iron, around 15-30 Watts. It doesn't take much heat to fry ICs.
- You can assemble the circuit on perfboard or on a pcb (printed circuit board). It wasn't quite possible for me to include a circuit foil pattern for etching a pcb. I included the schematic; you can design the foil pattern for a pcb. I am

working on a photo-etch pattern to simplify the etching process. Who knows when that will be ready. But if/when it does, you'll be able to buy a pcb from me. I'll probably even sell everything in kit form up to the finished product. Get a hold of me in the future for any developments...

PARTS LIST:
Resistors - All are .25W, 5%:
R1, R3, R4 - 1K
R2 - 100K Potentiometer

Capacitor:
C1 - 1 uF electrolytic (capacitor can be substituted--see text)

Crystal:
XTAL.6.5 MHZ (6.49 & 6.5536 MHz are within tolerance. This will most likely have to be ordered. Try DigiKey or Newark)

Semiconductors:
2N3904 NPN Transistor or equivalent
LM555 Timer
744017 Decade Counter
TCM5089 DTMF Encoder

Miscellaneous:
Single-sided copper clad pcb OR perfboard
Speaker - 8 ohms
S1 - Momentary Pushbutton Switch - NO (Normally On)
SPST - Slide Switch
9 Volt battery and clip
Enclosure - 3.75" x 2.375" x 1"

Most parts can be easily found through large mail order electronics companies or your local parts dealer. Having the spare parts around helps a lot. Plan on spending some money if you are going to build this.

Assembly:

You can house the unit in a garage door-type enclosure with a 9V access panel. The dimensions I gave in the parts list is about the minimum size you can stuff the thing into. A large hole should be drilled in the front of the container for the speaker or small holes can be used to let the sound out but protect the speaker from damage (this is what I did). Smaller ones should be drilled or carved out for the switches. One thing I'm not going to go into is component placement. That's the fun part! Besides, if I get etched boards produced, you won't have to worry about it.

Insert all resistors and solder them into the pcb. If you are using perfboard, then you will doing this point-to-point. Follow with the capacitor, noting the polarity. Insert sockets for ICs [sockets are suggested to protect the ICs from heat damage--if you're a good solderer, these can be omitted]. End with the transistor and the ICs since heat conduction from soldering the foil and wires could also destroy them. Connect the battery clip to the circuit board. Note the polarity. [Insert the ICs into their sockets if you used sockets.]

R2, the 100K potentiometer, takes the place of a constant resistor just to fine tune the speed of the output pulses. The value of it between the wiper and one end should be approximately 47K--this should be the value when R1=1K and C1=1 uF. You could substitute different values to obtain the same pulse speed (i.e. you wanted to use a smaller capacitor). Over time the speed of the pulses may deviate from the desired 30 ms on, 30 ms off, so this allows you to adjust it. You will most likely have to initially tune the output by ear, but if you know what the hell it sounds like, this shouldn't be a problem.

Testimonial:
Ok, this is the part where I tell you how easy it was to build and how perfectly it worked. If you know how to construct electronic kits, then this one is cake. And it DOES work (if built this way). If you don't know how to build them, then look around and have your technician friend do it for you. Just don't go nuts with this thing and make all the kiddies ruin it for the rest of us. We wouldn't want to see a bunch of flannel infested grunge freaks running around with these, would we?

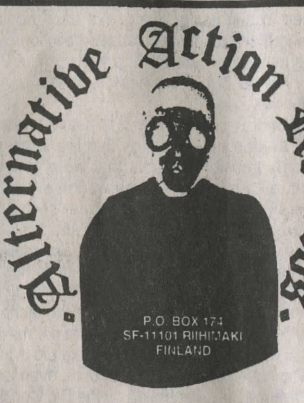
DISCLAIMER

This article and related schematic picture are provided for educational purposes only. The author can not be held responsible for any damage or injury that may result from the use of this information and/or construction and operation of the device represented in this article nor can he guarantee the successful operation of the constructed end product. Use at your own risk.

YOUR BAND ON CD!

Gotta cassette demo? Happy with it? Then put it on CD for only $50. Same quality as your cassette. 10 songs or 30 mins max. Screw the record companies that want you to kiss their ass to sign your band. Screw the expensive studio with the pompous engineer who thinks your band sucks. Now you can put your demo on CD with the convenience of shopping at home, where you can stay drunk. $20 each add'l CD. Limited time. Comes with B/W booklet. Excellent 1000 CD discount package. Send tape & check/MO payable to Recinos or write for full details:

Bite Your Neighbor Music, 4110 Elm Ave, Suite 204, Long Beach, CA, 90807



ALL PRICES PPD EVERYWHERE

RADIOACTIVE:Herra EP (raw crust!!).....$ 5
UNION:Anaesthetized EP (great HC).....$ 5
MEANIES:Them EP (finnish release!!!).....$ 6
UNBORN-SF:Vain Muutaman Ecun Tähden LP...$12
" :From Presley To Punk MLP.....$10
" :This Is Still SF EP (100 made).$ 5
HYBRID CHILDREN:Reveal Your Charm EP tp..$ 6
" :Another Dose Up Yer EP...$ 5
" :Brutal Babies EP.....$ 5
" :Hybrid Mother T-SHIRT XL.$12
KAAOS:Nukke EP (recorded `85,Raw!!!).....$ 5
SPACEGHOULS:Proudly Covers Misfits EP....$ 6
GND:Nevertheless EP (brilliant punk!!!)..$ 5
RATTUS:Recorded Works `81-84 CD (great!).$20
DOOM:Multinationals Raping...EP.....$10
VANDAALIT:Apinoiden Platta LP (old punk).$12
TERVEYSKESKUS:Pimeys EP (9-song,raw HC)..$ 5
PENIS SURPRISE:Automatic EP (too punk!?).$ 5
ASSUCK:Blindspot EP (crust!!!).....$ 5
D.O.A.:White Noise Tour EP (great!!!)....$10
MAHO NEITSYT:Ottaa Päähän EP (drunkpunk).$ 5
GOREDOCTORE:Nakkoja & Normik EP (HC!!!)..$ 5
TERVEET KÄDET:Bizarre Domination EP.....$ 5
" :Horse EP (new!!!).....$ 5
IMPACT:Inganno EP (great old HC).....$ 5
HERESY:Leeds EP (classic HC,very ltd)....$ 6
NO SECURITY / VALVONTAKOMISSIO:Split LP..$12
WARRIOR KIDS:Dont Tell Lie EP (Oi).....$ 5
DANZIG:Live In Hamburg LP.....$20
THE ASTRONUTS:Spaced MLP (raw HC!!!).....$10
NEVER MIND THE BOLLOCKS AAR Sampler w/ GND, HYBRID CHILDREN,UNBORN-SF,TERVEET KÄDET,AWKWARD SQUAD,GOREDOCTORE & THE BRATS.All Unreleased songs,Amazing Comp!!! LP/CD..$12/$18
ANTI-CIMEX "downtown underground" POSTER.$ 3
ALTERNATIVE ACTION RECORDS logo T-SHIRT..$12
PIENLEVYLUETTELO Book,full discography of finnish indiePUNK releases 1977-1992,a must(!) for all punkrock collectors!!! 118-pages.$10
WAT TYLER:Puppy Love EP (great,very ltd!)$ 6
THE BRATS:Edge of Panic EP (Punkrock)....$ 5
" :Vinyl MCD (like Stooges!!!)....$ 8
EXTREME NOISE TERROR:Peel Session EP.....$ 8
URBAN TERROR:When We Live EP (Crust!!!)..$ 6
GG ALLIN:Kill Thy Father EP.....$ 5
ACTIVE MINDS:Behind the Mask EP (UKHC)...$ 5
ALTERNATIVE ACTION Comp EP w/ Valse Triste, Shitter LTD,Kohu-63,UB-SF+ 8 others.....$ 5
ALICE IN WASTELAND:Bleeding 7" (Great!!).$ 5
" :Humanizer 7" (Indie)..$ 5
BLAGGERS ITA:Fuck Fascism CD (bonus EP)..$18
ANTiSEEN:Masters of the Sky 7" (Great!!).$ 6
DESIGNER FEAR:Survivor EP (UKHC).....$ 5
LEATHERSTRESS:Up to You EP (Raw HC).....$ 5
POP DOLAN:Night of the Perverts EP (HC)..$ 5
SURFIN DEAD BOYS:Destroy EP (Raw Garage).$ 5
TERMINUS:Into the Flames EP (Fine Punk)..$ 5
WORMS:Brutalizer EP (Aaaarrrgqghhh!!!!)..$ 5
" :Heaven 7" (Only 400 made!!!).....$ 5
BUZZCOCKS:Legendary Buzzcocks LP (1979!!)$20
SCARECROW CARRIED BRAIN MCD (Jap Crust)..$ 8
REALLY FAST #8 Comp LP w/ DISPENSE,REFUSED, DISSOBER,DOODLES etc Ultra HC/Crust.....$10
VOORHEES:14-song EP (Ultra Crust).....$ 4
TOXIC NOISE / SHOKAZRYO:Split EP (JapHC).$ 5
TOXIC NOISE / D.E.Z.:Split EP (Jap Crust)$ 6
STUKAS:Somewhere 7" (Great Melodic Punk).$ 5
NOWHERE:Tomorrows Bleach EP (BR style)...$ 5
GG ALLIN & ANTiSEEN:Murder CD (Amazing!!)$18
GG ALLIN & MURDER JUNKIES:Brutality LP...$14
COSMIC GOBLINS:Faster Pussycat Kill EP...$ 5
BLITZ:New Breed EP (Classic Oipunk,Ltd)..$ 6
I KILL WHAT I EAT Comp CD w/ RUPTURE,SCRAWL, DISORDER,FORCA MACABRA etc CRUST!!!.....$18
I`LL WEEDS GROW APACE Comp CD w/ SCB,REFUSE, DISGRACE,BEYOND DESCRIPTION etc JapHC...$20
MISSIONARY BRINGS OF CATACLYSM Comp CD w/ DE EP THROAT,RSD,TOXIC NOISE,STRUGGLE,GJPB,SUN DANCE KIDS etc Great Japcore/crust!!!...$20
E.O.W. / BEYOND DESCRIPTION:Split EP.....$ 5
PSYCHOPLASMA:An Umbrella MCD (Great shit)$10
L7:Keep On Rocking EP (fan club).....$10
M.I.T.B. / PINK FLAMINGOS:Split EP (Crust$ 5
VALSE TRISTE:Pala Palalta EP+Badge.....$ 5
FEAR:Budweiser EP (old great punks!!!)...$10
ACCIDIA / EVERSOR:Split LP (great HC!!!).$12

We have also lots of rarities like;WRETCHED, SHITLICKERS,ANTI-CIMEX,HEADCLEANERS,WIDOWS, SEPTIC DEATH,SOA,POISON IDEA,QUEERS,GG ALLIN ,THE MAD,MINOR THREAT,BAD RELIGION,ANTiSEEN, DICKS,BEAVER,AMEBIX,RATTUS,LAMA,RIISTETYT,TK ,SHITTER LTD,DISORDER,UNICEF,HANOI ROCKS,KAA OS,PROBLEMS?,KOHU-63,DEEP WOUND,CAUSE FOR AL ARM,DREAM POLICE,BGK,BRAINIACS,THE PANICS,NI HILISTICS,U-BOATS,WEIRDOS,EFFIGIES,AD`S etc

Our massive new catalogue included hundreds & hundreds Punk,Hardcore,Oi etc releases absolutely something for everyone (!) for $1. We need also contacts from all around the world so collectors,labels,distributors and stores get in touch.We deal only directly!!

A.A.R.MAILMURDER
P.O.BOX 174
SF-11101 RIIHIMÄKI
FINLAND

int.tel/fax +35814721328

Critical Problems -- Simple Solution

by Ernest Mann

If we wish to preserve our life-support system we need to discover what is motivating people to destroy it.

It is easy to see that profit and wages are made from encouraging the use of chemicals on the land, clear-cutting of forests and that industry makes more profit by polluting than by reclaiming and recycling its waste.

Over-population will also eventually destroy the habitability of Earth. Anyone can see that the more that "sex" is encouraged, the more the population grows, thus more customers are born, thus more profit potential. Some religions use this same reasoning and discourage contraceptives. Sex stimulation in advertising is also used to sell more products, thus make more profit. It is also sold by itself in the form of sex magazines at a profit. Sex stimulation leads to rapid population increase.

It is certainly not difficult to see that both of these terminal diseases, pollution and rapid population growth, are caused by the profit and wage economic system.

As long as we use an economic system that motivates people with profit or wages, no mater how many laws we pass or what we do... as soon as our back is turned, people will do destructive things to get more MONEY!

If you can agree to this, then we can proceed to create an economic system that does not depend on profit or wages to motivate people to work.

We must realize that money has created nothing; that it is peoples' labor that has produced all of our goods and services. People discovered the natural resources and people extracted them from the earth and delivered them to factories that people built. People used the machines and tools that people built and refined the raw materials. People produced the products with machines that people built. People distributed the products with the conveyances that people built. Money built nothing! Peoples' mental and physical labor did it all. Therefore, we don't need money, if we can think of another motivation that will get people to do the necessary work.

The Christian Science Monitor reported that in 1980 there were 84 million volunteers in the USA. Not wages nor profit motivated these people to work. Why do volunteers work? Because they think that there is a job that needs to be done and they do it. Some volunteers work just to have something useful to do. Some work to get acquainted with more people. Volunteers are treated much better than paid workers. There are probably many more reasons. Volunteers already have enough money to live on. Many volunteers have full time jobs and do volunteer work in addition.

Perhaps in a sane and logical economic system people will work for the same reasons that volunteers work today.

Which came first, the chicken or the egg? There are lots of very fine plans out on how to care for dear old Mother Earth and most of them are very good. But they just don't motivate Big Corporations or people who are struggling to make as much profit or wages as they can. So doesn't it seem evident that we must begin an immediate effort to change the motivation of the economic system from profit and wages to volunteerism? We can't expect the profit and wage system to save our life-support system. The profit and wage system was not designed with a self-destruct button.

We are not going to get a volunteer economic system unless people understand how it works and its necessity. So let's try to get more people promoting and explaining this logical economic system. It was used successfully for hundreds of thousands of years until some wise-guy invented slavery and money. When you take pay, you must obey!

The volunteer operated economic system, which might be called a Priceless Economic System (PES), will create a Paradise on earth. That in itself should be enough incentive to get people to do the necessary work on this planet.

There will then be no profit in starting wars. No profit in polluting. No profit in causing starvation. No longer a reason to steal. There would be abundance for all and no money worries. Wouldn't a world like that be almost like Paradise, at least compared to the one we have now?

Buckminster Fuller said that about 90% of our work[1] is unnecessary. So when we work to fill the demand instead of trying to create a demand for inferior junk, there will not be much work to be done. Besides we'll only make superior products for everyone. We'll make products that will last a long time and not need to be fixed or replaced very often. We have the capability, but at present, not the motivation.

We won't save our habitable Earth unless we each start promoting a priceless economic system, where volunteers do what they see needs to be done. We cannot rely on Big Corporations (BC's) to save the Earth. They are systematically destroying it to make Bigger Profits! We cannot rely on Government to save our Earth. It is giving the BC's the green light to do its worst, the fastest. We got to do it ourselves. We each need to quit our polluting. We each need to quit buying anything that's production caused pollution. We need to quit buying things that pollute. This will stop the BC's pollution or they will go out of business fast! The bigger they are, the harder they fall!

Have you ever wondered why it is nearly impossible to get ones self to stop buying things that we know pollute? The same holds true for products that were produced by processes that polluted. Even though we know we shouldn't be buying the stuff -- we do. Our will power seems to close its eyes and we buy the polluting product and think no more of its wrongness. Do you suppose the mass media could have anything to do with this madness? With its hidden suggestions does it somehow hypnotize us to buy and close our minds to the pollution factor? Do they have the technology to do that? Would the BC's stoop that low to make more profit? Well, they start wars and revolutions to make big profits.

People who have taken the time to think even a little bit, realize the mass media is controlled by the Big Corporations. They don't even have to own them. The BC's can blackmail the media by withholding or overcharging on the supplies and basic materials that the media need. So even the little mass media companies must follow the status quo's party-line.

People who watch TV, movies, videos, listen to music and radio, read newspapers, magazines and novels -- are having their trains-of-thought led straight down the mass media tracks that lead to consumerism and debt which is synonymous with indentured slavery. That is why we do this mindless consumerism trip. We don't even notice we're on this track. When we figure this out, we can take a side-track and get off. Then we can build our own track to lead our trains-of-thought to the stations of Freedom and Happiness.

It should be obvious then, that we got to stop taking-in the mass media if we prefer to lead our own thoughts on the tracks of our choice. You will find that much of the underground media (where people are not making a profit and are not financed by the BC's) will give you truth. Also take the time to observe and figure things out for yourself.



It gradually becomes easier to not be a mindless consumer when one is not absorbing the hidden suggestions in the mass media. Soon there isn't much of anything that one desires from the stores.

We each need to get our ass back to the land and get the good feelings of independence, security and satisfaction that one gets when we produce our own food and whatever else we can. It is hard to explain the various good feelings one gets from living on ones own piece of ground out in the country, where the birds sing, the air is pure, neighbors are not crowding you and you just feel more relaxed and happy. Also, if you are smart, you don't have a big mortgage tying you to the city. Buy the cheap land which is beyond commuting distance from big cities. Deal in cash and reject credit and mortgages. Get rid of all your debts, one way or another. Lower your expenses to be less dependent on money and/or a job in the big city.

There is plenty of land for everyone on Earth. In 1980 there was 7.28 acres of food growable land for each man, woman and child on this planet.[2] That is not counting the mountains, deserts, rivers, lakes and oceans where some people are now living. The organic farmer Masanobu Fukuoka in his book, ONE STRAW REVOLUTION, says that one fourth of an acre of land is all that is needed to feed one person.

With the PES we won't have to worry about being robbed anymore. The PES will nearly empty the jails and prisons. 94% of the people in jails and prisons[3] in 1980 were in for one form of stealing or another and some even had to kill in order to do so. When everything is free there will be no reason to steal. Probably many of the remaining six percent were in for political reasons and some just went bizerk, because of the insane, wasteful and illogical system we are using.

We need to focus our thoughts not only on our own survival but on informing more people about how to get their Freedom and to let them know about the advantages and joys of the self-reliance and independence that we are feeling as we get our freedom from the money/credit/barter system. We need to give them information on how easy it is to garden and the good feelings one gets from it.

The PES system (where everything is free for everyone) gives everyone security. It gives everyone a job they can enjoy. It will give everyone very short working hours and they will have fun at their work, which is a lot more than people can say about their jobs today.

Bucky Fuller, with his World Game, took an intensive inventory of the world's resources and discovered that there is an abundant supply for even a larger population. He found that certain resources were kept scarce on the market to keep prices high.

When products are free and there is abundance and no resale value, there will be no reason to take more than one needs. There would be no status in having more. Hoarding would just be a useless burden.

To get the Priceless Economic System started, all we need to do is inform the working people of the PES. When they understand it they will all agree to quit taking pay on the same day and begin giving all products and services free-of-charge from then on. What a simple non-violent way to change-over to a logical system. Then there will be an all volunteer work force. There will then be no monetary cost of goods, so there will be no problem in giving them free-of-charge. Natural resources are not produced by people, so they can't own them if people no longer agree to the rules of the profit/wage system. Nature provides these things, free for the taking.

Volunteers must be treated better than paid employees or they won't work. So we'll have happy work places.

There will be no need for money, credit, barter, banks, stocks, bonds, insurance, sales, advertising, politics and lots of other jobs will also become unnecessary.

This scheme gives each person the freedom to immediately begin their own program to save the habitable planet they are standing on. They don't need to wait for a committee meeting next month. They don't need to argue with a dozen people about a method. They don't have to petition the government. They don't have to go to a demonstration and get smashed. They don't have to write a proposal for a grant, i.e., they don't have to beg.

One can just sit down and thoughtfully make up a list of what one is going to do to get in harmony with nature and how one will let others know about it. Then they can begin right then to take action on their list and continuously improve their written plan as they proceed. This method starts getting things done immediately and gives one the good feeling that one is ones own boss in the most important work on Earth. We will be creating part of Paradise in the here and now, for our own life as well as for others. Won't this be more satisfying than continuing with our present entertainments?

1. Critical Path, R. Buckminster Fuller, 1981, St. Martin's Press.
2. FAO Production Yearbook, 1981, Vol.35, By Food and Agriculture Organization of the United Nations.
3. Statistical Abstract of the U.S., 1985; American Prisons & Jails, 1980, Vol. 3.

LIVE REVIEWS

BLUE BONNETS
January 26 at the Viper Room by Karrin

Went to the Viper Room to see the Blue Bonnets, an all girl R&B act with Kathi Valentine of Go- go's celebrity trading in the bass for lead guitar. She's a fine guitarist for this stuff,



NoMeansNo at Our House - photo Suze

but this music really ain't my thing, I guess. Oh well. They play very ordinary contemporary mainstream rhythm and blues competently and certainly there were people there who talk to one was a lady who I think was a counselor at Cal Arts. She was creaming so much over them that she had cash in hand to "invest" in their brilliant future. Oh please, I thought, all we need is more MOR (middle of the road) crap-ola. As if the music scene here isn't suffering enough. I don't care how cute they looked or how bitchen their guitars were, I thought they were boring. And the Viper Room continues to live up to my initial impression of it and it's clientele. That of a bunch of actor types in search of personalities, and bimbos in search of the above. I left early, feeling as though every iota of psychic energy had been vampirically drained away. I suppose the name says it all. No one died there tonight, not literally anyway.

NOMEANSNO, VICTIM'S FAMILY
February 24th at Our House by Royce

Our House is a pretty decent place to see a show. The only problem is that it's down in Costa Mesa, in the heart of OC, a bad place to be at any time. Aside from that, however, the club discourages meatheads from slamming, and has a nice big stage, and a large beer selection. Victim's Family were up first, and played their brand of metal/progressive rock tinged pop-punk. They played for way too long, and I really wasn't in the mood for them, being all excited about Nomeansno's first and only Southern California show in years. They did not disappoint. They got things going and didn't let up. They played a good mix of songs from their large repertoire, and rocked the place to exhaustion. They now use two drummers, bringing along the Hanson Brothers drummer, which added to the effect, and allowed them to encore as the Hansons, which was a special treat. I hope that it doesn't take them as many years to come back again as it did this time.

GREEN DAY
February 24 at Virgin Megastore by SUze

Honestly, I'm not into Green Day but they were pretty rockin' to see live. Some of the Virgin employees helped out the band by being a human barracade (for Green Days protection) but from what I saw Green Day weren't too appreciative to Virgin at all! They were being little punks! Sure, I laughed when they made a comment about the store itself but come on - I think Virgin did a favor by letting them play there. I heard that they didn't even step foot in the store and were putting the store down. They even proceeded to ask some of the Virgin employees to move their equipment!

JAWBOX, GIRLS AGAINST BOYS
February 25 at Casbah, w/Gorilla
February 26 at Palace w/Green Day, Tilt
February 27 at Jabberjaw by Royce

What a mighty show, two incredible live bands touring together. After these shows, I was left exhausted by the sheer intensity of their performances. The first night down in San Diego, a garagey band named Gorilla opened, and were okay except I was too pumped up to see the main event to really care. Girls Against Boys sure delivered, with their solid wall of sound, heavy bass lines and noise coming from the manic Eli Janney's keyboard. Eli is about the only person who can go crazy on stage while playing the keyboard, so crazy he almost fainted! Jawbox were up next and played with as much intensity and power, mixing a few off of "Novelty" with lots of new songs, which sound incredible live. As J. shouted out his lyrics, Bill and Kim thrashed at their guitars and bopped to the sounds coming from them. A draining show, to say the least. The next night Jawbox were opening for Green Day at the Palace. Tilt opened, and were rather dull with their rehash pop-punk, but occasionally amusing. Jawbox looked much smaller on the very large stage, but made a big sound that none of the other two bands that night could touch. The mostly jock asshole Green Day audience were all hyped up and started going apeshit anyway, distracting those, such as myself, from watching the bands since I had to watch my back. They still rocked, putting Green Day to shame. Green Day were more subdued than when I'd seen them before, and to be honest, after three albums of essentially the same material, I'm a little tired of them, and their audience didn't help. The Jabberjaw show was even more incredible than the Casbah. Girls Against Boys dominated the audience with their powerful sounds. Scott McCloud ripped out his lyrics, and the band played like possessed to a stunned audience. Jawbox, who weren't supposed to play this show due to Goldenvoice's asinine policies, did anyway, and simply demolished the place with their music. Bill tore at his guitar, while J. hopped and jumped at every point he wasn't singing. Jawbox have honestly become one of the best live bands, period. Too bad for you if you didn't see them this time, because you really missed out.



Andrea of Snap-Her photo by Katz



Green Day at Virgin - photo Suze

ROCKET FROM THE CRYPT, CLAWHAMMER
February 26 at Lingerie by Royce
Although the Lingerie sucks, this show was fucking great. Clawhammer are just always a great band, especially live, and Jon Wahl is a great front-man. Do I need to tell you that they rocked? I wasn't sure I would be able to handle Rocket's usually intense performance, especially after seeing Jawbox a few hours earlier. They were at their best this night, coming out in matching outfits, and proceeding to rock the hell out of the club, playing what are in my opinion all of their best songs, including "Killy Kill," "Ditch Digger," and a variety of others. The addition of the trumpet player adds a new bent to the sound. An absolutely draining show.

68 COMEBACK, ROCKET FROM THE CRYPT, CLAWHAMMER
February 26 at the Lingerie by Suze
Somehow we got into this show at Club Lingerie! 68 Comeback are way cool. I just saw this same show a week before in Seattle except Clawhammer played here in L.A. and Deadbolt played in seattle. I love Clawhammer. Rocket From The Crypt were pretty rockin' too! You know they look cool in those matching blue shirts and they even added a horn dude.

INCREDIBLE CIRCUS TRAIN, NAKED SOUL, PERMANENT GREEN LIGHT
March 10th at Our House by Suze
Lets see, ok, I was bored once again or maybe I was just tired. Permanent Green Light were just ho hum and Naked Soul (who played last) I ended up leaving after just three songs even thought they were really good and all but I just wanted to go to this party where it was free drinks or anykind! The opening band were most impressive, they called themselves Incredible Circus Train. The drummer must have been like 16 years old and I'm pretty sure the singer/guitar player guy was his brother. They looked like little Mark Arms. Anyway I enjoyed them more than Permanent Green Light. The next night I met some friends at that fucking lame Club 5902 to see Mystery Train, a kind of rockabilly band. They were ok, but I ended up in the other room playing pool until closing.

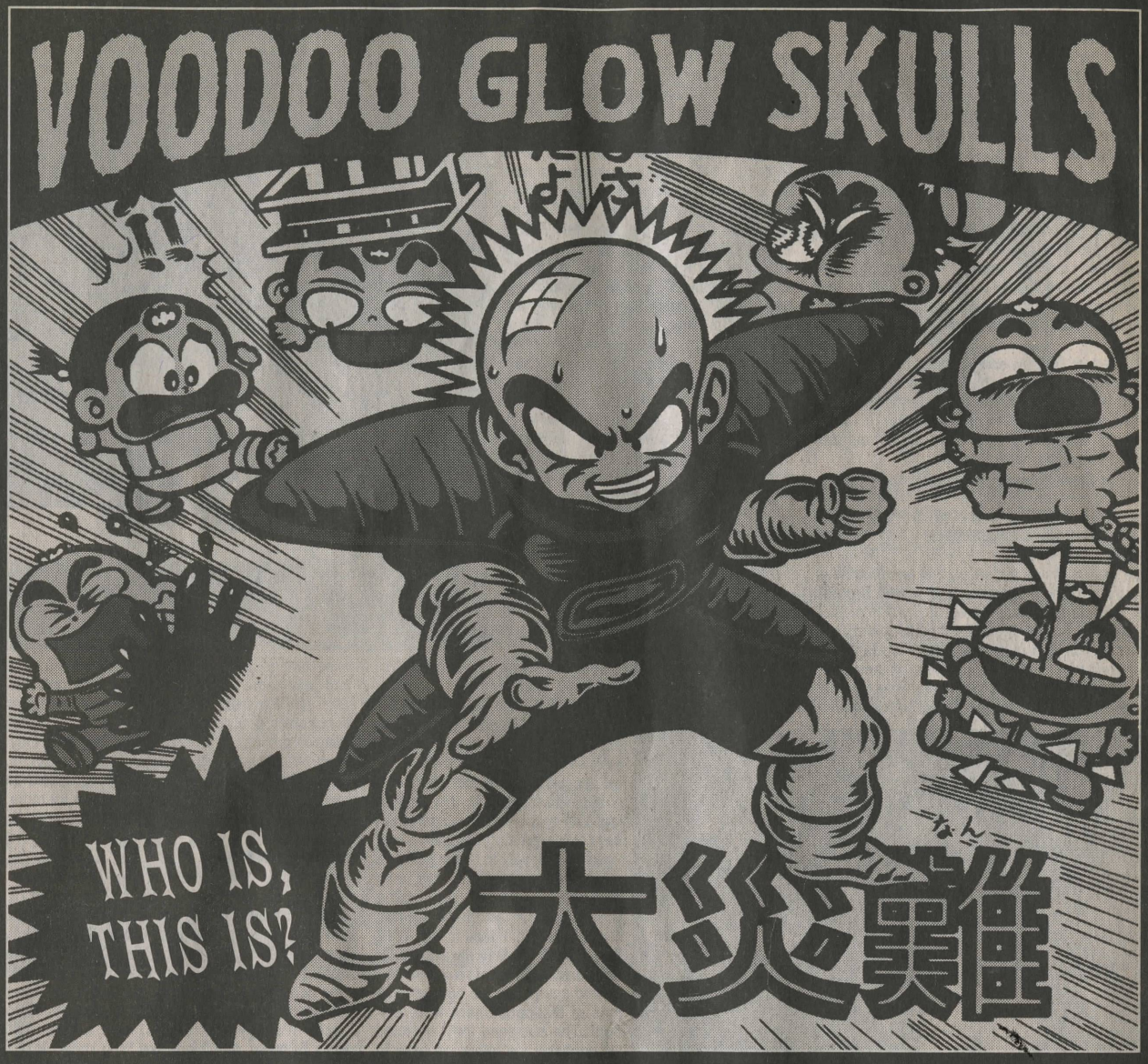
JAD FAIR
March 12 (I think?) at the Nuart Theatre by Royce
The performance of Jad, his first time here in five years, was preceded by a new film about him and his band, Half Japanese, called "Half Japanese: The Band That Would Be King." The film was a funny story of Jad and David Fairs history with their ground- breaking and influential band, and how and why they have gone on for so long without ever coming into the limelight for their achievements. It included live and studio performance footage, as well as interviews with Moe Tucker, Gerard Cosloy, Byron Coley, and Dave Fleming, who plays guitar for HJ. The film can probably still be seen at independent theatres, or rented soon, and is an extremely well made and funny documentary on modern music. Afterwards, Jad fielded a few stupid questions from the audience, and then played. His backing band, put together just for the film tour, was perhaps the biggest problem, as they tried to play too slickly, and Jad's music lends itself to sloppiness and improvisation. Jad didn't disappoint, though, still playing guitar in the "wrong" way, singing off key, and yet totally enthralling the audience. Jad is indie rock. He defined it, and I was very happy to see him still playing after all these years in obscurity.

COUNTRY CROWS
March 15th at the Whisky by Suze
Tonight I saw the Country Crows with my buddy Andy and it was incredible! I was kind of worried at first that I would be disappointed by the singer (as for the Mr. Jones video) I was quite pleased with the whole show. The guy that opened for them was really cool too. It was just him and his acoustic guitar. He was so good that I bought his 4 song tape for $5.00, well Andy bought it for me. The next night my friends band played at this coffee house in the bad part of San Pedro called the Sacred grounds. I only said that because they played two weeks later and he got his favorite guitar ripped off out of his car. They call themselves Mudslinger for now and they're along the lines of the Wallflowers (Bob Dylan's sons band.)


68 Comeback
photo Suze


Rocket From The Crypt
photo Suze

WHO DO VOODOO? WE DO... FUCK YOU!



NEW RELEASE

AVAILABLE ON CD · LP · CASSTTE

LP & CASSETTE
$7.00 POST PAID U.S. / $10.00 ELSEWHERE
CD
$10.00 POST PAID U.S. / $12.00 ELSEWHERE

Please send check, cash or money order to:
Dr. Strange Records
P.O. Box 7000-117
Alta Loma, Ca 91701

DR. STRANGE RECORDS

ANUS THE MENACE, TVTV$, BOTTOM FEEDERS, GREY SPIKES

March 25th at the Blue Saloon by Dead Ed

Well, hello everybody! It's good to be back! This was the first show I'd been to in over 3 or 4 months. You know how dialysis and a kidney transplant can slow you down. Anus the Menace lost the cover toss with the TVTV$ so they were up first. These boys have been working real hard on a recently released CD, new songs, and touring. They'll be touring again in late May or June. Go see them you lazy bastards! They kicked some butt on this lovely evening. When they play you can see they're into it and enjoy what's going on. They're loud, chaotic, sarcastic, humerous, yet intelligent. The tunes are not run of the mill punk rock but you can tell that's where their oreigns are. Phil Colon, the drummer, just added a new trombone to his noise making capabilities - so watch your ears!

TVTV$ has recently returned from a tour and has gone through member changes. This didn't affect their performance a bit. This is a very politically and socially aware group with rippin' musical talent. Blaze's vocals sound strained yet free flowing and with energy. The bass and guitar players are hyper- spastic but keep the music right on the edge. I think the drummer is the newest member. He could use a little improvement but he does a great job of keeping the beat.

The Bottom Feeders first few songs ripped but then they felt they had to have a noise jam which got boring after the first few minutes. I think they're major influence must be Mudhoney (older Mudhoney). These guys have a lot of power, a lot of balls and I really liked them but cut out the noise interlude and things will really flow.

Sorry, I didn't see the last band... That's all folks.

TH FAITH HEALERS, JOHN SPENCER BLUES EXPLOSION, BREEDERS

April 1st at the Palace by Royce

Th Faith Healers were opening the show, and came out to a semi- receptive but crowded audience and played a great sounding set of their unique guitar driven punky pop music, while Roxanne became a flurry of hair as she sang, and Tom blew his amplifier. His unique guitar style sounded fantastic on the big sound system. They played some of their best songs, such as "Reptile Smile" and "Gorgeous Blue Flower" in their all too short set. Of course, the Blues Explosion was coming on next, and although it was a danger that the three piece would be lost on the large stage, this certainly didn't happen, and they absolutely dominated the audience, as John belted out the goods. The audience seemed split, most of them being "alternative radio" types who had never heard of the Blues Explosion, but it seemed that many were won over by the end. They got an encore anyway, and I was very happy that they played such a full, long, and amazing set. Breeders, on the other hand.... To start with, Kelly Deal can't play guitar, screwing up even her simple parts on every song. They each played through two half stacks, had two monitors a piece, and after every song a roadie would come out and give them a new guitar! Yet they still fucked up! Their music is basically repetitive pop that really doesn't have much weight or impact, and although the audience were dead into it, I was bored shitless. They are `Indie-major rock stars' a contradiction of themselves. Bah!

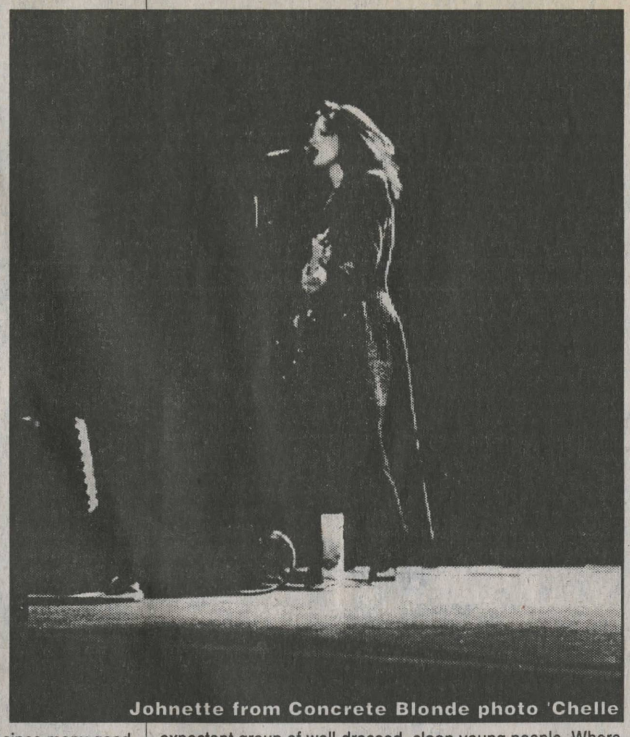


Love Jones - photo 'Chelle

CONCRETE BLONDE, THE OBLIVIOUS

Early April, at the Wiltern Theatre by Pooch and Chelle

Pooch here. Figures I'd finally get to see Concrete Blonde just when they're about to break up. Did it with the Motels, too. You know, the ol' "They're always playing around, I'll catch them one of these days" (but don't until it's too late) syndrome. Well, at least I got to see Holly Vincent's band, The Oblivious, while they're still relatively new. Missed a few songs, so I don't know if they played any old "Italians" numbers. Her low-key vocal approach over a highly distorted backup made the lyrics hard to understand. Eventually the percussive intros exploded into a full-blown power chord rumble. The first trio of the evening showcasing a talented frontwoman/writer finished off their set by bringing Johnette up as a backing vocalist (a favor reciprocated later) preparing the crowd for the headliner. Chelle's turn: Concrete Blonde were pretty damn good, even though the tempo of many of the songs seemed a shade too slow. Overall, the performance was saved by gems like a thrashing new finish to the almost-tired-out "Joey" (Joey, I'm no slut, I'm no whore) and Johnette's rap about AIDS during "Tomorrow Wendy", which managed to be serious without being mawkish. Though the band performed more than just material from the latest release, "Mexican Moon" still seemed to be the theme for the night. Even Johnette's dog -a chihuahua- made a brief appearance. I guess you might say it was a persuasive show- when it was over, Pooch and I went to see my own Joey in Long Beach, then headed for the Mexican border for tequila.-Ole!



Johnette from Concrete Blonde photo 'Chelle

SUBURBAN RHYTHM

April 2nd at South Coast Plaza parking lot by Royce

This is a eulogy for a band that I knew well, since many good friends of mine were or had been in it. They broke up, and this turned out to be their final show. They broke up for the same reason most bands do, simple disagreements, members with their own agenda over the bands, etc. It's just a shame that after nearly four years together, this promising ska and punk band couldn't have achieved more. Certainly they were on their way to finally getting a record out, but that has now been scrapped, with an upcoming posthumous 7" as their only non cassette record of their music. Well, they played, as they always did, at this outside show, with a lot of energy and spunk, but the obvious feelings of disappointment were evident. The audience they attracted will probably just move on back to supporting some lame piece of shit band like Sublime even more, and that alone makes their split an even more unfortunate occurrence. But I can honestly say, most of this band gave their all live, and created a truly fun atmosphere. But who knows what's next? Those in Long Beach, just keep your ears open.

PINCHING JUDY, PERMANENT GREEN LIGHT, LIFTER, EVE'S PLUM

April 7 at Raji's by Chelle

Thanks to the last-minute addition of Eve's Plum to this bill, I was able to persuade a co-worker to go to this show with me. I had seen them open for Bash & Pop with the Leonards last year, but didn't want to form an opinion until I saw them again. Greg and I made it to Raji's just after Pinching Judy went on. They were just as amazing as I'd remembered from months ago. With all the power of a Rollins-ish band, plus more tuneful voGals and a wider range of emotions influencing them, Pinching Judy performed an enjoyably intense set. Tunes on the latest single (see review) were performed back to back, and the very original "Junkmail Jerry" had a lot more bite played live. Go see this band. Two songs into Permanent Green Light's set, I realized I had seen them before; I guess they didn't leave much of an impression. Great riffs, sure, and the guitarist is honestly a good singer, but the guy that used to be in the Three O'Clock sang an equal number of songs in his true college-radio form... and was coming off just too goddamn clever. Lifter sounded pretty good, more like an honest band I'd appreciate, and I'd like to check them out once more. Eve's Plum was met by an expectant group of well-dressed, clean young people. Where had they come from? Unfortunately, the band lost me right off; I felt like there was either general confusion at finding themselves unexpectedly playing Raji's or lack of commitment to putting on a good show. Still, after they played the song that's been getting airplay (which sounds a little like Holy Water to me) and the very clean crowd ate it up, the rest of the show was performed with a lot more conviction. I'm still reserving judgement on them.

LOVE JONES

April at Club 11, San Francisco by Martin Banner

Love Jones brought their special brand of demented lounge 'n' roll to the trendy Club 11 during the Gavin convention on a rainy San Francisco night. They are so ridiculously hep that the very word 'hipster' should be redefined in the old Funk and Wagnall's to read HIPSTER: (noun) (1). Someone who can drink all night long- and still make it to their McJob on time the next day, write down snatches of poetry on the backs of soggy matchbooks, wear a beret AND look cool while doing so, say things like "You know, Jean-Luc Godard really hasn't made a good film since ZERO DU CONDUIT." while standing in line for the next showing of a Sharon Stone film, and own every single album by Herb Alpert and the Tijuana Brass, without apology. or (2). A member of the group Love Jones.

Anyway, suffice it to say that Love Jones dished out some of their very tasty tunes, as well as some tastelessly witty banter during their extended set. The tunes off their Zoo Entertainment debut lp were livened up by the band's scattershot humor, sometimes stopping in the middle of the song to good naturedly insult each other or the audience. That a group this enjoyable was forced to play, for the most part, in front of some of the smarmiest "industry types" that I've ever seen in my life only reinforced their swaggering 'bad boys in red crush velvet' attitude. Extra Special kudos to Gary X. Indiana, the host dujour, for expressing his First Amendment rights by hurling half a roll of toilet paper into the proceedings. A fabulous time was had by all.

BLOOM

April at the Blue Saloon by Karrin

They opened with a somewhat pretentious spoken word thing- some might've called it poetry. It's hard to tell, but then that's probably just me being cynical, having burned my taste buds out for this kind of thing during the almost- waxing-prosaic "Poetry+Art=Party" binge L.A. just recovered from,

RIG



BELLY TO THE GROUND

THE DEBUT ALBUM FROM THE SAN PEDRO,CA BASED HARD/NOISE TRIO. ANGRY GUITAR, BASS & BULLHORN TAKEN TO EXTREMES.

PRODUCED BY GREG GINN.

CRZ 035 (LP/CA/CD)

ALSO AVAILABLE

ALL BREAKING THINGS — CRZ 031 (LP/CA/CD)

GREG GINN DICK — CRZ 032 (LP/CA/CD)

CRUZ RECORDS

CRUZ US: P.O. BOX 7756, LONG BEACH, CA 90807

MAIL ORDER INFO: LP $7.50; CA $7.50; CD $12.00. Make check or money order payable in U.S. funds to: CRUZ RECORDS, P.O. Box 7756, Long Beach, CA 90807. Visa, MasterCard and C.O.D. can order by calling (310) 652-6546. All orders shipped to California must include 8.25% sales tax. Write for a free catalog featuring SST, CRUZ and NEW ALLIANCE LP's, Tapes, CD's and quality merchandise. Call the CRUZ Hotline (310) 430-4301.

SCREW RADIO KWIZ 96.7 FM L.A. area, Sat-Sun, 8-10 pm, Sun-Fri, Midnight-1 am.

Visit the SST SUPER STORE featuring the entire SST, CRUZ and NEW ALLIANCE catalog of LP's, Tapes, CD's and merchandise. 8847 Sunset Blvd., W. Hollywood, CA (310) 652-6546.


Fluf at Virgin
photo Suze

during which a significant portion of the underground literati, myself included, nearly O.D.ed on ego, self- righteousness, and out 'n out bladder blither.

The drummer cum poet whipped his band right into some real MOR stuff, circa 1980 that is. Do you remember what radio was like back then? I was just a wee mite myself, but I remember all too well when Rush and Journey were the staples of the roller rink. When it seemed few who were *capable* of thinking for themselves were able to come out of their pot, coke, or 'luude induced stupor to let guys like Cream or the Eagles slip into yesterday. 'Kay, I like Cream myself, sometimes, but I grew up listening to crappy James Taylor and Jackson Brown as a result of mindnumb 'boomers who seemed to have the musical sensibilities of lizards - and the well tanned skin to match. In my opinion, the arrival of punk was necessitated by this kind of - - - - , and I in no way want to encourage its resuscitation. Nevertheless, it's what I would have expected to happen with the current scene to market 1970's s.o.s. as *hip*. In all slacker sincerely, "No sir, I don't like it!". [This is for Bob Cantu, who wanted me to write about a band I really hated and why. My apologies to Bloom for picking on them, but what can I say? I ain't into it.]

MAZZY STAR
April 9th at the Palace by Karrin

Amidst a well- equipped stage bathed in blue light and fog stood the almost motionless figure of Hope Sandoval. You wouldn't know her from cousin It if it weren't for the slow movement of her frame in time to the music.It's eerie, and that's clearly the effect it's intended to have. Placed around her on the stage were four or five strange looking bouquets, each standing two feet high, surely placed there to dwarf her and emphasize her waifish, child-like body. Of it, she only exposed a pale midriff and the half moon of her face that wasn't draped by her long brunette hair. Beneath the floor length maroon skirt she wore she must've either been wearing stilts or some serious platforms to appear so disproportionately long- legged.

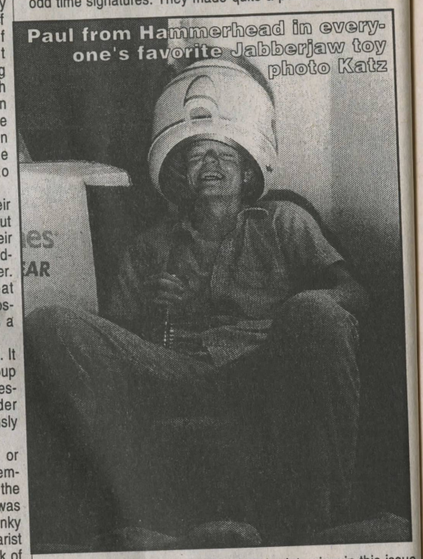
The band stuck almost exclusively to songs from their first two records. I must admit I was rather skeptical about how well they could translate the sublime essence of their recorded material into a worthwhile live experience considering the dead flatness of their Whisky gig last December. But, while the Palace is not world renowned for great acoustics, they did manage to work up an incredible atmosphere that you won't find on the CD's. Their engineer is a master with echoes.

It was a strange show, unlike most I've seen. It wasn't like watching a rock band, more like a chamber group who execute every orchestration with almost clinical professionalism. Though there was a change in seating order between each number, the six or so players were obviously taking what they were doing very seriously

. As bass switched to organ, and violin was ushered in or out there were few words passed between the players themselves, much less to the audience itself. As if in a play, the props were switched silently between acts. The organ was cool, sort of Manzarek- y, psychedelic. The scent of skunky pot wafted over me from behind. I smiled to myself. Guitarist Dave Robacks is a weird guy. His band is a curious pack of "black holes", pretentious to the nth degree! They encored with the first unfamiliar song of the night (though they all sound pretty much the same). Tired of the light show, I watched Dave turn to look at the poor quality projection of planetary surfaces on the big screen behind them. It was like it was 1967 all over again. I grabbed Bob and got out of there just as fast as we could!

GRIFTERS, RODAN
April 12 at Our House
April 13 at Alligator Lounge
April 14 at Jabberjaw by Royce

The Our House show was opened by an abysmally bad three piece called Summer Hits, whose songs were weak, and didn't have it together enough to be playing anyway. It consisted of a couple guys from Further and a 70's reject singing. Garbage. Rodan were a different story. Their two guitar attack, and melodic bass-line usage came off very well as they played their epic-length songs of discordant notes in odd time signatures. They made quite a powerful noise, and


Paul from Hammerhead in every-one's favorite Jabberjaw toy
photo Katz

impressed the hell out of me. See the interview in this issue for more on them. Grifters came on and were by then playing to a nearly empty house. They didn't seem to mind that much as they still played damn well, getting into their music regardless. Their songs are just as odd at times as Rodan's, starting and stopping in strange places, and using massive echo with twangy notes to lend a country and blues feel to their guitar driven punk and pop songs. The Alligator Lounge show I arrived to late, and had already missed Rodan, which disappointed the hell out of me. Grifters were still rocking, but didn't seem as into it as the night before, as well as one of their guitar amps crapped out on them. The Jabberjaw show was the best, since for some reason they both achieved the best sound there, which couldn't be due to Jabberjaw's vocal PA. Rodan rocked out even more than previously, and played tighter as well. Unfortunately their set was rather short. The Grifters sounded great and clear and were free from the previous shows technical problems. Their songs ranging in topics from car songs to love songs were a delight. Hopefully both bands will be coming back soon.

EUGENIOUS, URGE OVERKILL
April 19th at the Palace by Suze

I found out I had a photo pass at like 4PM this same night. Though I was really dead tired I couldn't pass up the Urge! I drove alone practically falling asleep on the way. Eugenious played first, I took a few photos then watched a few songs and went walking around looking for some faces that I knew. They were pretty good but I just wanted to see Urge. It took a long time for the Urge to come on... but it was very much worth the wait! Of course I'm gonna say that they fucking rocked! Nash is a very cool rockin' dude. They all came out with t- shirts on that spelled out U- R- G- E. Nash wore the U and the new guitar player wore one and so on. So there is four guys now. Pretty cool, huh? Anyway, they changed into black vests and the Urge medallions around their necks. Nash was sporting his UO belt buckle which is almost as cool as my friends Gene Simmons one! They put on a very rockin' show complete with two excellent encores. First one doing "Stalker", then "Dropout" with Blackie singing. Aaaah!


The Mighty Urge
photo Suze

SHANESHIT

So anyway, back at the Gulag - unfinished business is the corrections and additions necessary to my last column. **Michele** did a swell job considering how awful my penmanship is and how tiny I crammed it in an effort to conserve stationary while I was in County Jail where it was written. I'm beginning this column from the so called "Reception Center" of the California State Prison System... one of them - and later in this column I'm going to give some data on the various penal systems of the County, State, and Federal government. But right now it is errata time - plus some additions based on omissions I made. Now most of the additions I'm about to make to my "best of" and "also-ran" lists were ones that escaped from the last column by being part of a "p.s." to one of the numerous addendums I sent in. One that didn't get found when the final edit was taking place for instance, I wonder how many of you noticed that my top 25 local acts only contained 24 items? Maybe you thought it totaled up to 25 because I mentioned both of Falling James' bands - but in reality **Scratch Bongowax** were supposed to be last but not least of the list I came up with - not only is their singer a loveable kook, but a member of **RF7** also appears in Scratch - which reminds me that, a member of **Dicktit**, the drummer **Pete**, also used to be in Scratch, but is no longer according to the latest info I have from Michele. And speaking of **Dicktit**, both they and **Butt Trumpet** were supposed to go in the list of other local bands I always enjoyed along with the **Bad Samaritans**. One band I want to mention I can't think of the damned name of - **Tom** who occasionally worked the board at Raji's and who manages 2nd Time Around, changed their name the night I finally got to see 'em play and now I can't even remember the original name - plus I forgot to mention **Padded Cell, Mooseheart Faith, (Impatient) Youth, Blood On The Saddle** and **Texorcist** or whatever **Texacala** calls her band at any given time and **The Ultramatics** and **Terror Train**, and **Undercity** and **Crash** and **The Pope** will kill me if I don't mention **Crank**, but I never did get to see them and now they've had a name change too - last but not least of bands I saw live that I liked every time I saw them is none other than **Oiler**. Oh yeah, **Woodpussy** was supposed to be on this list too but Oiler is an even better "noise" band albeit one with only one sexy girl in it instead of three. I'm going to have to get **Arlan** on the stick to get photos of **Beth** from Oiler and all the Woodpussy babes if he can handle the racket - noise not exactly being his bag. Now onto some mistakes I want to clear up - not that referring back to last issue is gonna seem too clear unless you have it handy to refer to and aren't too lazy to do so - now where I'm referring to my three fave labels other than Seattle labels I said C/Z, Dogmeat, and Sympathy - well of course C/Z is a Seattle label I meant Gaga Goodies, Dogmeat, and Sympathy. So why don't I just list my ten or so favorite labels period - I'm not gonna include Matador although I liked what they did with the early Homestead - but Amphetamine Reptile and Touch and Go and Subpop are three that have been around awhile now and still kick ass - so take those six and add another stalwart, the SST/New Alliance/Cruz combo - that if taken together do make one great label - and add my new fave Pure Dope Can't Damage and throw in Empty and Epitaph (as long as they have **Clawhammer**) and tie every other label I like for #10 and there you have it. And speaking of Subpop, the tape compilation I referred to as a reference in time cuz it was a circa '89 or so, the comp with all the **Green River** offshoots and **Nirvana** and **Soundgarden** before they were on majors - anyway, the comp is called "Subpop 200" or 2000 (I forget which) but it got typed up as "Zoo." [Oh, dear! - ed.] Now who is old enough to own the "Subpop 100" comp? The only group I can even remember that was on it was **Pell Mell**, the instrumental combo who wound up on SST finally for one disc - it is "**Laing**" not "**Lang**" Re: **David** of Dogmeat. In describing **Lunar Malice** in my top 25 I was saying they combine blues and jazz with acid punk rock the way "**Mayall**" as in **John Mayall** wishes he did; not "may all" as in two words. It's **Texas Terri** not "Teri." I referred to the 2nd **Hangmen** line up not "2nd live LP." Both their LPs are studio and I'm not sure the 2nd has been released yet. **Tom Wait's** new CD is "Black Ryder" not "Buck Ryder" and not only is it based on a collab with **William Burroughs** but the original project had **Robert Anton Wilson** involved as well - when I referred to **Lemmy's** latest ballad I think I was calling it an attempt not an "exorcism" but that is so far off that I don't even know what word I originally had in mind - maybe "excrement" because "Don't Let Daddy Touch Me" is pure shit and I don't mean dope shit but shitty shit and finally when I referred to the **Superchunk** and **Coffin Break** cuts on a comp CD, I was calling them the "lousiest" not the "loudest" though I didn't listen to it, the comp in question, enough times to pass judgement very emphatically. [So am I fired yet? - ed.] So now that I've laid my last stream of verbiage to literary rest, at least in my own picayune mind, let me thank my editor and publisher again for putting up with me and it! Actually I don't suppose any of you reading this have any idea of the constraints I'm working under, what I am commenting on correction- wise is a printout of what **Michele** typed from my penciled column to her since I've written these corrections, I just heard from her that in the actual mag, it was laid out in a non- contiguous manner with some


Those Amazing Trousers
L-R: Dave Bullock - drums (also in Kiss My Poodles Donkey, ex-Monroe's Fur), Shaun - guitar (ex-Nunbait), Mark - drums (ex-Nunbait), Bonita - vox, Peter - drums.


Frieda Rente
photo by Arlan

pages separated from others hopefully all you faithful readers (ha,ha) will find the pieces - and hopefully I'll be getting a copy of the actual zine this coming week so that this column can contain comments and erratum on more than just my writing. Shit, I haven't even seen except through a glass visit - a copy of the Dirtclodfight cover issue and haven't even seen how my column turned out in it and I'm sure there were even more errors in it based on my writing since Michele was even less used to deciphering it at that point. Thanks to her, I'm beginning to become knowledgeable about the history of our fair city of Los Angeles - she is an aspiring urbanologist so I'm getting to read some text related to that field. How many of you political punks out there knew Los Angeles almost had a socialist mayor back in 1911 - would have if the bombing of the L.A. Times building hadn't changed public opinion against him? Or that he started a Utopian community out in Antelope Valley that lasted for a few years but left enduring stone walls that can be seen to this day along the Pearblossum highway? Or that the Bradbury building in downtown L.A. that was featured so prominently in "Bladerunner" was built to bring into reality the description of a building in a highly influential turn- of- the- century utopian socialist novel called "Looking Backward," that Edward Bellamy wrote as if by the year 2000 socialism was firmly entrenched nationwide and had brought mankind all the benefits the theorists of his era prophesied for it? Huh! If only he could've lived to see the L.A. of our fin- de- siecle decade! Anyway, you can depend on future columns to contain further revelations about history since I've come to the conclusion that the career I ought to have pursued was that of a high school history teacher, rather than that of a terminally unsuccessful bank robber. Speaking of history, I had a file of reviews of CD's and 7 inchers on my computer at the time of my extraction from the real world - some reviews, almost exclusively those of CD's I didn't much care for and was in a hurry to sell for drug money, were completed. Some items I heard enough times or have other knowledge of so that I can compose reviews at this late date, and some items I can only list with a sentence in place of a review - but if you check this issue's review section and you do see reviews credited to me, these are musical artifacts I had last fall. And even if there are a bunch there, that is not all the music I had for review because none of the demo tapes or tape releases or 12" vinyl nor half of the 7" vinyl was even logged onto my review file at the time of my debacle. Oh well - - sorry about that. The part that bothers me, is how much time I spent listening to the stuff I didn't much care for so I could write a fair review of the disc before I disposed of it. If I'd known my time to aurally peruse tuneage was far, far more limited than the vast amount of tuneage I'd greedily been laying my hands on, I think I would've set my listening priorities quite differently..... Now most of the pictures in this column ought to be ones that **Michele** and **Arlan** took at my benefit - please refer to Michele's Matters this issue to see her list and specifics on who ought to be thanked for what - it would be redundant for me to repeat the list except in this short form: Thanks **Alison** for booking/promoting it, all the bands who played, all the people who came and paid, and **Michele** and **Iris** for hostessing/selling raffle tickets, and all my friends who helped make it work by BBQing, working the door, etc. OK so much for the thanks - now I get to be cantankerous as befits any old fuck like myself and complain about certain aspects - I intend to give a few added details about the event itself - but let me work up to that with a justification of why such an event took place, and let me work up to that with what took place while it was coming to pass - my knowledge of all the ramifications and intricacies is still sketchy, but I know that after **Alison** was contacted about the possibility of getting up a benefit she jumped right on it as I knew she would - but shortly after she put out some handmade flyers that had my name on them, she was hearing that my name was being cut off the flyers - and by the time the actual show took place at Al's Bar the L.A. Weekly listings did not say a thing about it being a benefit - even the "Mixology" paragraph said only that it was a benefit for a Flipside writer - well isn't that the truth? Sure, but wouldn't I have gotten more satisfaction if it had been publicized as a benefit for "The Rock & Roll Bank Robber" or at least "a bank robber?" Now the most distressing thing of all is that I've heard that some bands that fit into one of these three categories, were asked to play, were scheduled to play, or did play - were displeased that it was a benefit for a bank robber - In other words, they knew me and wanted to play my benefit but when they found out what I was in jail for, they were given pause. I feel it is incumbent on me not to merely defend myself and by logical extension "The Benefit," but to fully state my position and even throw down the gauntlet and say that if you paid your ten bucks and feel that you ought not to have done so to benefit a person such as I, then you can get a full or at least a partial refund by writing me c/o Flipside and if two responsible types who ran the door/show that night know you were a paying customer. I'm really not sure what portion of the money that came in from tickets, raffle tickets, and the BBQ is coming to me - I know that the sum that is coming to me is a few hundred bucks - to put things in perspective for a minute - Jeff Dahmer the cannibal homo has received over 12,000 bucks from correspondents since his imprisonment - so if I was really a celebrity and if I was an actual scumbag serial killer I could get rich bilking strangers - whereas a dope fiend robber like myself with the aid of dozens of friends - can pull in enough for some zuzus and whamwhams (prisonspeak for goodies) but not enough to buy a lawyer - and anyway I bring up the amount because if half the proceeds went to the workers and expenses, then you'll only get half your money back - I'm not gonna rip myself off to payback someone who I'm not gonna have much respect for in the first place - but back to the crux of the matter - some of my friends were aware that I was an ex- bank robber - none were aware that I was back at it - a few might've suspected, but far more of my friends and acquaintances probably didn't even know what I'd been to prison for previously - or if they did, they probably had completely put it out of their mind. So naturally a lot of people were shocked - and some even disappointed.

SAM BLACK CHURCH

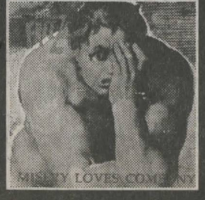


SAM BLACK CHURCH BOSTON

LET IN LIFE

SAM BLACK CHURCH BOSTON



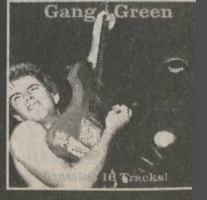




TAANG! RECORDS







MORE INFO - (617)876 2411 fax 5629 OR WRITE TAANG! BOX 51 AUBURNDALE MA, 02166

The Flipside staff have had debates or discussions about the morality (as well as I'm sure the stupidity) of my actions - so I'm gonna go out on a limb and say that not only don't I think it was wrong to rob banks, but that, if anything, I have lost respect for myself not so much for getting caught yet again for supporting my heroin habit by crime, but for not going a step further and living up to my true feelings and becoming an urban terrorist in pursuit of justice for drug users. Now I fucking hope you are paying attention here - because ideologically speaking I feel I could support any set of actions I might have embarked on as easily as any **IRA** or **PLO**, etc. type terrorist - why didn't I then? Why did I merely rob for petty cash to support a junk habit? Well as far as I can tell, the main two reasons are that actual violence doesn't come particularly easy to me. I mean not only did I have a happy childhood and go to school in an era where gangs didn't dominate, but I've managed to make it through 15 years in prisons, many of them "maximum" without stabbing anyone. I haven't actually fired a gun since I was ten years old in summer camp - which is one reason why the robbery I got busted at was such a botched job. I've never had military training nor was I ever a survivalist - my parents never owned a gun - so that is reason #1 - Reason #2 is even better! There is no infrastructure or support system for terrorism in this country - at least not amongst my peers - the days of the **Weather Underground** or even the **SLA** are long since over. My friends and acquaintances, even the ones who use drugs, are almost exclusively law- abiding citizens who wouldn't have driven a get- away car for a robbery let alone helped commit terrorism! Not only that, but we live in an increasingly informer society. Thus the secrecy with which I conducted my crimes solo so as not to risk one of my friends telling on me - the one good thing about not having a crime partner is that you won't snitch on yourself! So back to my point - my point is that oppressed people in history have often committed acts of violence against the oppressor. In Los Angeles in 1910, the Los Angeles Times headquarters was blown up by pissed off union members tired of the publisher, the most powerful member of L.A.'s ruling oligarchy, keeping L.A. a scab town - there is some debate/revisionist history about whether or not agent provocateurs working for "capital" actually engineered the terrorism by "labor" to discredit them - who knows - my point is that there has been homegrown terrorism in America, in L.A. - and instead of the ridiculous conspiracy theories of that **William Cooper Idiot** Flipside was publishing awhile back, any idiot ought to be able to see that actual conspiracies or collusion amongst oligarchic/corporate interests and organized crime is keeping drugs illegal and creating a criminal underclass - some of whom, like myself, if they're going to be treated like criminals anyway, prefer to become actual criminals. What really has me stewing in my own juices now is an escalation in the stakes. When I was 21, I became an actual criminal after constantly being treated like one from age 14 for drug offense. Now I wish I'd become an actual terrorist because I'm being treated like one just for being a criminal! When I went to prison the first time for bank robbery, I met some people who were receiving 6, 8, 10, 15 year sentences on their third or fourth time for robbery where mere thousands of dollars were taken and no one was actually harmed (my M.O. so to speak) - but now people like me are being buried - I might never get out of prison! But I can't snivel about that because I knew that before I did what I did. But I can be pissed off that anyone would question the propriety of "benefiting" me as if I ought to be a pariah for committing property crime - has anyone noticed that the whole "three strikes" mania leaves out any increased penalties for white collar corporate or political types and when the overcrowding really begins due to the new harsher state and federal laws you can bet the first people to get alternatives to prison time will be the polluters and tax cheats and corrupt elected officials who've done 10 zillion times the damage to the social fabric than I - or even your average gang banger who shoots straight enough to have only involved a rival as guilty as himself in his ultraviolence - so you bet I'm pissed off that anyone would begrudge me a benefit - everyone who gets high, everyone who reads Flipside, everyone that calls themselves a punk rocker ought to be writing a letter to President Clinton demanding my pardon and sending me a buck for mounting a legal defense based on the position that societal strictures compelled me to do what I did! If Stacy Koon has the nerve to ask people for 5 to 100 bucks to help keep the streets safe from the Rodney Kings of the world, you bet I can ask for a buck to help bring about the day when anyone can get high on anything they want to without having to be a defacto criminal. So if you agree with what I'm saying and think I was well within my rights to commit crimes to support my habit as the closest I could come to making a political statement, (I admit I identify even more strongly with the romantic robbers of the wild west up through Dillinger, etc. in the Depression era than I do with urban terrorism) then send me a buck and a letter of support - if you think I belong behind bars, and you spent 10 bucks to see that **Humpers/Legal Weapon** gig at Al's Bar without knowing where the money was going and you want some of it back, then write and say so - all I know is that I'm proud of who and what I am and maybe "The Rock & Roll Bank Robber" sounds lame - but if I can publicize myself it might help publicize my position and thus you can see why I'm pissed off that no media told what/who the benefit was for - publicity would've been as good as money - which is one reason why I'm trying to get my friend **Mike Snider** to arrange another - he told me he was offended that as my long- term most supporting friend, he wasn't asked to play - so I've called his bluff since not only can he probably handle the booking aspect but he knows some of my other top 25 bands who might participate - and I told him to make sure that at least the flyers say the benefit is for a bank robber! Ironically he and I are engaged in a mail debate about anarchy - he thinks I'm absolutely nuts for still finding any meaning worth clinging to in that tired old term - there was a time when anarchy was a word bandied about quite a bit in Flipside - nowadays, the writers of Flipside are working stiffs, music biz careerists, wannabe musicologists, and just plain, as always, fans- acting- as- journalists -



Iris and Mandy
photo Arlan



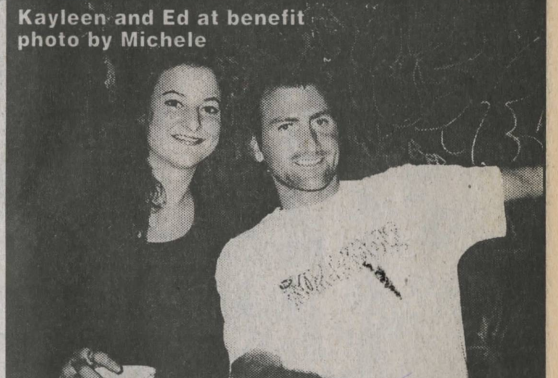
Benefit attenders
photo Michele







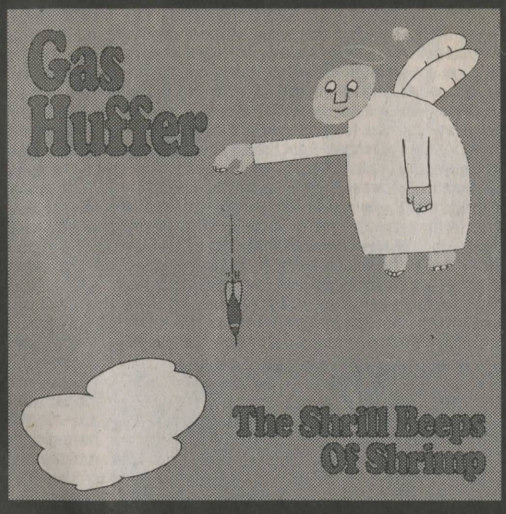
Pleasant and her hooters! Honk If Yer Horny! - photos Arlan



Kayleen and Ed at benefit
photo by Michele



SICKO LP/CD



GAS HUFFER 7"

eMpTy RECORDS

Mailorder: CD's-$10/ LP's-$8/ 7"'s-$3.50 Orders are postage paid in US!
Send stamp for complete catalog to PO Box 12034 Seattle, WA 98102
Distributed by Mordam (415) 575-1970



scratch

DEBUT RELEASE IN STORES NOW

OR ORDER DIRECT FROM US:
CD IS $8 PPD. (USA)
($9 CANADA $12 FOREIGN)
MAKE OUT CHECK OR M.O. (NO CASH):
RIDGEMONT RECORDINGS
P.O. BOX 879
ALLSTON·MA·USA·02134
SEND A STAMP FOR FREE CATALOG!!!!!

ON TOUR THIS SPRING + SUMMER!!

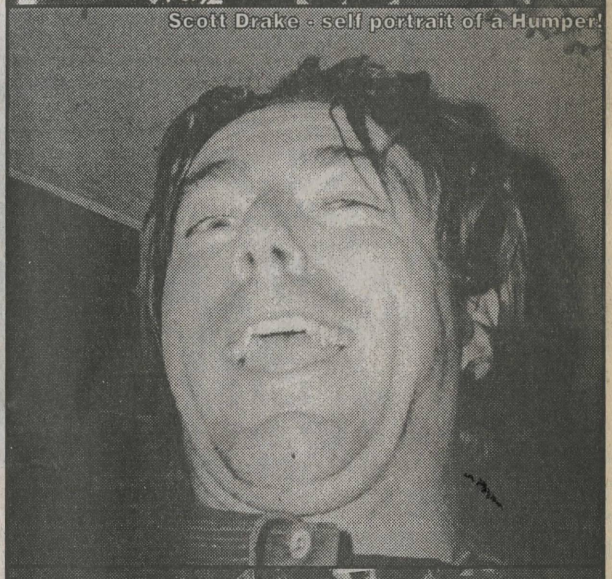
ridgemont recordings

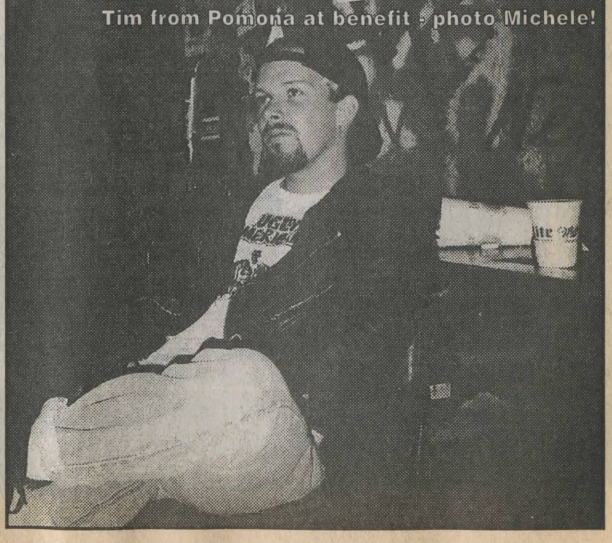
CAROLINE DISTRIBUTION

[Hey, watch it - ed.] not a single anarchist amongst the regular staff! The closest is the Jolly Roger stuff - and that is BBS stuff just pirated for the Flip readers to peruse - not the creation of an actual anarchist/cyber-punk staffer - so other than the peace punks of O.C. who I don't have too much in common with, there are no anarchists in Flipside - and I don't want to identify myself too closely with the term since my definition is iconoclastic, individualistic and even solipsistic - but lets say I'm a crypto anarchist and a wannabe urban terrorist - and hope you don't like it!?! So now what! To proceed form here, I ought to at least say that just because someone did support me/my benefit doesn't mean they agree with my position as stated here - most who participated did it because they liked me as a friend - not because of the nonsense I'm spouting off about - but just hearing that some who liked me had a knee- jerk reaction when they found out I was a "violent" criminal was enough to inspire me to lay my cards on the table - next issue I plan to tell everyone about the jail and prison so they have enough info to make decisions about just how they want to live their lives - I actually don't encourage anyone to do anything that would wind them up in there - but yet I can still be paradoxically pissed that all my friends weren't down for storming the bastille so to speak - more details about the actual benefit that **Michele** didn't put in her column - well, she mentioned that **Scott Humper** got bloodied - but not that it happened when he fell off the stage pulling a monitor down on top of him - he never knew he'd done it until long afterwards - too pumped up both from playing and seeing the other mighty bands play - can you who know my love unto worship for the might Humpers even comprehend how bummed I am that I must wait for who knows how much longer to get a copy of their new CD "Journey to the Centre of Your Wallet"- allow me to say that I wish every time they played that they'd dedicate the song "Do the Wrong Thing" to me - listen to this closing verse "The road I'm gonna take/ I'm no angel, make no mistake/ I never cared to hear the choir sing/ so I took a chance/ took a trip on circumstance/ sometimes you gotta do the wrong thing" Yeah! Uh Huh!! Who knows what they really wrote it about cuz I've expropriated it for my motherfucking theme song - by the time this ish is out - they'll be back form a no doubt from a triumphant tour of the west coast. Now, I haven't yet said a word about what I am gonna do with the money that came in. For sure some will go for getting me the best music system I'm allowed to get when I get to a more permanent cell than the fucked up one I'm sitting in now where I can't even have a radio - but if I did get more money built up it will eventually go for legal research/xeroxing in a class action suit I intend to foster some day to get myself and all the other dope fiend- robbers out of prison after all, even after they legalize drugs that doesn't mean they're going to release the people who committed property crimes to get them - we'll have to do some fast talking to swing that!..... Since I've provided a call to arms in regards to my life of crime, how about a couple of rationalist explanations. One I've culled from George Sinemon, the creator and author of the Inspector Magnet series. This is the hardest for me to swallow since I've always styled myself a cynic or at worst a romantic but never an idealist but when I read this sentence it did ring a bell: "....of all people those most likely to come to grief, to seek self- abasement and self- degradation with morbid terror, even with relish, see the idealists." His fellow Frenchman, J.P. Sintre, ideas as explained in the following passage form a history book I'm currently reading I can accept more fully and less equivocally: " Jean Paul Sartre, the French existentialist, conceives of each human being as eventually becoming the prisoner of the choices he is forced to make throughout his life. Each time we make a choice say Sarte, it shapes, limits, and influences the number and direction of our future choices, until finally we checkmate ourselves into an inescapable cubicle of thought and action. We condemn ourselves to live in a world hewn by the pattern of our choices. I just wish in my case the pattern I chose hadn't hewn such a literal cubicle - but thems are the breaks. At least now I can get back to what I enjoy talking about music and music- related publications - cuz my factual report on the penal system based on empirical research is gonna have to wait until next ish. So obviously in my present situation I'm gonna be returning to more and more zines for fodder to feed on - one zine that satisfies my appetites and that I've spotlighted previously had their third issue out back in Fall 93 and I was planning on covering it then and fate stepped in - since it has now been months since I've seen my copy, all I can tell you is that The Probe is continuing to forge the link between a magazine with a healthy interest in the naked body and more primarily and fundamentally about underground music - in other words if my column could be its own zine, I'd be proud if it resembled The Probe. **Aaron** is gonna have #4 out soon - the card I received said the ad deadline was April 1st, so hopefully by my next column after this I'll have seen it and will give you a more in depth display of its contents. Now that I've finally (since being back in) gotten to read a Flipside, in fact two of them - the latest Woodpussy cover issue and the prior Dirtclodfight cover issue, I can add some comments, issue some support, make some disclaimers, etc. Even though **Krk** let me know he does not support my column or even interview I do in that he would not share photos he'd taken with me, due I think because he feels the "pix of chix" thing is played out, though of course there is more of that going on in Flipside now more than ever. But I've got to issue my continuing support of his iconoclastic behavior, re: being rude to **Further** - they're right up there with **Stikkitty** and **Black Market Flowers** for bands that are probably just filled with nice guys but whose careerist pretensions and awful music make them good targets for punks to puke on. Good going **Krk** - on the other hand, I think **Al** harshed on **Bad Religion** a little too much cuz no matter whether or not they suck, they do run a label that employs cool people and does records for some really great bands - and many of the Bad R. dudes do get around to clubs and support the scene occasionally. So put me down for someone who prefers Bad Religion to **Fugazi** or at least Epitaph to Dischord - speaking of bands on Epitaph, saw **Pat Hoed's** card and I hope he knows that I think he is a punk- rock God even if we differ a lot on just who - even in the melodicore genre - is top of the heap. I'm on record for **Pegboy** and obviously Pat's still waving the **"All"** flag - but I bring this up partially cuz not only did I get to read the Flipsides, but I got to read **Mat's** TMT. An Ausie xerox zine in which one of those fantasy band line- ups where readers vote in a dream line-up has **Dave Smalley** (Pat's band **Down By Law's** singer) and **Steve Albini** (thorn in- side kinda dude who played bass on "Fore" - the recent **Pegboy** E.P.) - now that is a hoot! In my dream band in the melodicore thing I'd be much more likely to want Pat to join Pegboy! As cool as **P. Kezdy** was, he doesn't quite have the high- energy presence of Monsieur Hoed - Anyway, before I go any further, I'd like to disown that quote attributed to me in the Dcf cover Flipside - [what quote is that? - ed.] sure I probably said it, but one reason I want to disown it, is that for a convict to claim they're doing life on the installment plan is a total cliche' and I might've changed it to saying "living life" instead of "doing life" because I still continue to emphasize that my months out are far more important to me than my years in - but it is such an off the cuff remark that means nothing, that I wish to cancel it out as much as possible because I'd like "quotes" if they are mine - to mean something to me. A few things came up when reading the record reviews in the Woodpussy issue. **Al** did run a bunch of my reviews from that lost file - hopefully this issue will have ones from that same file that I now have written actual reviews for - he did a pretty damn good job of editing my nodded- out run- on sentences into readable ones - but one big error caused by my having accidentally erased a band name/CD title is that he ran my review of the **Smudge** CD as a review of a **Contagion** CD E.P. [I have made the correction under the involved band names and are running those this issue, right Al? - ed.] - since **Cake's** review in the previous ish of **Smudge** is far more favorable than mine, I doubt Smudge will want to go dig mine out for use in their promo kit, but if someone in **Contagion** is scratching their head wondering what the hell happened.... but of more concern to me and a much touchier subject is my beloved's blathering about groups I bow down to - **Michele**! Dogmeat is not the home of grunge and speedcore - but because genres are so confusing unless you've made a project of keeping up on them, if was funny to hear you lambast **The Powder Monkeys** for sounding southern fried - because in a weird kind of way, that is the point - [Well, I never professed to being a musical know- it- all, but you have to remember that I write from the pop perspective and for someone who is not as musically sophisticated and knowledgeable of all the genres. The review is from a novice for a novice who wants some idea of what the music sounds like and Shane, I LOVE that Powder Monkeys cassette, but they DO sound like a cross between Aerosmith and Deep Purple with Motorhead on the side! As for the rest, I call 'em as I see 'em! - ed.] - At a very early stage of the '70's, boogie bands lost their balls - **Powder Monkeys** are what bands like Foghat or Lynard Skynard thought they were [just look at his comparisons, am I right about Deep Purple or what?! - ed.] - real hard rock - but **Sunset Strip** as shoegazers - aargh!!! - I pray to the rock Gods for your deliverance - If I was home, I'd put you over my knee and spank you! [here he goes again, with that male chauvinist stuff! - ed.] But I really do appreciate you getting something on paper about some of the stuff that's been sent to me since my incarceration. I love you, but also don't feel like I'm even singling you out cuz it is time for me to lambast brother **Katz** for his continued portrayal of Subpop as villains. I do admit that a lot of FS staffers are still lauding **Nirvana**, fuck with **Pat Smear** in the band, you won't catch me slagging them,


Pope and Katz at benefit photo Michele


The Grey Spikes at the Blue Saloon photo Michele


Scott Drake - self portrait of a Humper!


Tim from Pomona at benefit - photo Michele!



Sunny Day Real Estate / Diary

LP/CS/CD

SUB POP

for a *sub pop* mail order catalog send $1 to *mail order catalog*
1932 first ave. ste. 1103 seattle, wa 98101 and receive $1 off your

THE ORIGINAL DRUNK PUNK PLAY

"SCHLONG'S"

STARRING:
ANDREW ASP
MELISSA MACARTHUR
JACK CANADA
KATRINA FORD
PERRY STAUFFER
KEN SANDERSON

PRODUCED BY
SCHLONG AND DAN RATHBUN

MUSIC BY (ORIGINALLY)
LENNY

DRUNK VERSION
SCHLONG

ORIGINAL LYRICS BY
MR. STEPHEN

CHOREOGRAPHED BY
OUR MOMS

ENGINEERED BY
DAN RATHBUN

PLAY CONCEIVED BY
WILLIAM SHAKES BEER

TAPED IN *SCHLONGVISION*

PRESENTED BY HOPELESS RECORDS
IN ASSOCIATION WITH OLY PRODUCTIONS, INC.

ARRANGED BY GAVIN MACARTHUR

PUNK SIDE STORY

CONTAINS MUSIC NEVER BEFORE AVAILABLE WHICH WILL BRAINWASH YOU AND YOUR FRIENI

LP/CD

OUT NOW!

LP
$7.00 p.p.d. (U.S.) $10.00 p.p.d. (NOT IN U.

CD
$10.00 p.p.d. (U.S.) $12.00 p.p.d. (NOT IN U

PLEASE PAY

HOPELESS RECORDS

HOPELESS RECORDS
15910 VENTURA BLVD. 11TH FL.
ENCINO, CA. 91436-2804

but they're not even on Subpop! But considering that Subpop brought **The Scientists** to their widest U.S. recognition ever and have put out so much great shit, I think holding them in anyway responsible for **Pearljam** and their ilk - (**Green River** will always be one of my all time favorite American acts) - and while I do like or love just about every genre of hardcore that **Katz** raves about, I just wish he'd quit using Subpop as their antithesis - I mean I'm not real big on Lookout or Dischord, but I wouldn't waste that much breath villianizing them. And if **Katz** really hates Subpop, doesn't he realize that most people would rather be mentioned in the negative than ignored - I know I rather be slagged than ignored! Now **Thrashead** [Fuck! Shane is Flipside- bashing! - ed.] who is always trying to increase his encyclopedic knowledge, needs to be put up on that little sub genre called no wave - but in a way he got it right anyway - cuz when he reviewed **Von Lmo**, he called it something like "weird industrial punk noise" which is certainly a pretty good description of no- wave - but what he failed to mention is that **Von Lmo** is the old compadre of **Rudolph Grey** - the **Blue Humans/Red Transistor** guy that New Alliance brought back release- wise and who has been a role model for **Thurston Moore's** extracurricular non- sy guitar gambits. Anyway, **Von Lmo** is one of those obscure figures in the history of rock that **Chris Stigliang** at Black to Comm keeps the legend alive on - so cool that now a release is out. All I'm gonna say is that no- wave bands are often the most likely to bum people's trips on "L." I've always figured the more "out there" the better - but even someone into space music or various types of industrial are often harshed out by no- wave - and if you still can't place no- wave, I'll end this comment by saying its most famous proponent was **Lydia Lunch** whose band **Teenage Jesus and the Jerks** used to get alot of people's goats way back when. Speaking of acid music, I muchly enjoyed reading the interview with **Nik Turner** - after doing so I'd like to comment that while his current band with types like **Helios** and **Pressurehed** might seem more 90's/future- oriented than his contemporary, **Mick Farren's** band **Lunar Malice**, Mick has the upper hand by a mile on not sounding like an old fogey. I refer to **Nik's** comment about not wanting his kids to listen to gangsta rap - somehow I can't imagine Mick, even if he had kids, being abhorrent of any genre based on lyrical content. So even if there is any truth to the supposition that **Nik** got booted from **Hawkwind** by **Brock** for trying to be too punk rock he does end up sounding like an old hippie if you ask me. I was gassed to read about the reality of old punk stalwarts and their favorite hippie acts. Yes, the split between punk and hippie was media bullshit more or less, but any time anyone wants to start worrying about the lyrical content of what kids listen to, that is a sign of growing old fast! Now what another older- than- me guy had to say was more interesting, **Greg Shaw.** Sounds like he would've been right at home at the **Sonic Boom** show I saw, but what I wasn't quite sure of was whether or not he has been or is going to be releasing music of the slow druggy sort - and Greg Shaw gets dozens of bonus points for admitting how San Fran hippies had an immediate knee- jerk reaction to the negative vibes of the Velvet Underground. If anyone studied the bit in **Karrin's** drug notes - or was it the accompanying column? - about harming as mao inhibitor to potentiate psychedelics - I tried it last August on my 38th birthday - I smoked both Syrian Rue Extract and Ayahuasca Powder and did not notice appreciable intensifying of the mild 2- hit blotter trip I was taking. Maybe if I'd been more ballsy and ingested a bunch orally *(At least., seems you probably did 1/8 of what was needed. - ed.)* or maybe if my system hadn't been inundated with opiates - though I was only on enough to be well not enough to be "loaded." Speaking of drug use, even though I'm not much of a **Lemonheads** fan, though I thought their earliest 2 records were decent and I liked the "Lilseed" song, I've got to say that anyone whose mom goes on tour with him and will discuss her son's drug use with a xerox fanzine contributor is pretty cool despite Sassy- status. So I take back what I said above about wanting **The Splatterheads** to do just that to Evan - I even really and truly hope he doesn't end up one River Phoenix - but with his mom there to look out for him, I don't think he will. Saw that int in the TMT - also saw that **The Suiciety** in this issue is not the band of that name from America who's been in touch with me - this is an Australian band formerly known as **Ward 13** - A couple notes to **Martin McMartin** - the only man from Flipside (unless we count **Ed Perry** which I would if he'd cough up some more photos for my column!) - to get higher up on **The Humpers** thank you list on their new CD - and **Cake** I couldn't believe my eyes when I saw that mention in the Dcf issue about how you still hadn't seen them - but since Michele told me she snapped the "chorus girl" dance you did to them when you finally saw them at Toe's - so of course now the payback is coming for running the "Disco Shane" photo - Ha, Ha! [Well, I have to confess now, that I gave Cake the "Disco Shane" photo and even encouraged him to run it. I guess I am just a little mischief- maker - ed.] Anyway, back to some trivia for **Martin** - I'm glad you liked the **Ugly Americans**. Their singer **Bob**, once known as **Simon Bob Sinister,** was not only once the **C.O.C.** vocalist, but before that he was singer for none other than the **Ugly Americans**. They had a picture perfect LP called "Who's Been Sleeping in My Bed" back in '85 or '86 on Death Records - the same Metalblade/Enigma subsidiary who had **The Mentors** amongst others. You can bet that that show with them hitting a pre- earthquake White Horse is one I'm quite bummed that I missed! And secondly their never was an L.A. **Lone Wolves** - I got confused cuz **Tony of the Grey Spikes** gave me a tape with a few Lone Wolves cuts and I thought he told me it was another band he was in - but he was just trying to turn me onto a band he thought I'd like - and I did - from NYC. In other words, hopefully there is just one Lone Wolves and we both think they're great. Another mag I've urged everyone to send for since as with The Probe, you've not likely to see Black To Comm on too many newsstands, had an issue out mid 93. This issue had my interview with **Mike Snider of Kings of Oblivion** infamy - as well as the entire unabridged text of the interview that same Senor Snider and myself did with **Mick Farren**. Someday I'll get a picture of the current line up of his band, **Lunar Malice** in this column. Both of these rags will have their addresses listed at the end of this column - them and TMT an Aussie xerox zine which not only has a piece by **Lemon editrix Louise** in their new #11 zine, but also a feature on **Suiciety**, a band who has sent their demos to my attention twice now and who just might have read about TMT in my column in the first place. Also **Lemonheads** and **Splatterheads** are featured - now if only someone would splatter the "Lemons"! One of the biggest thrills in my life was way back when Forced Exposure called me the "worst writer of '85" - don't know if that was due to my "penned in" columns in Fact Sheet Five or the book review of a Brunner book I read after recovering from an actual PCP overdose in the hole at Leavenworth (yeah **Byron** - as many trips as you've taken melting into your armchair listening to the trippiest music in the world, you haven't strangled out until you wake up in a maximum security prison hospital thinking you're a character in a Philip K. Dick novel) - this was the same issue that featured a picture of **Tesco Vee** brandishing a bat with a caption threatening little old me - of course when I finally met Tesco in '93, as he toured with his hate police, it was a bit climactic - the only violence that ensued was



me watching a crazed audience member attack the band either because he didn't like Tesco's Dahmer jokes or he didn't like Tesco hitting him in the face with silly string or both - but Tesco wouldn't even smoke a joint out back for all the old times we never had - it seemed like his wife- in- tow had him in tow - which if you'd gotten all the letters I did from him in the '70's pre- **Meatmen** days about his tore- up prostate and fucked up love life, wouldn't surprise you either - but.... And I do say butt.... Forced Exposure which would once again receive my vote for best fanzine of '93 other than our own as it has consistently done year after year is never an anti- climactic read - especially not this time with the great **Chris Knox** interview - my readers will recall I was unable to get one with him when he performed at The Whiskey in Nov '93 because I didn't bring my tape recorder - having lost it a few nights before at **Dave Vanian** and not even knowing it yet, but because I never lugged it around without an interview date set up - and Chris was leaving right after the show for a drive up north. This interview is pretty complete in following his band/recording history but doesn't allow him to go on any tangents he might've if I'd gotten a hold of him and not been such the anal retentive collector type - I bet it was **F.E.'s Jimmy** who did this one - his sphincter is tighter than the runs on the worst Lee Ritenour LP I'll never hear - this issue has a full- fledged **R. Meltzer** work - a man whose flatus is godhead and whose search for meaning in piano bars and porn stores is a great non-obfuscatory read - even from in here, I feel sorry for him that he continues to deny himself the pleasure of listening to "rock" - but the main writer in F.E. - ironically its "Jazz Editor" **Byron Coley** continues to listen to all out there rock - at this point I'm going to interject that there is very little common ground covered between Flipside and Forced Exposure - as much as it pains me to admit it - Flipside is the premier populist fanzine and F.E. is the premier elitist zine - this is best illustrated that now that **Jesus Lizard** has risen to the top of critics and readers polls in Flipside, that the F.E. arbiters have nothing but mild scorn for their current place in rocks pantheon - that aside, Coley and I do come from an easily identifiable similar ground - we're both pushing 40 fast and grow- up NOT liking the following popular icons: Keith Emerson, Carlos Santana, and Dickie Betts. I would've had to have excommunicated **Coley** to (? - ed.) stature if he'd have slagged **The Scientists** "Absolute", but he didn't. I guess the main info you ought to know is that the main shared ground between F.E. and FS is a pro- drug, especially pro- psychedelics attitude - That said, the music F.E. concentrates on is even further "out" than our mag's - and Coley is so immersed in prob-psych issues that he espouses the view that garage is in decline - maybe as the preferred collectibles of F.E. staffers - but as we poor populists know there are more great garage labels, bands, and fans world- wide, than ever before. Another example of how elitist the F.E. crew is: they deride the Jap noisz bands **Katz** and I got to view, **Hijokaidan, Solmainia** and **Masonna** for being too sarcastic and sterile - not totally decrying their utter worthlessness, but just spouting off about their discoveries in the genre who are, of course, so much hipper - but if you honestly want to know about some of the trippiest in every dimension music, and where to send for it (including F.E.'s includer at end of own catalog) then you got to pick this latest issue up - one that took about 2 years to come out!) and can probably still be found on certain newsstands! A couple of random factoids I discovered reading this issue - **The Boredoms** female drummer/trumpet player **Yoshimi** is a sometimes member of **Kim Gordon + Julie's, Free Kitten**. Mike "rep" whose band did one of my fave ever punk classics "Rocket to Nowhere" is now a staffer at Amphetamine Reptile. **Tosches** has a revised edition out of the essential "Unsung Heroes of Rock and Roll" - I could probably spew a bunch more but why don't you just read the damned thing yourselves - ordering a sub at this juncture in time gets you a free **Chris Knox/Tall Dwarfs 7"**. Regardless of any feelings I might have for **Petey D.** - I've got to say that the issue of Your Flesh I'm gonna comment on sucks a bit not just cuz of his totally grudgefuck review of **Lubricated Goat** - I mean who won't record for drug money unless they don't use drugs?! But cuz the next guy in the chain of command starts this issue out with a just as totally weepfest of an editorial - first he takes the Waco massacre personally, then he lambasts indie rock as if it was worthy of coverage, going so far as to bag on **Nirvana** and more or less point the finger at all that has come after. All any fan boy can say is - so fucking what -. why couldn't **Livingstone** just completely relinquish control and let someone who actually likes the music that Your Flesh reviews and advertises by the bushel basketful, take the helm - my proof for why Livingstone should quit altogether is that he isn't doing any editing anyways - the two women he has willed most of the scut work and some of the responsibility to are billed as literary and visual arts editors - so that means he still feels like he is overseeing the record reviews - then who did he let Skullflower get slagged by a moron who thought the Ian McKay they thanked was Ian Mackaye - does he think that Fugazi took a break so that Ian could go twiddle the knobs in England, Cmon!! In England there are shitloads of people with the name Ian - for Skullflower to get slagged cuz of a kneejerk reaction like this is a way poor job of editing - and their address aint being included with everyon elses I've covered cuz they're still using the archail Whittier P.O. Box for Flipside - so fuck 'em. Of course if Lisa F. comes across with a pic for the ol' column, then I'm sure I'd tell everyone their address - although most of the feature articles in YF are on groups I like, I'd have to say that YF's specialty these days is great cover art and coverage of artists as opposed to rock bands - it might still be better than most of the competition that hits newsstands - but a truly passionate source of info on tuneage it just barely is. It might be thicker now than either **FS** or **FE** but it has far less wordage and far less information in it. And way more corporate ads than either as well - cuz I don't think FS or FE lowered themselves to a **Candlebox** ad! I hope not. There is always gonna be something

decent in a rag like this - if only a tidbit letter from **Andy Seven** reminding me that **Possum Dixon's Celso** was once in the late great **Trash Can School**. [**Celso** tells me that Trash Can School was the first band he was in when he moved to L.A. and he played with them about 8 months - ed.] So far I seem to have been reminded of more things by the ads then I've learned from the text - such as that two tape preview releases I was playing a lot right before I got busted were **Action Swinger's** "Decimation Blvd" and **Didjits'** "Que Sirhan Sirhan," and that Matador still has a couple of acts I can't live without like the **J.S. Blues Explosion** and **Bailter Space**. That said, I'll reiterate **Livingstone**, who moved to England should just quietly discorporate and leave all editoring and especially all editorializing to **L. Fischman** - Lisa you know how to write and have a great attitude re: sexism, sexuality - - - and if you want to have your pic in my column - - - anytime. But instead of D.L fortuitously having a stonehenge stone crush him, we'll probably have to put up with an audiology to Spielberg who he lambasted Jurassic Park's between the lines messages. Now that Schindlers List is to Spielberg's "credit" - cuz that is just the type of shit D.L. laps up - but rather than trivia - more shit I noticed - **Greg Ginn** originally meant to call "Dick," "Getting Even." Who was/is he pissed at? **Rollins? Negativeland dudes? Casey Casem? Bong?** I dunno, the other **David** at Y.F. - **Sprague** - thought **Gary Celebrity** was the ex- 45 Grave member - if he ever was in one of their line- ups it was briefly - but perhaps you got him confused with his collaborator Don Bolles. Another reviewer mistakes Beth's vocals in Oiler for those of a guy - well I've made stupid mistakes too - like when I reviewed Godhead Silo I forgot the Hammerhead connection. But Sprague, fuck you for your lame take on the greatness that was **Quariente** (Including **'Grave** - One of LA's 5 best bands ever without a doubt - and speaking of bands that fit in that category - why no **Humpers** reviews/mentions - are you guys that fuckin out of it? I dunno - I guess **Al** in this ish was written awhile back cuz they're still talking about the **Gibson Bros.** instead of **'68 Comeback** and **The Bassholes** - anyway - Your Flesh is worth picking up but - - - - **Petey and Davey** - fuck you!!! I had hoped to have a mail interview with **Tim Leary** in this issue of Flipside FS has featured him before - not too many years back - but as someone who first read The Psychedelic Experience in the late 60's and was thrilled to bump into Tim at Raji's, I felt it appropriate I ask him some tougher questions - hopefully he will find time to do so at some point. The only other mail interviews I'm planning on as of this moment are one with **Rob Younger** - my hero of sorts whose band **The New Christs** are together with a solid line- up and a 4 song EP 10" scheduled for spring 94 (now!) on Lance Rock Records out of Vancouver - 'twas its chief **Jack** who contacted me and said he'd try to set it up. He tells me Rob is also mixing 45's by **Bored!**, **Asteroid B- Giz**, and **The Freeloaders** - three way happening Australia bands; **Carlton** - I hope you're reading this - the labels address will be given here too! And also I'm gonna drop some questions to **Zdenko**, the Croation cat who was the first man in history to release **The Humpers** "My Machine" on his label Listen Loudest. I still don't know what the full story is on The Humpers tape he had and released in some format in between "My Machine" and the first of the Sympathy CD's, "Positively Sick on Fourth Street," - but in a letter to me he says he is planning on releasing a 7" EP with "War is Hell" as the overall title and billing the band by their full name, **The Mighty Humpers**! **Zdenko** noticed I like drugs so he was wondering if I'd heard cuts like "Cmon Lets Go Get Some Drugs" by **Hully Gully Huley d** or "She Is Like Heroin" by **Majke** or "Poppy Tea" by **Satan Pana** something or other (who I think is dead cuz of the war!) Yeah, I'll be asking him about both dope and war in Croatia - and of course music. Another foreign correspondent of mine who I started out featuring because he had both a **Tape Trader** contact list and was involved in a fanzine called Piti Bull now has been doing a label called Piti Bull Records - a few issues back I raved about some of the 7"ers he'd put out either in the col or the reviews - well he has got some new stuff out and more on the way - in fact according to **Kris**, the garage punk explosion in Belgium and Europe in general is the equal of the scene anywhere in the world - and I don't doubt it. My buddies **The Grey Spikes** might be in a split single with **The Devil Dogs** on his label soon - and hopefully **Michele** got me a pic of The Spikes to run with this. Then fuckin **Kris** had to go and do a tribute to **GG Allin** 7" - aw fuck- drat - and all that! But while I am less than thrilled to see that dweeb memorialized, I am at least pretty happy to see him putting out singles by **New Bomb Turks**, **The A- Bones**, and a split with Europe's **Panty Boys** and **Some Drunks With Ours** line- up. **Kris** got permission to use the old Rave slogan "fuck that weak shit" and his Vol. 2 comp (a double 7") hopefully featuring **Clawhammer**(!) and **Splintered** (**Skullflower** podners) so I hope by now you can tell that both **Kris** and **Zdenko's** labels could've easily fit nestled in to my top ten labels. Don't know if I was supposed to tell the world this but supposedly **Billy** of the **A- Bones** almost kicked a sound man's ass for telling him the only reason he was bitching about the P.A. was because he was drunk - I guess Billy's been on the wagon 12 years - sounds like maybe he ought to have a drink (or a shot) and lighten up. The other big news form Europe is that expatriate American, **Tim Wartren**, is at work on a huge catalog for CRYPT and when he comes to America to take care of some business, he'll be setting up a **Bassholes/Cheater Slicks** tour for Europe. **Kris** says that to him the **Cheater Slicks** are the closest thing to **The Scientists**, them and **Chrome Cranks** - hmmmm! **Teengenerate** are gonna be recording a song **The Devil Dogs** wrote especially for them - **Kris** bumped into **Fink** when he went to Groninger to catch **Supersnazz** (how 'bout some pix of them for my column Kris?) meanwhile I'm gonna finish up this mention of Kris and his activities with this short list of the Euro bands for garage fiends to keep their ears open for - some on his label and all that he wishes were or might be soon: **Apemen**, **Vice Barons**, (these first two are all instrumental), **Squares**, **Perverts**, **Percolators**, **Bogeymen**, **The Kliek**, **Beavers**, **Panty Boys**, **Firebirds**, and **The Kyhret Kings**. And on the not so fanatically "garage" front, Kris is putting out a double 7" with escapees **No Tomorrow Charlie** and our (U.S.) **Superconductor** (using the alias **Twerdocleb**). Now to share a couple of things I heard from **Louise** in Australia - she raved about seeing **Johnny Cash** - who as you all ought to know is now on **Rich Rubin's** label along with alot of lesser lights ha ha. She said the man is not only great but humble - when he fucked up a song he played acoustic and solo he just shrugged it off. **Cameron** who first turned me onto Lemon got to fulfill his fantasies by being publicist for the tour and even got to pick Mr. Cash up at the airport! yeah! One of the Aussie dudes who has taken at least one of his pages form J.C.'s notebook is **Tex Perkins** - is touring on a new LP he's got out that is neither him with **The Cruel Sea** nor with **Beasts of Bourban** (who are quite possibly defunct). **Tex** can sing so whatever he records is worth checking out - even if **Pat Bag** once told me the reason **Bible** never came together was cuz he is a wanker. **Louise** tipped me off that Australian label Au- Go- Go another one that ought to be/would be/is on my top ten is releasing a **Jon Spencer** LP called "Mo' Width" so keep your ears peeled for that. **Louise** did an interview for us with **Kim Salmon** and if it is not in this issue, then I'm gonna hang myself in my cell cuz I fucking want to read it! But at least I know for sure that there'll be a picture in here of **Those Amazing Trousers** with their sexy singer, **Botina**. Thanx Louise! She says **Worm Farm** are the best band in Perth where she's been staying off and on - hope she still thinks so by the time this gets printed. I'm back in touch with **Barb Rice** whom I've been writing since she did Truly Needy zine in the first half of the 80's - She's gone techno without becoming a wanker - and after all, like the guy from Primal Scream said years ago - that scene has all the good drugs these days. She did tip me that D.C. has a good punk band at the moment called **Slant 6** - now I feel stupid because I don't know the origin of that name and since L.A. recently had a club called that, I'm sure there must be one. [Word has it that Mr. Rude is no longer doing that club. - ed.] So I guess that's it for this issue - besides the **Trousers** pix, there ought to be ones of bands that played my "benefit" - if you're one of the photographers I've featured before - or want to have pix in my column - by all means contact me care of the mag. Hopefully I don't have to remind you that prurient photos get extra consideration - next ish I'm hoping **Aaron** will flow me one or two he has left over from The Probe! Now I've got some late breaking news for you thanx to some letters and info I've gotten just prior to deadline - I get to kick myself in the ass again cuz I'm missing **Texas Terri's** annal birthday bash - I like to give myself credit for being a partial inspiration to her vocalizing in L.A. bands - cuz when I first met her and I heard her tape of stuff she'd done in Texas, I insisted she sing - and sure enough the Crow Killers and **Mia** from the recently deceased **Spoon** is on guitar - what a drag that yet another of my top 25 bites the dust! But I hope **Arlan** doesn't pass up this photo opportunity - fat chance! Also scheduled to play and by the time you read this will have, are Zander's latest band Sweet & Low, and Mike Martt doing his electric thing. Other news she provided well worth passing along is that two of **The Dicks** - the band that gave todays college kids **Sister Double Happiness**, also gives us with more punk crep a new band **Pretty Mouth** - and dig the title of their tape - "I'm Gonna Cram My Lifestyle Down Your Throat" - Yeah! Another buddy, **Gwynne**, has a new band - but she is still thinking of names so feel free to send some in c/o the column or Gwynne c/o Flipside - none of the names she and band cohort, shit- happy publisher **Adam**, have come up with so far work for me - but we all know names are the easy part - so keep your eyes and ears peeled for Gwynne's new thing - if it ain't **Bean** or **The Leaving Trains**, its bound to be better than **The Pandoras** ended up - And not all that lastly is a slightly more complete list of thank yours from the benefit - cuz **Alison** wrote me a note on it - **Myra Manes** contributed merch, **Steve and Mary**, **Mike Disbuster**, **Rob Clawhammer**, **Wayne Thirsty Brats**, **Travis Lame Brains**, **Laura Tommyknockers**, **The X- Idols** (who I think took **The Comatones** slot), **The Blackouts** (who wanted to play but couldn't because their drummer went out of town) and of course **The Pope**, **Jamie**, **Dirty Ed**, **English Frank**, **Dave Travis**, **Dean**, **Ed and Kayleen**, **Gus**, **Eric**, and special thanks again to all the bands - **The Humpers**, **Brandon Cruz w/Harmful If Swallowed** (he gets his name mentioned cuz **Alison** said he mentioned mine onstage), **The Neurotics**, **Grey Spikes**, **Outsideinside**, **Frieda Rente** (she helped sell raffle tickets too), **Legal Weapon** (their new line- up with **Sharon** on bass and **Steve** on drums), **Pink Sabbath**, **Honk If Yer Horny**, and whoever else me, Michele, and Alison forgot to think of cuz we're only human. - - - - Anyway, I guess I'll end here with a mention that I've kind've landed in one spot, but for now continue to write c/o Flipside - maybe next issue I'll not only describe various jail and prison conditions, but divulge my exact whereabouts in an attempt to get zines and photos for use in my column sent directly to me in greater volume. Til then, I remain the big- time fuck- up, **Shane.**


The Neurotics - photo Michele

Addresses follows:
The Probe: P.O. Box 5068, Pleasanton, CA 94566
Lance Rock Records: 1233 College Drive, Nanaimo, B.C. Canada V9R525
T.M.T. Zine: c/o Mat 63 Glenbar Rd, Duncraig, W.A. 6023 Australia
Black To Comm: 714 Shady Avenue, Sharon PA 16146
Piti Bull Records: c/o Kris Verreth (can't locate)**Forced Exposure**: P.O. Box 9102, Waltham, MA 02254

[Hi, it's me again, the little ol' editor of this column. After reading the page and a half of corrections to last issue's Shaneshit, you no doubt either think I am a total dummy for not already knowing all this stuff, or you sympathize with me for having to read Shane's handwriting. But what I need to mention here is that with things the way they are with mail and the prison system, I again was unable to hook up with Shane to get this proof- read before going to press - those bastards at the State prison are so slow with the mail - they don't give it to him until after they're done reading it! So yet again this issue, I've either deleted words I couldn't make out, or I substituted words, or I just plain screwed up. Sorry!!! So there will no doubt be another page of corrections to this issue's column next time around! On the bright side, I actually think he enjoys writing these corrections because it gives him a chance to discuss the involved topics even further! - ed.]

AUSTRALIAN RELEASES

RARE STUFF GOING CHEAP!!

RADIO BIRDMAN: . CELIBATE RIFLES: SONIC YOUTH: HOODOO GURUS:

HITMEN: NEW CHRISTS: PSYCHOTIC TURNBUCKLES: ROSE TATTOO:

SEX PISTOLS: SUNNY BOYS: SLUGFUCKERS: SCIENTISTS: . BEASTS OF BOURBON:

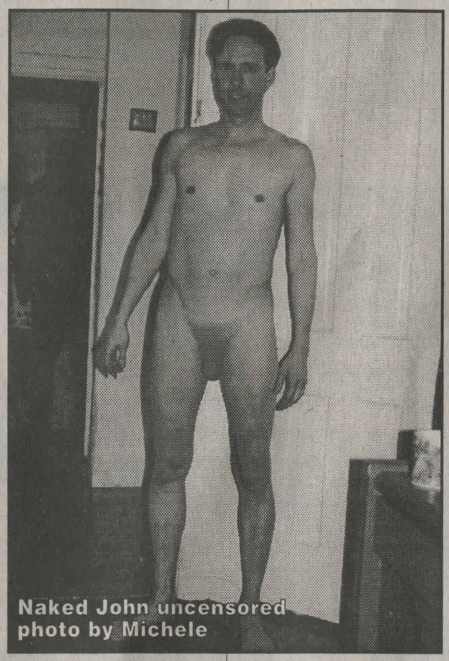
FOR FREE LIST

P.O. Box Q 378
Queen Victoria Bld.
Sydney Aust. 2000

ALSO SEE AD IN CLASSIFIEDS

MICHELE'S MATTERS

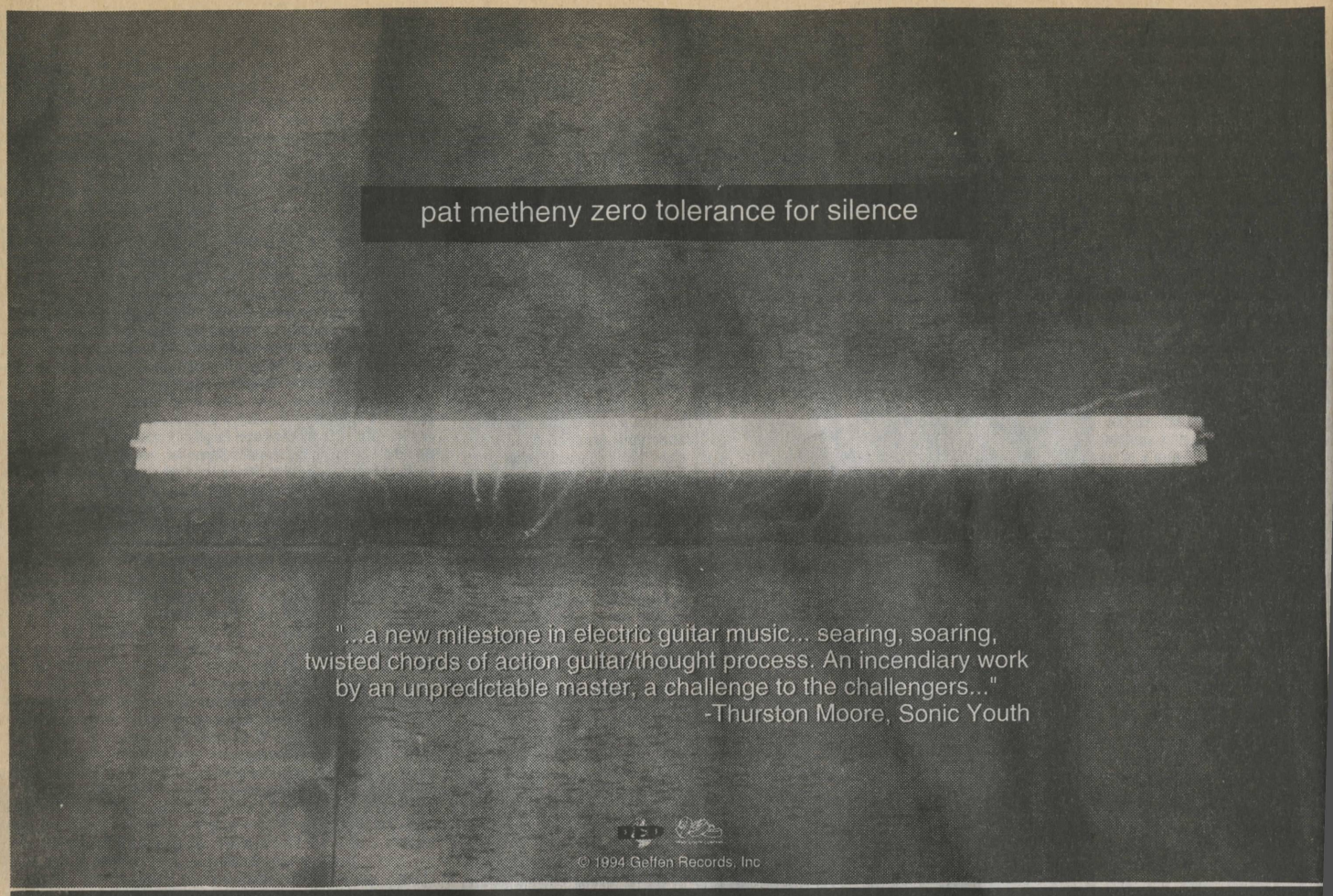
Since I'm always ragging at the beginning of this column about school, I decided I'd spare you this time; mainly the reason for my incessant complaining is to let all know that if I don't return phone calls regularly or make it to shows, it's not that I'm being rude, just swamped. So without belaboring this point any further, I'll get my usual business out of the way first: To begin with, my big news is that we finally got **Shane's** computer up and running over at **Katz's** house which means we'll all be able to rest a little easier here at Flipside. One of the little known stories is that this last time while Shane was "out," he bought a computer so that he could type his interviews and record reviews and modem them over to Al's. Well, when he got "busted", he called his dad and told him to call "Mike" to get over to his place before the cops did and rescue the record/tape/CD collection and the computer. **Thrashead** was supposed to get the call, but his dad called **Mike Snider,** and another female friend of Shane's who between the two of them rescued quite a bit of the record/tape/CD collection, as well as the computer. Well, it was a couple of months later that **Katz** and I managed to get the computer back from Mike, the point being that now that we have the computer set up over at Katz' house, he and Thrashead can type their own stuff, and stuff can be modemed to Al's at the last minute to make deadlines. The benefit being that many untyped lost Thrashead interviews should start showing up in the pages of Flipside, and Katz who does the bulk of record reviews, can type his own shit as well. I typed Katz' live reviews a couple of times and although legible, it was brutal due to the volume (Katz does like a million reviews per issue). Katz is indeed the backbone of Flipside when it comes to this necessity! The other main point to this story, is that on the computer was all the reviews and listings of stuff to get reviewed (listing everything in the computer IN ADVANCE after he picked it up from Al's, was his new system for reviewing). So after getting the computer back from Mike, one of the first things I did was to rescue this file; the purpose being to get the stuff that did get reviewed into print. Most of it should be in last issue, but there may be some in this issue as well. Unfortunately the actual review material (the records, tapes, and CD's) themselves, was either left behind or almost certainly sold by the would be rescuers for cash. I managed to get back a few items from Mike Snider that he apparently was unable to sell. But I know that the bulk of stuff that was acquired by them, got pawned. To make matters worse, lots of Shane's collection was in my opinion, priceless; he had rare live tapes of bands from bygone days (my favorite was the live tape of **The Pontiac Brothers**, for example) as well as more current live tapes of bands like **The Humpers**, **The Comatones**, **Clawhammer**, etc. that were all in boxes right next to the stereo; so I can only surmise that this stuff was overlooked by them and got trashed with his apartment, or was rescued and sold off. One of the bright spots, however, was that Snider still had the **Pray TV** CD's the band gave Shane, when he did their interview back in October. I got those back which are impossible to buy anywhere, cuz I tried! As for all the stuff that's now been sold or got left behind, needless to say some of us collectors at Flipside are pretty disappointed. Why Katz who has a truck, didn't get the call to rescue his collection, I don't know. The obvious benefit to Katz getting the material would have been that Katz would not have sold the collection off, and we would have had plenty of time to cross reference Shane's files with the collection to determine which were the review material and then review the stuff. Thus, none of the review material would have been lost/sold and would be in these here pages of Flipside! The other obvious benefit is that Katz's place is already a great repository for music. He collects from all around the world (it is "library" level in its extensiveness) and gives ready access to friends or associates who want to come over and tape. For certain, there were many pieces of music that Shane had that I would have died to own, especially the live tape collection. In anycase, we were never given the opportunity to peruse the collection before it was sold and that is my main complaint. Now I want to reiterate my position very clearly here: It is my opinion that Katz, Thrashead, or myself should have been contacted before the stuff was sold so that we could to look for the review material and anything that we wanted for our own collections. And they probably would have gotten more money from me than what they got at the stores they sold the stuff too, because I would have gladly PAID a collectors price for it!! But now of course his priceless collection is scattered all over town at wherever you can buy used CD's, records, or tapes; a complete loss! Whereas I have nothing against Mike and in fact we've come to get to know each other a bit better over the phone these days and he is also a great personal friend of Shane's, I still have to take issue with how this was handled. Shane will most likely be explaining his end of it next issue in Shaneshit, since I doubt he'll let me have the last word on matter!..... Still on the subject of Shane: a big THANK YOU to **Alison** who, owing to the indefinite closing of Raji's, had to re- locate the Shane benefit at nearly the last minute. A dozen or so bands played, which I will talk about later in this column. The last big news which most of you are probably aware of by now is that **Raji's** re- opened and at the same location and **The White Horse** has also re- opened at a new site just north of the condemned old one; still no word on when (if ever) **The Auditorium** will be back. So as far as staying in order goes, I will begin where I left off last time which was Howard's Party. For those of you who don't know **Howard Hallis**, although I dropped quite a few clues last column about him, he's probably better- known to people who've attended any of the **Bed Is Dead/Cacophony** type parties as the singer of **Gefilte Fuck**. But lately he has been concentrating on his new band, **Don Knott's Overdrive**. On top of his musical accomplishments, I need to add he is also (or maybe was, since I believe he was to be graduating really soon) an art major at UCLA and has been occasionally hosting art and spoken at **Nova Express** and other such places, with the latest and most prestigious showing at this party. So Howard's party was really about Howard's art and it was held at the home of his friend, **Timothy Leary**, up in Benedict Canyon; a perfect setting I might add for this somewhat elegant affair. As elegant affairs go, it was invitation only with RSVP's to him by phone followed by invites that came in the mail. I attended the party with my frequent companion, **Gus**. Plenty of complimentary wine, chips and dip type stuff was on hand as well as Howard's art displayed throughout the insides and outsides of the house. The art included paintings, collages and some hands on type stuff like an astrological wheel which he mentioned was designed last year for a "Big Bang" event. Probably the most amusing were the strange toys which upon first glance seemed to be "store bought" and indeed had many people fooled, but upon closer inspection turned out to be Howard designed toys, and cleverly at that! Later we were treated to a performance of Howard's band, **Don Knott's Overdrive** and the party was still growing strong when I bailed out of there at 5:30pm or so..... (2/17) Now, on the night that we finally got the modem on Shane's computer figured out over at **Katz,**' and this was right at deadline, I was trying to make it over to the **Kryptonite Nixon** show at the new Eagle Cafe. But figuring out Shane's modem took longer than I thought, and I missed all but the last three songs of Kryptonite Nixon - and **Al and Liz** arrived even later missing the entire set! Anyway, it appeared to be a really good set, so I was wholly disappointed but it was also my first visit to this new venue out in the valley and I half- way pledged last column give it a club review, so I'll take this opportunity to keep that promise: Eagle's is a relatively new place out in North Hollywood, at Lankershim and Magnolia - your basic punk coffee house with a double- sided layout just like The Onyx on Vermont. **Al** led me to believe the atmosphere was about as stuffy as the Onyx, but I found this place quite enjoyable, relaxed and a great place to meet, talk, eat, drink, read magazines, in other words, hang- out! The only bummer for us drinkers is that because it's a coffee house, it does not serve alcohol; but I needed to cut back anyway (and for those who feel under pressure to drink at a gig, the prohibition gives you an excuse not to!). The other good news concerning **Kryptonite Nixon** is that they are soon to release a full-length CD on the Flipside label sometime in May, and you can bet its going to be a guaranteed hit (i.e. you'll want to pick this up right away). A LABOR OF LOVE: The **Shane** benefit (2/27), scheduled for Raji's. Due to the unfortunate situation with Raji's, the benefit had to be moved and despite having only a week to do it, **Alison** managed to relocate the show to Al's Bar! This was truly a labor of love from all involved but especially Alison who planned the benefit; who's dedication to getting this to happen never wavered despite band scheduling problems and loosing Raji's as the venue site the week before the show. For those of you who don't know who Alison is, she's one of the bookers for Raji's and there altho she didn't allow me to snap a picture of her there, I snapped one of the gang with her in it at Blue Saloon which I've included here. And if I haven't expressed it by now, much thanks must go out to her for all her hard work; truly a labor of love! It was no easy feat to secure, schedule, and coordinate a benefit involving 12 bands, a raffle, a BBQ; but she didn't want to take all the credit here and has asked me to mention as many helpers as possible: Tremendous thanks are in order to **The Humpers** who were the backbone band for this benefit; not only coordinating with Alison but also asking bands to play - and when **Legal Weapon** wanted to go on ahead of schedule, they graciously relinquished their time- slot to them. Also much thanks are in order to: **Iris Berry** who helped Alison with planning and with the raffle proceedings; **English Frank** who before getting kicked out by an aggressive Al's Bartender, managed to assist with the front door duties; **Dave Travis** and **Dean** (man with the coveted live tapes) donated and ran the BBQ, plus recorded the entire show for Shane(!); **Lee Joseph** for his generous donation of records from his label to the raffle; **Al Flipside** for donating Flipside records/CD's; and **The Grey Spikes**, **The Humpers**, and **Myra Manes**, (the later wanted to play but weren't in So. Cal at the time), all for their record/CD donations. No doubt there were countless others who helped along the way and much thanks to them as well! But a special thanks must go out to all of you who came to the benefit, paid the lofty $10 cover, and bought raffle tickets and beer to boot - because without you, this show wouldn't have been a success! As for the bands that played, out of the 12, I think only 3 ended up canceling for various reasons. Unfortunately due to a term paper deadline, I arrived too late to see the legendary **Harmful If Swallowed** who ended up going on first (or near first) due to the cancellation of **The Candy Snatchers** (their van broke down in Arizona); also playing were **Pink Sabbath** (sadly their last show) - Iris's tantalizing female ensemble; **Honk If Yer Horny** with their always crazy and always new line- up; **Frieda Rente**, who can really belt out those songs backed up by ex- members of the legendary **Alleycats** and **Chemical People**; The likably poppy **Neurotics** (lucky for me that theirs was one of the few tapes that I managed to get back from **Snider** that didn't get sold or lost from Shane's apartment); **OutsideInside** - a great set with a new guitarist; **Legal Weapon** with a very brief set; the very excellent **Humpers** who according to **Katz**, played their best he'd ever witnessed, to a virtual demolition derby with a complete slam pit and **Tim from Pomona** and I waltzing through the middle of it. **Scott Drake** was all over the place, falling off the stage so many times that he eventually received a huge bloody gash to his head! Even the words to "Murder City Revolution" (a favorite Humpers song) were customized for Shane, with the lyrics going something like, "Shane don't need no rehabilitation....". I was so drunk I can't remember anything passed that, but apparently **The Grey Spikes** played next, and finishing off the evening was a set by **The Ex-Hoods!** There were shitloads of bands that didn't get to play that would've, but 12 was more than enough for any benefit; (if we all could only be as popular as Shane!!).... There were more people to thank off a list Alison gave me that I forwarded to Shane, and that list should be in his column. RUMOR HAD IT that the money was for his legal defense fund which is ridiculous since he copped a plea. So what is the money for? See Shane's column, since he has promised to comment on this aspect himself. As for who attended, besides the myriad of names above, plenty of Shane's friends were there - many I don't know personally but were familiar



Naked John uncensored
photo by Michele



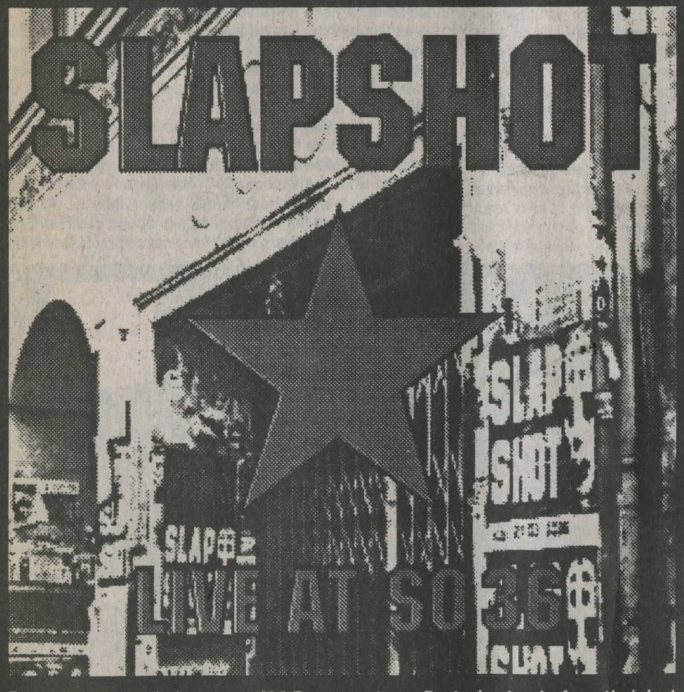
Partying with X-8! X-8 (Flipside co-founder!) , me, Jimmie.
photo by Michele



WE BITE AMERICA

WE BITE AMERICA P.O. BOX 10172 CHICAGO, IL 60610-0172

Distributed exclusively by Rotz Records. U.S. stores call toll free 1*800*72*NOISE (stores only). Canadian stores call (312)942-1710 or fax to (312)942-1806 (parlons francais).



Recorded during their summer '93 European tour. Featuring tracks from their last "Blast Furnace" album, plus unreleased material and old classics like 'Firewalker', 'Back On The Map' etc. Get the raw live energy of this Boston HC band.

SLAPSHOT

LIVE AT SO 36 CD/LP/CASS & VIDEO OUT NOW

ALSO AVAILABLE:



CAPITOL PUNISHMENT
"MESSIAH COMPLEX"
Jack hammer Punk/HardCore



MURPHY'S LAW
"GOOD FOR NOW"
In-your face, funny HC party Punk



VARIOUS ARTISTS
"THE COLLECTION"
A great Punk, HC, Metal comp.



TWO-BIT THIEF
"GANGSTER REBEL BOP"
Blue Collar Rock 'N' Roll



CRAWLPAPPY
"DELUXE"
Henry Rollins meets Helmet



SLAPSHOT
"BLAST FURNACE"
Blasting 'n' heavy Boston HC

For full mailorder catalogue send 4 loose 1st class stamps (world 4 IRCs) to: Rotz Records Mailorder 17 N. Elizabeth St. Chicago, IL 60607-1911

faces from all the times I accompanied Shane around town. But of course, **The Pope**, was there almost on time - if you can believe it - because anyone who knows the Pope, knows he is always a very late arriver. Also in attendance was my good friend **Tim from Pomona,** whom I recruited as a dance partner for the Humpers set. Yes among his many attributes, you can add that he's capable of cutting a pretty decent rug - although I was doing a lousy job of showing him the waltz - but hey, he's a fast learner! In fact, one of the first times I actually hung out with him was at a **Ben Is Dead** party last summer at the Park Plaza (better known to you old-timers as "the Elks Lodge" - site of the infamous Elks Lodge riot back in '78). Anyway, Tim's dancing capabilities are only another reason why T.F.P. is such a hot catch! And all the excessive publicity he gets in my column hasn't hurt him any, since he appears to actually have "groupies" now! - After greeting him upon his arrival at the benefit, we were followed around by a YWM (that's personal ad lingo for young white male) who kept yelling "It's Tim from Pomona!" Now, who was this guy that was following us? And why was he anhoying us? Well we finally confronted him and he said he wanted to know Tim's REAL last name. So I replied that it was "Pomona," since I didn't like the looks of the guy - I mean he might have been a celebrity stalker or something - but really folks - Tim's last name for the record is "Russell" and for any more specific information on him - I must refer you to his personal ad or if you run into him, you can ask him yourself! (3/3): Well it was killing two birds with one stone when the Thursday following this Shaneshow extravaganza, I made it to the premier opening of the new club, **Doom** combination **Babyland Record Release Party** at The Probe. My big mistake however, was not getting on "the list" and getting there at 10:30pm, which caused me to have to stand in a line for over 45 minutes. Despite the polite and very accommodating staff who tried to speed things up by having us fill out the mandatory club application card forms while we were in line (to get into **Stigmata**, **Helter Skelter**, and **Doom** you need to get a membership card - newcomers will pay an extra buck to get in on their first visit; thereafter you will pay 8$ with the membership card) - I mean the line to get on Space Mountain at Disneyland moves faster!!! Anyway, I believe the real problem had more to do with the processing of guest listees who got preferential treatment over us "commoners." As soon as another guestlist claimant would approach the door, the regular line would be completely shut down to accommodate them, as management was obviously too incompetent to service two lines simultaneously! Anyway, its got to be the most obnoxious and undemocratic door policy I've seen yet, but it has the beneficial effect for the club of making the patron feel grateful to finally get to pay the 8$ and get the hell in the club! So I guess it serves a purpose (and could the other purpose be that a long line makes a club look more happening and attractive to other potential patrons driving by?). Now that my feathers were truly ruffled, I went in to hunt down **Al Flipside**, **Liz**, and **Gus** and although it was totally packed, it was no problem to find them in the one area that wasn't crowded - the bar! But unfortunately due to the lengthy queue outside, I missed **Extra Fancy** who were the other live attraction on the bill, but the intermission between bands gave me the chance to check out the club demographics. Basically this is almost the same type of crowd that goes to **Stigmata** which is to say less "dedicated" to one particular music or look, than the purely gothic **Helter Skelter** patrons. Of course it's a very young crowd - those who live at home and go to college and don't have 8 to 5 jobs to be at in the morning(!), but there were a fair number of people at the bar slurping up booze so they weren't all underage. As for **Babyland**, they don't play all that often so this was a treat. In fact, this is the first opportunity I've had to see them (since last August's Flipside Desert Party) when my busy school schedule hasn't conflicted with one of their performances. If you've never seen them before, I suggest you do. Even if you don't like industrial punk, which is what I'd call these guys, they are at least a once in a lifetime "must- see" for the show alone - putting on one of the most visually intense performances of any local band out there! But if you are into this type of music, then you're in for a double treat because they are really something to hear as well - with their unique musical sound using computer guided background effects to their major percussion stuff; good shit in my opinion. I highly recommend checking them out because a Babyland show is quite an experience often involving body paint, audience participation, and pyrotechnics. I mean a Babyland show isn't a show, its an event in itself! As for **Doom**, who knows where that will go, but in order to continue to offer live music they will need to broaden their horizons because there just aren't that many goth/industrial local bands out there and 8$ during the week is a pretty steep cover to boot. The other thing is that in as much as I like the idea of live music in between bands, it is always a tough setup on the DJ's because to get people to transit from "audience" to "dancers" is always difficult as evidenced by the Babyland crowd who were primarily interested in using the dancing segment as an "intermission" to jockey for better position in front of the stage before the Babyland set..... And as far as this club format goes, it's just a set up for a "dance versus live" competition in my opinion. But I suppose dance will win out on those nights where they showcase shitty live acts, so maybe it all balances out in the end! The other club news at The Probe is that **Helter Skelter** and **Stigmata** (which is the more mainstream of the two clubs) have switched nights: Helter Skelter moves to Wednesday and Stigmata is now on Fridays, with the new club **Doom** now on Thursday. My guess is that the somewhat limited appeal of goth with its consequent poorer attendance is what prompted the switch, but who knows what goes on in the minds of club owners!..... On (3/5), it was the **Reverend Al's Birthday Party** - And as good as any party I've seen!!! This was the hot ticket judging by the size of crowd, although if it had been a really mellow affair it would have been just as enjoyable since I have been to Rev. Al and Vera's for lower key events and have had just as good a time as this - but as it was a party for Rev. Al's birthday, you knew what to expect - total craziness on par with past big- time Cacophony shows. This was a costume party and as I've mentioned before, the type of event these guys live for (hey any excuse to dress up!). So you can just imagine the silliness of the costumes - **Reverend Al** was dressed up as none other than that most exalted of religious figures - The Pope (not **The Pope** of local fame but THE POPE as in The Vatican!), **Bruce** came in a full- fledged (and I believe authentic) Canadian Mountie costume complete down to the boots! (That guy must have a million various kinds of officer's uniforms in his closet!); **Elizabeth Rowan** ran around with a bloody hand, a knife, and a severed penis - with a guy following her yelling, "Give it back" - very funny!; one Cacophony regular came as a Mexican fruit picker and **Rush Riddle** came in an ink blot costume which took a bit of explaining; **Naked John** came as himself and of course those who didn't know him, remarked upon the authenticity of his nudist costume! I recruited good friend **Michael Ascencios** to shoot the pictures at the party, so a few are included here. Also in attendance were all the Cacophony folks and Al's other friends and followers, including **The Nadeau Crowd/Eric Brown Contingent** (somebody please tell me how to spell that word Nadeau!) who often collaborate with the Cacophony people. The antics included a sing- a- long (an ode to Rev. Al); spoken word (custom poems about Rev. Al); spiked punch and the usual antics that can be found at any party; and if you weren't there, you should have been there!!!! THE NAKEDNESS OF JOHN: Speaking of **Naked John,** he was recently interviewed by Fiz and their mag should be coming out or should already be out depending on how their deadline compares with ours. Anyway, while Naked John and I were attending the recent Fish party (discussed below), we were informed that there was a possibility that his pictures to go along with that interview might be censored due to some squeamishness on the part of the distributors over the nudity. While this turned out to be false, it gives me the opportunity to discuss an issue that's very important to me and that is sexism in nudity. Many of you men probably have no idea what I mean by this, but I'm sure that it is hardly something that has gone unnoticed to many females. To explain it simply, full frontal nudity of women in the media, is becoming commonplace whereas full frontal nudity of men, is not. So why do I say this is sexist? The commonplace exposure of female nudity with the lack of male nudity is an example of how society views the two genders, namely unequally. Female nudity in film is a reflection of how the male dominated society wants to continue the status quo in it's objectification of women. At the same time, they want to preserve the sanctity of the male penis, by denying equal access to male nudity, thereby saying that men are above objectification. The message is plain and simple: women are sex objects and men are not! If you don't believe this, then you give me a good reason why to see a man's penis, you must go to an X-rated movie but to see nude women, all you have to do is turn on the television! Historically, the rating for a film containing male frontal nudity would almost certainly be an X, however the same film containing only female nudity today can go as low as a PG- 13! It's a cute trick, because I don't know too many women that would risk the stigma attached to seeing an X- rated movie just to view the male penis! But of course men can see a lot of female nudity on



Bill, Steve, Cake, Alison, Gus, Mark and Mary.
photo by Michele

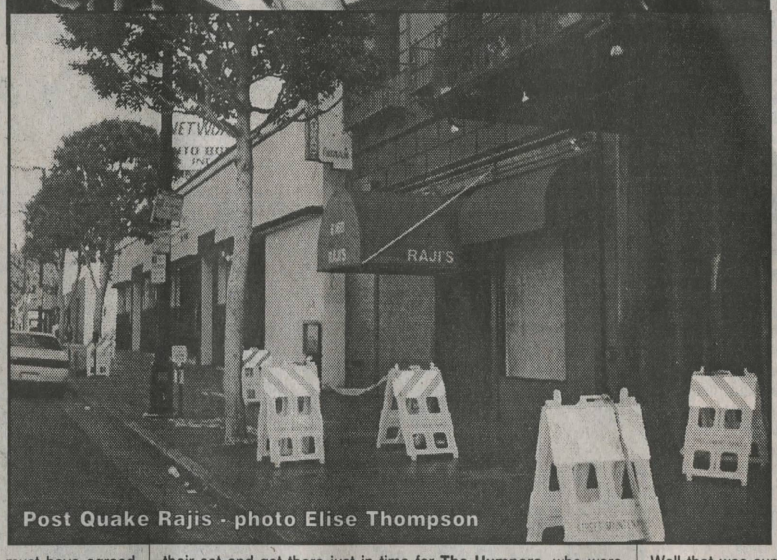


Cake and Alex demonstrate "the Humpers kick"
photo by Michele

regular television, without leaving the comfort of their own homes! Now if that isn't sexism, then what is? A friend of mine, John Fleming, tells me that on the soft- porn Playboy channel, they will never show an erect penis; during the sex scenes the female genitals are liberally shown whereas the males genitals are hidden by the legs of the woman. My point is that with nudity comes vulnerability and objectification of the body. The objectification is the mechanism in which they are demeaning women to put them "back in their place," as a sort of backlash, in my opinion, towards the feminist movement. It's very hard to feel equal in this society when you are constantly being judged by the shape of your body! Sure they give lip service to equality by SAYING that women are equal, but the objectification of women in the media tells the true story!! One of the main reasons I print and support Naked John is not only do I believe in his right to be naked, but also because I want to see a more balanced treatment of women in regards to nudity. Equal treatment for women I say, bring on the penises!!!! (Okay, maybe I'm getting a little carried away here, but you get the point, right?) Although I wouldn't call myself a feminist, I am for the declassification of women as sex objects! For further info, please check out June issue #16 of Film Threats. So I suppose I am going to hear back from Shane on this little discourse, and I invite you readers to send me your comments..... PUNK ROCK HALL OF FAME: (3/18) Lots of shows were going on this evening, and that's what probably accounted for the lack of familiar faces at the **Skull Control**, **Wheel**, ?, ? show at Blue Saloon, even though this place was packed. The only souls I knew where **Blaze James of TVTV's** fame and later **Ed and Kayleen** made it down from a purportedly incredible show over at the Coconut Teaser featuring **The Living End**, **Face To Face**, and **The Humpers**, I probably would have tried to pull the old two-club in one night routine myself, I had known about the other show, but my only plan was to get down to Skull Control ASAP. And I'm glad I did because otherwise I would have never gotten to see or meet old punk stalwarts such as **Billy Bones**, **Brendan Mullen**, **Johnny Stingray**, etc; this was truly a treat and a half!!! Since Skull Control weren't going on til midnight, I wasn't sweating getting down there early but I did manage to get there in plenty of time to watch an entire set of the much hyped alt. band known as **Wheel**. This band has been playing a lot with local favs of mine **Spindle**, and **Coat**, etc. You can usually catch this line- up with minor variations at least once a month at Lingerie, and I must admit I haven't caught any of those shows, usually because of time conflicts. As much as I do enjoy Spindle, I'd been trying to avoid **Wheel** due to my opinion of the type of people in the press who've been hyping them. But anyway, here I was (unfortunately) going to finally see Wheel. Okay, they aren't bad; the girl has a nice set of pipes on her and some of the songs are down-right powerful, usually starting out luke warm and building to a powerful crescendo, as the singer utilizes her pipes to the max. But this type of music which smells of indie and A&R people prancing around waving contracts in their hands, is a dime- a- dozen type of band! It's not that I can't appreciate their talent, but its nothing special and I can just see them in the indie cut- out bins a year after they're signed! Anyway, **Skull Control** went on next and boy was this a fun set! Despite the microphone constantly cutting out, they did manage to put on a powerful performance with everyone demanding encore after encore; in fact, no one wanted them to get off and there was still one more band yet to play! It was just one of those magical nights I guess and the hall of famers must have agreed because **Johnny Stingray** got up there and jammed with them and **Billy Bones** took over on vocal duties to complete an unforgettable Skull Control set. I was really in awe, since I was only 16 back in the days of The Masque and only went there once (and I had to runaway to do it, and of course the next day I was kicked out by my parents and had to go live with my dad in O.C. But it was worth it, because I'll never forget that night!). So I could only read about all these punk rock legends in **Slash's Local Shit** or in the front of **Flipside** which at that time has a little L.A. gossip page (this was back when Flipside was just this little xeroxed 5 ½ x 8" sized zine). Anyway, you get the point.... But I guess it shouldn't be any surprise that such venerated legends of the early L.A. punk scene would be in attendance because after all **The Skulls** and **The Controllers** are legends in their own right! (For additional info, check out the interview we did with Skull Control last issue).... BUM BREAKFAST: (3/19) I had to get up early for this **Cacophony** event which was based on an idea that **Reverend Al** explained so eloquently in the newsletter: "...You party all night, pass out just before dawn... About 7 AM your neighbor begins work on his home carpentry project... You cannot and will not go back to sleep... So you grab your wallet.... You're going out for breakfast NOW. No, you're not showering! No, you're not shaving, or even changing. You're going out right NOW in your pajamas, underwear, or robe, because you don't really give a fuck... wouldn't that be much nicer - even fun - if you were meeting your friends at that restaurant? Just come to breakfast in whatever you sleep in (or as close as legally possible)...." Get the idea?? So there were, about 30 of us, at Argos Coffee Shop for this breakfast. It was loads of fun and even I went in a negligee'! The guy who was running the restaurant only asked what it was about and when I told him it was a "slumber party" he said, "Oh, that's what I thought." - and then proceeded to take our orders! I mean who cares if we're in pajamas as long as we're paying customers, right? He was probably just glad to be making a fair piece of change off such a big crowd!..... That evening was another event mentioned in the newsletter, it was to feature **Reverend Al** and 3 other hosts including our own **Gus of Flipside**, all of who are born under the astrological sign of Pisces - yes, this was a Pisces birthday party with guests to come appropriately dressed in fish attire. **Naked John** was in the by- far funniest costume - naked with a huge fishing net over him, I guess you could say he was a "great catch" (ha,ha), some came with cans of tuna for necklaces and others in actual fish costumes; **Kerin** was in a head- to- toe mermaid outfit! I cut out early, but I heard from witnesses that the party was full- on raging later in the evening.... Where did I go? Why to Toes Tavern to catch **Wheel**, **The Humpers**, and **The Tommyknockers**! This time I missed **Wheel**, who had just finished their set and got there just in time for **The Humpers,** who were leaving for their 2 ½ week West Coast Tour and they had T- shirts and their new CD for sale, so you better believe I swooped in on that and got both! All kinds of people were here to see The Humpers including **Tony of Sister Goddam**, and **Craig of Scratch Bongowax** to name a few. It was packed and I would imagine that the party **Naked John** cut out to (he also left the Fish Party early), that was over at the old **L.A.C.E. Building** with 2 or 3 bands playing, was probably just as happening. As **Al Flipside** said in last issue's editorial, there really is no shortage of shows and parties - at least since I've been back on the scene since fall of '92. In fact, I can only remember a few weekends in this entire period when there wasn't stuff to do - and I usually use those weekends to visit my folks in O.C., or hang out with friends who aren't into the music scene, or go dancing at assorted clubs! So I'm just as glad there's an occasional lull to keep me from getting into a rut! Speaking of clubs, I it was about at this time that I heard that Raji's was miraculously back in business. As usual my source of info was **Bob Cantu**, who always managed to know the up- to- the- minute status on Raji's. Now I don't know exactly when this re- opening occurred, but I guess Bob was there Friday night, the same night as the above mentioned shows of **The Humpers**, at Teasers/**Skull Control** at Blue Saloon, to see Portland's **Everclear** (who I've been dying to see), and two other bands **Contra Guerra**, and **Deadbolt**. Now he says not a soul was there, but this didn't surprise me because how was anyone supposed to know that Raji's had re-opened?! The info in the L.A. Weekly all during the closure period read as if Raji's had never closed. So people like you and me after trying to go there one or two times and finding it closed, just started ignoring the Raji's ads in the papers. I would even imagine that there's still quite a few people who think its STILL closed and if they want to get back to full capacity, it might not be such a bad idea to advertise that it's re- opened. Also the same night at Eagle's Cafe was **Sluts For Hire**, **The Bottomfeeders**, and **Dead Block** so there was a wealth of things going on Friday night, not to mention the myriad of shows I just told you about on Saturday night, and this despite the fact that technically Raji's, The White Horse, and The Auditorium have been out of the picture. Maybe **Al** is right, and these are truly the "golden years" for punk in L.A.!!! On (3/25) I again found myself at the Blue Saloon - this time to check out **The Grey Spikes**, **TVTV$**, **The Bottomfeeders**, and **Anus the Menace**. Now practically everyone was there and since this was my only planned destination that evening I have no idea what the offerings were like for the evening around town, well, except for the well publicized (inside the Blue Saloon anyway) competing **Pop Defect** show up the street at Eagle's Cafe. In any case I had MY feet permanently planted at the Saloon for the evening - what with my fav political punk band **TVTV$** putting on a performance, not to mention the other 3 top quality bands! It was a great set by all and even though Pop Defect was playing down the street, they hung out with the rest of us at Blue Saloon until close to their time to play at Eagles. I guess you are wondering how many people deserted Blue Saloon to go to Eagles Cafe to see Pop Defect? Well, the crowd did noticeably thin out although I can't tell you during which band because I was enjoying ALL the bands at Saloon so much that I really didn't take notice! The following evening (3/26) I got a call from **Mike Palm of Agent Orange** to come down to Toes Tavern in Pasadena to check out his side project, **Wipe- Out**, a vintage instrumental surf band, **The Insect Surfers**, and a band from Finland called **Laika and the Cosmonauts**. Now there were also several parties going on that night according to the message I got from party- man **Naked John**, but a surf band from Finland was just too good to pass up! Anyway, at that show the only other person I knew there besides **Mike Palm** and his wife **Stephanie**, was **Bernard of Spindle/Medicine** who I guess is a big fan of this type of music! In anycase I was converted myself that night and an interview with **Laika and The Cosmonauts** done with the help of **Mike Palm** and **David Arnson of Insect Surfers** should be somewhere in this issue. Well the following Friday, (4/1), I was planning on staying home since I've just started back to school and I have a field geography class that runs all day Saturdays from 8 to 4pm (could you just picture me tramping around with my class, with a massive hangover from partying friday nights? - no sir!), but then I remembered the major **Cacophony Society** show especially tailored for Good Friday and Easter, as I was in the middle of my work- out at the gym. So I had to jam out of there since all Cacophony shows are time- specific, meaning if you are late, you will miss variously scheduled events. When I got to the Mondo Video parking lot for what was billed as the **"The Miracle Cross of San Maronus"**, there was already a really large crowd of curious neighbors, scenesters and Cacophony regulars to witness the antics. **Reverend Al** had constructed a 9 foot cross complete with Jesus- type figure out of plaster of paris(?) and all in attendance were there to witness the mysterious cross bleed. Well that was supposed to be the grand finale and I was a half-hour late, but apparently not too late because when I got there, there was still plenty of pre- antics to watch and my main memory of this was the spectacle of **Elizabeth Rowan** in a UCLA cheerleading outfit leading the crowd in hilariously funny Jesus- type cheers. I stayed just long enough to witness **Brother Mark Hecht** passing out a collection plate (and actually getting plenty of cash donations), **Rev. Al** stuffing his pockets in front of everyone with the proceeds, and various "cross engineers" who were in charge of making the cross bleed, drinking the blood beforehand - of course the blood was Gallo red rose,' so who could blame them? Well the blood didn't go squirting out into the heavens as promised, but it did at least trickle, out enough to appease the bloodthirsty masses and Rev. Al made at least a few bucks back on his investment. The whole fiasco was yet another example of how the Cacophony Society continues to challenge the limits of bad taste! If you missed out on this one and would like more info on other such events like the two I've already described this column, call the Society at (213) 937- 2759 and I highly recommend subscribing to their monthly news letter, "The Zone" for more detailed info on their scheduled events. **Tim from Pomona Scene Update:** I really had to verbally wrestle with him to get any info, since Tim is a bit shy about providing details of his love life for you readers, so I hope you all appreciate this! Well, I called him up and said, "How's the personal add working out???" (But what I was really thinking was "just



Cacophony Society's Bum Breakfast - photo by Michele

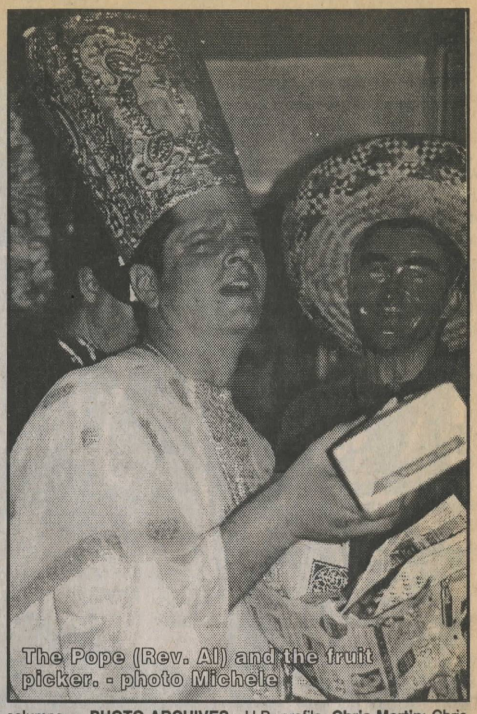


Post Quake Rajis - photo Elise Thompson

give me the juicy tidbits so I can exploit it in my column next issue!") And what you readers are probably thinking is, how can I be that low, to exploit my friend for a cheap thrill for my column! Well I can, just like I know you are all going to read whatever I have to say about it, aren't you! So anyways, I have been pestering him every week about who he's gone out with and/or responses to his personal ad, and the answer has been zippo! I can't imagine that NO ONE has called on that charmingly delightful ad; not to mention the cute pic I ran of him was sure to net him some chicks - or maybe he's just holding out on to me! But it is always possible that he was so busy entertaining **Gerhardt**, a very cute blonde- haired friend of his from Germany, that he turned all the women callers down! I had the pleasure of entertaining **Tim and Gerhardt** a couple Saturdays ago and we tried to make the scene which I guess I should take time- out to comment on in the grand tradition of my continuing live action team coverage. Well, first off we tried to go to Tiki Ti's that cute little 60's surf bar, that was unfortunately closed down due to the untimely vacation schedules of the owners. (**X- 8** was supposed to meet us there, but perhaps because he arrived either earlier or later than us, we never met up with him.) So we ended up having a beer over at The Dresden, a fun little 1950's-style piano bar complete with cheesy musical acts and a mixed crowd by anyone's standard, catering to both punk and old- fogies alike! **Gerhardt** took it all in stride and seemed to really enjoy the atmosphere; even the horribly ridiculous entertainment that we were actually forced to endure at the piano bar due to the impossibility of obtaining a table at this jam- packed night- spot. Finally we tried to rendezvous with that veteran scenester **The Pope** at a party in North Hollywood where I guess they've had parties before and its basically a rehearsal space near some train trax. **Dizbuster** and **Backbiter** were supposed to play along with a few other bands, but as is usual when catching up with the Pope, I was more likely too early for his scheduled arrival and since it was still pretty dead at 11pm(!), we blazed outa there and back into town to Raji's were there was an all- star line- up of bands to play a benefit for **Riff Mercy** who's apartment had burned down. **Gerhardt and Tim** aren't too much for the Hollywood rock- punk type bands like **Comatones**, **Tommyknockers**, **X-Idols**, **Hangmen**, etc., so I basically ended up watching those bands by myself, although fellow Flipsiders **Thrashead**, just back from his Midwest rendezvous with a big-name hardcore band, and **Ted**, both offered occasional company and conversation. Tim and Gerhardt were upstairs getting into mischief and, I understand, antagonizing **Texas Teri**, which was really just a big misunderstanding since Gerhardt being from Germany didn't know she was in the band she was passing out flyers for. He ended up semi-insulting her when he replied, "maybe" to her remark that her band **Crow- Killers** would be a really good band to see. Oh well, no harm done, at least now Gerhardt can go back home and tell everyone he met L.A.'s famous Texas Teri! Then **Arlan** showed up and just in time to drive me back to my car because I was so tired that I had to bail in the middle of what appeared to be an excellent set by **The Hangmen**, a band I have yet to see, but will make a note of catching at the next convenient opportunity....WAIT!!! Stop the Presses, **Tim from Pomona** has received a response(s) from his personal ad last issue and he will be writing/calling the women (who obviously have impeccable taste) and hopefully I'll have more on this development next issue..... HUMPERS TASTE TEST UPDATE: Remember I said I gave a cassette of the Humpers album, "Positively Sick on Fourth Street" to an oldies rock guy at my work? Well, I can breath a sigh of relief because as it turns out, I was right and **Pat Rice**, my KLOS listening bro here, thought they were pretty cool and said they sounded "rock" to him (as opposed to punk), so I guess The Humpers could appeal to the masses should they ever get that big A&R break..... POSSUM DIXON WEEKEND: That's right, I got late word from **Arlan**, that the boys were back in town and playing an unannounced show (well, announced as far as we're concerned; unannounced to the masses) at The Onyx Cafe, Echo Park branch. The scheduled performance was with **Steve** of Bean fame's new band, **Abe Lincoln Story**, but more on that part later. There was a packed house for this and the same old guy that runs things over at The Onyx on Vermont, was hovering all around us tonight. Mostly the Silverlake smart- set crowd was here, plus a few neighborhood curiosity seekers that must have been drawn out of the woodwork due to all the people standing around outside the place openly drinking beer purchased at the liquor store next door. AND you could openly drink it inside the Onyx for that matter, because the old guy didn't seem to care! But anyway, Possum didn't get underway until after 10pm and only really played about 4 or 5 songs, but the big treat was to hear the band do their now notorious "Girl from Impanema" song where Celso sings. Most of the crowd was blatantly drunk and dancing (so was at least part of the band) and the old guy kept coming in and telling us to stop dancing. But anyway, **Abe Lincoln Story** followed and this was my first opportunity to see them ironically at their "farewell performance" there. Anyway, I say "farewell performance," because things were wild during Possum's set, but wild would be an understatement for what happened next during Abe Lincoln Story. Well, let me explain a bit about Steve's new band. To say they are a comedy act which is true isn't the whole story because musically speaking they're up-there, playing Bean type songs - great music - but without the utter seriousness that Bean had. This is a band that knows how to have fun and transmits that excitement very effectively to the audience. A highly competent accordion player, plus a supreme horn section, excellent songs, and Steve's command as showman are so excellent that to say it's a joke band is highly inaccurate. And yet they do have these outlandish costumes and gimmicks with a male dressed as a female performer who dances enchanting the audience into hysterics. But seriously, their music is far more lasting than these improvised antics imply. Anyway, I just love that Brazilian number and Steve is so in his element in this band; as people were saying, he's the next great game show host. Well, things got carried away and **Rob Z.** was brought out to guest- star on guitar and both him and Steve ended up playing butt- naked (except for the guitars they were wearing) and of course the old man who had been out patrolling the perimeter, caught on pretty fast. The whole fiasco ended as Abe Lincoln Story's "last performance ever" at the Onyx and we onlookers and the band were summarily shown the door. I guess the old man isn't into freedom of expression..... Well the following night, a bunch of us from this little show ended up at The Chateau Marmont where **Possum Dixon** was staying for their "getaway from it all" weekend in the actual room that John Belushi supposedly bit the dust in. Anyway, they had a party is what I'm trying to explain. There was a lot of competing stuff going on that night (as seems to be the case every weekend these days), so a lot of the guests didn't arrive 'til after midnight having taken in **Doo Rag** at Fuzzyland, and a competing party, but this got rolling pretty good and it was nice just to be able to see the Possum boys under normal party scene circumstances. I left at 2am and it was still going strong. The following day, **Gus** and I made it back over to do our much anticipated interview with Possum, then headed out to dinner, and then caught **The Wild Stares** who **Gus** says are making a demo for A&M(!) at a place that has just started to showcase live music, The Hollywood Mogul Cafe/Theatre/Gallery. One look at this place and I was sold. This is "nightclub heaven" if there ever was one because the ultimate club would be one decorated by an artist with art as opposed to a professional decorator and this place was so well done it had me scratching my head all night at its potential to be the next great hangout and simultaneously wondering why its not. To my knowledge and what I was able to gather from friends who were there to see **The Stares**, this place has been around in its present incarnation for sometime although I guess a couple summers ago when **The Cacophony Society** had it's "Christmas in June" thing here, it was no more than an empty warehouse. But today, the place is just loaded with art work on all the walls, interesting light fixtures, cocktail tables made of fiberglass in the shapes of lily pads or flowers, etc., a completely furnished sitting room with tables, homey reading chairs and 1950's booths to slink into, a small but tastefully decorated stage, with curtained backdrop done in purple... well I am getting carried away here, but there is a completely full- sized bar for drinks (non- alcoholic) and eats, a large theatre with actual theatre seats in back and plenty of nooks and crannies, making this the most delightful club space that I've ever been in! It beats any club being currently used as such that we go to now! So why isn't it more happening? I don't know. Maybe licensing concerns or maybe the guy that runs it just doesn't want the responsibility of actually running a full- on nightclub, but its a shame and I urge you all to come up with any excuse like lunch or a cup of coffee to drop by this place and check it out. I believe it is on Hudson just north of Selma before Hollywood Blvd on the east side of the street. There is some amazing art on the roof, so you can't miss it. By the way, **The Wild Stares Chamber Orchestra** were fantastic - as always. They are the type of band that makes you wish you played an instrument just so you could join them. I urge you all to check them out too, before A&M whisks them away from the local club circuit. **PHOTOS:** OOPS! A big apology owed to Arlan for no photo credit on last issue's fab shot of Matt from Kryptonite Nixon, sorry Arlan! The rest of the photos here kind of go back a ways, but the shot of Naked John was taken at Reverend Al's birthday party; there's the promised photo from the Humpers show I talked about last issue with Cake, Pete, and Alex doing The Humpers Kick; Howard's art; Reverend Al at his birthday party + his costumed guests; an oldie of Michael, Me, X- 8 and Jimmy taken at Tiki Ti's last November (this is my backlog!); Cacophony's breakfast in pajamas at the Argos restaurant; scenesters at Blue Saloon and I've got a new photographer contributer here that Shane hooked me up with, Elise Thompson and her shot of Raji's should be here. Expect to lots more of her stuff in either mine or Shane's columns..... **PHOTO ARCHIVES:** H.B. profile, **Chris Martin**: Chris Martin and Ray Zor were the first Huntington Beach punks I ever met, back at a Clash show, circa 1978, at the Santa Monica Civic. Although I didn't see Ray that much, Chris Martin and I saw quite a bit of each other at either shows up in L.A. or H.B. parties. I considered him a friend although a peculiar one; he forever distinguished himself in my mind with his statement that HIS girlfriends weren't allowed to shave their legs, they had to wax them! Anyway, the story I wanted to tell here was about the one occasion in which he was housesitting for a neighbor a few doors down from his house in his typical H.B. tract neighborhood. H.B. punks were notorious party- ers and this particular story describes to what lengths they sometimes went to party and thus live up to that reputation. It happened to be one of those nights when there was nothing to do, so Chris offered to make the house he was baby- sitting available for a party and it was decided that The Screws were going to play it. He didn't actually have the keys to the house as he was only supposed to "watch" it, not go in it. So he broke in and turned on the lights to the backyard patio. The Screws set up and all of us came over. Then right in the middle of a rip roaring set, the cops show up in helicopters overhead with search lights. Well everyone panicked and some actually jumped the backyard wall to escape into a field that surrounded the tract. I have no idea what happened to Chris Martin from all this but you can just imagine who probably called the police and what happened when the out- of- town neighbors came back from their vacation..... Now next couple issues I will focus on some more of the famous H.B. parties and party lifestyles, so stay tuned!..... Well that's it for this issue; send all mail and photos of naked men to me c/o Flipside P.O., and until next time, see you at the clubs! - **Michele**



What dick's dick? - video by Arlan



The Pope (Rev. Al) and the fruit picker. - photo Michele

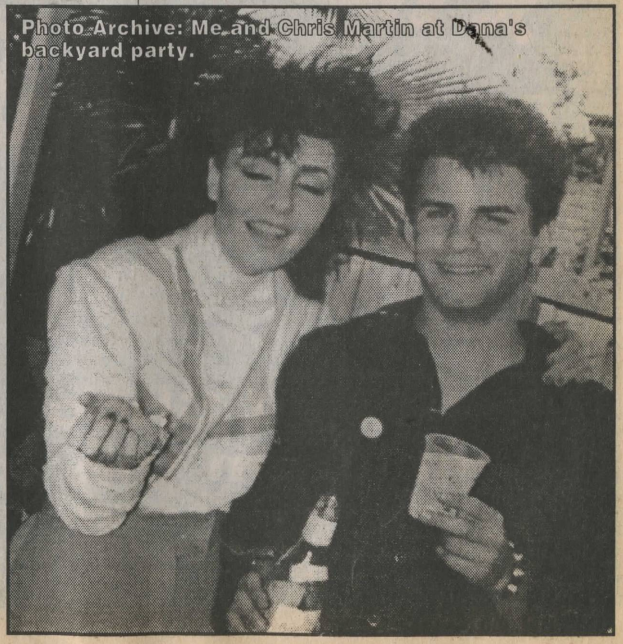


Photo Archive: Me and Chris Martin at Dana's backyard party.

CAUTION CAUTION

RADIO TOLD ME TO KILL

HEAR NO EVIL

WARNING



KALYNN CAMPBELL

DISTRIBUTED BY SUBTERRANEAN, CAROLINE, CARGO, GET HIP AND SMASH

From 'THE CONTROLLERS' Kidd Spike & Madd Dog comes a new warning signal for the airwaves...

'RADIO DANGER'
the new release from
SKULL CONTROL
CD - $14.98
plus $2.50 postage (US only), to:
Iloki Records
P.O. BOX 49593 LA, CA. 90049
WRITE FOR FREE CATALOG

CAUTION CAUTION

DOA

State of Shock



State of Shock. The latest and best album from the "prime rib" of O.C. punk

DOCTOR DREAM records

Available at cool record stores, or order direct. CD: $10.99, Cass $7.99 (postage included). For free catalog write: Doctor Dream Records, 841 W. Collins, Orange CA 92667 USA.

PRIME TIME TVTVS

GUNSMOKE: OUR DEMAND TO LAY DOWN OUR RIGHTS.

This is 1994, right? We are a civilized nation, right? Progressive, too. You would think so.

I support Bill Clinton as our President. I think he's doing a fine job in most areas. But because of the simple fact that he, as a liberal, sits in the Oval Office, the powers that be on the left are able to take their extremist beliefs and shove them down the throat of everyone.

Abortion was nearly outlawed under The Reagan/Bush Administrations even though anti-choice people are clearly a minority. Well deja vu, folks. Out of the mist of a democratic victory we are soon to be faced with the complete outlaw of cigarettes and firearms. I will label those of you (should I say all?) who agree with these new assaults on our freedoms also as anti- choice. You clearly are.

I as an American feel it is my right to own a gun AND smoke cigarettes. I am guaranteed those rights (guns specifically) in the Constitution of the United States. This country fought a bloody civil war to protect that piece of paper. People with out any regard for freedom and only for themselves and the views they get from watching Oprah Winfrey are trying to destroy that document again, today.

50 million people are "addicted" to cigarettes in this country. Assembly man Henry Waxman (D.- Ca) would like to take all their cigarettes away. Oh what power this little twerp must feel with all the attention he is getting. It is obviously human nature to control the actions of other human beings. Look at Hitler. He was ahead of his time but could be considered a pioneer in Waxman's anti- choice cause. Hitler despised cigarettes. Women weren't allowed to smoke under his reign and men who did were frowned upon.

Mormons and Scientologists have similar restrictions on their followers. Is this where we want to go? Is caffeine next? Certain odorous perfumes have already been banned in the city of Santa Cruz. What is going on? Next you'll try alcohol, then sugar, then cheese. Get the fuck away from me. I am a consenting adult and I will determine what is appropriate for me. Fuck your Second hand smoke theory. It is horseshit! This is a matter of choice. It is your choice not to marry a person who smokes 3 packs a day and live and breathe his/her habit 24 hours a day. This is understandably a health risk, but that is a choice. The chance, however, of getting lung cancer from a smoker two rows away at an outdoor sports stadium is parallel to getting AIDS from a toilet seat! This is what is going on my friends. Jacobs Field was just built in Cleveland, Oh. The revenue was primarily collected from a 4.5% local cigarette tax, yet nowhere in this open- aired stadium are you allowed to "light up". Makes me think about a few decades back where black labor would be used to build a bar or restaurant, while upon completion a "Whites only" sign was hung in front. Some of you might think this is preposterous. Most whites thought it was perfectly ethical to dehumanize blacks. There is little difference in my opinion. This is an anti- choice issue.



© 1994 SUMMERS—ORLANDO SENTINEL

What kind of policy is it when our country is so dependent on tax revenue from cigarettes (50 million x how many packs a year- lots of tax), yet at the same time is leaning towards a total ban? How do we supplement this income? From your paycheck?

Who makes up the bulk of smokers? The working class, minorities and young people. These are the people this anti- choice movement is attacking and taxing into oblivion. Mass murderers are given more sympathy and compassion then smokers today.

Why do we gang up on smokers yet are silent about the automobile industry? The big oil companies are fighting alternative fuels and electric cars. So where is Henry Waxman? The following groups are financed by oil company funds to stop a $600 million investment through the utility companies that will go to create "Alternative vehicle support systems". "Californians Against Utility Abuse" is a group whose purpose is to trick voters into turning down proposals which support environmentally safer transportation. "The Clean Air Alliance" presents technical and economical arguments AGAINST electric cars. Is the Auto Industry too powerful? Maybe it's because "we all drive". I declare you a fucking bastard of a hypocrite if you complain about smoking yet cheat on smog check ups. You are a phoney if you even use low grade fuel. You want these people to radically alter their lifestyles for your health, yet refuse to pay 12 cents a gallon extra for the more efficient hi octane fuel.

I don't smoke now, but I almost want to (and occasionally do) because of all the anger raging towards it. Don't you think kids are getting that same feeling (Smoking is up among teenagers)? Ignore the media frenzy. End the Witch hunt. Ask smokers to be more considerate of non- smokers and ask the non- smokers to get off smokers' backs. Divide and conquer you know. Don't let it happen here. Peace.

Guns don't kill, people do. No one can deny this. There are those of you liberal minded anti- choice people who furiously disagree. Yet it is as factual as the nose on your face.

Give each kid in a classroom of thirty a box of crayons. Undoubtably one or two, even three of the kids will abuse them and draw all over their desks. Do you punish those kids who fucked up or do you take every box of crayons away from every kid. Some may do the latter, but the fair thing to do is to punish those who misused the crayons? I realize guns are more dangerous than a burnt sienna crayola. My point is why take everyones guns away because of a small criminal group of people who should be punished for their individual acts (something rarely done anymore). There are millions of law abiding gun owners in this country who have a right to own guns and shouldn't be lumped into the same category as these criminals. They shouldn't be punished for the actions of a few.

The reason the Right to Bear arms is the Second Amendment of the Constitution is to keep the citizens of this country well armed in case the government turns on us. To fight fascism. To fight our government from dissolving the constitution. To fight THIS. You may sit there and claim the thought of an overthrow it "paranoid", yet it was barely over a hundred years ago that South raised up against the Union. Hell, another four years of George Bush may have led to civil war. Yet today people are begging the government to take away one of the Bill of Rights, The Ten Commandments of freedom. Again, what's next? Freedom of Speech? Why not?

People get drunk and smash their car into other people and frequently kill them. No one is out to ban cars. You punish the person who commits the crime.

BY BLAMING THE GUN WE CONVENIENTLY REMOVE THE RESPONSIBILITY FOR THE CRIME FROM THE INDIVIDUAL WHO PERPETUATES IT. We make everyone who has a gun "evil". This is wrong.

The disgust that has grown within me about the left is simple. WHY DO PEOPLE ON THE LEFT MISTRUST GOVERNMENT SO EMPHATICALLY, YET DEMAND IT TO CONTROL EVERY PHASE OF SOCIETY, INCLUDING THEIR OWN LIVES?

Leave us alone. Legalize victimless crimes. Punish violent offenders harshly. Stay out of my lungs, I'll stay out of your womb. Don't kill anyone or you're gonna pay. I can live with that.

SURFIN' ON WHITEWATER.

Why must we destroy our leaders? Gone are the days of JFK/FDR/Teddy Roosevelt and certainly Abraham Lincoln. Not necessarily because great leaders do not exist. It would be more on the mark to say we don't allow them to. We don't let them lead. We elect them to steer our country in the right direction only to spend the next four years trying to force them off the road to prosperity. We despise our leaders with the same vulgarity in which we hate our bosses. We use this zealous envy to viciously grasp at loose threads to unravel the character and eventually the desire for no other reason but to prove to ourselves we elected another fallible human being to run this mess we've made.

The Whitewater debacle is embarrassing. Not for what the Clintons did, but for the reaction to it. The imbeciles elected to Congress are so hell bent on getting to the bottom of a 15 year old land deal to use as a tool to damage this Administration, that they are trying to derail a private investigation on the matter solely for a congressional hearing, so CSPAN can cover it all.

Since day one in office, Clinton has been raked over the coals, assailed and attacked. Since his stance on Gays in the Military (right on, Bill) he has been pummeled bipartisanly. Those on the right trying to reclaim the White House (i.e., Bob Dole) while those on the left who hold deep envy (Sam Nunn) or are just too afraid of public backlash to support the President.

Whitewater is clearly Tabloid style journalism. Fodder for the media to feed to an oh so hungry public. Luckily for Clinton, it's not near as exciting as "Cops" or he'd be a lame duck already.

The catchy name of Whitewater and it's eerie closeness in namesake only to Watergate is all the press has to bring some zeal to a story that is devoid of any other importance.

But what about character? Ronald Reagan had character. Hitler had character. What is character?

They've got us running in circles while real issues are being either ignored or dealt with while were off snipe hunting.

The Republicans have no agenda or clear front runner for '96. While I despise their intentions for hyping up Whitewater, I understand them. The Democrats, however, are back to doing what they do best; intersquabbling and backbiting. Typical liberal behavior on all levels.

Get a Life

Blaze James

/ 4470- 107 Sunset Blvd. #510/Los Angeles, Ca 90027.

DODGE CITY

"What happened with 'Maximum'?", seems to be the most common question I've heard lately. So here's the dirt on why I quit **MaximumRockNRoll**. I put a lot of effort over a long period of time into **MRR** (I contributed for over 9 years) and like many things, the longer you stick with it, the harder it is to quit. I was finally motivated to do so for several reasons.

First and foremost, I can't hang with MRR's floating definition of what is punk and what is not. The criteria for something being "punk" is subjective as far as I'm concerned. Everyone draws their own borders at different places, so to dictate to a staff of 60- 70 contributors what is punk, despite their own definitions, is ludicrous. To me, good music is good music and bad music is bad music. Simplistic but true. End of story. I couldn't give two rats asses about what label it's on or who it's distributed by. That's a moot point. Whether or not a band wails has nothing to do with whether or not their record is distributed by **Mordam**, **Caroline**, **ReD**, or **Abe Vigoda**. Either a band is good or they aren't! MRR is bogged down too far in the anal- retention of label politics to realize that they're denying coverage of a hell of a lot of amazing bands. Get a friggin' clue, gang - there are a hell of a lot more important things in life to worry about.



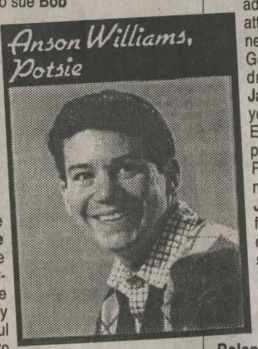
Another reason for leaving was that I didn't like having my "Top 10" list censored. Basically, I would hand in my favorite 10 things of the month, only to have items deleted for "not being punk". And it isn't like I was listing **Whitney Houston** and **Kenny G**. We're talking about **Eye Hate God** and **John Zorn**! What a load of baloney! Sorry, but I'm not going to let someone else regulate what I like.

There are other minor nuisances that I won't bother getting into. I don't hate or resent MRR in any way. My ideas are just different than theirs and frankly I don't want to be associated with contributing to that sort of narrow mentality. Hey, if I ran my own zine I'm sure I'd run it according to my tastes. But in my opinion, MRR is simply furthering a bizarre quest to categorize and alienate the punk scene.

Mucho thanks to **Al** for giving me the chance to ramble and double mucho thanks to **Katz** and **Thrashead** for persuading me to defect.

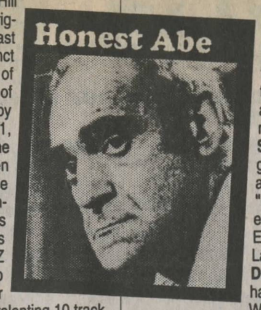
Oh yes, one more thing while my dander is still up - - regarding that controversial so- called "last ad" from **Alternative Tentacles** in **MRR #129**... it's fake! After being labeled "not punk", **A.T.** was offered a final ad space in MRR. A.T. decided not to submit an ad, so some mischievous little imp at MRR took it upon himself to create a fake A.T. ad, full of childish attacks on A.T. and offering phony A.T. items for sale. Most people believed it. Oh well. By the way, did you all know that the word "gullible" isn't in the dictionary?

Whoop! Whoop! Attention record collecting nerds! It is now official: **Dolly Parton** has threatened to sue **Bob Barley** of **Vinyl Communications** over the **Tit Wrench United "Full Employment" CD**. I guess she doesn't like herself depicted next to **Pedro** (Bob's dog) on the cover. As a result, **VC** was forced to pull all remaining copies from **Mordam Distribution**. So snap up those pups if you can find lquote em (besides the fact that it's a great release). Hope we don't have another **Negativland "U2"** ordeal on our hands.



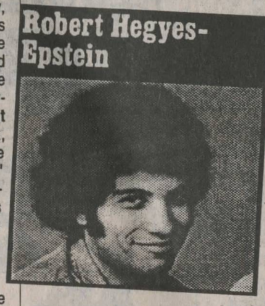
Most amazing recent live show: **Neurosis/ Buzzoven/ Eye Hate God** at the **Kennel Club** in S.F. Despite the fact that it was also the most odoriferous show in recent memory (due to the crusty crowd), all three bands progressively reduced the club to rubble. The masterful **Eye Hate God** unfortunately was forced to play too early, and by the end of their set, the fashionably late S.F.ers finally trickled in. The band was devastating nonetheless. They're so darn sludgy you'd think they were all sporting molasses underwear. **Buzzoven** was fierce as hell and amidst the broken glass and long pauses between songs, managed to raise Beelzebub himself with their sonic ruckus. **Neurosis** capped off the night with a churning set accented by an elaborate video and slide show. I'm sure I would have been even more mesmerized had I been stoned out of my gourd. Well, I wasn't , but it was still a hell of a time. **Alicia** from New York's **13** even showed up! Life has no meaning until you own their **"Hollow" 7"!**

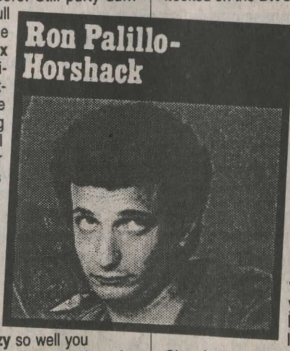
Speaking of 7"ers, here's a nice little shopping list of other goodies you might wanna seek out: **"Headscrew"** is a 7" flexi compilation released by the squatters who organized a club over in the U.K. called **125. Kitchener, Amberjacks, Stretch,** and **Pigpile** belt out 12 minutes of raw, punky tracks that don't disappoint. This is as DIY as it gets, folks! (Refusenik Records, P.O.Box 63, Sale, M33 6SL, UK)...Very much along the same lines is the **"Straight Outta Concord" 7"** comp released by those rapscallions over at **Six Weeks Productions. The Dread, Total Fucked, The Aborted,** and **Anal Mucus** kick out 6 tracks of stripped- down, gutter- level thrash and punk. The back cover says it all: "This record is dedicated to every other band that's been unappreciated, unsupported, or banned by their own scene". And if that ain't what punk is about, I'll eat my hat. (6 Weeks, 2262 Knolls Hill Cr., Santa Rosa, CA 95405)...Of course they had to friggin' break up before they ever made it to the West Coast to play, but **"Deprived"**, the new 7" by the now defunct MA noisesters **Disrupt**, almost makes up for it. Nine of their best thrashers to date with their trademark brand of whirlwind fury. **Disrupt** raged with an intensity copied by many, but mastered by few. (Relapse, P.O.Box 251, Millersville, PA 17551)...**Dissension** may have been the hiers to the throne of Disrupt had they not already broken up as well. Their 7- song debut 7", **"Sanctioned"**, is the mack daddy of chaotic thrash singles. Crusties from hither and yon will bust a nut on the high caliber, hi- jinks perpetrated here. Well worth hunting down. (Fetus Records, 2966 S. Country Club Way, Tempe, AZ 85282)... Chicago's **Insult To Injury** (I always mix up their name with Intent To Injure) have released an ear pulverizing e.p. titled **"Hostile Behavior"**. This is an unrelenting 10 track attack that conjures visions of the first **Agnostic Front** 7". Unbridled, one- speed manic thrash that's just waiting to pick a fight. (2857 W. 43rd, Chicago, IL 60632)..."**Kamode- Kamotion**" is the follow up the first rip- roaring' 7" by Michigan's **Pecker Tracks**. This trio of freaks belches out high- energy basement thrash that could serve as an anthem for fuck ups near and far. Nine potent blasts by Battle Creek's finest. (Depression, P.O.Box 219, Battle Creek, Mich 49016)...Behold the lords of sludge - **Floor**! Their new two song gargantua of a 7" is now pummeling the earth with an intensity that will crumble cities, topple governments, and sink entire continents. Imagine the carnage if they had released a full album. (Dirge Records, P.O.Box 7044, Hollywood, FL 33081)...Speaking of heavy, the **Thug "Broken / Lost It" 45** has just hit the racks with a vengeance. These are tribal, primitive angst- fests that resuscitate innate urges to smash everything in sight. And if you think they're steamed now, just wait til they find out **MRR** isn't gonna review this ("not punk")! (Bovine, P.O.Box 2134, Madison, WI 53701)...Also new from the Bovine camp is the new single by the increasingly prolific, and possibly cannibalistic combo, **Plainfield**. Yet more of their incomparable brand of deranged, shock rock'n'roll. Catchy, overly- aggressive and if you wanna talk about offensive, well, that's opening another can of worms. Consume!...**Resist** is awfully productive for a band that is supposed to have broken up. Their new 7" entitled **"Free"** is the fruitful offering you've come to expect from these Oregonian stenchenheimers. Six state- smashing, thrashin' masterpieces. It'll definitely curb your cravings until next month's **Resist** release. (Pawel Rzoska, Dywizjonu 303 15B/3, 80- 462 Gdansk, Poland)...Those well- known Mexican humanitarians, **Brujeria**, have returned with two ass- blastin', ball- munching, grind ditties, **"El Patron"** - a eulogy for drug lord **Pablo Escobar**, and **"Hermanos Menendez"** - in defense of the murderous **Menendez brothers**. Fans of **Brujeria**'s graphics will truly be shocked when they see this cover! (Alternative Tentacles, P.O.Box 419092, San Francisco, Ca 94141)



Same shit, different format: **Project X's "Straight Edge Revenge"** CD is high testosterone hardcore for folks with "X"s tattooed on their buttocks. Another one of those **Lost & Found** releases where you never know if it's legit or not. Actually these guys were one of the better (or least bad) 1,000th generation SE bands during their brief existence. Unabashedly lame lyrics set to Marshall- masturbation power chops. But why are so many mediocre old U.S. h.c. bands enjoying such adulation from Europeans? It's borrrring, folks. How about paying attention to the bands that are in your own backyard who actually need the exposure. (Lost & Found, Im Moore 8, 30167 Hannover, Germany)...**God Is My Co- Pilot**'s weekly release **"Straight Not"** draws the usual (at least from me) comparisons to old **Half Japanese** and **Captain Beefheart**. In any case, this 26 song CD is yet another high water mark for an already well respected unit. Everything I've heard from them I like and by the time this reaches print, they'll undoubtedly have 10 more releases out. (Outpunk, P.O.Box 170501, S.F., CA 94117)..."**Turn Loose The Swans**", the newest CD from **My Dying Bride**, could best be described as **J.R.R.Tolkien** metal. Overly progressive, fantasy grind that's perfect for reading **"The Hobbit"** to. With the drippy, gothic interludes of violin and keyboards, you'll know that these guys must be on a steady diet of **Neurosis**.(Peaceville/Futurist)...**Anathema's "Serenades"** CD carries the same torch but gives more emphasis to weepy, dreary **Cathedral**esque gloomcore. Still purty durn heavy though. (Peaceville/ Futurist)...A fistfull of grind floated my way from the **Relapse/Nuclear Blast** camp - The **Namanax "Multi- Phase Electrodynamics"** CD is the ultimate test for any so- called noise fans. It is quite literally a 34 minute electronic drone. There are extreme variations on the tone, but the looping noise pattern is constant til the end. Unbelievable! I was prepared for a gloomy, elfin metal fest after seeing the cover of **Divine Eve's "As The Angels Weep"** CD. Even the title gives that impression, but thank Jah for wrong impressions, cuz this puppy smokes. This Texas outfit belts out some effective grind with plenty of variety and moxie. It's a welcome surprise for sure. **Count Raven** sounds so much like **Black Sabbath** on their **"Destruction of the Void"** CD that I bet they'll get challenged to a dwarf tossing contest with **Sleep**. The tunes are actually very good and emulate **Ozzy** so well you almost don't mind it. The blatant Ozzymania factor is glaring but hey, the kids love it. **Mortician's "Mortal Massacre"** CD contains their 7" plus live tracks and other goodies. These guys are the messiahs of guttural blendercore. They're one of those bands that tune so low you almost can't hear lquote em, but you know the CD is playing because all of the neighborhood dogs are howling. **"Don't Spare The Green Love"** is **Exit 13**'s compilation of previously released ep's and their first LP on one CD. They have a style unlike any other and are the last band you can accuse of being generic. They spend more time growling about trees and plants than rotting corpses. And if you think this is good, oh daddy, just wait for their nw album!...Hands down, the greatest grind find of the month is the **Illdisposed "Four Depressive Seasons"** CD. If you can stomach the goofy Satanic gibberish, you're in for a spleen- stompin' feast equivalent to the first time you heard **Entombed**'s classic **"Left Hand Path"** LP. Pure aggression that's chunkier than a Chunky bar and heftier than a Hefty bag. Excellent, punishing aural rage. (Progress Red Labels)...Japanese thrashers **T.D.F.** (it stands for **The Deepcore Fighter** - no, I don't understand it either) have just compiled 3 years of recording onto one CD. While they aren't exactly one of that county's fiercest units, they certainly aren't going to be mistaken for **Shonen Knife** any time soon. 17 rollicking hardcore hits chock full of energy and spunky punkness. (Tribal War)...But the "CD of the Month" plaque goes to the virgin release of the newly formed **Deported** label, a compilation called **"Sounds Of Ordinary Madness"**. 12 nut- blistering Aussie bands duke it out with their own patented typhoons of blistercore. **Christbait, Magnacite, Blood Duster, Bean Flipper (awesome name!), Necrotomy, Warpspasm, and Grope** are among the chaos of flying limbs and broken musical notes. Comes with a huge booklet with band info and assorted ramblings. Two snaps up! (Deported, P.O.Box 4141, Richmond Vic, 3121 Australia)...A sad testament to the lack of 12" vinyl being produced is the fact that over the past two months I only received one punky 12", and it's a whopper. Another label debut, **Dysgusher** just released the **Shitfit/Human Greed** split LP. Both units rip and roar with nary a snore. **Shitfit** plummets onto your noggin' with five barrelling HC onslaughts, froggy vocals and all. Flip the clear blue disc and bask in the glory of 13 **Human Greed** piledrivers. They're much akin to early **E.N.T.** at triple the speed and intensity. But don't take my word for it, write to lquote em and fawn over your own copy. (Dysgusher, 2 Bloor Street West, Suite 100, Box 477, Toronto, Ont. M4W 3E2 Canada)

Bargain bin bonanza: Phooey to new releases - my favorite place to shop is the dollar bins of used record stores. Here are some underappreciated gems I scored in the past few weeks...**Lionel Hampton & His Orchestra "Hot Mallets"** LP - This man was on fire in the late '30's with aggro vibraphone playing. A musical feast of hate and fear awaits you on prime cuts like **"Stomplogy"** and **"Ring Dem Bells"**..."**His Life For Mine and other stories**" - unleashed, spastic power from **Uncle Charlie and the Children's Bible Hour Staff**. Four demon- bashin' stories with wicked organ interludes. Uncle Charlie could easily pass for **Ned Flanders** cuz he's so damn understanding about the craziest shit. Highlights include blistering childrens songs after every story and classic situations like a mother telling her daughter, "..and as for those records, well, if those ones I found in your room the other day are any indication, I don't think that's they type of music Christians should be listening to." Hell yeah!...**Anson Williams "Deeply / I Want To Believe In This One"** 45 - Actually this one was a gift from my friend **Walter Glaser**. **Potsie** gets the pit movin' with this one. Insane, sappy ballads. A moshing fiesta of unparalleled power. I gotta find the full album!..."**Popeye the Sailorman & his Friends**" - Old school Popeye tracks from the master of disaster, **Jack Mercer**. You can't deny the power of cranium- bustin' tunes like **"Never Pick A Fight"** or especiallly **"Help! Help! and I Had A Hamburger Dream"**. **Wimpy** kicks out the jams this time around. Popeye is punk as fuck, and if you still aren't convinced, track down one of my old favorites **"Popeye's Songs about Health, Safety, Friendship, Manners"** that includes the track **"When You Go To A Show"**...And speaking of shows, you'll wish you were at one tearing up the pit when you slap on the **"One More Road"** LP by **Dennis Weaver**. Complete mosh terror with stompers like **"Prairie Dog Blues"**. Forget those damn Great Western Savings commercials! This is vintage Dennis letting his hair down...And if you're hooked on the **DK's** cover of **"Viva Las Vegas"**, you've gotta track down the incomparable **"Multi- track Fabulous Las Vegas Roulette Record Game"**. Complete with a fold- out roulette board, this record contains a side with 38 multi- track grooves complete with a crusty guy yelling "Place your bets eveyone!" Then you hear the ball rolling and the old codger croaks, "It's in the red, number 34". But since it's multi- track, every time you set down the needle the guy calls a different number! For a more authentic casino atmosphere, you can invite your flabby, 70 year old neighbor lady to sit next to you & blow smoke in your face.





That's all for this time, gang. Drop me a line, especially if you have any records by washed up TV stars or one- shot, oddball celebrities that you wanna unload. I almost forgot the best news of the year: **XTC** is finally doing a new album. The **Andy Partridge/Martin Newell** CD was just a teaser. Now I want the real thing, dammit. I'm counting the days.

Cheerio.....

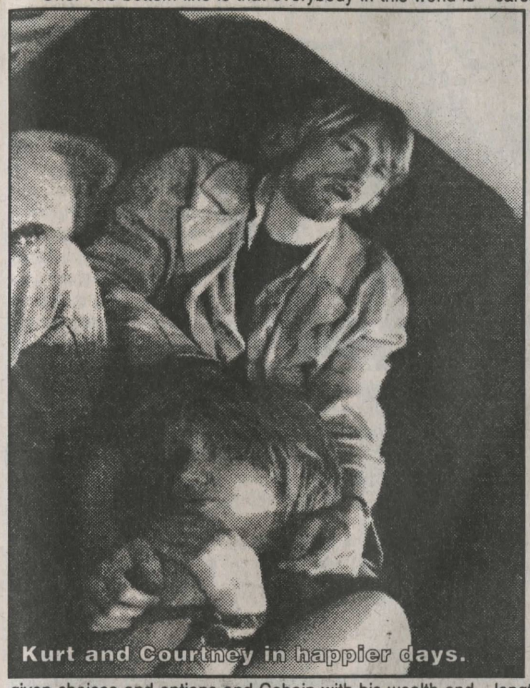
Chris Dodge
P.O.Box 420843, San Francisco, CA 94142- 0843 USA

BOBISMS


Black Angels Death Song with substitute bass player Bianca Butt Trumpet.

This past week I received several calls from people who felt compelled to talk about Kurt Cobain's suicide. I'm almost talked out on the subject and I almost didn't want to write about it, but there were three things that I felt I needed to say in print:

One. The bottom line is that everybody in this world is given choices and options and Cobain with his wealth and talent, had more than most of us. He didn't have to choose the course of action that he did. It robbed the world of a great songwriter and I feel sad for the family and friends he left behind.


Kurt and Courtney in happier days.

Two. I'm bummed about the way in which he will be remembered. Watching *A Current Affair* and *Hard Copy* in the last few days it seems that the Sid Vicious tag that the media has tried to pin on him ever since Nevermind became a huge hit and made him famous, has finally stuck. Nearly every "Cobain Segment" I saw contained the footage of Kurt diving into David Grohl's drum kit at the Redding Festival taken from Dave Markey's film 1991: The Year That Punk Broke. As if that scene demonstrated how deranged he was, when in actuality he was probably having the time of his life. It's so typical of the media to go for the "Punk Rock/drug shock" angle because it's the easiest one rather than probe for any real depth. And I nearly puked when I saw that cantankerous bastard Andy Rooney pull his "Who was Kurt Cobain and who cares?" routine on *Sixty Minutes*. Fuck him! Nearly 7,000 kids showed up at Kurt's memorial service in Seattle. Kurt will always mean more to them than that jerk Andy Rooney ever will. You never see a mainstream news figure shitting all over the career of Sylvia Plath or Ernest Hemingway just because they ended their own lives. Kurt's demise did not eradicate the brilliance of **Nirvana's** music. But from the way that the News Media has handled it you would think that suicide was just a "Rock" thing.

Three. These last few years in times of depression, when I'd felt I was at my lowest ebb, **Nirvana**'s music - The very music that Kurt could no longer bare to play in front of people- helped to keep me sane. Ironic, huh?

I don't have very much to say this time, but here's an update on some bands that haven't broken up yet:

Black Angel's Death Song are still very much together and have a new Hell Yeah! 7 inch release ("Dave"/"When Morning Comes"). They are currently playing around town with Bianca (**Butt Trumpet**) filling in on bass and you can expect a full length album and a tour this summer.

And speaking of Hell Yeah!, Lee Joseph's **Outside Inside** have a new guitar player named Dorn Shelly and have never sounded better. Their first full-length album (also on Hell Yeah!) is due in May.

The Leaving Trains have been playing shows out lately with their new San Franciscan bass player Jimmy Green. Their long and eagerly awaited SST album "The Big Jinx" should be out in July.

Those whacky **Muffs** have changed drummers again but this time I think that everyone will dig their new recruit since it's none other than ex- **Redd Kross** drummer Roy McDonald. (Anyone out there remember the "Neurotica" album?) The **Muffs** first gig with him at the Club Lingerie was a bit rough but wait 'till they get him into the studio!

That's about it, except to say that I fucked up last issue and called the **Gertrude Fibbers** the *Geraldine* **Fibbers**! Ooops! (Sorry Carla!) And the address on the back of the **Sluts For Hire**, Hell Yeah! single is wrong, wrong, wrong! It should read 7775 Sunset Blvd. Box 110 Hollywood Ca. 90046. Whew! Anyways, Special Thanks go out to:

Nirvana, for rocking as long as they did. You guys meant a great deal to quite a number of people.

Julie Allen, who shares my hatred for Evan Dando and said so in the intro to her self- published booklet 15 Easy Ways to Conquor Psychotic Depression & Other Forms Of Insanity. (Those interested in owning a copy can send $2.00 to 11568 Garrick Ave. Lakeview Terrace Ca. 91342)

Jon Shuman of the Salt Lake City group **The Dollymops**, who partied with Drunk Ted and I a year ago in Arizona and even sent the photos to prove it! Thanks dude. (**The Dollymops** have a single, "Bent"/"Bended", out on Mono Media and can be reached at 612 Sego Ave., Salt Lake City, Utah 84102)

Jens of Germany's **The Embryonics**, who visited L.A. recently and laid some cool vinyl on me, about which you'll be reading next issue! See ya then!

Bob Cantu


Muffs with new drummer Roy McDonald


Leaving Trains with new bass Train Jimmy Green

PRISONERS OF SMOG

SAN GABRIEL VALLEY SCENE REPORT by Tara Erehoff

HI ya my blessed children of the punk god. Sorry it took so long to come up with another scene report. Truth is I haven't been around to support the scene or any o£ it's wonderful bands. So what I have for all you wonderful scenesters is basically second hand news from some of my gals (thanx Mitzi and Flo) while I was wandering around Europe in search of fun, adventure and romance (maybe I should have taken the "Love Boat" cruise). First off The **Burdens** (ex-X-O **Toxins**) played the Boars Head, a very ridiculous rocker style bar in Covina, and from what I heard, put on a really spectacular show despite the low but modest turn out. C'mon people! We need to support our bands. Backyard parties are making a come back this season, supposedly many of them being hosted by (from what I've been told) the oldest living band in S.G.V., **Y.A.P.O.** I also heard these gents have directed their style to that of a more punk/hardcore nature. **Flipside** obviously approves o£ their sound giving them credit in their record, demo, etc. section. **Schleprock** left with only one original member, has out a new C.D. (probably old news by now) on Covina's own **Last Resort Records.** Regardless of who is in it, this little disk surely rocks. A definite must £or any collector. Keep an eye open to a new slab o£ vinyl from **Mean Season,** it should be out by the time this here report makes it to print. The **White Kaps** I heard played in support of D.I. at 369 club in O.C. and from what I gather stole the show and put D.I. to shame. The Kaps' ***newest release*** I heard is taking the punk rock community by storm. Bad news for the gals, **Riotgun** booted out their female vocalist. Apparent reason, Amy wanted to do something, more commercial and mainstream, no punker points for her. **Riotgun and Yapo** teamed up in March to invade O.C. on the 23rd. From what I was told only 30 people showed for this event. None the less, I heard both bands were in excellent form and played as if they were entertaining the whole state of New York. New bands to look for are **Media Blitz, Disorder** and **S.M.D.** all of which from what I've been told, are hardcore bands. So if you get a chance, check them out. Unite and we all prosper! Keep the peace vibe flowing.

Choiu! - Tara Erehoff

CAKE MIX DELUXE

KURT COBAIN (1967-1994)

I don't know what to say. I really don't. It's really hard to express your feelings about someone that you know to the all encompassing and evil Media Empire who have turned this sad occasion into a frenzy of unfeeling and unkind words, thoughts and actions. Kurt Cobain, who I got to meet and speak to on many occasions was one of the kindest and most considerate humans that I ever met. He was not a pretentious asshole as most "rock stars" are clichely known as. In fact when I flew to Phoenix, Arizona with a friend to catch Nirvana's first show with Pat Smear (and their first big headlining show in the U.S.), Kurt did everything possible to accommodate us. He offered us his personal food if we were hungry and gave me more beer than I could handle. At one point in Phoenix, before they went on in front of a crowd of over 15,000 screaming fans, he took me aside and said, "Cake... you're one of the only journalist/friends that Courtney and I know that haven't stabbed us in the back or said shit about us. Thanks, man." I was quite astonished to hear that since I'd never figured that he even gave a shit about what was written about him in Flipside.



It's really hard to write this... it really is. Where ever Kurt is I hope that he's finally at peace and happy. Unlike people like most of you that read the press and believe every word verbatim that was written on Kurt Cobain, I knew what to believe and not believe. I just hope that Maximum Rock N Roll doesn't say anything stupid about Kurt in their upcoming issues because, as far as I'm concerned, those people are more concerned with themselves, their bands and their precious attitudes than in caring about another human being. Tim, if you read this, I hope you take into account that Kurt Cobain never wanted to be a rock star or be exploited in the media as he was since "Nevermind" was released in 1991. Who cares if a band signs to a major label? Who cares if the bands which you review in your magazine only sell one copy or ten million copies? Does it really matter in the long run, Tim? We're all human beings with thoughts, feelings, experiences, etc. I hope you realize that The Undertones, who are one of your all time favorite bands, was signed to a major label as well, but people have told you this before I'm sure. Enough words, I say. I just hope that you think about this before you take another cigarette out of your mouth, Tim.

I really miss Kurt Cobain because I knew him as a human being and not as an MTV video star. Thanks, guys. My mind will be clearer next issue. -

Cake

(photo by M. Linssen)

ALTERNATIVE TENTACLES RECORDS



LOS GUSANOS
I'd Love To Save The World
Second single from RAMONES' bassist C.J.'s side project band. Classic rocker from this NYC quartet. 2 song 7" and 4 song CD single. "1, 2, 3, 4..."
7" • CD Single VIRUS 144



ALICE DONUT
Dry Humping The Cash Cow
Recorded live at CBGB and drawing material from all of their studio albums, captures NYC's finest in their legendary live setting. Kiss, step aside!
LP (Double) • CS • CD VIRUS 143



BRUJERIA
El Patron
Mexico's most wanted, ugliest, and noisiest grindcore unit returns to A.T. for this homage to late drug lord Pablo Escobar, and the Menendez brothers.
7" VIRUS 142



VICTIMS FAMILY
Headache Remedy
15 new examples of this Petaluma trio's unique brand of groove-thrash-bad acid-punk-noise-metal-samba stylings. Musically diverse, lyrically ironic.
LP • CS • CD VIRUS 138



JELLO BIAFRA and MOJO NIXON
Prairie Home Invasion
Not since Dylan went electric! The mutant alleged country album is here! A mix of original songs, plus remarkably faithful renditions of long lost classics.
LP • CS • CD VIRUS 137



CHILL E.B.
Born Suspicious
Rap on A.T.? It's true. Continuing to take musical chances and avoid stereotypes, we're proud to offer the intelligent, positive message of this local rapper.
12" EP • CS EP • CD EP VIRUS 124

MAILORDER INFORMATION:
7": **$3.50** 12" EP/CS EP: **$6.50** LP/CS: **$7.50** Double LP: **$9.00** CD Single: **$7.00** CD EP: **$10.00** CD: **$12.00**
Prices are postage paid within the U.S. only. Prices are per item. Send **50¢** for our complete catalog, **$1.00** for Canada and overseas. California state residents please add 8.5% state sales tax to order total. Alternative Tentacles is distributed by **MORDAM RECORDS**.

Upcoming Releases: May - Debut recording from the mysterious **KEPONE**. 2 songs that drive un-checked through the confines of your little mind. June - Re-released remastering of **NEUROSIS'** debut "Pain Of Mind" album, long since unavailable. Also, **ALICE DONUT's** "Video Monstrosity" video compilation. Plug in. Drop out.

Mail Order Customer of the Year



Craig Teicher (Scarsdale, NY)

Runner Up - **Deon Ayre-Smith** (Ventura, CA)

P.O. BOX 419092, SAN FRANCISCO, CA 94141-9092, U.S.A.

QUE PASA PENDEJOS!?

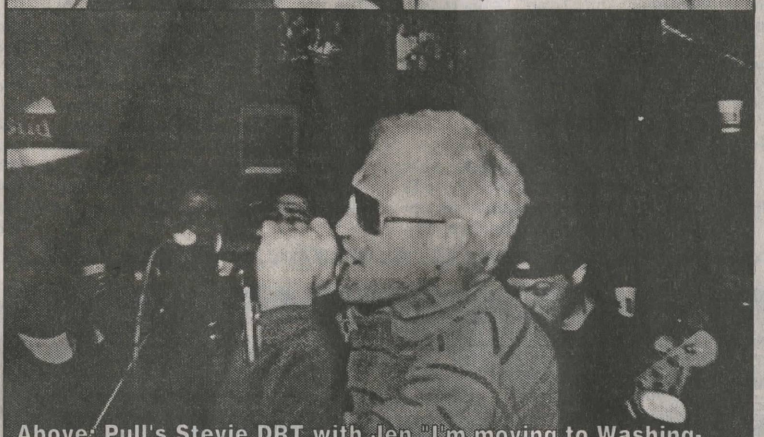
Here's more of only one man's view of a big scene;

So, it looks like the NRA failed miserably in trying to oust state senator David Roberti. Ha. Ha. It was quite interesting to see on T.V. the demographic composition of the dump Roberti phone banks. Yes, the world is getting crazier by the minute (or, so it seems). And, I have to admit the thought of arming myself for the impending class war has crossed my mind. But, I don't think assault rifles are necessary either for personal protection or sport. It's good to see the gun lobby's political clout waning.

Now, on with the music

Wednesday nights at good ol' Linda's Doll Hut are now known as "alternative" night. Woo who! Come to think of it, Wednesday's are "Punk" night at Club 369. Bands that have played 369 on Wednesday recently include RIOTGUN and SPLNTR. Well, I mosied over to the Doll Hut one Wednesday recently to catch two great local bands: THE LIVING END and THE GRABBERS. The place was pretty happening for a Wednesday. I will decline naming all the punk stars in attendance. There were many! I'm sure many know but I would still like to tell you about the greatness of THE GRABBERS. They rock in the way I think bands should rock: simple, straight ahead, catchy songs. THE GRABBERS combine a late 70's New York punk feel with an early 80's Huntington Beach punk vibe. They're reminiscent of the Heartbreakers and the Hated, the Dead Boys and the Simpletones. They might not be the most original band around; but, they give you the goods loud and rockin'. Don't get me wrong; they're not a nostalgia band like the Spent Idols or even the Stitches. They have a very "now" feel to them as well. THE GRABBERS rule. They just might be my new favorite band taking the place of SUPERNOVA.





Above: Pull's Stevie DRT with Jen "I'm moving to Washington." Here: Tommy of the Grabbers photo by Scott

Speaking of SUPERNOVA, have they exploded or what? I remember not too long ago they were a well kept Costa Mesa secret. Now they're every where. I did make the trek out to UCLA to catch these boys in action. Once again they were far out and out of this world, a real cosmic experience. Let's hope they stay in this quadrant of space a little while longer before beaming out to the galaxy of major label deals.

On that note, the RAMONES blasted into the southland playing both the Hollywood Palladium and UC Irvines Crawford Hall. It was definitely a treat to have Punk loyalty back in our presence. These guys sure know how to rock a house. It was good to see that there is a whole new generation of pinheads out there bopping to these old timers. Honestly, I saw first generation cretins there with their now pre-teen children who chances are were conceived piled in the back seat while their parents were generating steam heat doing the Blitzkrieg Bop. Of course Frank Black was an added bonus to this punk rock gala event. His new stuff really kicks it live. For those of you too cool to attend, your loss, history was definitely in the making.

To stay on the subject of major label acts, I ventured to the Palace in Hollywood to see one of my still faves, GREEN DAY. Sure I loved seeing them in those small places; but, I had a blast at the Palace. Really the only thing I care about when I go see GREEN DAY is that they play "Going to Pasalacqua." They did. I was happy. JAWBOX played before GREEN DAY and they were cool. I'm sorry I only saw two songs. The Palace is big so I only saw two punk celebrities. Rockstar "O" was up backstage. SKULL CONTROL'S Kid Spike was down with the people hanging near the main bar. Well, when I am ever in doubt as to what I want to listen to, it never fails for me to put on GREEN DAY. Therefore I enjoyed the show.

Ok. Let's get back to O.C. man. April 9 at the Tiki Bar in Costa Mesa was the scene for what was billed as "Cockoo's Nest Night." Well, the ad in Mean Street said "Cockoo's" but since the Tiki Bar is at the corner of 17th and Placentia I assume it meant "Cockoo's." The Tiki Bar was last known as The Newport Roadhouse and is two buildings over from what used to be the Cuckoo's Nest. THE WOMEN, JUST PLAIN BIG, THE IRON-ONS, and PASTA played. I will admit that I was torn between seeing THE HUMPERS at JJ's Lounge and going to see THE WOMEN this night. I opted for the Tiki Bar because 1. I hadn't seen THE WOMEN in awhile. 2. the Tiki Bar sells pitchers. and 3. the attractive women ratio would be greatest. Call me sexist. I was right. Well, the show did not have much of a Cuckoo's Nest vibe. It was quite different than when I was a skinny little punker sitting on the edge of the Nest's stage watching Black Flag and having a big mean punk slam me off the stage and render me deaf in one ear for the rest of the show. But, that was then and this is now. I finally got to see THE IRON-ONS and I dug them. They're a good three piece punk outfit, highly recommended. I thought JUST PLAIN BIG was ok, nothing special... They had good backing vocals and made every effort to sing on key and harmonize; but, I couldn't get into it. They kinda reminded me of Strawberries-era Damned but not as good, MOR punk. THE WOMEN are cool. I like them. And, they rocked. I *WAS* getting into them butt Nate, their singer, seemed to be a bit too sensitive to how the crowd *WAS* reacting and cut the set short. I don't know. I think they should have played more songs. THE WOMEN are a fine punk rock band even if they have a stand-up keyboard player. Cool show.

THE VANDALS, THE STITCHES, MR. MIRAINGA, G-WHIZ *At* Club Mesa. I think there was *a* band that played first that I missed. THE VANDALS were ok. MIRAINGA I love and they rocked it up. But, I had never seen G-WHIZ before and I thought they were really good. G-WHIZ hails from Phoenix. They sound alot like ALL which may be a reason why I liked them. They're young. They're poppy and punk. They weren't driving the crowd into a frenzy like all the meatheads who were fighting during THE VANDALS set; but, I think G- WHIZ is a good band bound for greater things.

Ok, Kurt Cobain. What can I say? I was a fan. I will miss Nirvana. I'm glad I got to see them live. I'm glad I have the albums. I'm sorry Cobain felt he had to do what he did. That's all.

Live long and prosper.

Scott "Dipsomaniac" Sycat

VOLUME CD 9 bands 12 songs
Hemlock Ashes/Dust
Everready Tiltwheel
Unleaded Boilermaker
write for a free catalog
Fig Dish 7"
Nimble/Bury ME
white vinyl $3.25 ppd
Liquid Meat
po box 460602
escondido ca 92046

BANDS! BANDS! BANDS!

Bite Your Neighbor Music is now accepting cassette tapes from bands who want to be on our upcoming compilation CD, "Someone's Gonna Get It". Due out Sept 94. Send us your best Three (3) songs on a cassette. Sorry cassettes can't be returned. Send band info and lyrics. Write name and address on tape!! Bands from any state, any country welcome. Bands ending up on CD will receive copy. Send to:

Bite Your Neighbor Music, 4110 Elm Ave, Suite 204, Long Beach, CA, 90807

BLEACHBATH
CD
Fresh and innovating expri-MENTAL Cases that cover dark musical grounds so heavily-tilled the best that can be harvested is wheat, barley, water and yeast, add two swoops of mammoth guitars and a dash of whirling, mad-cap drums and you have a new breakfast cereal - RAISIN' HELL. For the heavy and humorous disorientation of Bleachbath's approach, the very qualities that will most alienate unqualified STAR SEARCHERS and condemn them to an eternity of icehouses and Karaoke wet dreams. Their 65 minute CD succeeds in the first order of music: PLAY GOOD MUSIC. I love "transmission Fluid", "Opium Den", "Headwound", and "Swing from my Tree" - Bobby Brady
(Sound Virus Records, P.O. Box 710726, Houston, TX. 77271)

BEEF MASTERS
"Secret Place of Wonderment" CD
A dowdy "Howdee" from Nacadogches, Texas where the meat is pink and property taxes go to the chigggers. These H.E.B. rejects play uuummm-good, slapsticks of dynomite "cowpunk" that'll make you grab your partner and pogo do-see-do, it is a seamless whole, a household turd, the music that conjures hallucinations and all encompassing warmth of several inbred generations that have grown with the "Hickoids" or "Loco Gringos", (Check out "Texas Ranger, Man", "Luke Perry" and "Clusterphoeck"). Their CD panders to the youth audience by giving them all three staples of the anarchist diet,
1.) Bare tits (go find a place to master your beef.)
2.) Disdain for personal health (Ooww! wait a damn minute...! cut myself sumtin' fierce).
3.) Casual destruction of property (buy their fuckin' merchandise - they owe everyone in Texas) - D. Man
(Sound Virus Records, P.O. Box 710726, Houston, TX 77271

SPUNK
"Flame Spittin'" CD
Like a tick on the demographic wedge of the arrogant and dull-witted rock industry, this hard-touring punk outfit is FINALLY beginning to receive the attention they deserve through no help but their own (and a Houston independent label...) Catch, new fashioned "pig rock", as coined, sizzling guitars, blazing drums, commendable yeoman-engineering , smelly armpits, tattoos and tons of attitude keep this style and force as rare as a black diamond. A solid, pissed-off 12 song testimony with all the verve, honesty and patience that is required of commitment. Alright, Alright, fuck the melodramatic CA-CA - these motherfuckers ROCK!. If you haven't seen them live in the States yet, then you must be living in KICKSHAW eating high-cholesterol Paté and watching reruns of Charles in Charge. Just buy it or steal it. Includes all the favorites, "White Trash", "Zipperneck", "Instigator" and "Rock Your Pussy". - Josh.
(Sound Virus Records, P.O. Box 710726, Houston, TX 77271)

DIXIE WASTE
"Start the Madness" CD
Veterans of the Lone Stare State's half-stewed Hardcore, DIXIE WASTE plumb the Olympian depths of sin and glutton to provide a reflective, aesthetic revulsion towards dirt weed, hangovers, the torment of the human condition and inflatable bikini tops. FUCKIN' PUNK! Consistently haunting the validity of their already proven methods: PLAY FAST AND GET DRUNK FASTER. Their 18-song, flammable C.D. has been approved by the D.E.A. and F.C.C., and has no more debilitating effects than a lifelong blood-drenched obsession for murdering cops and burning federal building. "Drunk Ambition" kills. Fire it up! Twin-vocals, buffalo bass, supersonic guitars, and drilling drums could only mean one thing . . . Let your money go to WASTE. -Rachel
(Sound Virus Records, P.O. Box 710726 Houston, TX 77271)

HUMUNGUS
"Ain't it Fun" 7"
High-steppin', tongue-swingin' hardcore, says Stiv - enter Nicki Sicki (Verbal Abuse, Sick Pleasure) doing your favorite Dead Boys hits with ex-Dead Boy himself Cheetah Chrome on axe and angst. Also included are Humungus originals that pack quite a visceral punch of clever tunemaking. No sooner does the bell ring through the halls and classrooms of PUNK ROCK HIGH, signalling the slaughter of postpubescent fans of GUNS 'N ROSES, that this Houston indie unleashes its "Ain't it Fun" 7" and upcoming full-length CD. Meanwhile, the rest of youth can carry on its appetite for counterfeit-punk, repetition of formulaic bubblegum and, on sum, music best identified as COMMERCIAL. Fuck off! - J.R. (the Fuck Up)
(Sound Virus Records, P.O. Box 710726, Houston, TX., 77271)

TASTE OF GARLIC
"Yahooty!" 7" EP
Four lineal descendants of the PFUNK phylum, cloaked in smoke and dope, cavorting and guzzling in an upholstered, red velvet ghetto, clinging to one another like a Texas-size hookah. Having been recently nominated in a Texas newspaper as BEST RAP/PUNK FUNK BAND, the pot crazed antics of T.O.G. have reached a new audience to engender a fight-and-party in a nation at war on drugs. Their four song EP encouraged an upcoming CD that is clearly understood to all but those not-in-their-scene that the constitution needed to sustain a life such as theirs, is a talented and remarkable one indeed. No wonder that "Buffalo Bill" was voted the song of the year in a recent music poll. Don't miss!! - Bobby
(Sound Virus Records, P.O. Box 710726, Houston, TX 77271)

BRUTAL JUICE
"Lashings" 7"
An orgy and exorcism of bizarre technique already bolstered with a 7" from Alternative Tentacles. These boys from Denton, TX are road signs on the journey back into TRUE CREATIVE ENDEAVOR - no fanzine frippery, gossip, press release PR Puff bullshit - THIS IS IT! To explain or compare is an exercise in futility. "Lashings" will rip yer heart from yer back and "Vaginals" tears yer heart out from 'tween yer feet. They recorded this themselves and what finally comes mastered to the collector, dub, semiotic simpleton (that's me) is a BAD-ASS BARRAGE OF BOUNDLESS, BRILLIANT BRUTAL-Bake
(Sound Virus Records, P.O. Box 710726, Houston, TX 77271)

SOUND VIRUS RECORDS, P.O. BOX 710726, HOUSTON, TX 77271, FAX 713 575-0915 (D.I.Y.)

Cock Sparrer

GUILTY AS CHARGED
bc 1692 lp / cd
The brandnew studioalbum - 11 songs similar to the all - time - classic " Shock Troops "!

LEATHERFACE
Cherry Knowle CD bc 1691
Their brilliant debut album available the first time on CD!

FOR A FISTFUL OF YENS!
Bitzcore Compilation CD bc 1665
21 Bands from Articles of Faith to Zero Boys, 36 tracks
(75 minutes) for a very low price !

CHINA DRUM " SIMPLE " MCD bc 1696
Supermelodic punkanthems from Newcastle much in the vein of Leatherface / Mega City Four

Out mid march:
POISON IDEA "Early Years " CD
STRANGE NOTES! GermsCovers Comp. CD
with Zero Boys, FOD, Alloy, Final Conflict, Toxic Reasons, Slime, The Freeze etc.
Distributors get in touch!!

Still available :
TOXIC REASONS
"In The House Of God"
"Independence"
ATTITUDE ADJUSTMENT
"American Paranoia"
"Out Of Hand / No More Mr Nice Guy"
FLAG OF DEMOCRACY
"Schneller"
VIC BONDI "The Ghost Dances"
ALLOY "Eliminate"
POISON IDEA "Dutch Courage"
"Record Collectors"
ARTICLES OF FAITH "Core"
"Give Thanks"
ZERO BOYS "Make it Stop"
THE FREEZE "Double Dosed"
BLACK MARKET BABY "OFFENDERS "
SLIME " JONES VERY and more!
Send 2 IRC's for a detailed catalogue

BITZCOREZ
POSTFACH 304107
D-20324 HAMBURG
FAX : +40 313009

INEBRIA-TED

Friday, February 18th, went down to San Diego to see the Rugburns. Still rocking Kelly's Pub in Old Town every Friday night. That got a CD coming out real soon (in fact before the end of this column) on Bizarre/Planet Records.

Saturday, spent all day with Dennis from C.L.A. at our usual hangout on Saturday afternoons, the fabulous Newport Bar and Grill in Ocean Beach. After that it was down to see **Unwritten Law** and **Possum Dixon** play a sold out show with the Dead Milkmen at the World Beat Center. Only saw the last 15 minutes or so of Unwritten Law's sweaty, punk rock set. One similarity between Unwritten Law and Possum Dixon is that both bands play music that to some, may appear to be dated, but both bands have such good songs and play with so much energy and enthusiasm that it sounds very fresh and new. Unwritten Law sounded a lot like Minor Threat, but again, they were good and despite the comparison they did not come across as a rip off and were really good. They even did a cover of Pailhead's "I Will Refuse" that gave me a big boner. It was at this show that I realized that Possum Dixon's club days may be over. Fresh from New York after an appearance on the Conan O'Brian show, Possum rocked, of course. When they played their extended version of "Executive Slacks" where Rob goes into his rendition of "Like A Virgin", a song that C.L.A. does a wild, drunken acoustic version of, I heard Dennis remark under his breath "Yeah, fuck you. I'd like to see you in a bra". Sorry we didn't get a chance to say goodbye after the set, Celso. We had to satisfy our craving for alcohol and so we bailed. Thanks, Harlan. So we went down the street to the Casbah to drink and see **Sugartwin Reverb, Creedle**, and **Samiam**. Sugartwin were good. You've read about them before. It seems as though Scraps, the saxophone player for Creedle has left. She was in the audience, but didn't play. Instead, Creedle had two horn players, one of which was Pete from Skinbus. Creedle will be recording a new album for Headhunter pretty soon. In all honesty, I kind of gave up on Samiam. Sure, I've seen them play one of the best shows ever on top of KSDT at UCSD a few years back, a show that even the band couldn't hide their amazement of how great the band and crowd was, and I loved the "Underground" EP, the first album, and various compilation tracks, but I got "Soar" and either didn't listen to it enough times or something, but I just lost touch. Either way, Samiam won me back with tonight's show, which was great. They played a whole bunch of new songs that were just awesome and they just signed to Atlantic who seems to be snapping up all the great underground bands, so look for a new album from them in the future that promises to be great.

Who says LA sucks? Well, I've been known to say that time and time again, but the weekend of Feb 25- 26th in LA was kind of OK. Friday I went down to the only club in Hellywood that I can say that I actually like: Raji's. Rumors abounded that Raji's was shut down after one of the aftershocks, but they are untrue. True, the place and area took a lot of damage, but Raji's is still standing and still rocking. And Hollywood is such a run down scum pit anyway, it the earthquake didn't really make it any different. Anyway, this Friday had a band called **Molesting Mary**, a band called **Sluts for Hire**, and a band called **Strap-On Baster**. Molesting Mary featured a female singer/guitarist, a bassist, a drummer and two well built guy go- go dancers wearing g- strings. How fucking sexist! They (the band) was OK and entertaining. Sluts for Hire you all know about. Or you should. Good simple fun punk rock. They got a 7" out on Hell Yeah which I've been meaning to pick up. Strap- On Baster were the stars of the night, trying their best to inject some life into the scene up here. This is a band that revolves around Tommy Stinson from the Replacements who basically gets a bunch of friends to play and get drunk and do a set of punk rock covers. Usually the band has Soda from Wax in it, but tonight's line up had a guy from Blondie (I think, maybe) and Johnny Angel on guitar who switched with Tommy on just about every other song. They also had an all- star audience and lots of them came up onstage to help fuck some shit up. This was Johnny Angel's going away party (moving to SF) and so things were pretty wild from the start and this looks like the last time this project is going to be playing, since Tommy is still committed to his full time band, Bash and Pop. Anyway, tonight they played a rip- roaring set of your favorite punk and garage covers including "Six Pack", "Born to Lose", "Pretty Vacant", "Chinese Rocks", "Ace of Spades", "We Got the Beat" and more than a few that I can't remember and didn't know. They had Wayne Kramer from MC5 play guitar on at least six songs, including (of course) "Kick Out the Jams". This guy was a class act all himself. Very classy, very professional, but the rest of the guys were so fucked up, they couldn't keep up. This was proved when they played one of those songs that has the same chords as "Gloria" and when Wayne started to go into that songs, everyone else was too drunk to get it and they all fucked up! Although many of the "special guests" were listed in advance of the show in the LA Weekly, this was a lot more spontaneous than it sounded as everyone just jumped up onstage, did their shit, and stormed off. Other guests included Dukey Flyswatter, Texas Terri, and a few other friends they just invited to jump up and sing. All in all, it was a great and memorable night. Not the best ever, but a good solid night of drunken fun.

That Saturday was **Rocket from the Crypt, Claw Hammer**, and **68 Comeback** at Club Lingerie. 68 Comeback were good, but I got tired of them by the end of the set. They're the kind of band you dream about stumbling onto while just going to a bar to knock back a few. Claw Hammer rocked, needless to say. At this time, the hot rumor is that they got signed to Interscope, but when I asked Rob about it he said that they'll have to sign to someone soon so they can pay off the lawyer that they just recently hired to deal with all the legal bullshit. This was the second to last show for Rocket from the Crypt on this little tour. They added a trumpet player to the line up and played a few new songs that were just like the old ones. And by that I mean: great! They're going to write a lot more songs before getting them all down in the studio for a new record and singles and whatever. Later on after this show, I found out that two of the new songs they played have been released on a new Merge 7" and Rocket has a few more of these 7"s coming out. Last time I talked to John, it looks like it's going to be awhile before a new full length Rocket album, as they have no more songs and Drive Like Jehu will be taking over for some time.

Friday, March 4th, I found myself at the Casbah once again. From what I remembered, it was **Clawhammer**, and the **Muffs** with **Sweaty Nipples** (that's what it said on this one fax I saw that came in at Off the Record. I swear!). Sweaty Nipples are the same Sweaty Nipples from Portland who have been around for quite a few years now and have at least one member of Portland band Whermacht. They were pretty goofy, doing a lot of parodies of Danzig and the whole funk/metal thing. The only thing was that there was just too much of it and isn't that genre funny enough? Oh well, I found myself at the bar and falling all over the place. About the only other things that I remember from this night was that Clawhammer rocked and the Muffs rocked and it looks like now the Muffs will be recording their second full length album in May. Since this night, they've replaced their drummer with Redd Kross' drummer from their "Neurotica" days.

The next day, Saturday, I found myself puking all day hoping I could get up to LA in time to interview the fucking amazing **Overwhelming Colorfast**. Sure enough, I stopped (barely) puking enough to make it, thanks to a pill that Dennis from C.L.A. gave me. Thanks, and sorry for ruining your Saturday. That night after the interview, some of us went down to Jabberjaw to go see **Jawbreaker** and **That Dog**. We left early (10pm?) and I made the comment that knowing Jabberjaw, the show was probably over by now and sure enough, by the time we got there Jawbreaker was almost done with their set. They were great, better than the last couple times I saw them, but I found myself outside in the back most of the time because it just gets too hot and crowded in there for me. There was more action outside, anyway, when a couple fights erupted over... well, I don't know what! Whatever.

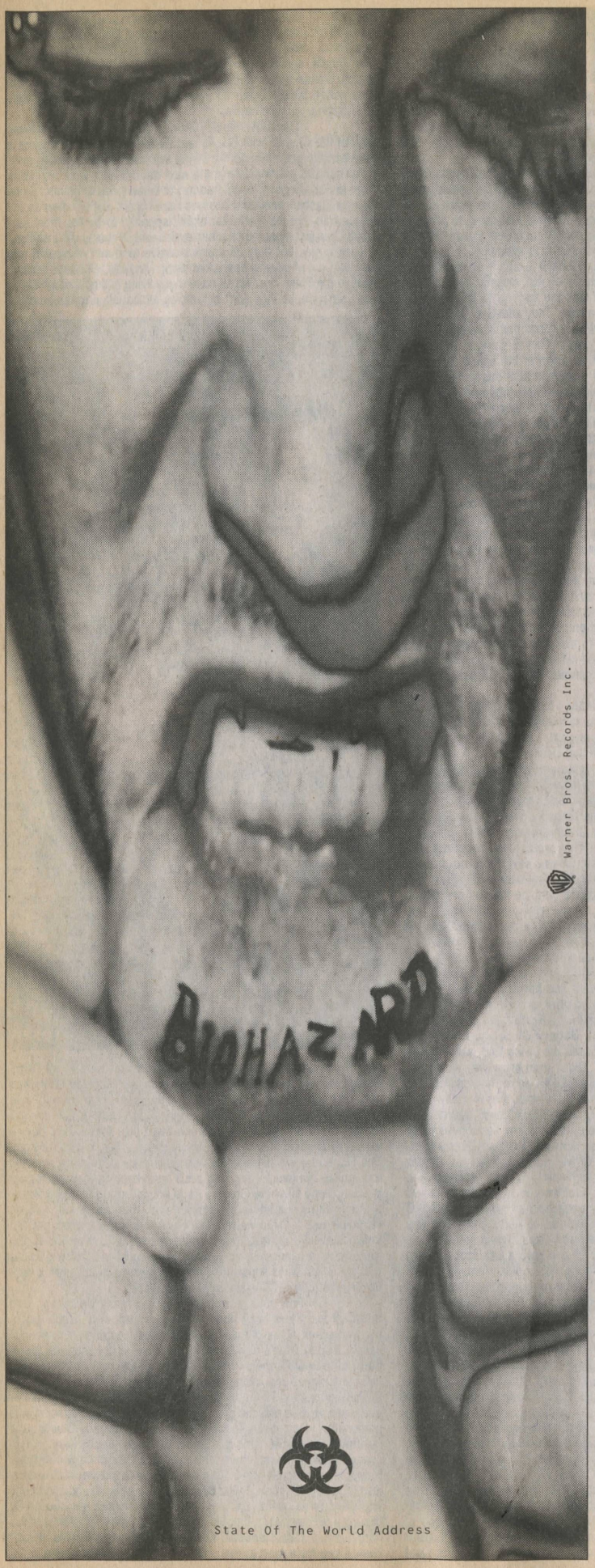

Steve from the Rugburns (that's Gregory Page in the background).

Sunday was a benefit for teenagers living with AIDS sponsored by Board Aid at the Palace. The bands that played that I could remember were the **Living End, Schleprock, Fluf, Overwhelming Colorfast, Battery Club**, and **Lucy's Fur Coat**. Missed the Living End, which was a bummer. Didn't even know they were playing, but if I did I would've made sure I was there to see them since they're really good. Schleprock were pretty good. Never seen them before, but Anthony has moved to SF to be in a band with ex- Fuck Boyz, called Hickey. Anyway, for what little I saw of their set, they reminded me a bit of earlier Bad Religion. Fluf were in high spirits. O was just really goofy and all over the place. O dedicated their set to Kurt Cobain who was in a coma last Friday. When some people gave him shit, O told them to fuck off and gave a little speech about having some compassion for someone who is going through a lot of shit so far away from home. They did a really good set, but I'm still waiting to be blown away by these guys live. Overwhelming Colorfast were just fucking great. Bean was just all over the place and they chucked out copies of their Sympathy 7" throughout the set. O joined them for a version of "Hate" and they were all a lot of fun. Battery Club is Rikki Rachtman's band that I reviewed about a year and a half ago at the Bohemian Women's Christmas thing at the Roxy. They've improved quite a bit, but still have a long way to go before convincing me. BUT, they do get some high marks for doing a cover of "The American in Me" from the Avengers and for having Tony Adolescent join them onstage for "No Way". Unfortunately, Battery Club scared the audience away, so no one was really there to see Lucy's Fur Coat who FUCKING ROCKED! They didn't let anyone stop them from kicking ass. This was and probably will be the best set I'll ever see them play. About three times during the set I thought we were experiencing aftershocks, but when I looked up at the lights and saw that they weren't moving, I knew it was the band moving the stage from jumping around so much. Lucy's Fur Coat has a new 7" picture disk on Golden Rod which you should pick up if you liked their album. A final note to any band that I at least halfway care about who happens to play the Palace: I'm not blaming any other bands, security guards, or anyone, but when you play at the Palace, please watch your stuff!!! I've known too many bands who have gotten things ripped off from their dressing rooms while they were playing. Just be careful.

Thursday, March 10th was the **Rugburns**' CD release party at the Casbah with **C.L.A.** and **Deep in the Shed**. It takes a good band to get me to go out during the week and it takes an even better band to get me to take the next day off from work and drive down to San Diego. This bill had two of those types of bands. Since the new Casbah opened it has been selling out just as often as the old Casbah, but this particular night happened to be the most successful, busiest night the club has ever seen! Not only did a shitload of people pay, but they all drank massive amounts of alcohol and they sold out of several beers that night. Anyway, all bands rocked. Deep in the Shed, like C.L.A., have a guy living in the fabulous city of San Francisco, so they don't get to play all that often (or as much as they could) and they are a good heavy drinking rock and roll band. Sort of like the Replacements, but where the Replacements had punk rock roots, Deep in the Shed have theirs in rock n' roll and have a slight countryish tinge in some songs. Good stuff. C.L.A. are still rocking big time. It's so hard to see them play these short 30- 40 minute sets since they have so many great songs to choose from. The Rugburns are usually just two guys playing drunken acoustic rock guitar, but tonight they had a full band backing them up including San Diego folk hero Gregory Page and a fucking amazing find of a drummer by the name of Stinky. God, that guy is just fucking incredible and a joy to watch! The Rugburns rocked, of course and unlike their live shows, I can't really recommend their CD to the "punk rock" audience, but if you are into acoustically rocking music with some first class songwriting and some really creative lyrics, pick up their first official CD release "Morning Wood".


Apollo gets all the babes!
Morgan from Contra Guerra

The next morning we all got really drunk and had breakfast and Steve Poltz from the Rugburns showed us and a couple waitresses a "trick" that he just learned. Later that evening, I caught **Buddy Blue**'s new band which is one of the founding members of the Beat Farmers. He also produced the new Rugburns CD. His band played real swing time jazzy kind of music and they had STINKY drumming for them! This guy fucking rules! I don't think I've ever seen anyone play the drums with so much class, character, and personality! He's just a fucking trip! Anyway, Buddy Blue's band (whatever the official name is, I forget, but it has "Buddy Blue" in it) is cool and get my thumbs up and they have a CD out on somewhere. Probably your mom's label. This was the weekend that MTV was in San Diego filming their Spring Break thing so all weekend lots of shit was going on all over the place. Lots of things to pick and choose for this night (Friday, Mar 11th), but my arm didn't have to be twisted too hard to see **C.L.A.**, **Hemlock**, and **Contra Guerra** at Bodies. I don't know if you have read all this shit about the San Diego scene in the



NEW RELEASES



- **DRIVE LIKE JEHU**
  "YANK CRIME" (LP ONLY)
- **UNCLE JOE'S BIG OL' DRIVER**
- **MORNING GLORIES**
- **BIG DRILL CAR**
  "NO WORSE FOR THE WEAR"
- **HEAVY VEGETABLE**
  "THE AMAZING UNDERSEA ADVENTURES OF AQUAKITTY AND FRIENDS"
- **THREE MILE PILOT**
  SHAPED DISC "CIRCUMCISED"

FROM

HEADHUNTER RECORDS

CARGO RECORDS
Montreal · San Diego
Chicago · London

FOR MAIL ORDER INFORMATION, SEND SASE TO:
4901-906 MORENA BOULEVARD · SAN DIEGO, CA · 92117-3432

LA Times, Entertainment Weekly and many other publications, but the one thing they all point out is the unity that all the San Diego bands have with each other. Bands will freely share equipment, practice space, and even members and the media always seems to pick up on this. Then again they probably haven't heard of a little wimpy acoustic band who like to pick on some of the other bands in town. They claim to have destroyed Deadbolt at a Megalopolis gig a few months back and while playing before the Rugburns at their CD release party, the first thing they said was "We'd like to thank the Rugburns for closing the night off for us. A couple weeks back while staying at Dennis' place, I caught him leaving a message on Jackie from Contra Guerra's answering machine about how they were going to play with them and "kick their fucking ass". Well C.L.A. played great, but sounded like shit most of the time due to a lack of guitars that kept disappearing and reappearing throughout their set. Probably because Contra Guerra got scared and payed off the soundman. Maybe that's not the case, but because I always bitch about not enough guitars in many things including live shows and albums here is how to do it: First, turn up the guitars up as loud as you can. Then add some vocals, but keep them kind of low. Third, turn up the bass to add a little umph to the guitars, and last, put some drums in. But never EVER turn down the guitars! Jack Endino, I love you and what you have done for producers and the "alternative" scene. Everyone take note. Hemlock were up next and they're really cool, hard, punk music with little hints of melody here and there. Contra Guerra were fucking great. They rocked and they rule.

Monday, March 14th I went out to Raji's to see **aMiniature**. **Silkworm** and the **Lorraines** played. Didn't see too much of the Lorraines because I was trying to get something to eat besides beer. aMiniature were about five days into their tour on this night and Tony, Dave Jass' (UJBOD) roommate was filling in on guitar and did a more than adequate job. aMiniature play some great melodic ass kicking "alternative" (fuck, I hate that word sometimes, maybe I should say "modern" or '90s) punk rock music. Get their CD if you haven't already. I left in the middle of Silkworm, you know one of those stupid things called "a job" that I have to go to early in the morning, but they were cool nonetheless. I've can see how they can be compared to Pavement, but only with a more fuller sound.

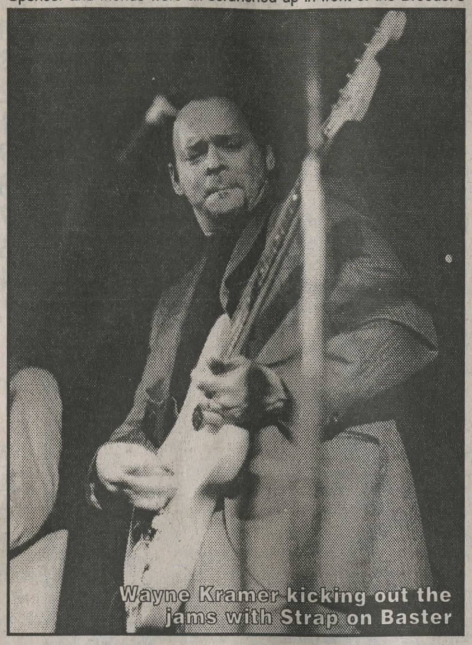
Friday the 18th had **Contra Guerra**, **Everclear**, and **Deadbolt** at Raji's. I was especially looking forward to seeing **Well Strung to Hang** who were also on the bill, but they cancelled because one of the members didn't know about the show and went away to Palm Springs or someplace for the weekend. What a bunch of fuckers. Oh well. There wasn't too big of a turnout for this show at all which was disappointing. The fact that not as many people showed up as there should have been was disappointing, not the show itself which was great. I think the combination of the South By Southwest convention which was happening in Texas this weekend and the fact that a lot of people still didn't think Raji's was open after the earthquake had something to do about it. Then again, maybe Thom was right in his editorial in issue #84 which he got some shit for. Anyway you stupid LA fucks missed out on a great show. Contra Guerra rule and I urge everyone to see them. I wouldn't shit you. Everclear played ass kicking punk rock with lots of melody and didn't let the weak turnout stop them from having a great time. Well, it wasn't that there was NO one there, it's just that this show should have been sold out! Everclear also did a cool cover of "No Fun". Deadbolt finished the night off with their scary antics. They'll have a new album out real soon on Cargo, Headhunter, whatever.

Saturday was the **Humpers** and the **Tommyknockers** at Toe's Tavern. A Pixie's type of band called **Wheel** opened up. They were OK. Toe's is a great place to see bands. Good beer (slightly overpriced), good stage, and good vibes. The Humpers rocked and The Tommyknockers also rocked from what I could remember. They were on last and by then I was pretty drunk. They had a guy from the Embryonics sing a few wild songs with them. Cool. After that it was over to Al's to stay up all night and play Yhatzie and Monopoly.

The **Supersuckers** made it to town once again on Wednesday, March 23rd. Showed up kind of late so I missed everyone else that was on the bill, but the Supersuckers were great and as always, entertaining the crowd with lots of hilarious rock star poses and devil signs flicking. These guys really know how to play, but fuck you if they'll let you know that. One funny moment happened when they played "I Say Fuck" and some guy from the audience jumped up onstage and pushed Eddie out of the way and sang the whole song. Eddie just laughed and played in the background and afterwards ran up to the guy and kissed him ON THE LIPS! What a homo! I would never do something like that.

A fucking great rocking show happened that Friday at the Casbah in San Diego. Get this: **Supernova**, the **Red Aunts**, the **Devil Dogs**, the **Rip Offs**, and a band called the **Leather Uppers** who I missed but everyone was raving about how great they were. The Rip Offs all wore black and had black nylon stockings over their heads and just spazzed and moved around in a really cool way. They played sloppy, drunk, Ramones- like garage music. This was the first Red Aunts show in awhile, I think. They also made the excuse that they hadn't practiced in a month. That's good! Please don't ever learn how to really play! That's the beauty of the Red Aunts. Except for Leslie, they all learned how to play their instruments while being in the band and they know how to totally pull it off! What an inspiration. Anyway they have a new CD out on Sympathy which you should check out. Supernova were great as usual. No space suits this time, but instead they wore jackets and tin foil ties. Really fucking cool band. The Devil Dogs closed off the night and kicked my ass! I saw them play at Raji's with the Muffs a while back and got way too drunk and I don't know what happened, but tonight I made sure I was somewhat sober and WOW! I got their "30 Sizzling Slabs" CD and you know how a lot a bands fill up their CDs with all this music and you never end up listening to even half of it because it gets boring and hard to listen to it all the way through? Well this is not one of those albums. Believe it or not, each song on this disc has its own identity and they all fucking rip! Louder and sloppier than the Dictators and lots of that beloved "New York Attitude" that I miss so much. I was going to see them play Raji's with the Muffs and Red Aunts the next night, but I was too poor or tired to go. So I just ended up at home listening to this disc.

Oh, let's see. Went to the **Jon Spencer Blues Explosion/Breeders** show at the Palace on Friday April 1st. Jon Spencer and friends were all scrunched up in front of the Breeder's



Wayne Kramer kicking out the jams with Strap on Baster

equipment and held up pretty well in front of the sold out crowd. I think this was the first time I saw a band play here where there wasn't a bunch of people running in circles trying to punch out their friends. Anyways, Jon Spencer rocked. The Breeders were OK. Just a band playing while we all hung out in back drank and talked to each other. They didn't move much when playing their rocking songs and just kind of stood there. After the show it was off to the Frolic Room for some more beers. Ran into Ronnie and Melanie from the Muffs there and Jon Spencer and wife Christina brushed past me while leaving. Wow! Then I walked down to Raji's to go see Creedle, but they cancelled. So it was back to the Frolic Room.

The next day I ended up at Raji's anyway. This was less a benefit, more a pity party for a guy Riff who works there whose house burned down during one of the earthquakes. He needed some cheering up and so he booked a number of his favorite LA area bands, namely **12 & Counting**, the **Comatones**, the **Tommyknockers**, **Ridgeback**, **Jamie and the Punk Rock Vatos**, The **Ex- Idols**, the **Hangmen**, and a reunion from the **Superkools** which never happened. Don't know why, but John was the only one who showed up. Missed a couple of the bands, but walked in when Jamie and his/the Punk Rock Vatos were about to begin. You probably already know that this is Jamie from the Chemical People's own band and he usually has just a bunch of friends jamming with him. I looked up onstage and said to myself "Oh look! There's Ed from the Chemical People". Then I checked out the drummer and it happened to be Dave Nazworthy! A fucking Chemical People reunion! They did a couple originals/songs I didn't know, a cover of "Get Away", and three GG Allin and the Jabbers covers "Cherry Love Affair", "Don't Talk to Me" and "Assface". I miss them. I always thought how cool it would've been if they were GG Allin's backup band for his final show. The Tommyknockers played a rocking set. They seem to be more aggressive these days. They also have a new CD coming out on some import label. The Ex- Idols were really cool. They sounded like a '90s version of the Dead Boys. I recommend them. The Comatones played punk rock and their singer reminded me lots of John Robinson from the Fluid. Pretty cool. The Hangmen was the main band I came to see and they were good, as usual. Their long awaited second album on Geffen will be out by the time this issue hits the stores.

Oh, fuck. Thursday night after starting to type the Deadbolt interview that appears in this issue, I drank a beer and went to bed. I had a dream where these little kids wiped glass fragments all over me with their hands. I felt the blood quickly drain from me and parts of my body go numb, I panicked, and I died while I fell to the ground. After waking up the next morning I went to work and the phone calls started coming in. The first just mentioned that "he did it and shot himself in the head". She didn't even have to tell me who. I knew it was **Kurt Cobain**. What a fucking loss. Yes Nirvana was a great band, and Kurt a fucking great songwriter, but Nirvana really didn't do anything too different than any other band in the "scene", except be lucky enough to stay true to their roots and sell millions of records at the same time. Nirvana didn't really change music, but they did change the way the major labels looked at the underground scene and good music in general. I can't say that I knew Kurt, but I did get to meet and talk to him and Courtney during one of their frequent trips to Mudhoney shows here in L.A. I saw him a few times after that, and could see that he wanted to be there but didn't want to be bothered with his status as an "alternative rock god" or talk to anyone. So like everyone else, I left him alone out of respect and pity. Months later, I saw Nirvana at the Forum and on a couple MTV things and I remarked to some people that Kurt seemed to finally be handling his success pretty well. Little jokes with the audience here and there and he didn't let the assholes in the crowd bother him when they threw shoes at him during "Polly" or "Dumb". In fact, when one hit the mike which in turn popped him right in the face, his only comment was "Now, now. Play nice, kids". When Nirvana announced last week that they were "taking a hiatus or breaking up for a bit", I remember listening to KROQ last Tuesday morning where Kevin and Bean remarked that they had friends who knew Kurt and Courtney who said that "the issue isn't whether or not Nirvana is breaking up or if they'll play again, it's simply trying to keep Kurt alive". Something must've been going on and it's a shame that Kurt had to be weak enough to do something like kill himself. With his money and a little motivation or energy, he could've done anything he wanted. He must've been really far down if even music couldn't have saved his life. Sure I've been depressed many, many times, but I could just never bring myself to do what he did. If it wasn't because the Goo Goo Dolls were going to tour or come out with a new album, it was the Fluid. If not them, then there was always a new Rocket 7" that I would miss if I happened to die. And if not that, then some other band would have an album waiting to come out that I just couldn't miss. It's only the beginning of April as I write this and fuck there are four great, I mean GREAT albums that blow away anything that came out last year (except for "In Utero", "All Systems Go", and Bark Market's "Gimmick"). And I'm talking about Green Day's "Dookie", Uncle Joe's Big 'Ol Driver, aMiniature's "Depth Five Rate Six", and Overwhelming Colorfast's fucking incredible "Two Words". And if that's not enough, the new albums by the Gits, Supersuckers, Rugburns, Red Aunts, and Husker Du are also really good in their own right. It looks like 1994 is going to be a great year in music. Too bad you had to be too weak to miss out on it, Kurt.

Saturday, April 9th, I got turned onto a real cool thing going on in L.A., which was Fuzzyland. In turn, I got turned on to a really cool band called **Doo Rag** who played there. Fuzzyland is one of those rotating clubs or whatever. This weekend it was at Mr. T's Bowl in Highland Park. $2.50 Heinekins!! That right there is really cool in itself! Plus a full bar to boot! Anyways, this place and the people who went just had a really good vibe to it and everyone was fucked up and dancing like crazy cuckoo people. After the bands played, a DJ just cranked up the tunes ranging from Beck to the Stooges. The only band I saw here was Doo Rag and at first I didn't even know if a band was playing. But the people who weren't having a blast dancing were up front watching what was the stage area, but I couldn't see anything. Later on I went to the side and could see two guys sitting down just kicking ass! One beat on a drum or two just as fast a he could without missing a beat, and the other guy with a slide just shredding away on a beat up guitar which had tons of distortion, but not enough where you couldn't hear what was going on. He also had tons of distortion on the mike when he sang and the whole set up looked like it was hooked up to one of those heart monitors bleeping away. Musically they sounded like a thrash blues thing. Lots of blues. Early blues up the ass, but played very wildly and fast. Even the sound of the band sounded like one of those early blues records that was recorded in the '30s or '40s. Excellent. So good in fact, that I bought a CD which belongs on the list in my previous paragraph.

News and other shit: Well, Kane, the guy behind Headhunter responsible for signing and taking care of Drive Like Jehu, Drip Tank, Rocket, Uncle Joe's, Olivelawn, Fluf, and practically every other band on that label has left. I hear he's looking for a position at a major label. It'll be interesting to see what he can do once he gets there.

You may recall me bitching about all these "promo only" releases that the evil major labels put out of all this rare and live stuff from your favorite bands. As far as I can tell, this is done strictly to burn the fans. Besides the Mudhoney live CD I reviewed and other stuff I've told you about in the same review, there's also a Possum Dixon CD with extra songs and demo tracks, a Husker Du "greatest hits" CD on Warner Bros. with an extra live song and all your faves (called "Do You Remember?"), an L7 live CD called "Lose Your Dignity", a Nirvana live and interview CD, a Muffs CD single of "Everywhere I Go You're There" with extra tracks, a Rollins CD called "Hammer of the Gods" with extra live tracks including a jam with the Butthole Surfers, a Beck/Sonic Youth double CD with the Beck one being the "Mellow Gold" LP with different tracks and the Sonic Youth disc a "greatest hits", and probably lots more that I don't even know about or have forgotten. Unless you are some hip industry dork, you can't get ahold of these. But there is hope. A few record stores, most notably Rockaway Records on Glendale Blvd, carry these in strictly limited amounts. But you'll probably have to pay a price for them. I recommend Rockaway because it's the only place I can find these at okie dokie prices and chances are they got it. Since the major labels want to hide this shit from the fans (and not even offer them to the public for cheap to cover costs), could somebody out there please find these discs and bootleg them and offer them to the public at a cheap price? Stick it to the man, boyyyeeeee!.

There are a couple long awaited releases coming out that I haven't heard yet so I can't give you my personal opinion. The first is Inch's debut on Seed Records, a division of Atlantic. The other is Drive Like Jehu's sophomore release that I hear is amazing. I'm sure you'll be hearing about both. That's all I have right now. Later. - **Ted**



=HOOVER=

Records & Stuff We Sell:

91.	SLANT 6	'Soda Pop-Ripoff'†*	Ⓒ
89.	**HOOVER**	**'Lurid Traversal of Rt. 7'†***	Ⓒ
87.	FAITH/VOID	CD has Faith/Void Split LP and Faith 'Subject to Change' EP	Ⓔ
86.	HOLY ROLLERS	10-Song LP†*	Ⓒ
85.	SLANT 6	3-Song 7"	Ⓐ
84.	HOLY ROLLERS	2-Song 7"	Ⓐ
83.	SCREAM	'Fumble' (Final Studio Session)†	Ⓒ
82.	SCREAM	'Fumble' + 'Banging the Drum'	Ⓔ
81.	SCREAM	'Still Screaming' + 'This Side Up'	Ⓔ
79.	CIRCUS LUPUS	'Solid Brass'†*	Ⓒ
78.	LUNGFISH	'Rainbows from Atoms'†*	Ⓒ
77.	JAWBOX	2-Song 7"	Ⓐ
76.	SHUDDER TO THINK	2-Song 7"	Ⓐ
14.	DISCHORD 1981	'The Year in Seven Inches'	Ⓓ
7.	FLEX YOUR HEAD	DC Sampler	Ⓓ

†Also available as cassette *Available as CD, price code Ⓓ

Price Guide, including postage, in U.S. $:

		U.S.A.	SURFACE & CANADA	Airmail
Ⓐ	7"	3.00	4.00	6.00
Ⓑ	12" EP	6.00	8.00	11.00
Ⓒ	LP	7.00	9.00	12.00
Ⓓ	CD	8.00	9.00	11.00
Ⓔ	MaxiCD	10.00	11.00	13.00

Illustrated **CATALOG!** please send one US $ or 4 US stamps or 4 IRCs.

DISCHORD records

For a plain but complete **LIST** of records, send us a US stamp or an IRC.

3819 BEECHER ST. NW, WASH., D.C. 20007

BREAK EVEN POINT RECORDS

OUT NOW

☼

NAKED ANGELS
'Pornocracy' debut LP

DEEPWATER
S/T debut LP

SCHLEPROCK
'Migraine' new 3 song 7" EP

RHYTHM COLLISION/ HARRIES
Split 4 song 7" EP with unreleased tracks

☼

UP NEXT

LAZY SUSAN	LP/CD
2 LINE FILLER	CD
BACKLASH	MLP



BREAK EVEN POINT RECORDS
Via Vallebona 28
00168 ROME - ITALY

Break Even Point is Manufactured and Distributed by
HELTER SKELTER
00162 ROME Piazzale delle Provincie 8 (ITALY)
Phone 39-6-44238525
Fax 39-6-44233348
and exclusively distributed in the U S by
CARGO
Fax 312-9356218

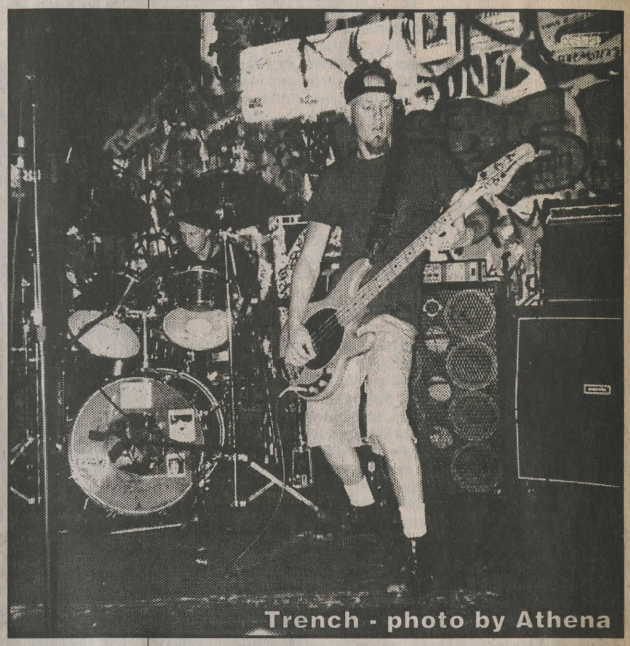
NORTHERNOISE

I got a free pass for the CREAMERS show at Magnolias that was given to me by one of the members of DIESEL BOY, who were also playing. I really don't like Magnolias, but a free pass is a free pass so I grabbed Jeff and made me go with him to face the metal-ers. We were sitting at a table swilling cheap beer that was served to us by a cranked up barmaid. There weren't too many people there, so people-watching was out, so me and Jeff played Guess- Which-Person- Is- In- The Band. You can always tell who plays in the first band, especially at a small show like this one, because they have that look on their face that says, "Gee, I hope more people show up" and 9 times out of 10, they don't. I'm not knocking the first band, I've been there myself and it's always a bit disconcerting when the crowd numbers ten people. Anyways, DIESEL BOY, the first band, didn't play to too many but it didn't seem to bother them. I'd heard their demo tape before and they are much better live. They play heartfelt emo, not unlike JAWBOX, if you want a comparison. I'm not sure if they have any plans on putting some vinyl out, but if they do, check them out if you're into that sound. The next band was called the FUCKING ASSHOLES, or maybe it was the TOTAL FUCKING ASSHOLES, I'm not sure. All I know was that the flier read "T.F.A.". I was expecting a group of mohawk-mania types with a name like that. The band played fast punk rock with lyrics like "I hate you". I thought that they were pretty good and damn entertaining. Their guitar player's equipment took a shit in the middle of their set, so it turned into a spoken word time for their singer. Man, this guy was hilarious! He said all this sarcastic stuff like, "Yeah, we just got back from Japan and Africa. We spent time in South America helping out with the rain forests and shit like that..." I was rolling! The dumb metal-heads didn't see the humor, however, and kept on yelling, "Solo! Solo!" to the bass player. So then the bass player took center stage, complete with a spotlight on him and began doing a bass solo as if he was a member of the SCORPIONS or something! I was pissed because I wanted to hear more spoken word, but you've gotta please knucklehead metal guys, I guess. THE CREAMERS rocked! I hadn't seen them for a long time and I forgot what a great live band they are. The metal guys didn't seem to understand the concept of women in a band who weren't cheezy and showing off their cleavage like VIXEN, but the CREAMERS were so rad that they won over even the most die-hard hesher.

I went to see NEUROSIS in Berkeley with Monica. Her boyfriend went with us as well as this guy named Lance Knief who stole my homework in the 5th grade. It was really funny when he did that because I tend to have big loopy girl handwriting and Lance erased my name and wrote "Lance Knief" in his shitty guy handwriting. Anyways, it was really cool seeing him again and reliving 5th grade antics. Okay, enough nostalgia. This band called the CANDY SNATCHERS opened up the show and were pretty boring. EYEHATEGOD played next and were really awesome. I liked them a lot and was glad I got to see them as they cancelled the show that they were playing the following weekend that I was going to go to. EYEHATEGOD were very very loud, so loud that my head was kind of buzzing after their set. I'm sure they get this comparison a lot and hate it, but I'm going to repeat it. They remind me of BLACK SABBATH, but that is a compliment, really. BUZZOVEN were next. I liked them, but they sounded really repetitive after EYEHATEGOD. I guess I can't handle too much of that heavy stuff. By the time they were halfway through their set, mine, Monica's, Blaise's, and Lance- the- Homework- Snatcher's feet were aching. We scored some barstools and sat out the rest of their set. NEUROSIS were really intense and gratifying. The powerful music combined with the slide-show thing they have going and the pounding drums made for a very cool live show. Good stuff.

Speaking of NEUROSIS, I saw this band the following weekend called TRENCH who reminded me of them. TRENCH are from Sacramento, I think. I saw them at the lovely Gilman Street Project. I probably could've counted the amount of people at the show on this evening on my fingers and toes. TRENCH were very good and it was too bad that more people didn't get to see them. They'll be back, I'm sure. I hated the next band. They were called CLOCKWORK and they sounded like a bad PRIMUS. You know, what I just said was really mean and I hate (well, not really) giving bad reviews, so let's just say that CLOCKWORK was "different". Sincerely. I think they're from Oakland. CAPITALIST CASUALTIES played next. I write about these guys all the time, huh? They "rocked" this night. There was a fight during their set which was not cool after which Shawn, their singer(?), goes, "Hit each other but have fun". It was really funny. I left before SCHLONG played.

DARTBOARD didn't show up to play with YOUTH BRIGADE. I don't know why. This band called GARDEN VARIETY from the East Coast played first. I had never heard of them before, but I'm now glad that I did. It was weird because all three members of this band look like brothers. And then, to top it off, they were all wearing dark blue. They assured me they didn't plan the matching wardrobe, but it added to the family effect. GARDEN VARIETY reminded me of early REPLACEMENTS, you know, back when they were cool. Really good band. They have an album out so you should check them out. WEED played next. They sounded like GREEN DAY and played for way too long. You know who played next? FIFTEEN did. They are one of those bands that you like or hate and I'm afraid I just don't see what the big deal is about. They also played too long, in my opinion, but then again I'm sure they didn't play long enough according to their many fans' standards. Then, YOUTH BRIGADE. They were better last time I saw them, but they weren't bad or anything. They just seemed "tired" or something. The energy level just wasn't there. Actually, if it was another band playing those songs, I would've thought that they were really good, but since they're YOUTH BRIGADE, I guess I just expected more. I think I've been listening to "Sound & Fury" too much.



Trench - photo by Athena

I was gonna see GROTUS and PLAINFIELD in Santa Rosa a couple nights ago, but $7 for three bands is stupid when you're poor like me. I'm going to a day long show in Sebastopol on Saturday. Two Japanese bands are playing as well as a host of others. I'll tell you about it next time. Bye!

Athena/ The Dread:
225 Lincoln Avenue, Cotati, CA 95405.

FRISCOZONE

FRISCOZONE *lite*
by Gary X. Indiana

Not a lot to say. Gotta hurry. No time. No room. No comments on Kurt Cobain. No.

Very quite excellent show at DNA 3/5, the occasion being the release of the **STONE FOX** CD "Burnt". Arrived late of course and missed **MOTHERLODE**, but caught a stunning set by **HATE HOLIDAY** which totally enthralled the packed club. Their version of "Mean Mistreater" was choice. (Dave, Marcy, Jim, & Gant play there again May 24, tour the West in June, and will also release an EP in June.) Next up was **SPOKE-POKER** with a worshipful crowd worshipping singer Valerie Stadler. Mix was spotty but an impressive set ne'erless. Their bassist, by the way, is Ed from Texas' fondly remembered **RHYTHM PIGS**.

We also had a painful set from **PANDA** during which I schmoozed backstage. Excitement abounded as Linda Perry from, you know, **4 NON BLONDES** (still coasting off the buzz from their fabulous Flipside interview) whipped off some solo tunes, then was joined by Kirk Hammett from, you know, **METALLICA** (did Flipside launch their career as well?) on Whole Lotta Love. Whoa. They'd done the exact same set at the Bammies the previous night but us little people appreciated the reprise.

Stone Fox came on and I didn't even try to get down front because Jyorgy (Gee- or- Gee) was a bitch and dude magnet of awesome magnitude. Well they flat out kicked ass. Kirk joined them for an open- amp guitar- off, not bad, perhaps the high point of the evening was **PEARL HARBOUR** joining Jyorgy for a couple minutes of booty shaking that would have brought sight to the blind. Hair sprouted from my palms spontaneously. It's a bitch getting that off.

Next night was the farewell to the venerable and world-famous Nightbreak. Karen decided to sell it to some clown and I won't mention the stupid new name. A fun final Sunday of "long- haired louts in bad leather" as the new owner refers to them. Pity the poor suckers that he suffers to let in now. Was fortunate to wander in for a set by the **LOVE PROPS**. 2 guys/2 gals, very creative, fulla spunk and vinegar by cracky, you definitely should see them. So goodbye old piss- stained nightclub of my misspent youth, we'll miss you.

Bottom of the Hill is still crankin' tho. 3/12 had **INCH** from San Diego, fun bunch of kids, plus **MOMMYHEADS**, and **BUCK PETS** headlined. And I can't remember more than five minutes of that show. Hmmm. Guess I wasn't real excited.

Next day a hundred or so bikers packed Bloom's on Potrero Hill for the Daytona motorcycle race on TNN. Thanks to Peter and Katherine for organizing that one. The St. Patty's day parade was pleasant if overly long. A big IRA contingent which was good to see. Dropped by the Dovre Club on 18th on the sacred day itself for the customary corned beef & cabbage. Good free chow but was disgusted to find SF's biggest asshole, Warren Hinckle, tending bar. Go back to New York, you one- eyed walking pisshole!

Off to Vegas the next week for NAB '94. High winds at airport caused plane to fishtail on landing, among other fun effects. Passengers cheered successful landing, me drenched in sweat. Immense dust storm outside. What a hellish place. But good trade show. 90% suits, a smattering of casual people, a handful of outright slobs like me. Miles and miles of exhibits. Super techno golly shit. But Vegas to deal with. Too many casinos. Too many light bulbs. More losers per square foot than the Tenderloin. A magnet city for the stupidest cretins America has to offer. Nothing worth going there for except the buffet at Circus Circus.

April has been only pain and drudgery. However, I did hang out with the **WHYOS**, which is Tim & Brian from the GARGOYLES with Tim's gal Chantal plus rockabilly git man Johnny X. They specialize in Metal Mike songs and will play the Purple Onion in late June. Also the Garg's new CD should be out by then.

Thanks to Courtney at **FILM THREAT VIDEO** magazine for the new ish. Saw your pic. Wow! Christine Martin too, whoa hubba. A cool mag for all you juvenile delinquents of all ages who like weird video shit.

Thanks also to **THE LIST** (SASE to POB 2451, Richmond CA 94802) for keeping me hip to the scene, man. If you're hopefully more motivated than me to go to shows then you should have The List. Includes a club list for bands to contact, too!

MINOR THREAT/MINUTEMEN video out in May, I hope. Kicks ass. Send money.
Bye.
- Gary X Indiana

DESERT SCENE

The appropriate place to begin, is with "Rhythm & Brews". The place to play in the Desert Empire. As stated in the previous scene report, Rhythm & brews" is owned by Larry and Mario Lolli (formerly of the SORT OF QUARTET and many other bands). The club is a definite success. Even though it is all the way in Indio, CA, it is located on Highway 111 which is. I can't even list the numerous bands that have played there to date. Every local band that is still together has played. I have not been to very many shows there myself, but I do make it a point to stay well informed without trying. Thank you correspondent Tony Torne.

On 3/18, I went to Rhythm & Brews for the first time since its opening. This band called the PISS BONERS was playing. They were very entertaining punk rock! Green- haired Bird (singer) cracked me up. The lyrics were shocking and perhaps "offending", but I (of course) would find that amusing. i.e. getting on lesbian chicks with motorbikes, etc. In addition, Bird kept screaming "Thank you Phoenix, Phoenix Arizona". I truly enjoyed the raunchy raw music of the PISS BONERS (Henry Matuse- b & Allen Losi- d). After the PISS BONERS, UNSOUND played an expected powerful set that the everyone enjoyed. They next day, HOT ROD LINCOLN, from San Diego did a live set in front of the "Record Alley" (the only local record store that carries a halfway decent, but limited selection of tunes, yet makes up for it with foxy employees). I was surprised they got permission to play in the Palm Desert Town Center Mall on Saturday - family shopping day. Because HOT ROD LINCOLN is a rockabilly band, they were widely accepted by the general public, including myself. That night HRL played a few sets at "Rhythm & Brews" to a much older crowd (people shopping in the mall).

ON 4/25 at "Rhythm & Brews" LUNG COOKIE, SOLARFEAST, MANHOLE and SUGARTOOTH played. I arrived near the end of SOLARFEAST's set which was good. Hell, SOLARFEAST are one of the few bands doing anything heavy, without sounding like an old rock and roll band. Someone had told me MANHOLE was an all girl band. So, I expected some kind of Bikini Kill thing - wrong. MANHOLE is 3 dudes with a female singer. Tairrie fronts this band, and if any chick could have balls, she would be the one. MANHOLE is pretty "RAGE", but they are unique because its a woman rapping in your face, an she's backed by all these gangster looking dudes. It took a few songs for desert rats to adjust to Tairrie in their face, butthere was motion. I could hear the underage girls going off about how "cool" Tairrie was. Hey, I think the female role models are changing. SUGARTOOTH finished off the night, rocking the house, because "Loud rock is our true love".

On 3/26 at "Rhythm & Brews" I missed the ZIG-ZAG WANDERERS who are Mario and Larry Lolli (owners) on guitar and bass (respectively) and new drummer ? However, I did catch a dramatic spoken word by Jack Brewer (x- SAC. TRUST), followed by a musical banquet by the MELODIACS (Joe Baiza,) On 4/1, the MEICES from San Francisco, started the evening with a popish, tuneful set. I liked the MEICES but, they were very hard to talk to. That is cool cuz, hey as their song goes "Lettuce is far out". They must eat lots of that green dry sticky lettuce (Hemp). The MEICES didn't have much to say, but they had a lot to sell; 2 different T's, a couple of singles on Empty Records, a CD(EP) on the External/London label and their new CD, LP and cassette, "Tastes Like Chicken". I got nothing. However, SCHLEPROCK played next and they kicked me down their new CD "Hide and Seek" on Last Resort Records - Thanx Dug! SCHLEPROCK has changed bass and guitar players, but I did not catch their names (Mr. Microphone?) sorry. SCHLEPROCK played a darn good set. I thought Ernie played the drums pretty darn good too! SCHLEPROCK has improved since the last time I saw them at JB's. The CD definately reflects this improvement. Dug sounds like the singer from NO CRISIS in one song and like Mike Ness in an other. I hope they play out in the desert again cuz they do not have an attitude (we like that). Finally, a band I've seen in San Diego, 1000 MONA LISAS from L.A. 1000 MONA LISAS great. I enjoy their music. Typically, I like either heavier or raw, obscene and unpolished bands, of which 1000 MONA LISAS is none of. They are tight, energetic and steadfast with enough roughness around the edges that gives them appeal.

So, those were the bands I did see. The bands I wished I had seen were THE GRABBERS, FU MANCHU (sorry Scott, Ruben & Eddie) and WOOL (sorry Pete, Franz & AL). "Rhythm & Brews" is constantly booking bands, so if a band is interested call "Rhythm & Brews" at (619)775- 5939, or write 80- - 833 Highway 111, Indio, 92201.

As far as other musical events go, there are still parties. Johnny CRACKPOT had a party and SOLARFEAST played with a new band called ASPHALT SOUL. Another new band is LOWER CASE. I do not have any info much on them except Amad's #(619) 354- 1663. SHUND is also a new band in Palm Desert. In addition, OPEN SEA has played at RHYTHM & BREWS too.


1000 Mona Lisas at Rhythm and Brews - photo by Sophia


Scott Reeder of Kyuss photo by Dina Possidon

Spring Break was a joke in Palm Springs. It will never be the same - crazy, wet and out of control. However, the coffee houses down there provide entertainment. "Harley's" coffee shop has open mic nights all the time and WOODSHED played ther over the "vacation?". Additionally, "Peabody's" has jazz performers play there occasionally. Down the strip "Chillers" is still going and has their own agenda of live entertainment and attitude adjustments.

There are still the existing bands with the following information.

- CRACKPOT: Johnny (619) 342- 9263
- DALI'S LLAMA: CD and send $10 to DALI'S LLAMA, P.O. Box 3118, Palm Springs, CA 92263 (stickers also)..
- INC CAUSE band info call (619) 341- 8214.
- GROOVALOPOCAS: Billy (619) 342- 7997
- LUNG COOKIE band info P.O. Box 1756, Palm Desert, CA 92261,(619) 346- 4283.
- SOLARFEAST info: P.O. Box 4713, Palm Desert, CA 92260- 4713, (619) 564- 1975.
- SUPER FUN HAPPY SLIDE call Rhythm & Brews, Herb (singer) does the sound.
- SLACK call Rhythm & Brews cause Tony Brown (drummer) tends bar.
- UNSOUND: 7" "Melt" is still available and new T- shirts. Write UNSOUND : 42- 500 Kansas St., Palm Desert, CA 92261 or call 619- 360- 2471.
- POLYPHEMUS & KYUSS don't bother them, they have "record deals".

Any other bands ie, GREEN EGGS N' HAMMONDS, OPEN SEA, MELODIOUS PIMY'S and GARDENIA can be found some how. Call any of the aforementioned numbers or write to me. It is pretty easy to locate a band in the desert because everyone is in contact with each other. All inquiries, hate/ love/ dirty mail, music (I love getting tunes!!), and doodle art may be sent to me at, 601 E. Racquet Club Road, Palm Springs, CA 92262. I also want to thank Jeffrey Dopp of STRESSLAND for the nine-song tape he sent me I apologize for lagging. STRESSLAND is a popish band, not bad, (310) 398- 9377. Thanx Ed Yaffa for the use of your Mac again, you are a true pal!

- Sophia Posidon Adventure


Sugartooth, Solarfeast, Manhole - photo by Lisa Hall

INLAND EMPIRE

Welcome back to another edition of the Inland Empire scene report done by your truly Ron Tidwell editor of LAST WORD fanzine. For those of you out of state readers who don't know what the Inland Empire is, it is an area located about 50 miles to the east of Los Angeles and about 30 miles north of Orange County. The Inland Empire is mainly the cities of San Bernardino and Riverside but also includes all the other towns in and around that area. The Inland Empire is just close enough to be influenced by the punk scene in L.A. but far away enough to be largely overlooked by the too hip L.A. scene. But that is why I write this column; so people will know what is going on in this area, get contacts with bands, clubs and zines in this area, and hopefully bring more unity to the whole scene in general. Anyway enough babbling.

One new act that really caught my attention is a band from Wrightwood, California called MULCH. These guys have a real killer sound that remind me a bit of "Flip Your Wig" era Husker Du whose vocals reminded me of the band LIVE. They have a very dynamic popish sound.

Another favorite of mine is a band from Lake Elsinore, California called THE PHUZZ. These guys have an early punk sound to them and at times remind of the Berkeley band Crimpshrine. They have a 4 song E.P. out on Kantzalis Records in Upland. Check it out! These guys really know how to put on a show. They will touring almost 40 days and 40 nights in June and July, so be sure to watch for them if they even come close to your town.

HE'S DEAD JIM are probably one of the most favorite rising acts out of Riverside right now and have been playing everywhere. Led by grammar school teacher and cocktail waitress Renae Bryant, the band has been receiving rave reviews and air play as far away as France! There sound is a little hard to pinpoint, but I would say they sound a bit like 7 Year Bitch meets X and maybe Fire Party. One unique thing about them is that they do a killer cover of Doggie Style's "Donut Shop Hop". A must see.

ELECTROLUX are a cool trio out of Upland, California have been on a high school tour of the area. They have alternative pop sound with semi-jangly guitar. Not like the Bangles. The trio is lead by Jeanette Katz who also happens to do Kantzalis Records who currently have their own E.P. and The Phuzz's E.P. out and hopefully more bands from the area.

FIGHTING CAUSE out of San Bernardino, California have been sort of busy as of late. A split E.P. with L.A. band THE GREY SPIKES, which was scheduled to be released on MYSTIC RECORDS, yes you heard right Mystic Records, has been either put on hold indefinitely or completely canceled. Most likely the latter. This is mainly due to several health problems that Doug Moody has been suffering as well as, among other things: financial problems. So what else is new. However, FIGHTING CAUSE is scheduled to put out a 4 song E.P. entitled Dead Town, within 2-3 months on L.A. label LAST RESORT RECORDS, who have released great records from Fuck Boyz, Schleprock, Legal Weapon, Butt Trumpet and many others. Expect FIGHTING CAUSE on a compilation from Last Resort called Spinning The Chamber possibly by the end of summer, and San Diego's CAMPGROUND RECORDS compilation by the summer. They will also be going on a tour up to Washington and back for about a week in the summer. Check them out if they come to your town. So what do these guys sound like? Well mainly early 80's punk rock along the lines of Adolescents, 7 Seconds and Channel 3 and comparable to Screeching Weasel.

FUN TRUCKIN WITH JESUS are a band from Riverside that have been pretty busy as well. They have a killer demo they recorded a few months ago and have been getting a lot of air-play on local college stations. These guys are loud and furious with crunching guitars and piercing vocals. I find it hard to describe their sound but they mix in a variety of sounds, just enough to come up with something unique sounding.

And speaking of college radio stations you might want to check out DEATH BEFORE DECAF radio on Wednesdays from 11pm to 1am 88.3 FM KUCR radio at U.C. Riverside hosted by the extremely hip TINA BOLD. She plays tons of Punk Rock as well as other independent and local acts. Bands send your recordings to KUCR c/o Tina Bold, University of Riverside, Riverside Ca. 92521. Tina is approaching her 3rd year of broadcasting at the station.

As far as shows. Well there have been a lot of shows lately and the San Bernardino Mountains are no exception. Local faves KISS THE CLOWN, FIGHTING CAUSE, PODUNK ARKANSAS, and KING WILLY played a show in lodge of Snow Valley Ski Resort. unfortunately the manger felt that FIGHTING CAUSE were too loud and too fast, (in other words too Punk) for his shitty ski lodge. So they said "Fuck it" and cut their set short appropriately ending with a song called "Nonsense". However the rest of the show went on with PODUNK ARKANSAS, KING WILLY, and KISS THE CLOWN. PODUNK ARKANSAS are a pretty fun band with some real catchy tunes that don't lack in the energy dept. KING WILLY are a ska band that are just one of the best rootsy ska acts I've seen in a long time. If you're a TWO TONE freak you gotta check these guys out.

A Quake Relief benefit was held at the COPASETIC CAFE in San Bernardino to raise money for those victims that were not included in every place else except home. I finally got to hear them at the Copasetic Cafe. They remind me of Tool or Rage put a little more punkish. Zines? Renae from HE'S DEAD JIM and some girl friends have put together ON THE RAG fanzine and have included most of the local bands and personalities listed in this report including: Electrolux, The Phuzz, Fun Trucking with Jesus, He's Dead Jim, Fighting Cause, Voodoo Glow Skulls and Tina Bold. If you want to get a hold of them you could maybe drop them a line at (909)359- 8879 or (714)840- 9699.

Well, as for my zine, LASTWORD we have changed address and you could write me c/o my associate SPARKPLUG at 763 N. "L" St. San Bernardino CA 92411. We'll be lucky to put out another issue this year if we manage to get time away from our bands, school, jobs, beer, chicks, drugs and other bullshit in life. So maybe issue #7 will be out this century. Just keep your eyes open.

What else. Oh yes, more gigs are more clubs! In Riverside promoters THE EDGE have been very supportive of booking, many local as well as out of town acts at Carlos O'Brien, Poppers & Copasetic Cafe. Copasetic is the only all ages venue they book. You could get ahold of them at (909) 424- 3417.

Also in Riverside you'll find Harry C's booking punk shows twice a week. You could get ahold of them at (405)405- 0296 or (909)686- 2212.

The University of Riverside Barn also has an occasional show with local as well as national acts or whatever you call it.

And when the Voodoo Glow Skulls aren't busy touring the world you'll find them actively booking shows at their record store CHEAP GUY RECORDS in Riverside. The do all ages shows and have some of the coolest local as well as touring punk bands playing there, including: Lag Wagon, Propagandhi, Schlong, Anus The Menace and all the previously mentioned bands.

In San Bernardino the Copasetic Cafe has been host to a variety of cool gigs. If you want to get a show there you could call them at (909)883- 8553. The also sell Mexican food there. Great burritos!

Smiley's Cafe in the north end of San Bernardino is a tiny hang out that also has been throwing a few gigs. You can call them at (909)881- 2048.

Local hardcore greats PROCESS rented a hall at the Masonic Temple in San Bdno recently and had a killer show with PROCESS, FIGHTING CAUSE and TRANSLUCZENT VIBES. PROCESS are currently booking a US tour for the summer and have an LP and an EP on Conversion Records. Write them at POB 2255 Crestline, CA 92325, or at Conversion Records at 26861 Trabuco Rd., #E- 143, Mission Viejo CA 92691.

Well, that's it for this issue. If I have neglected any info or you need more info on what's going on, feel free to contact CHEAP GUY, LAST WORD ZINE or ON THE RAG zine or any of the other scenesters mentioned.

Thanks - **Ron Tidwell and Sparkplug.**

(Uh, yeah Ron, I know you sent some cool photos, but, um, aliens stole them from us and we just couldn't get them back. Sorry, maybe by next time!)

MORE FROM THE INLAND EMPIRE!

My name is Jonny and I'm in a cheezy band called OLD NICK. First of all in issue #89 the comment about punks suing other punks was directed at the VOODOO GLOW SKULLS for threatening to sue Last Resort Records for trying to capitalize on their old recordings without their permission. (Who needs a modern day POSH BOY!?!) and Mike Sarail is NOT punk rock. And second, in the same issue which was written by a member of FIGHTING CAUSE who is not on Mystic Records but seem to have printed quite a few shirts that say they are. They aren't doing jack shit in the Inland Empire except reviewing their own band for zines. Now that that's outta my ass on with the report.

HE'S DEAD JIM is honestly working their asses off. And PHUZZ who I used to not like at all are fully developed into a more than worthy band. They also have a 7" out called "This Punk Called Rock" and some youngsters called ASSORTED JELLYBEANS are up and coming favorites. A band called FUN TRUCKING WITH JESUS are gaining popularity quick so look out. Other than that it seems like everyone else is involved in a transition period or gathering thoughts at the moment. As far as clubs go HARRY C's in downtown Riverside is doing punk shows on Monday nights with wonderful drink specials, Bogarts type atmosphere (although it's 18 and over, not 21). POPPERS fuckin' sucks! And in Corona the showcase theater will be open by the time you read this. (909)340-0988, it's all ages with a set up of a kind of Whiskey type quality. Sound system is rippin' and best of all good acts along with low budget touring shitheads like us all. Thanks, any complaints or comments you can call me at home (090)735-6096.

- Jonny Ver Planck
(no rock star pseudo name)

FLESH OF ASSES

"...She multiplied her whoredoms in calling to remembrance the days of her youth wherein she had played the harlot in the land of Egypt. For she doted upon her paramours, whose flesh is as the flesh of asses and whose issue is like the issue of horses. Thus thou calledst to remembrance the lewdness of thy youth in bruising thy teats by the Egyptians for the paps of thy youth. Therefore, O Aholibah, thus saith the Lord God; Behold, I will raise up thy lovers against thee from whom thy mind is alienated and I will bring them against thee on every side: the Babylonians and all the Chaldeans, Peod and Shoa and Koa and all the Assyrians with them: all of them desirable young men captains and rulers, great lords and renowned, all of them riding upon horses. And they shall come against thee with chariots, wagons, and wheels, and withan assembly of people which shall set against thee buckler and shield and helmet round about and I will set judgement before them, and they shall judge thee according to their judgements. And I will set my jealousy against thee, and they shall deal furiously with thee. They shall take away thy nose and thing ears and thy remnant shall fall by the sword: they shall take thy sons and thy daughters: and thy residue shall be devoured by the fire. They shall also strip thee out of thy clothes and take away thy fair jewels."
(Ezekiel 23:19- 26, King James Verson)

The Judgement:

This is my first column after writing for Flipside for eleven years now off and on, with a sizeable vacation or a few years in the mid '80s distracted by higher education, the C- Scum film school, in which I basically learned how much the bullshit, nepotism, in- fighting and back stabbing of the entertainment industry functions down to the lowest level even more than 15 years of being an underground rock musician and later singer taught me, and that I don;'t have what it takes to be a director. I'd rather produce than direct because the director always takes the rap when a film's awful. I would, someday, like to produce one of the scripts that I've written (the hardest job next to directing and being the President of the U.S. or the successor to Pablo Escobar) but I don't have the money to do that. So in the mean time all of you are subjected to these blatherings of a self- admitted dysfunctional- and-proud overaged iconoclastic wastrel. The relative territory of this column, my 'hood is the void between Shaneshit's socialite musings and Martin Banner's movie coverage. Now, Shane is one of my best pals in the whole world, but where he is now leaves him severely challenged as to covering the sort of thing that he loves and you love to read about. Banner is a very good writer and I agree with his opinions about 70% of the time. He does, however, have and appetite for big studio, bug budget, big name special effects- laden elaborate extravaganzas, soulless blockbusters that neglect story, character, or acting in order to accentuate "the pornography of violence" for an audience whose attention spans have been dulled and eliminated by video games, MTV, and cocaine. Such is the filmic status quo of the '80s and '90s, and Banner seems not to be able to resist it. Why else would he rave so highly about Bram Stoker's Dracula, Jurassic Park, etc...? While unquestionably a large amount of talent went into those films, they have nothing inside beneath the SFX. The mainstream press praises these films to high heaven. There is no need to read FS for more endless acolytes celebrating those expensive pieces of crap. I don't want to read about The Last Action Hero in Flipside. I'd much rather read about the Hong Kong action/adventures which put the bloated Hollywood big budget action films to shame and ever since John Woo's first American film Hard Target with Jean Claude Van Damme came out last year had even engendered a backlash. Certainly there are bad films coming from HK, and The Fugitive was as great as anything Woo's done except for A Better Tomorrow, Parts I and II and maybe The Killer, but the reality still is that HK films are at least never brought down by bloated budgets and excess is not as common, although extistant. For example, Woo's last HK film, Hard Boiled, was not very good, but was still better than the generic average American action big- studio product as it has declined due to budgets that could feed Third World nations for a decade. These bloated mega budgets here are killing the art and industry, but like a junkie, the mega- entertainment conglomerates refuse to face the consequences of their addiction because they continue to prosper and the little guy is screwed more than ever. It takes more talent to make a great low budget film without a massive special effects budget. While FX if creatively used are an immense asset to a film, and everyone benefits by special effects that make shooting cheaper and easier. I've seen too many films that play like video games on screen where special effects substitute for characterization and story. The public can get characterization and story on TV soaps; albeit often banal, which they prefer to special effects no matter how elaborate, so that's why they increasingly stay home instead of go out to the theater. Jurassic Park and its ilk both good and bad make over $200 million because ticket prices are higher and there is less competition from other films (due to multiplexes being taken up by one picture). The bottom line is: life sucks, and it's getting worse. So in that case, the alternative is to party, or read my column and find out about films you otherwise wouldn't hear about, or Film Threat, Psychotronic Video, or millions of other cool magazines and fanzines, or make your own, or preferably all three. For all of you who don't have a historical background, I was talking to Dave Travis the other day about Buxuel- I've seen more of his films than most anybody I know, and most of them are great. My favorites are The Exterminating Angel, Tristana, The Milky Way, Simon of the Desert, The Golden Age, Nazarin, El, El Bruto, Susana, Mexican Busride, The Great Madcap, Los Olvidados, and The Obscure Object of Desire, but all of them are worth seeing, even his least (The Criminal Life of Archibaldo De La Cruz, A Woman Without Love) and of course his early work with Dali, Unchien Andalou and L'Age d'or, are essential documents of 20th century subversive art which should be seen by anyone who hasn't seen them already. L'Age d'or (The Golden Age) inspired Pasolini's notorious Salo, while Un Chien Andalou would for its razor slashing of a woman's eye be the original splatter movie (1928).

Let me close the topic of films with another subject: the extremely luscious tits of the actress Jennifer Connolly. I saw this Dario Argento film she was in, Creepers/Phenomena, which I noticed that she was much flatter than in anything else. However, she was only about 15 at the time she starred in that, Argento's worst, so it's possible she could be a late bloomer. But then again, it's also possible that there still is a worthwhile band in the hardcore/thrash genre out there. And it's also possible that JFK, Elvis, and Jim Morrison are still alive and posing as day laborers on the corner of Pico and Sawtelle in West L.A. Possible, but highly doubtful. Then again, the latter two sentences are much less likely then whether Ms. Connolly had silicone implants, so until I can see for myself in person, I'll give her the benefit of the doubt. (Anyone who knows, or Ms. Connolly herself can write to me at PO Box 341467, L.A., CA 90034- 1467. Anybody who knows anything, for that matter, is welcome to write.) By the way, Argento is as a director, overrated, though he made two great films, The Bird With the Crystal Plumage and Deep Red.

On music, I think that Wreckless Eric's "Joe Meen" 45 on Sympathy is a welcome return for a real Limey "classic rocker" who was discovered by Marc Bolan and is probably one of the few if not the only person in the world who worked with both Bolan and Billy Childish. I never heard his post- Stiff recordings, his obscure '80s work on Hangman and New Rose, some under the pseudonym of the Len Bright Combo (Eric with Childish and Bruce Brand). Anyone who has this stuff should tape it for me and send it to the above address, if you could.

All this hype about the 30th anniversary of the Beatles' first U.S. tour brings to mind not only Thee Mighty Caesars' "Lie Detector" and John Lennon's Corpse Revisited- only fitting seeing how Childish has been heavily influence by the 1962- 64 fab four- but also the worst continuing legacy of Beatlemania, which Joe Carducci in his fashionable volume of a couple years back further propagated; the myth of the supergroup. No other myth has been as destructive in rock and roll, not even the drug myths. The Beatles, by sharing song credits, created the fiction of the group as the creative locus of rock. The collective became the focus, the individual degraded (although the later solo records revealed how much the other Beatles needed Lennon). Whereas the first ten years of rock focused on the brilliant individual like many things this was swamped. The supergroup, the Beatle ideal, continued to rule rock and roll all throughout the seventies- - the Beatles broke up to be replaced by Led Zeppelin as far as Anglo supergroups went. America had its own supergroups once the business end of rock was pinned down and perfected by the industry. The hippie emphases on community and collectivism was tailor- made for the ideal of the supergroup. Exit strong individual singer/songwriter figures like Dylan, Morrison, Arthur Lee, Lou Reed, John Fogerty; enter jamming ensembles like the Dead, and heavy metal supergroups like Grand Funk Railroad. KISS took the supergroup ideal into the mid '70s, mixing the Beatles with the Fantastic Four for the Age of Bowie. Punk, rather than doing away with the supergroup, furthered it. You heard about the Ramones, the Clash, etc., rather than the strong individual who the rest of the band was subservient to. And so it remained with new wave, hardcore, metal, grunge, post- punk, and now "alternative" whatever the fuck that means. (my old band Kings Of Oblivion were banned from the late and unlamented Club With No Sound- I mean Name- because its proprietor Dayle Gloria claimed that our blues- garage- biker- metal- punk sound was too close to Georgia Satellites/Black Crowes/ZZ Top Southern style hard rock or boogie and therefore "not an alternative enough" for her club which only booked "alternative bands". That was the first time I ever heard that term used- I suppose that when Junkyard played at Dayle's club they played a completely different set than usual or it was another Junkyard, or SOMETHING...) The positive aspect of the '60s have long since dissipated, but the negative aspects remain. May the next generation return to seeing the band not as a grouping of equals, but as a vehicle for carrying out the works of that band's creative member or members. That's all for now... Chau.

- Mike Snider



REVIEWS

????
"????" 0 song cassette
This is a mystery tape if I ever saw one. This tape came with no name, no address, no music of any kind, and no recording tape in the cassette! I think that this is a pretty funny joke, and I guess that the joker would be scoping out the review section to see if anyone was going to review the thing. Funny. - Katz
no address...

`68 COMEBACK
"Do the Rub" 7"
The A side "The Rub" sounds like early Stones mixed with surf, fronted by Lou Reed and still managing to sound original. Good going, boys! The flip is truly demented, sorta' like if Gibby Hayes became a street preacher. L.S.D. wig- out music. Worth paying for. - Dooger
Bag of Hammers, P.O. box 928, Seattle, WA 98111.

`68 COMEBACK
"Flip, Flop & Fly"/"He's My Everything" 7"
Loud and lo- fi brand of bluesy garage rock start off the song on the first side. The flip starts off as a slow and lazy sounding Delta blues, but given a heavy dose of loud and distorted guitar, then later becomes more of a raunchy primitive rock tune, along the lines of the Troggs. - Katz
Get Hip, Box 666, Canonsburg, PA 15317.

100,000 BODYBAGS
"Problem"/"It's No Better" 7"
Here's some total "fuck you to your face" political punk rock, kind of like the songs I've listened to back in the early `80's. Though, this single comes with no information on the band and no lyric sheet, you could tell that it is political in nature just from the artwork used, the anger in the singer's voice, and what lyrics you can make out while listening. Both these songs are real good, especially on the second song where they go from the `60's like mellow part of the song to a much more pounding and faster punk part later. - Katz
Damaged Goods, P.O. Box 671, London E17 6NF, U.K..

3 STONED MEN
7"
Troggs meets surf music with lots of pot! Song titles like "Don't Clinton that Hit" and "Smokin' Pot Feels Good," makes it pretty clear that they ain't mormons. Pretty catchy shit! Amazing drawing on the sleeve too! Say Yes To Drugs!
- Dooger
Bag Of Hammers, P.O. Box 928, Seattle, WA 98111.

3- WAY CUM
"Battle Of Opinions" 7" E.P.
Them wacky Swedes have consistantly come up with tons of quality listening material, and this one is no exception. Brutal and grinding thrash pummelling skulls and bones. Eight blasts of hardcore terrorism, that harkens back the early days of Anti Cimex and Mob 47, cums (pun intended) spewing from the speakers, as you go into Grand Mal seizures while listening to this potent little disk. - Katz
Sound Pollution, P.O. Box 17742, Covington, KY 41017.

69 EYES
"Music For Tattooed Ladies & Motorcycle Mamas Vol. 1" CD
These guys lean more towards the `70's rock end of things, and this is the most evident with their covers of Kiss' classic rocker, "Deuce", and a much faster version of Iggy's "Gimme Some Skin". Cool. - Katz
Gaga Goodies, P.O. Box 47, FIN- 13211 HML, Finland.

77 LUSCIOUS BABES
"Bionic" cd
Rocked harder than the dumb band name let on, well-produced riffy hard rock, big 70's guitars, and smooth players that were probably weaned on Blue Oyster Cult or maybe even early Pat Travers Band (my token obscure FM rock reference). Cooler than what Raging Slab has become. -Martin McMartin
(Big Money Inc., POB 2483 Loop Station, Minn., MN, 55402)

A.C.
"Everyone Should Be Killed" CD
Noise mongers this is for you! Basically it's nothing that you, me, your grandma, a newborn baby couldn't do. The grindcore genre as a whole went completely over my head but it's the sense of humor behind the song titles is what makes this for me. Titles such as (#25) "When I Think of True Punk Rock Bands I Think of Nirvana and the Melvins", (#55) "Selling Out by Having Song Titles on this Album", (#50) "Our Band is Wicked Sick (We Have the Flu)", (#56) "Grindcore is Very Terrifying", and of course, (#16) " 'I'm Not Allowed to Like A.C. Anymore Since They Signed to Earache' ". - Ted
(Earache)

A- BONES
"Music Minus Five" CD
Even if Miriam Linna never let me feature more of her in pix or input in Shaneshit, and evenif her and her old man have feuded with bands I like, the A- Bones are still a must for fans of real rock and roll. - - Shane
(Norton Records, PO Box 646, Cooper Station, NYC, NY. 10003)

ACME
7" E.P.
Loud, pounding, plodding, harsh, violent, metallic... Who knows what the hell the singer is screaming about, even if I knew any German. A wall of noise dominates their sound. They kind of in the same league as early Neurosis. - Katz
Machination Records/Jeroen, P.O. Box 90, 8500 Kortrijk, Belgium.

ACOUSMA
EP
Very Folk. - Thrashead
(North Cedar Rec., P.O.Box 12, Ceder Falls, IA., 50613)

AGATHOCLES
"Distrust And Abuse" 7" E.P.
The Belgian lords of grinding noise return with their twentieth release! Fuck, it is harder than shit to keep up with all their releases. This is their latest studio effort. There are now six more chunks of animalistic barbarism to add to the corpse pile that they have been heaving onto this maggot planet. Their never ending onslaught continues... - Katz
Boundless Records, P.O. Box 41, B- 6740 Etalle, Belgium.

AIN'T
"Shit" CD
Has an ex- member of Hullaballoo I think pretty powerful. - - Shane
(Wolverine Records Benrather Schlobufer 63, 40593 Dusseldorf, Germany)

AMAZING DEADBEATS
four song demo
Though, the recording quality of the demo tape is very raw you can clearly hear what they are doing. They jam about some Iggy and Dead Boys influenced `77 garage rock punk. This is the kind of stuff I would see at clubs up in Hollywood. Their sound leans more on the garage punk side. - Katz
no address...

AMENITY
"Forward, Into the Past." CD
With one of the very very few punk rock bands coming out of San Diego in recent history calling it quits, making it safe for all them generic college grunge and major label wannabees that seems to be infesting that town that once gave us great bands like the Battalion of Saints, Penetrators, the Front, and many more... they cap off their history with the release of this album. The songs here were recorded between 1987 to 1993. Their songs are slow to mid- tempo grinding hardcore, with some metal influences, and a touch of early S.E. (ala SSD). To make it simpler to get the idea of their sound they kind of remind me of a younger Neurosis, of whom which they have received many a comparison to. They do their best with the faster material, but this is only my opinion. Maybe, someday, a new band will pick up the punk rock banner down there and continue the noise terror left in their wake. - Katz
Vinyl Communications, P.O. Box 8623, Chula Vista, CA 91912.

AMERICAN SKA- THIC
"A portrait of Mid- West Ska: Past and Present" CD
Judging from this compilation there is quite a ska scene skanking about in the Midwest U.S. and, if there is any justice in this world, it just might be spreading. This is a great comp., all the bands collected from MA, WI, IL, IN, MI, MN, and MO being quite competent at what their into. Almost every track is a good one. And, because it is true that I did not know that this all was happening, I encourage any of these bands who may be touring in this direction to please let us here at Flipside know about it. Good Stuff! - K.V.
(JUMP UP! USA 4409 1/2 Greenview Ste 2W, Chicago, IL 60640)

ANTISEEN
"Master of the Sky" 7"
Are these guy heavy or what? Sci-fi cave stomp On "Masters of the Sky." B-side is a cover of Iggy's "1969" live in Belgium. Can you see these guys pillaging there? Fucking hairy and large.-Martin McMartin
(Antiseen, POB 9128,Charlotte, NC, 28299)

APOCALYPSE HOBOKEN
Super Incredible Heavy Duty Dudes CD
Kind of has that punk/ Rock'n'roll/ Hardcore sound sort of like Bad Religion. Slick production and very rock oriented sound. The mentality is sort of rock oriented too. - Thrashead
(Dyslexic Rec., 528 White Oak, Roselle, IL., 60172)

ASSUCK
Anticapital CD
This has the Anticapital LP, the Blindspot EP, and some comp. tracks on it. A whole CD is just one skullcrushing aural blow after another. Along with some extremely well written lyrics, the whole attack this cd packs is monumental. Extreme grindcore/ thrash madness. Pick this up and cave in your mind. - Thrashead
(Sound Pollution Rec., P.O.Box 17742, Convington, KY., 41017)

ASSUCK
"Anticapital/Blindspot/+3" CD
Disturbing many a spring break moron on the sunny shores of St Pete, comes the blistering grind- thrash of the almighty Assuck. The brutal sounds of these guys shred through the air like flying shrapnel, evicerating all who dare get in the way, leaving those unsuspecting souls floundering in the sand like all those dumb pathetic nirvana-necrophilliacs. Die with shotgun blasts to the pea- brain, and spent rigs in vein. I think, therefore I kill. Fuçk you, die! This is your second, and maybe final, chance at getting this for your own listening displeasure, since the LP's original vinyl version is long out of print, but if you don't you might as well commit suicide. - Katz
Sound Pollution, P.O. Box 17742, Covington, KY 41017.

BACK BEAT
"Back Beat" CD Soundtrack
This soundtrack to the acclaimed film about the Beatles' early days, before they hit big and became a generational phenomenon, is perfectly timed for the thirtieth anniversary of their arrival on American shores. With the cream of the crop of alternative names, guitars and voices (like Thurston Moore, Mike Mills, Dave Groehl, Dave Pimer, etc.) taking the place of the Fab Four, I was expecting a grungier, 'revisionist' sound. Instead, the supergroup plays it pretty straight in recreating the early Beatles' sound from their Hamburg/Cavern days. Before they were cleaned up, stuffed into matching collarless suits by Brian Epstein, and forced to modify their surly, working-class attitude, The Beatles rocked and rocked hard. The new versions of the standards the Beatles' covered like "Twist and Shout", "Money", and "Bad Boy" (no Lennon-McCartney orginals are used due to Michael Jackson's copyright control), capture some of the freshness and spirited sense of humor that was the hallmark of the Beatles' early stage performances. Greg Dulli of Afghan Whigs handles the Lennon vocals, while Dave Pirner of Soul Asylum covers McCartney. While neither can match up to the originals, they do get straight to the heart of what the music was all about. In a world of plastic imitations and third rate knockoffs that is an extraordinary thing. - Martin Banner
(?)

BAND DICK TIDROW
Mr. Dirt Rides Again CD
A blend of punk, country, rock, and ska. They have that party dude mentality, yawn. - Thrashead
(My Man Jeeves Rec., P.O.Box 40116, St. Paul, MN., 55104)

BARE MINIMUM
CD
Twisted and heavily artsy type rock. Though, the artsy stuff dominates, once in awhile they have more listenable parts where they kind of remind me a bit of the Meat Puppets, but those parts don't last too long. - Katz
Cold, 1833 Meadowbrook Drive, Airdrie, Alberta T4A 1V5, Canada.

BARRACUDAS
"Again:Live In '93" CD
Brit garage surf? You betcha and way cool. - - Shane
(Impossible Records, c/o Record Runner, S. Bernardo, 5 - 28013 Madrid, Spain)

BEA PICKLES
"Is it Live?" 7"
The couple of time I've seen this combo out live they ripped. This a live, very lo-fi recording from a '92 gig. Hard to get past the bootleg quality recording, which sounds like somebody put a Walkman next to a stage monitor and hoped for the best. Traditional countrified rockabilly, standup bass, punky Patsy Cline vocals.-Martin McMartin
(Dionysis)

BEASTIE BOYS
"Ill Communication" CD
Aaah! Music is the American Pie. And being a Beastie just seems to mean that you eat what you slice. It's a good thing this Pie is sooo nice! Like a good buzz, the instrumental sections which wind up each side of the cassette wash over you. This music is Litt, Wett, and Phat. Meaning that this is music to toke, fuck, and eat like a hog to! I mean it, I have not been able to remove it from any cassette player within its' vicinity without great reluctance. I finally got the chance to get high with it over at Al's place, after we all got back from seeing Pink Floyd. Al (being the purist that he is) wasn't as totally crazy over it as Gus, McMarty, and I were. But, he did seem surprised at how different this latest Beastie creation sounded from how he'd remembered them to sound. He dug it as well as could be expected while toasty jokers McMarty and I got way into it. It was an ideal way to come out of the 'Floyd induced hippie haze. (Now, I ain't complaining. I managed to hussle from our wall- hugging assigned seats on down into the second row from the stage. That was pretty darn righteous. if I may say so! A multitude of thanks to the either inattentive or unconcerned "Stage Pro"'s hired to regulate that sort of thing!)
Though I was most blown away by the instrumental jams by far, they also pay homage to both their NYHC and rap lineage. "Heart- Attack Man" and "Tough Guy" are probably the most HC ditties but check out their raps, they're pretty darned groovy. Adrock sounds goofy, Mike D. sounds serious about whatever he's saying - I can't decipher much of it, and MCA waxes philosophical as a Buddhisatva himself, going off on a "right action" type kick that is rare to find in this media so far as I know, not to mention that it's kinda surprising to hear this angle coming from them, no less. Whatever the case, the shit's so dope that, if you don't like it, go smoke up a rope! - K.V.
(Grand Royal/ Ratcage, 307 E. 9th St., N.Y., NY 10003)

BEASTIE BOYS
Some Old Bullshit" CD
This is a grand collection of early Beastie recordings from '82 (yeah, back when they were part of that N.Y.H.C. scene), shit from the "Polly Wog Stew" E.P., "Cooky Puss" 12" and all that. Apparently, all of these treasures had been unavailable to the common urchin, as they quickly went out of print and can now only be afforded by clock-watching record collectors more interested in how much they could resell the damn things for than in the content of it. Well young urchling, pine no longer. For the Beastie's have heard your pleas and now that they are all the stinking rich jillionaires you made them, they have decided to make appeasing your demands their first excuse to start a label all their own (with some help from the Big Boys back at Capitol). This CD is the result, with the original line-up as it stood then, pre- Adrock, with John Berry playing guitar, Adam Yauch (aka MCA) playing bass, Mike (D)iamond singing, and the awesome Kate Schellenbach on the drums. The really cool stuff in this package are the "censored" and "uncensored" versions of "Cooky Puss", rasta "Beastie Revolution", "Egg Raid on Mojo", and a nifty pictorial anthology of the band's beginnings, a must for any aspiring Beastie or Yeastie. Success and excesses aside, one cannot begrudge them their inspired creativity. It's for real.
- K.V.
(Grand Royal/ Ratcage, 307 E. 9th St., N.Y., NY 10003)

BECK
"Stereopathic Soul Manure" CD
Beck has been around these parts for so long that it simply amazed me with what fervor the plethora of labels bit at him when they finally thought they had him figured out! It's probably still news to them that they had had done nothing of the kind. Otherwise, they probably never would have let him get around them to deign to our own Gus Hudson the production of a full- length CD under the auspices of "Flipside Records". Or so it would stand to reason, wouldn't it? In any case, this is his second recording on "Flipside", the first being a 7" split- recording put out with the now- defunct band, Bean in'93, though he has since gone on to become one of Geffen's golden acheivers. On it, Beck is up to his new old self as always, as completely unaware of or unconcerned with his accessibility or marketablity as ever, which is a big part of why I, personally, like him so much. He just wants to create and does so, whether we choose to record it or not, and whether or not we even understand what he's creating. By far the best piece on the whole get- up has to be "Satan Gave Me a Taco" (track #20) and it'll just about make up for the cost of thing($8), if the rest of the package doesn't initially just knock you off your seat! - K.V.
(Flipside Records)

BECK
"Mellow Gold" CD
"Loser" CDEP
"Steve Threw Up" 7"
"Stereopathic Soulmanure" CD
"A Western Harvest Field By Moonlight" 10"
Split 7"EP with Bean
Goddamn! How prolific can an artist be? Beck has achieved what very few artist have done - released records on different labels (be they indie or major) around the same time. By now everyone on Earth has heard the huge hit "Loser" and have heard the classic "Mellow Gold" album. There are lots of other releases, though, that are still relatively unknown - such as the Gus Flipside- produced split EP with the dearly- departed Bean (which includes the hiliarious "MTV Makes Me Want To Smoke Crack") and the full length `early recordings' on the "Stereopathetic Soulmanure" which were recorded during the last couple years. In fact, "Stereopathetic Soulmanure" is a far more experimental and mind- boggling album than "Mellow Gold" but, then again, "Mellow Gold" has got some genius moments on it ("Beercan"). My fave Beck cut is on the B- side to the "Loser" single - "Fume" (the best song ever written about inhaling nitrous while listening to Molly Hatchet) and the rare cut "Mexico" (which is found on a Mammoth Records various artists compilation taken from live broadcasts on the Santa Monica based college radio station KCRW) which is just simply almost magical and the single "Steve Threw Up" about Steve Bean's unfortunate carnival ride which turns into a colorful vividly portrayed analysis of the contents of Steve's regurgitated food. All I can say is - this is beyond surreal! The 10- inch is also full of experimental nonesense/funstuff such as "Feel Like A Piece of Shit (Mind Control)" (featuring Beck's casio), etc. Yet to come is an import single of "Pay No Mind" (with three extra unreleased tracks) and a K Records release. It'll never end....
(DGC/Bongload; Flipside Records; Fingerpaint Records)

BEDHEAD
"The Rest Of The Day" 7"
Some very nice guitar music here. Slow guitars and down tempo, with some laid back vocals and a definitely pop sound. This reminds me of a lot of things, but nothing particular enough to make a definite comparison, which is very good. These songs have a good feel to them. You know, the kind of songs where nothing in particular grabs you but just the song as a whole leaves you with a good impression of it. Check this out. - Royce
(Direct Hit Rec. 3609 Parry Ave., Dallas TX 75226)

BEER WHORES
"Drunk With Power" cassette
Pounding mid- tempo drunk punk. As you can tell, they are your total goof punk type band. Musically, they have the `82 Brit punk influence big time, and I can hear quite a bit of the 4 Skins in their sound, among others. I would not recommend this for any politically correct types, because they don't have any sense of humour. - Katz
Beer Whores, 15364 Bramell, Detroit, MI 48223.

BEGUILED
"Blue Dirge" cd
A brand spankin' new cd from one of the meanest 60's style garage bands you've never heard. Avoids the usual hokey trappings by laying on thick layers of evil and serial killer vocals. Equal parts Cramps and early Dwarves. Far better than the New Bomb Turks if ya' gotta choose between two on this label with this month's allowance.-Martin McMartin
(Crypt)

BENT SCEPTERS
"She Freak/The Curse" 7"
This is very catchy - I like it, I like it! Nice easy- to-get- into- right- away, "She Freak" sounds a bit like the Blackouts, that is motorcycle rock/punk but with way more rockabilly flavorings to it. Side 2 has a whole different feel - a little like some old 1960's psychedelic stuff. A heavy keyboard sound to a song that weaves in and out. This may be a bit mainstream for Flipside readers, but this still stands tall. - Michele
(Prescription POB 3194, Iowa City IA 52244)

BITE
"Canker" 7"
Drop the magazine, run to the record store and buy this immediately! If your local record store doesn't have it, demand that they get it. Three amazing songs from this Montreal, Canada band. One of the toons is a cover of the Subhumans "Slave to my Dick," sung by a woman!! These gals remind me of a few local all- girl punk bands who have been getting alot of press here lately, but blows them out of the water. I think I'll avoid naming names though, because I don't want to get into that sorta' bullshit. You gotta' trust me... this is amazing! Remember the first time you heard the Pixies or Husker Du? It's that good.
- Dooger
Derivative, P.O. Box 42031, Montreal, Que., CANADA H2W 2T3



Steadfastly avoiding the middle of the road, we're America's Mom and Pop record store.

We're well stocked.
We're dependable.

We're **Good As Any ... Better 'n Some**
records and compact discs by mail

Reasonable Prices Great Selection
Indie Label Focus + Major Label Stuff
Vinyl & CD's

We've got your hardcore. We've got your grunge.
We've got your country. We've got your hardcore-country-grunge.

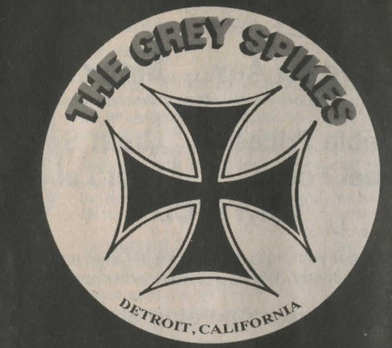
We're your one-stop shop for the best in the cool and the unusual

Send a buck, a handful of stamps or a copy of this ad to receive an up to date copy of our mail-order catalog. It's full of ear-watering, new records & compact discs.
We've probably got something you need!

Good As Any ... Better 'n Some
P.O. Box 88, Franklin, Pennsylvania 16323
(814) 437 - 5154

"THOUGHTS OF AGGRESSION"
THE NEW ALBUM BY
RANDOM KILLING
$13-CD
$ 8-TAPE
RANDOM KILLING
Welcome ... (CD Cassette)
Raw energy indeed from this Toronto punk band. Twenty-one songs ranging from the high speed assault of "Welcome..." and "Terrorist Attack" to the slower songs like "Undertaker". It's all here — from Ramones-type "1-2-3-4" intros to a sort of lounge song called "Big Rock Star", an attack on glam-rockers.
RANDOM KILLING
RANDOM KILLING Re-issued
Reissued (CD Cassette)
Just a note to remind you that Random Killing is The Best Hardcore Band In Canada, which makes 'em the best in the goddamn world as far as I'm concerned. This is their early stuff— much of it available elsewhere (as the saying goes) but probably impossible to find if you weren't around Toronto in the 80's, and definitely impossible to find nowadays. It's kindof a history of the band and all the stuff is still cool even when they had their singer doing his Johnny Rotten impression. The only thing better than owning this is owning their new CD or seeing them live.
ALL CDs-$13
ALL tapes-$8
RAW ENERGY PRESENTS...
DEAD ON THE ROAD
SONGS WITHOUT KEYBOARDS
CANADAS GREATEST PUNK ROCK COMPILATION EVER!!!
FROM COAST 2 COAST!
FEATURING:
NINTH HOUR, ARMED & HAMMERED, OVERBASS, PHALLOCRACY, THE SPICETS, BRONTOCRUSHROCK, POTBELLY, HARDGROUND, SHUTDOWN, RIPCORDS, SPLATTERBOYS, WEETPOTS, GUS, BUNCHOFKONGOS, HEADCRAMP, RANDOM KILLING, BLOOD SAUSAGE, GLORYSTOMPERS, BOOZASS, NORTHERN VULTURES, VINEGARETTES, BAD LUCK #13, FAITHKILL IN CORE + CD BONUS TRAX BY: BRAND NEW UNIT, BLINDSIDE, DRUNK 'N ANGER & SUCKERPUNCH
DIST. by LABYRINTH MEDIA INT. USA
SEMAPHORE EUROPE
U.S. MONEY ORDERS PAYABLE TO AARDVARK RECORDS
RANDOM MUSIK
60 CASTLE KNOCK RD., TORONTO ONT., M5N 2J7, CANADA

FUTURE NOW



NEW 3-SONG 7"
$2 (USA)/$2.50 ELSEWHERE

ALSO AVAILABLE:
- "SEX & HATE" 18-SONG CD! $7 (USA)/$7.50 ELSEWHERE
- (CASSETTE VERSION -$4)
- "SONGS FOR NOBODY" 7"
- "REDWING MOTEL" 7"

ALL PRICES POSTAGE PAID.
FREE STICKER W/ EVERY PURCHASE

VITAL GESTURE RECORDS
P.O. Box 46100
Los Angeles, CA 90046

PRESSUREHED - 7"
"The Right Stuff" (Aerospace age mix) b/w
"Man In Static" (Electrostatic mix)
A tribute to the late Bob Calvert of Hawkwind infamy. $4

LUNAR MALICE - 7"
"Gunfire In The Night" b/w "Touched By The Fire"
A numbered limited edition of 500 copies on clear vinyl.
Features Mick Farren and Andy Colquhoun from
The Pink Fairies.....$4

MICK FARREN - Book
"The Lonesome Death Of Gene Vincent
...and 44 other poems and lyrics".
His first collection, and the first 100 are signed
and numbered by the author.....$7

****AVAILABLE SOON****
THE PINK FAIRIES...
MEET THE DEVIANTS DOWNTOWN - CD

FORCE MAJEURE

PO Box 5593, Huntington Beach,
California, 92615.
ALL PRICES INCLUDE S+H (in the U.S.)
Money orders/checks payable to FORCE MAJEURE.

BLACK TRAIN JACK
"You're Not Alone" cd
These guys are goin' places fast. Their positive h/c vibe wasn't broken so they didn't fix it on their sophomore effort, which is chock full of as many anthems as their debut. One of the few 90's bands you'd be proud to have as friends or at least slap their sticker on your skateboard or something. Take 7 Seconds or the Descendents at their peak and roll 'em around in a N.Y. gutter outside the Continental on a Saturday night and you're down with Black Train Jack. Sincere as all hell, their optimism and attitude is contagious. You may or may not sit still for this, but open your mind and catch them on tour and prepare to be floored. If you don't leave with a smile on your face you're probably not breathing.- Martin McMartin
(Roadrunner)

BLOOD FROM THE SOUL
"To Spite The Gland That Breeds" CD
Like old an adult progressive take on grindcore that I really got behind. Great band and LP name as well. - - Shane
(Earache)

BLOODLOSS
"In- A- Gadda- Da- Change" CD
Great kpost- punk Aussie shit from the cat who is also the drummer for Lubricated Goat - as strong of a Sympathy release as the Spacemen # was weak - don't miss it. - Shane
(Sympathy F.T.R.I.)

BLUNDERMEN
"Blunder On Bikini Island" 10" E.P.
Rooty hardcore punk, that is both manic and melodic all at the same time. Sometimes they have that early D.C. hardcore sound, but with more of a pop edge to them, and at other times they have a bit more of a `77 punk pop sound to them. One of the more interesting things about this 10", outside of the music, is that according to the deadwax numbers on the matrix this was pressed down here in L.A.. With some sense of wit they take some major potshots at some serious targets. - Katz
Ragamuffin Soldier, 11 Reiber Crescent, Willowdale, Ont. M2H 1C3, Canada.

BOSS MARTIANS
7"
Brilliant dead on 60's a.m. radio style hits here today for your shimmy-shakin' pleasure. Imagine some garage-geek gettin' the bright idea to blend the hit-making sounds ot the Beach Boys and Buddy Hollie with the loco edge of ? and The Mysterians and commin' up with this. Poppin' fresh vocals had me itchin' to stand right up and be true to my school or somethin'. Swell.-Martin McMartin
Dionysus Records, POB 1975, Burbank, CA 91507)

BRAIN DEAD
Born Into Hatred tape
Musically and lyrically very influenced by the early 80's English punk scene. With songs like "I Hate Cops" and "Fuck Authority" you kind of figure out where these guys are coming from. - Thrashead
(Brain Dead, 11021 NE 123rd Ln. #C208, Kirkland, Wa., 98034)

BREADWINNER "The Burner" CD It's a shame this band is now defunct, though theY left behind a really good disc, catchy yet chaotic, sinister in a sarcastic way. - Chelle
(Merge Records, POB 1235, Chapel Hill, NC 27514)

BRIAN JONESTOWN MASSACRE
"Brian Jonestown Massacre" CS
Singer Anton sings in Robert Smith's and Morrissey's plaintive, moody tone over lots of guitar reverb and develops a sound that is quite accessible to listen to. There's some good production here, and I rather like the way it comes out. It's surreal sounding, which makes the (sometimes a little sappy, if indeed earnest) verbage sink into me in a way that I can't explain easily, but can imagine would go well with a good buzz. The dream- like tone is emotive and pleasant, washing over and placating the psyche as unselfconsciously as a dream. These S.F. guys are deeply into "My Bloody Valentine" and that current U.K. ilk, if that's any indication. As it is not being widely distributed at the present moment, write to David Deresinski at the above address, or call him at (415) 621- 4888, and be the first one on your block to turn on to them. You'll probably be another 2 1/2 years ahead of your peers. (They are also included in the "Tangible Records" box set being distributed by BOMP! Records. Contact BOMP! at P.O. Box 7112, Burbank, CA or (213) 227- 4141.)- K.V.
(Tangible Records, 1827 Haight St. #48, San Francisco, CA 94117)

BROWN LOBSTER TANK
"BLT" tape
It's good to see that some folks are still into cranking out the good old fast melodic punk rock. In this day and age of tired old smelly "grunge" type hippie music, you can tell these guys are ready to stomp all over the slackers. This is very reminiscent of early Descendents meet early Cheap Trick (two bands I really dug!), especially the really catchy bass lines (ala "Milo" era descendents) and the chorus arrangements - but these guys show more vigor than All has mustered up in the recent past. Anyway, it's hard to tell until I see these guys live, but you bet I'm looking forward to that. - Al
(BLT 825 1st Ave., Upland, CA. 91786)

BRUISERS
"Cruisin' For A Bruisin'" CD
Some thick- skilled ramalama punk as both the band name and label name would lead you to believe - in other words, I liked it. - - Shane
(Primitive Records)

BRUTUS FLY
"Time Bomb" cassette
This is a totally fun sounding tape. They play some catchy pop punk, like the kind played by some of the better bands from the East Bay area. For those fans of good pop punk who have $2 to spare, just to give these guys chance to be heard by a larger audience. Hell, two bucks is pretty cheap. - Katz
Brutus Fly, 2867 Lyncrest Dr., Nashville, TN 37214.

BUBBA
7" E.P.
A faster variety of garage punk rock. There is a small dose of the Ramones present in their sound, but with the harsher nature of their songs their sound borders hardcore. It is a bit of the Angry Samoans, in a way, a bit of Antiseen in another. This is what goof- punks would sound if they had a harder edge. - Katz
c/o T. Crosby, P.O. Box 1841, Portland, OR 97207-1841.

BUBBLE GUM THUNDER
7"
If you enjoy MTV you'll like this alot. - Dooger
Da Da Records, P.O. Box 112, New Brunswick, NJ 08903

BULLET IN THE HEAD
7" E.P.
Very eerie lo- fi industrial noise musick. Three different compositions where metal pipes and sheets are being banged on while mechanical noises shrill in the background. Very mysterious stuff. - Katz
Bulb Records, P.O. Box 8221, Ann Arbor, MI 48107- 8221.

BUM
"Mrs. Rock and Roll"/"I Won't Look Back" 7"
Many an oldster will totally dig the highly charged punk pop that are carved into these grooves. They have that `77 Ramones sound going, but with more of a pop sensibility to them. It looks as if they sent us a test pressing for review, with no cover so I hope I can get a copy of the record cover any time soon. - Katz
One Louder, P.O. Box INW, Newcastle Upon Tyne NE99 1NW, U.K..

BUTT TRUMPET
"Primitive Enema" CD
Well, gulp, I just noticed as I'm laying out these record reviews that nobody reviewed the Butt Trumpet CD, AGAIN!! Jesus! I know Thom gave everybody on earth a free one, and I know everyone has commented (favorably) to me about it - but no reviews - hmmmm. Well if you like the singles - here's more!!! Yeah, loud, obnoxious punk rock with lamo lyrics and snotty attitude. I dug the single, but a whole CD of this is too much for me, although it is a real high energy product. It's really amazing what Geza X did with this band. Thom has commented to me numerous time that he "can't believe it's us!" But it is. Really fully and chunky. One fine punker record for you Quincy fans. I'm sure you'll be hearing more from them with the major label interest. Should be interesting. - Al (Hell Yeah Records)

CACTUS NERVE THANG
Sloth CD
Great punk and roll punch out here. Nice thick, heavy guitars, everything is real loud on this as a whole. Real intense CD from start to finish, pick it up. - Thrashead
(Grass Rec., Dutch East)

CARRYOUTS
"Stars" tape
Hey, this one was a complete surprise! You never know what to expect with a demo tape but this one not only sounds good enough to be pressed up, it rocks pretty solidly as well! Good old punk rock sounds done with conviction and drive with a snotty enough sounding singer and catchy lyrics and hooks. These guys ought to be playing some gigs with the Humpers. Great band! - Al
(Carryouts 8024 Yarmouth Ave. Reseda, CA 91335)

CARTER USM
"Post Historic Monsters" CD
Carter are back with more of their politically oriented pop-punk. They're still following their formula of manic guitar, super fast beats, and nasal vocals. Their lyrics haven't been watered down due to their past success, although this record didn't quite approach the #1 UK position that their last album achieved. They cover political and social topics in their cleverly phrased lyrics, while the music and delivery make the songs sound happier than the subject matter really is. The only problem with this album is the singles taken off of it aren't nearly the best songs, which probably hurt perceptions of the content, which is excellent overall. Unfortunately, most people reading won't give this a chance due to the success they've had, which is unfortunate. After all, they don't get Buzzcock's comparisons for nothing.-Royce
(Chrysalis Records)

CAVITY
"Crestfallen" 7" E.P.
A three song single from this coed quartet from Colorado. Their songs are mid- tempo punk rock, with a bit of a `77 punk influence in their sound. They sing about personal conflicts and such. The singer kind of reminds me of the girl who sang in the Lost Cherrees. Pressed on red vinyl. - Katz
Cricket Ranch/Dyslexic Records, Box 4763, Boulder, CO 80306.

CHICKEN FARM
7" E.P.
Here's another one of those records that are has each side mastered at a different speed. The 33 rpm side has two mid- tempo hardcore songs, of which one of them has a meandering quality to it. The 45 rpm side has a pair of faster paced songs that thrash out a bit more. They also have some appropriate photos to go along with the lyrics to each of the songs to help convey their message. Pressed on clear vinyl. - Katz
Vinyl Comm. POB 8623, Chula Vista, CA 91912.

CHINA DRUM
"Simple" CD
Three songs from this UK three piece. I didn't expect much, but I was pleasantly surprised when I heard their very catchy pop punk usher forth from my speakers. Blending lots of "Strawberries" era Damned with some Ramones and Mega City 4 influence, they come up with some songs that demand to be played again and again until the neighbors are really sick of them. No idea where you can get this, but if you find it, definitely check them out.- Royce
(China Drum c/o the Hermitage, Ovingham, Prudhoe, Northumberland NE42 6HH, England)

CHORUS OF SOULS
CD
Loud and throbbing post- punk. There's a slight shade of a "goth" sound, even though they dont look or dress in such a manner. There is a lot of pounding bass, drums, and bottom end. They kind of sound like a heavier Siouxie and the Banshees. Goth types would dig on this. - Katz
Fluxus P.O. Box 97, Culver City, CA 90232.

CIRCUS BOGUS
Demo cassette
Tight punchy tunes, with lotsa energy and a sense of humour. Though there are riffs borrowed from "Dueling Banjos", Cheap Trick, and "The Man On The Flying Trapeze", this is highly original stuff from a Fresno band. A lot of people put Fresno down, but Fresno State's basket ball team creamed USC, and William Saroyen taught there, too. - Chelle
(Keith Hiler, PO Box 6186, Fresno, CA 93701-6186)

COALTAR OF THE DEEPERS
"Sinking Slowly" CD EP
I already described in my column how as much as I loved these young Jap punks live this CD is a disappointment cuz the guitar sounds like something off a Steely Dan LP. But I bet their next release kicks butt! - - Shane
(Aja Records)

COCK SPARRER
"Guilty as Charged" CD
There has been quite a number of old bands from the halcyon days of British punk that has dusted of the cobwebs off their guitars to crank out them tunes that they haven't played in a long while, with band members that they haven't jammed with even longer, and here's another one who has risen from a deep sleep. Here is a CD of a classic Oi! band from the days of yore, who's first album is still sought after by many a record collector around this world. We have here eleven poppy punk tunes, some still having some of their old sound and a couple with a touch of folk in them. Some will whine about bands who try to cash in on their past glories, but I couldn't really give a fuck what they say unless they are making music that is not relevant and are just fucking off on everyone. I'm just into the music. - Katz
Bitzcore, Postfach 30 41 07, D- 20324 Hamburg, Germany.

CODEINE
"The White Birch" cd
Like any fuck-faced no-talent fanzine record reviewer, I'm always ready to write off some stupid band on their boring predictable name or dull off-white record sleeve alone. Especially when bands make themselves easy targets with names like this, or "Come," "Piss," "Milk," or whatever. Usually it's some some swirly artsy junk with bad U.K. art school influences. Those assumptions work 95% of the time, and surprise, they work here too, exept I couldn't have predicted the vocals would sound like a depressed Michael Stipe. Snore.-Martin McMartin
(Flub Flop)

COLD WORLD
"Pretentious Assholes" 7" E.P.
After reviewing their last single on Sound Pollution I was anxiously awaiting the arrival of their latest single. The grind thrashers of Austria hits back with another seven more songs to pound more holes in your walls. What they are doing is not too far away from what Negative Approach did... harsh shit.
They even end this new single with a Heresy cover. More noise to bury the rotting corpse of the "headless one"... - Katz
Sound Pollution, POB 17742, Covington, KY 41017.

CONTAGION
"Tum of the Screw" CD Single
(Last issue the review for Smudge was printed by mistake as the review for this band. Please excuse the mix- up which was caused by the heading for Smudge being missing from the review and Al assuming it was the review for Contagion. The reveiw for this band Contagion was one of the ones that Shane had entered in the computer but had not actaully reviewed at the time of his bust. Sorry! - Michele)

COWBOY KILLERS
"Punkers Look Like Jerks From Outer Space!" CD
(C.K. Records, 80 Brynglas Dr., Newport, Gwent, S. Wales, U.K., NP9 5QS) Really good thrash band along the lines of early '80's English punk and early DK's. Not your average H.C., that's for sure. Much less noise. They're better than most players of H.C., possessing a greater sense of melody - without losing any of the power. They took the time to issue it on their own little label with cool liner notes explaining who they are, what they do, from whence they come, and what they've done along the way.
- K.V.

earshot

3 SONGS - 7 INCHES
ON CLEAR ORANGE VINYL
$3.50 POSTPAID FROM

SATELLITE
920 E. Colorado #151 • Pasadena • CA 91106

On tour Spring/Summer '94

5/27	Czar Bar	Chicago	6/5	Freaknpizza	Columbus
5/28	Crawlspace	Chicago	6/10	Artcage	Arizona
5/29	Rigglyside	Chicago	6/14	Al's Bar	L.A.
6/2	Outback	Indiana	6/15	TBA	O.C.
6/3	4th Quarter	Indiana	6/18	BBB	WA.
6/4	Bernies	Columbus		MORE TBA	

INCH



DEBUT LP
STRESSER

SEED
for more info on SEED rock:
19 West 21 Street
New York, NY 10010



"DICK TIDROW IS HERE TO SAVE THE DAY, AND THEY DO IT WITH A SENSE OF HUMOR THAT'S ABOUT AS SUBTLE AS A TURD IN A PUNCHBOWL." -CAKE MAGAZINE

NEARLY 70 MINS. OF SKA DRIVEN, COCKTAIL INSPIRED GARAGE FACILITATED STUPIDITY

FACTORY DIRECT $11 POSTPAID

CD OUT NOW

MY MAN JEEVES RECORDS - (612)647-0230
P.O. BOX 40116, ST. PAUL, MN 55104

The First Single by America's Phenomenal Pop Combo

You've read about them in Time, Newsweek, The New York Times. Here's the big beat sound of the fantastic, phenomenal fivesome:



Spuyten Duyvil Records
509 East 88th Street-3C
New York, NY 10128

CREAMERS
"This Stuff'll Kill Ya'" cd
I always thought this band was a lot of hot air. I tried 'em out at least 6 times live, and yeah, they jumped around and shit, but I was never been able to remember a single chorus, riff, or hook 15 minutes after the show. There's a reason this band isn't a household name and they're called the Ramones, who did it first, louder, faster, and better and I saw 'em 20 times before I ever even heard of the Creamers. If you have time to listen to 24 cuts of this, you need to get out more, ok?-Martin McMartin (Triple X)

CRIPPLE BASTARDS/VIOLENT HEADACHE
split 7" E.P.
Presented for everyone's listening (dis)pleasure is two more examples of some of the horrifying noises that are coming out of Europe. We start with the forty- four tracks of raw and very low fidelity noise attacks from Italy's Cripple Bastards. They go and cannonball their Anal Cunt influenced excruciations out of the stereo speakers, on their side of the split, to force all unsuspecting victims to pure noise. Violent Headache, from Spain, are their collaborators in their attempt at an all out noise invasion of the world. They also do some major damage themselves with the twenty- four blasts of noisy, distorted, and sometimes a bit experimental grind- noise. They have much better production on their side of this single, and on this particular release they have some of their shortest blasts to date. Play this real loud so you can scare the shit out of the rest of your neighborhood. Earplugs anyone? - Katz
Psychomania Records, 4 Fenton St., Alloa FK10 2DT, Scotland.

CRO- MAGS
"Near Death Experience" CD
Not nearly as good as their earlier stuff but still better than Anthrax. - Shane
(Century Media 1661 Lincoln Blvd. #304, Santa Monica, Ca. 90404)

CUSTOM FLOOR
3 song 7" E.P.
I didn't think much of them the first time I saw them, when they opened for the Chumbas at Jabberjaw, but hearing this single of theirs now I can get a chance to really hear what they sound like. They kind of remind me of the 100 Flowers, in a way, but with some contemporary popular sounds incorporated in their tunes. Basically, this is more geared toward the college crowd. - Katz
Goldenrod 228 19th St., Del Mar, CA 92014.

CYNICS
"I Live Alone"/"Hand In Hand" 7"
"I Live Alone" is a manic blast of hyper `60's punk. It's kind of hardcore in a way, but don't let that scare you, because there some very rippin' garage here. They end this song in a very very `60's manner, they repeat a segment of the song in reverse. The flipside of this single is much more toward the `60's psychedelic rock side of things. This is one where the trads can relate to totally if they got too scared of the first song. - Katz
Get Hip, Box 666, Canonsburg, PA 15317.

DADDY- O
"You Can BE A Daddy, but Never Daddy- O" CD
NYC rap that can't hold up to the L.A. stuff though at leaswt it doesn't seem to waste as much breath as P.E. on Panca/olltics - but it washes more on nattering. Just ok. - Shane
(Brooktown Island)

DALTONIC
7" E.P.
Four songs of New York style mosh- core. Fortunately, these guys are not drowning in testosterone. This is evident in their anti- sexism song. Once in awhile they will let down their guard and let the pace of the music speed up, but not enough to hold my attention. At least they aren't pulling the generic macho poseur shit here. - Katz
Suburban Voice, P.O. Box 2746, Lynn, MA 01903.

DANDELION
"I think I'm gonna be sick" CD
You know, I try and try to be objective about each new release I pick up and not sound like the jaded nihilistic 'critic' I fear that I've become. To listen to each recording from the perspective of who it might potentially appeal to. But the fact is that when I hear a band like "Dandelion" I can't help but to dismiss them along with the slew of other metal propagators who pretend to be soulful. Maybe it's me, it just seems as though I've heard this band in slightly different incamations too many times before to really take it seriously. I just don't go for it. They bite. There is some musical proficiancy here, sure, but it's just not original. I guess there could be a market here, even for this shinola. Apparently, there is some A&R guy at Columbia who thought so, 'cos they got a record deal for some reason. After listening to the disk, I realize just how efficacious the title was. "I think I'm gonna be sick", after all. But go ahead, be a shmoe! Make some industry rep(tile) pee on his shoes, buy this piece of garbage. They'll probably be hugely famous some day!
- K.V.
(Columbia)

DASH RIP ROCK
"Tiger Town" CD
A band I usaed to read about all the time in new Orleans music magazine, New Wave Length - now with a local L.A. record deal rootsw rock with barely a tinge of that New Orleans thang still in the mix. Just okay. - - Shane
(Dr. Dream Records, 841 W. Collins, Orange, Ca. 92667)

DAVENPORT
"Myopia"/"Straw" 7"
Shit, if I didn't know that these guys were from Pittsburg, I would swear that they were from O.C.! They have that early O.C. sound to them, especially on "Straw", the more melodic of the two songs. "Myopia" is more of a mid- tempo hardcore song with a lot of aggression in the sound. They could of had more songs on here, really, but I guess we will have to wait for their next release to get more of their stuff to crank out on the stereo.
- Katz
DADA Records, P.O. Box 112, New Brunswick, NJ 08903- 0112.

DAVID E. WILLIAMS
"A House For The Dead and A Porch For The Dying" CD
Good production on this disc. Vocally, he falls somewhere between Gavin Friday and Andrew Eldritch. Lyrically, there are hints of Christian Death, but far less cliched. This guy is a pretty damn good writer. The music style varies within the general goth-influenced genre, with an original and talented approach that makes it much more sophisticated than your average release of this sort. - Chelle
(Ospedale Records, PO Box 2422, Philadelphia, PA 19147)

DEAD SILENCE
"Freedom" 7" E.P.
They've been gone for awhile, but I guess they got too fidgetty not doing much else while on hiatus, so with new words in mouth and more ideas to express, they decided it was time to get the band back together again. I would of figured so when I met their ultra- hyper singer, at the Anarchist Gathering up in Frisco some years back, who could not stand idle for one minute... a human dynamo. Two of the songs are mid- tempo hardcore, with a bit of melody. Though, not as manic as their early stuff, it is probably so that their lyrics can be understood more. The third song is a slower, more plodding, type track that seeths with lots of anger. All the songs are still political in nature, and are done in a more poetic sense. Welcome back, guys. - Katz
Vinyl Communications, P.O. Box 8623, Chula Vista, CA 91912.

DEAD ALLISON
"Scream Of A Raven" CD
My current favorite Finnish band? Quite possibly. A hint of Red Lorry Yellow Lorry? Just maybe. Worth looking for or sending for? You bet! Shane
(GaGa Goodies OY, PO Box 47, sf- 13211, HML, Finland)

DEAD MILKMEN
"Not Richard, but Dick" CD
Though they've maintained their loony- ness with such songs as "Leggo My Ego" and "The Woman Who Was Also a Mongoose", somewhere along the line they diverged from the out 'n out college- radio silliness route and, despite the fact that they are indeed still completely wacked, they seemed to have grown up some. I've often wondered in horror about what happens if all of the nutty ideas and behavior that was so "cute", "creative", even "genius" as an adolecent and young adult, lose there charm and become real problems. Like, as one grows up and tries to find a job in a normal, boring world that is unresponsive to or unappreciative of the potential of this maverick spirit, what kind of environment is it relegated to? Well, I guess if you're in a band with a track record like the Dead Milkmen, you can schlep around at a shitty service job in Philadelphia until you are driven enough off yer rocker that the muse condescends upon you again. Or so it would seem, since every track on this new release is about some angle of insanity, literally. My favorite being "I Dream of Jesus", which is a song about a mother who believes that she has discovered and contained the spirit of Jesus in a bottle of Manischevitz. Rodney tells it from the perspective of her dubious son, who observes in disbelief as his mom takes her story to the day- time talk-show circuit. That is, until he finally uncorks the bottle and .... well, I won't spoil it. Each number is a humorous representation of some form of the outrageous lunacy that is gripping, if not *every*body, a significant portion of the not- to- be- believed *"Real World"* populace, and which can sometimes help to put one's own psychoschism into a fair perspective. You thought you were nuts? Well, just look at how twisted everyone else who thought *you* were, actually *is*! Remember, only the truly crazy never stop to question their sanity. Though this was not my favorite album by the 'Milkmen, it proves that they are still an exemplary model of the creative - if sometimes confused- genius.
- K.V.
(Hollywood Records)

DEBONAIRES
7" E.P.
This is a post mortem release of this short- lived band before half of them reformed as Les Beaux Vampires. The three songs here are of the Detroit rock influences of the Stooges and MC5. The third song, "Nasty Things", is a slow '70's rock tune with a '90's crunch to it, that picks up the pace toward the end. Produced by Tom Hamilton. - Katz
Junk- A- Billy Records, 369 Beacon St., Boston, MA 02116.

DEVIL DOGS
"Choad Blast" cd
Lemme throw some semi-obscure rock references your way. Southside Johhny and the Asbury Jukes, Robert Hazard and the Heros....do those names mean anything to ya? Hopefully not, but the Devil Dogs have the same "back East" workingman's bar band feel, but a kazillion times less pretenious and cooler. It's live and real, and you can practically feel them having fun. They cop cooler influences though, like a Dollsy affection for girl-group pop camp on "Bless You." Got that semi-slickness like Best Kissers in the World, but way more manly. People tend to mention these guys in the same breath with the Humpers, which I just don't see...but they're both great at what they do. Wish I had some of their studio stuff. Can somebody help me get it? I'll send ya' a few bucks or something for a tape. Come on, be a pal. -Martin McMartin
(Empty)

DIED PRETTY
"Trace" CD
There is nothing to recommend this disc as anything other than background music for a mall. Boring. - Chelle
(Columbia)

DIMBULB
"Habit" 7" E.P.
Three slow Am Rep type grinding tunes and one mid- tempo punk rock tune that borders on being hardcore. The slower tunes don't interest me much, but you can't fault them on that, besides that this is a DIY release. College types might get into this. Katz
Totem, P.O. Box 22853, Beachwood OH 44122.

DISCO INFERNO
"D.I. Go Pop" CD
Disco Inferno have transcended their beginnings as a (although excellent) Crispy Ambulance/ Joy Division clone completely. This new album focuses on experimenting with electronics to get a similar feel, without being directly comparable to anyone else. Sequencers run through repeating some strange samples to the atmospheric, layered sound, while the bass thrums through, backing it all up, as the singer more speaks his lyrics rather than sings them. Some songs are so extremely weird that they send chills down the spine with their spooky feel and stranger sound textures. I wonder how they get this sound across live, but here on record it is entrancing, leaving the listener dazed, concentrating on the music's power. Power, that is, to captivate. An amazing record.-Royce
(Rough Trade 66 Golbourne Rd., London W10 5PS, England)

DISGUST
"Brutality of War" CD
One more clone, in an endless parade of "Dis" bands (as in Discharge, ya dis- pshit!), with that wall of power sound, gory abreviated lyrics, and some pretty marvy production, adding up to a rather predictable yet powerful release. Now you'd think with all of these imitators prancing around the real Discharge would knock off that cheezy tweedle dee wank metal, and Cal would quit sounding like he'd been kicked in the balls so hard he can taste his own semen at the back of his throat. Returning to their former glory, they'd rule the friggin' universe! Hey, what's with these short CD's? 29 minutes is bullshit! - Pookie
(Earache/Relativity/Sony/Satan.)

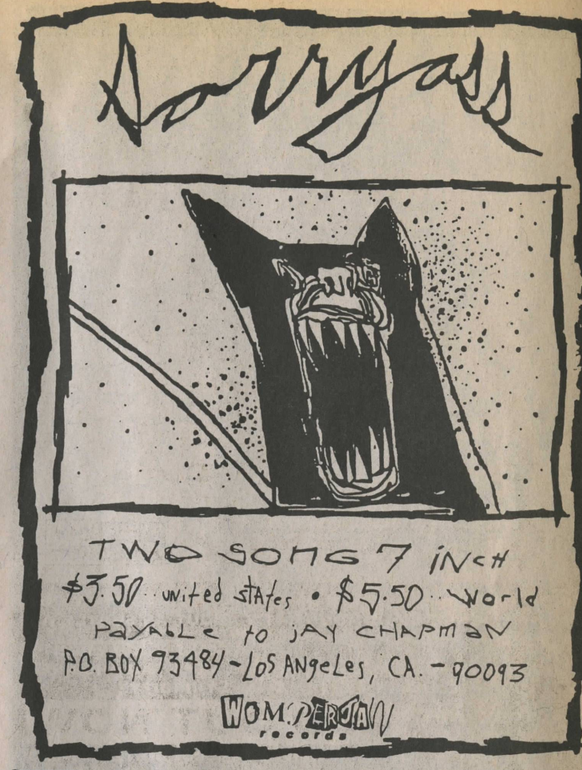
DISGUST
Brutality Of War CD
The thing I really like most about these Dis- bands is that I know what I'm getting. This release is no different, just extreme, brutal, early style English thrash. Plus with an ex- member of Extreme Noise Terror and an ex- member of Doctor and the Crippens and the Insane, you can't go wrong. Kills with a vengence. - Thrashead
(Earache Rec., P.O.Box 144, Nottingham, NG3 4GE, England)

DISGUST
"Brutality of War" CD
As you have guessed, just from the first three letters of their band name, that these guys are another one of those Discharge influenced bands. Though, composed mainly of veterans of British punk bands, they go and make some horrifying noises here. This is further proof that Discharge is the most influential punk band on this planet, and that there are very few corners of the globe that their influence have not touched. At least you know what you are getting without hearing them. I don't think that there is no end to this, which will upset those who have a total hatred for punk rock, but fuck them because these are a totally inactive lot anyways. Unstoppable force for aggro individuals. - Katz
Earache Records.

DMZ
"When I Get Off" CD
That classic Boston garage punk with an emphasis on the punk re- released for your listening pleasure. There have been other lame bands to use their name but only one DMZ is worth your listening and deso ore'dem. - - Shane
(Voxx / Bomp PO Box 7112, Burbank, CA. 91510)

DOC HOPPER
"Aloha" CD
Peppy and catchy pop punk. Buzzsaw guitars and hook- filled melodies. A bit of the East Bay pop sound, a touch of Bad Religion, a good dose of some British pop punk, and a touch of hardcore sensibilities fill out their sound. They even do a Gogos cover on top of that... Coincidentally, the cover they do is the same one that F.O.D. did on their split single. - Katz
Ringing Ear Records, 9 Maplecrest, Newmarket, NH 03857- 1401.

DOO RAG
"Swampwater Mop Down" 7"
Eccentric blues played by people using old vaccumm tubes, phogaraphs, and other appliances like they're singin' from the heart of the Mississippi Delta. It's rootsy and experimental all at once. Could please the full range of fans from the disenchanted noise pig-fucker to a serious 65 year old fan of blues masters. Imagine that. Something special.-Martin McMartin (Drunken Fish Records, 8600 W. Olympic Blvd, La, Ca 90035)





BEDHEAD

TranceSyndicate

Records

CompactDiscs

And

Cassettes

WhatFunLifeWas

TRANCE SYNDICATE

P.O.Box49771Austin,Texas78765 P.O.Box59LondonN221AR,UK

QUIXOTICA.



Airlines

Bügsküll

Giant Mums

Halcion

Kenny Young

Lid

Swimmer

write for a free catalog:
Quixotic Records
GPO Box 7296 NYC 10116

DOO RAG
"Swampwater Mop Down/Engine Bread" 7"
Man is this strange!! This is really weird shit! Their clever record sleeve says, "They wall through instruments constructed out of vacuum cleaners and gramophones and beat on anything but drums" - That's better than I could ever describe these guys. But actually the songs are clearly structured with distinct melody, but not pop. They have a distinct country hoe- down flavor, but aren't country. Throw some noise/punk in there and you've got the idea. I actually like this; very enjoyable even in its absurdity. Is this where Honk If Yer Horny gets their inspiration? For a reference check, these guys sound like a cross between Myra Manes and Beck. There's also a neat little radio interview tacked onto the end of the B- side where some dumb- ass D.J. tries to interview them about their sound. Inventive country- noise- punk at its finest. - Michele
(Drunken Fish Records 8600 W. Olympic Blvd, LA CA 90035)

DOUBLE D NOSE
cd
Really, really dumb white guy funk rock. Very wacky, in fact I'd like to whack them over their heads with this. Bust out the Wonder Bread and "hang with the D-crew!" The rappin' Fruit Loops toucan is more "street" than these goofs. Vanilla Ice laughs at these guys.-Martin McMartin (Mogold Records)

DOUGHBOYS
"Crush" CD
At one time these guys fit into one of my favorite genres - - namely melodic Canadian hardcore - - but as far back as the '87 album almost all vestiges of true punk were gone leaving a pompous pop noise not much better than U2 - - I'm afraid they still have that problem - - makes Bad Religion look like Anti- Seen. I was already back in by the time they got to open up for The Buzzcocks but I did get to be bored to their middle position on the bill with Redd Kross - man oh man are they getting label push or what! - - Shane
(A&M)

DOWNS FAMILY
"Falling Down Drunk"/"Finegan's Wake" 7"
From the label that preserved onto vinyl many diverse types of music, from hardcore punk to industrial noise, comes their first folk rock release. This is not the `60's based hippy- folk stuff, this is based on Scotish drinking song folk. There are two songs of the such on this red vinyl single. - Katz
Vinyl Communications, P.O. Box 8623, Chula Vista, CA 91912.

DOWNS FAMILY
"Finnegan's Wake/Falling Down Drunk" 7"
I really kinda liked this, but once again, ethnicity envy hits; this traditional Irish ditty made me wanna drink whiskey, dance a jig, and shower with Irish Spring. "Falling Down Drunk" sounds almost like Soul Asylum tried to crash a party held by the Chieftains. Now, where's my copy of "Dubliners"? - Chelle
(Vinyl Communications, P.O. Box 8623, Chula Vista, CA 91912)

DRAGS
"Honkey Sucka Pighead Jive Turkey Fool!" tape
Back again on their third demo tape release, there might be a bit of confusion when two different bands, with the exact same name, have their reviews appear side by side. This is a three song demo this time... They play more of their fun- punk. They take off where the Angry Samoans left off. Well produced goof punk.
- Katz
P.O. Box 7853, Citrus Heights, CA 95621.

DRAGS
"I Like To Die" 7" E.P.
Not to be confused with the punk band with the same name, these guys play primitive surf guitar rock and roll. Total simple lo- fi recording, that sounds so echoey that it sounds like it was recorded over a telephone. The title track is a slow and raunchy rocker, while "Mindbender" is a bit more a manic brand of raw surf rock, and "Seven Dollar Bologna" is a trashy surf rock instrumental. - Katz
Resin Records, 2300B Central S.E. #198, Albuquerque, NM 87106.

DRIVE LIKE JEHU
"Yank Crime" CD
Frenzied and rough, very intense in the most frantic way. I won't make a comparison to Soundgarden, because Drive Like Jehu plays much more raw material in a less over-blown manner. Great bass lines and guitar work that's sloppy and tight at the same time. The disc has a live feel to it, maybe because the songs are lengthy and I feel like I stumbled into a jam session of a particularly good band. - Chelle
(Interscope)

DUMMIES
"I'm Gone" 7" E.P.
Manic paced `60's trash punk. The title track jets about at warp speed, which is considered fast for most styles of music. "Let's Have a Party!" is a fast trash rock tune, too, but not as manic as the above. They end the thing with a tiny little instrumental piece. - Katz
Get Hip, P.O. Box 666, Canonsburg, PA 15317.

DYLAN HICKS & 3 PESOS
"Time Capsule"/"Derivative of Eight" 7"
`60's influenced rock and roll. The only thing that separates these guys from most of the pack today is that this record is recorded in a modern studio situation. The recording quality is very good, and that they could of easily have done the "cool" thing and recorded the thing on a boombox. - Katz
Prospective Records, P.O. Box 6425, Minneapolis, MN 55406.

DYNAMUTT
"A Handbook For Young Scientists" CD
Jazzy and overly collegy (punk?) rock. It leans too much toward the college kid end of things, where they are trying too hard to be artsy, and end up sounding disjointed and incoherent. - Katz
Farrago Records, P.O. Box 130148, Houston, TX 77219.

ELASTICA
Line Up CD EP
Great raw English pop strangely enough from an ex- member of Suede. Catchy pop tunes with a real cutting dual guitar sound, and a cool female vocalist. I'm usually partial to this type of stuff, but I really groove on this band. The song Annie is punk as fuck, killer release. - Thrashead
(Deceptive Rec.)

EMBRYONICS
"My Problems Are Bigger Than Your Tits!" 7" E.P.
As anyone with at least half a brain can tell that these guys don't give a flying fuck what any of the P.C. losers think about this little piece of vinyl, and why should they? Next thing you know the clueless idiots will claim that listening to the the Embryonics causes abberent behavior. There are no giant penis- shaped monsters here (unless one of the members would like to claim that title...)... What you do find here is some really raw `77 influenced rock punk. There are three rock paced tunes and a nasty cover of the Dead Boys classic, "Sonic Reducer", on this coloured vinyl seven inch. Watch out, since one side is mastered at 45 and the other side is on 33. Cute cover. - Katz
Unique, P.O. Box 104834, 40039 Dusseldorf, Germany.

EMILY
"Finer Time" 7" E.P.
Sure, it's pop punk, but they don't stay too mellow for too long, because at time they do want to get aggressive and rock out a bit. They are more folky and root when they are mellow, but they got quite a bit more punk on "Cartoon Sex", and there is a bit of Victims Family in "5". - Katz
Rent To Own, 79 High St., Newtown, PA 18940.

EMMANUEL
7" E.P.
Really hard to describe what I am hearing here, but the closest reference is late period Christian Death, especilly the "Ashes" album. It is post- punk in a gothic sort of way. - Katz
Embryo Records, 15 Bay 17th St., Brooklyn, NY 11214.

ERIK VON RIPPY
"The Sound No One Wants To Hear" cassette
Lo- fi and homegrown punk rock and pop tunes and noise... Tons of weird and wonderful track here for those who might need a funny soundtrack to their own decline. The material here goes all over the place... a chaotic mess. - Katz
Erik Von Rippy, 160 Shrader Street, San Francisco, CA 94117.

EVA O.
"Past Times" CD
Actually, this is a various artists comp. of sorts, consisting of four separate projects involving Eva O., my favorite punk guitar goddess. It starts off with a butt kickin' Super Heroines track (unreleased ta boot!), then moves on to three songs from `93, consisting of Eva on vocals, backed by some keyboards with offbeat but rather mixed results. My fave part of this disc is next, four "classic" 1981 cuts from those all gal So. Cal. punk kickers, the Speed Queens, that I was always waiting for someone to put out. Everything comes to an end on a continuing good note with three live in `83 cuts from Christian Death, where Eva's backing vocals and guitarwork seem unusually dominant for this band, making this one wonderful CD, though I do feel it should have been longer (all CD's should be at least an hour!). - Pookie
(Cleopatra, 8726 S. Sepulveda Blvd., Ste. D82, L.A., CA 90045.)

EX VEGAS
1993/Thin Across
Both songs have that folky college pop appeal. - Thrashead
(Nylon Rash Rec., 438 Denison St., Highland Park, NJ., 08904)

EYEHATEGOD
"Take As Needed For Pain" CD
Better than the Cro- mags and I bet they have personnel with a punk rock history as well. - Shane
(Century Media 1661 Lincoln Blvd. #304, Santa Monica, Ca. 90404)

FACES OF DEATH CD
From out in the wilds of Western Australia screeches forth the rabid creature sounds of Faces of Death. Named after the series of "snuff documentaries", they crank out the soundtrack to the art of mutilation. There are multitudes of sounds on this 16 track CD that has stuff that range from small bomb explosions to twisted grindcore to scary noises. At times things do get a bit metal, but it get drowned in the sick thrash noises they make. This will leave you feeling mauled... - Katz
Ecocentric Records, P.O. Box 572, 56005 Koblenz, Germany.

FAILURE
"Magnified" cd
Credited to two dudes, this has that faceless "studio band" feel written all over it.Cuts like "Let It Drip", "Moth", "Empty Friend" have that that robotic nod-out guitar swirl made famous by countless British bands over the last 5 or 6 years, but it looks like they're from around here. Won't move any rock mountains. Ho-hum.- Martin McMartin
(Slash)

FAMOUS LAST WORDS
"We'd Been Drinkin'!" tape
Orange County has historically produced some great punk bands, and these guys are just the latest to continue the tradition. They went into a studio to get out these five punk tunes. D.I. is a good comparison on some of their more fast and melodic tunes. - Katz contacts: Dan (909) 736-1153 / John (714) 374- 1266.

FAWN
six song demo
This is a one- man DIY home recording project. This was all done on a 4- track home porta- studio. What we have here is some really fuzzed out and distorted punk rock. This is similar to another one-man home recording band project, Rancid Hell Spawn. There has been a proliferation of such recordings of late, and I feel that this will be even more so common within the underground, if and when the govt. cracks down on non- mainstream music. - Katz
Fawn 2609 John Milton Dr., Herndon, VA 22071.

FEAR FACTORY
Soul Of A New Machine CD
Killer heavy grind with a hard industrial influence, sort of like Godflesh, but on their own trip. Very excellent thinking mans lyrics. As a whole this release will crush your cranium nicely. Brutal! - Thrashead
(Roadrunner Rec.,)

FIG DISH
"Nimble"/"Bury Me" 7"
The first song is some of the usual college kid type indie pop, but the flipside was kind of listenable... It was harder edged pop with an underlying `60's influence in it. Kind of a 50- 50 here. Pressed on white vinyl. - Katz
Liquid Meat, P.O. Box 460692, Escondido, CA 92046.

FIGHTERS
"Breaking Bones For Laughs" 7" E.P.
Back again for their second record, it's more fun-punk tunes from these guys. It looks like they put a little more of the "fun factor" into play here, especially when they translate the lyrics to "The Flying Father" into a silly- looking cartoon. It's more of that slightly poppy early `80's style hardcore punk coming out of my stereo speakers. - Katz
Rocco Records, 2427 S. 58th Ct., Cicero, IL 60650.

FIGHTING CAUSE
six song demo
From out in the wilds of "Sanberdoo" comes some punk rumblings. After slogging about for the longest, and disintergrating, they this time get serious. They got out and got these six songs on tape for your listening pleasure. The songs are melodic and catchy brand of punk pop, with a bit of a rooty edge to them. The closest comparison I can dig up is that they have the sound that made the East Bay famous, but with a bit more `77 in their songs. In the works is their debut vinyl, a split 7" with the Grey Spikes. - Katz
contact: (909) 885- 2516 or (909) 882- 2590.

FLAKE
7" E.P.
Well played and well composed punk pop. Ironicly, it happens that the longest of the three songs on this single is the more faster of the lot. The other two songs are more mid- tempo. The fast song has that Jawbreaker kind of feel to it. The other two songs are a bit more on the pop end of things, especially "Take a Swig". It's still a good record. - Katz
Resin Records, 2300B Central S.E. #198, Albuquerque, NM 87106.

FLAMIN GROOVIES
"Rockin' At The Roundhouse; Live in London 1976 & 1978" CD
One of the great bands that not enough people who aren't rabid collectors or zine and know about. Check 'em out. - - Shane
(Mystery records)

FLOWERLAND
"Low"
7-inch Like Soundgarden in a particulary psychodelic mood. The B-side, "Kill Alice (Slowly)", is all hypnotic guitars and strong vocals, excellently textured. Made me feel like sitting in the sunshine getting high, despite the disclaimer that Flowerland does not advocate drug use. - Chelle
(Caffeine Disk PO Box 3451) New Haven, CT 06515)

FRAGMENTED
"Ek Passion Drone" cassette
Really spacey sounds on this tape. Pop slowed down until it become a droning throb. This is electronic industrial music. There are eight long compositions in all. Eerie and creepy sounds to leave you disturbed or relaxed (depending on your Personality...). It becomes your background static. - Katz
Anx.scan, 1512 Canyon Run Road, Naperville, IL 60565.

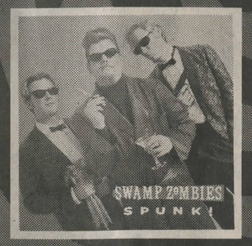
FRANCIS ANTHONY SUPERSTAR
"The Party's Over" 7" E.P.
This is basically a one- man band project. This is probably because it's sometimes kinda hard to get a band together and you are just itching to get your music out there. Well, he got his record out, and eventually he got his band together... The four songs here are quite good. It has that mid `80's hardcore sound to it, and the best part is that there are no unnessessary mosh parts in it. One song is

JUST WHAT THE DOCTOR ORDERED:





JOYRIDE
Another Month of Mondays
A manic pop thrill ride. Features ex- Adolescent and Agent Orange members.



SWAMP ZOMBIES
Spunk!
The Zombies return with their fifth. Get hip to these cats now, daddy!

DOCTOR DREAM records

For a free catalog write to Doctor Dream Records, 841 W. Collins, Orange, CA 92667 USA.

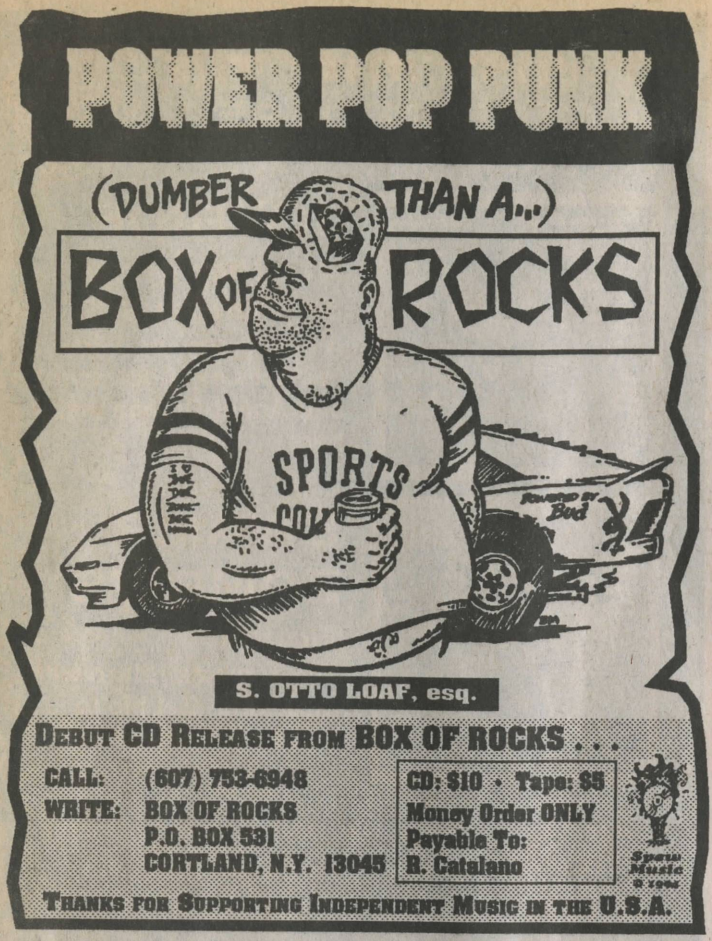
SPY SMASHER

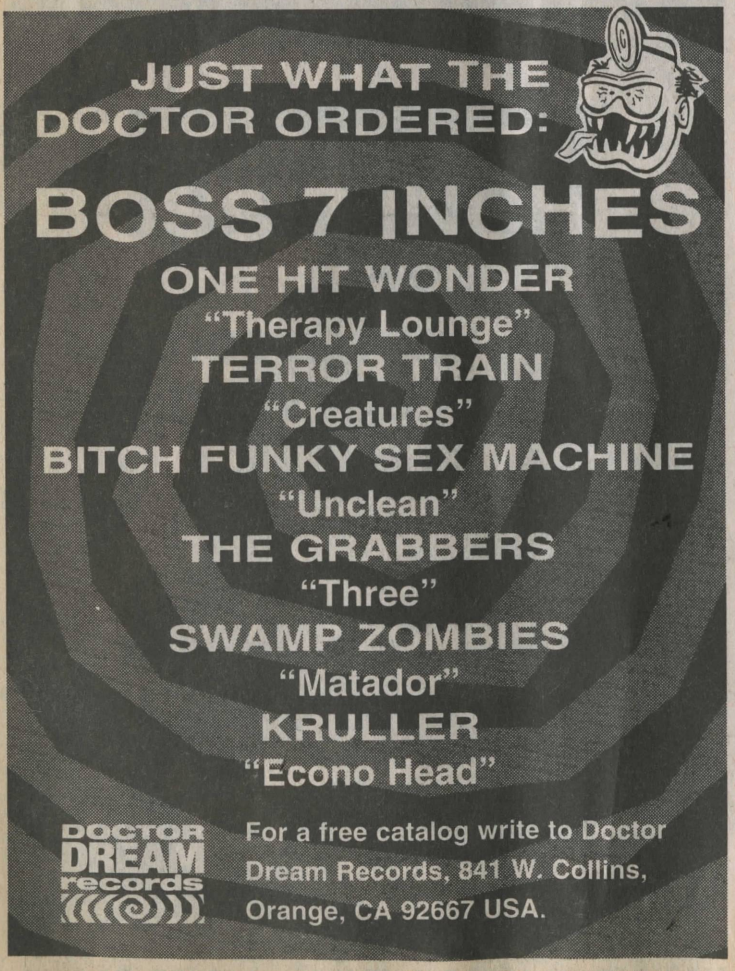
3 SONG 7"
LIMITED EDITION
CLEAR VINYL
$3.00



The debut from this
L.A. trio featuring
HAUL IN THE CASH

MAIL ORDER: 1372 PALMS BLVD., VENICE, CA 90291





even several seconds long. I can't wait for the debut record by his complete band, the Nonsmokers, to come out. - Katz
Thin Frail Genetics Records, P.O. Box 93, St. Mary, PA 15857.

FREE KITTEN
"Call Now" CD
A Kim Gordon side project - just o.k. - - Shane
(Time- Bomb Shimizu- chobldg. 2F, 2- 13- 18 Nishi-Shinsaibasdhi, chuo- ku, Osaka 542, Japan)

FU MANCHU
"No One Rides For Free" CD
Finally, Fu Manchu have released their mega-bumpin' sound on a 6 song CD. True muscle car music to spin your wheels to. I dig on this band - big time and for a long time! Fu Manchu is no doom- gloom, slow- mo band. This music has lots of gyrating heavy energy, cranking out the back of a 70's van. Except for "Free And easy" (a joke, right?), this CD is nothing but pure pumping power - "Van- O- Rama Music." The cover is great too - a fisheye view of the back of the van I've always wanted to party in. Anyone got any quarters? I wanna play some pinball and turn up some Fu Manchu!! Great CD! - Sophia
(Bongload POB 931538, Hollywood CA 90093 or Fu Manchu POB 3825, San Clemente CA 92674)

FUCKFACE
"Thom"/"Tex" 7"
Long after Die Kreuzen called it a day and was put to rest, half the band return with a new unit. Though, neither hardcore thrash or heavy metal, they venture off in a new direction... they play drum-heavy rhythmic stuff. Their sound comes from them having four percussionists. The songs are slower and more experimental sounding, too, espcially since one of the percussionists is using metal objects to perform with. They also have tapes available to those who are also interested in hearing more of their material. Pressed on white vinyl. - Katz
Splunge Communications, P.O. Box 71227, Milwaukee, WI 53211.

GARDEN VARIETY CD
Okay, there's a story behind how I ended up reviewing this - a couple issues back, I reviewed a 3 song EP that had this band on it as well as Glue and Wheel (not the L.A. bands of these names) and I said this was the best punk rock I'd heard in ages or some such compliment. Well low and behold the band reads the review and flows me their CD with a note saying they're coming out for a tour in mid-March. Now either I missed the tour, or they never made it out, but this CD is the best punk rock I've heard in ages, from the opening track to the end of this Cd, there's not a clunker here and each song is so fucking hot I can't even pick favorites! They play melodic punk or I should say punk with some melody not quite as melodic as for example Green Day, but the song structures are clear and the strong singer provides most of the harmony with his voice. At the same time this is not pop, it is definitely punk with a raw earnest "live" quality, as I'd noted on their EP, that comes across loud and clear here. It's that raw sound, I believe, that gives them such energy and vitality on their records. You know some bands really loose it when they press vinyl, as I noted with my review of the Rosemary's - but not this band. I can't wait to see 'em live so I hope they are reading this, and remember to reschedule their L.A. visit, since I'm almost certain they canceled. This CD is a punk classic; do not hesitate to buy it. - Michele
(Gern Bland Sten Records: 305 Haywood Drive, Paramus, NJ 07652/ band contact: 44 Ormonde Blvd, Valley Stream, NY 11580)

G.B.H.
"Live in Japan" CD
You know, G.B.H. is kind of like KISS in the way that they are perceived by kids these days. Kids just getting into the scene these days do not know about the older generation and when they hear about bands like KISS and G.B.H., all they know about is their latter period stuff and base their judgements of "Oh, they suck" or "They're so metal" on that without knowing the earlier stuff that made the bands as great as they are. I mean there are kids out there in their early twenties even, that just don't even know about the "the hottest band in the land" who wore makeup and just think that KISS is the band that wrote all these stupid songs like "Like it Up" and "God Gave Rock and Roll to You". Although this CD was recorded in 1991, long after G.B.H. went into a more metal direction, it still captures the live intensity, power, and rawness that made G.B.H. the great punk band that they were. Lots of old stuff on here that still sounds great (in fact I'm going to dig out my old G.B.H. albums and listen to them right now) and the newer stuff is approached with the same intensity and power as the older. True, the guitars could've been a little more clear or louder, but if you're part of the older generation this will be good to get so you can see that G.B.H. hasn't really lost it and if you're part of the newer crowd this is an excellent primer to get you into one of the greats. - - Ted
(Cargo)

GEARS
"Rockin' at Ground Zero" CD
My God! These guys are still around? I myself can remember meeting Axle G. Reese, Frenchie, and co. when they were the DI's (no, not D.I.). My then best friend Jennifer Aust and I saw them play at the Anti- Club with the Nymph's. Jenny knew them, she having been a very cool 15 y.o. in her own right (she was the beautiful girl kicking the ball in Modi Frank's short film, "Bad Day", with the likes of Exene Cervenka and a bucketful of Hollywood's punk pioneers), and we eagerly took up the invitation to join them as they drove off to Osco's Underground for their second show. As if they'd done it a hundred times before, they got our under-age butts through the door, - by passing us off as their stylists! It was riotous fun for us and they were as full of fun and energy in their second show of that night, and every night, as they were the first time I saw them. This release captures that energy, one of "Blaster's" era L.A. and of utter joy with the ambivolent nature of rock 'n roll as it was at that time. It's not really early L.A. punk; mind you, though they played the same circuit as X, Green on Red, The Blaster's. the Weirdo's, Angry Samoans, U.X.A, FEAR, Lydia Lunch, and the Plugz. Former Plugz dude Tito Larriva, himself having gone on to become hugely successful with Los Lobos, opening for the likes of the Grateful Dead and all that, fills in on back- up vocals on "Keep Movin'". Included on this CD are 'Gears classics "Baby Runaround", "Rockin' at Ground Zero", "Don't be Afraid to Pogo", and "Trudie Trudie", my favorite, about one of the first, uncontested babes of the local punk scene (back before I was ever on the scene, when it seems there were only about 15 "punks" in L.A., Trudie and her friend Helen poineered the "Catwoman" look with their hair, make- up, and clothes, and also gave the fledgling L.A. scene of '76 it's first official party pad. She was also a seminal participant in the early ish's of Flipside, and her likeness is featured in many anthologies of the 'scene, as well as on the cover of an archaic issue of Flipside, I don't know which one, but I've seen it - she's a cutie, that Trudie!) - K.V.
(Iloki Records, P.O. Box 49593, L.A., CA 90049)

GEKO
"Join My Pretty World" CD
My old pals, Carrie and Sarah with their long awaited CD - Cradle of Thorns ought to be opening for them not a resurrected Sex Gang Children and Geko ought to have a deal on Cleopatra! - Shane
(Open Recordings, PO Box 482, Paoli, PA. 19301)

GITS
"Entering the Conquering Chicken" CD
Believe the hype! This is a really good album regardless of the circumstances behind it and it deserves any praise it gets. Really soulful, kick ass punk rock. Mia's voice really shines on this and it is definitely one of the albums reviewed in this issue that you got to have. - - Ted
(C/Z Records)

GITS
Enter The Conquering Chicken LP
The second and sadly the last album by the Gits. Classic melodic punk rock, played with heart which is something this band did better than most bands thrown together. Mia Zapata will definately be remembered as one of the best female punk rock vocalist, as well as a very inspiration person. Her talent as well as her person will definately be missed very much. So, if you're a Gits fan like myself or if you are curious to what Mia Zapata was about, pick this album up. It's a classic one. The LP

comes with an eight page booklet the CD doesn't, plus the vinyl is limited. Here's to you Mia, from a fan. - Thrashead
(Broken Rekids, P.O.Box 460402, San Francisco, CA., 94146)

GLUE
EP
After years of slogging around L.A. playing the worst dives in town, Glue finally get some vinyl out. Some good rough punk and roll with transsexual Sean Delear belting out the vocal like there's no tommorrow. They do a killer Dead Boys cover to boot. Good start. - Thrashead
(Milk Pal Rec., P.O.Box 93561, Los Angeles, CA., 90093)

GLUEGUN
7"
Blazing meanie-punk, metalsih h\c chops, music fit for a snazzy fistfight. 4 mighty cuts. Goose- steppin out on "Eva Got A Mohawk". These guys cop the Motorhead influence better than the Humpers, at least on vinyl anyhow. Worth twice the price.Nice.- Martin McMartin
(Fearless, 20710 Manhattan Pl., Suite 132, Torrance, Ca, 90501)

GNEISSMAKER
Forty Acre Fugue CD
Sludgey, heavy tunage with a jazzy edge on them. Has some metallic influences, but packs a nice wallop at times. Decent. - Thrashead
(TCI Rec., 1263 Donahue Ave., St. Paul, MN., 55104)

GRAVEL
"No Stone Unturned" CD
Estrus' grunge or heavy act. Decent. -- Shane
(Estrus)

GREY SPIKES
"Detroit, California" 7"
Straight-on no bullshit punk rock delivered '77 style. No future and they don't care. Probably one of the best semi-local bands I've never seen. Can't wait. Sehr gut.-Martin McMartin (Vital Gesture, POB 46100, LA, CA, 90046)

SECRET SKIN
cd
Bogus any-town FM rock, bad 80's arena guitar licks. Bryan Adams look out. From Omaha.- Martin McMartin
(Graye Records, no address (duh), Bumfuck, Nebraska)

GRIFTERS
"One Sock Missing" CD
Memphis, Tennessee's Grifters have been slugging out some seriously great tunes for a while now, and have finally released an LP of it that actually came out a while ago, but unfortunately isn't the easiest thing to find. Their sound is a mish mosh of punk, rock, country and blues that melds together into some very engrossing music. A friend described it as Boz Scaggs meets Pavement, but thankfully that isn't entirely accurate, although the comparison could be made. Some of their song structures throw you off a bit, but their tunes will leave you wanting more. A fantastic band and a fantastic record. - Royce
(Shangri-La Rec. 1916 Madison Ave., Memphis TN 38104)

GRILL
"Light" CD
I've raved about this in my column - I'll say it again - if you care about "new" as in "new" music, give this disc a chance - cerebral but compelling - if it ain't the future of rock and roll its only because mankind is getting senile not evolving. -- Shane
(PDCD, Kernerstr. 15, 71543, Wustenrot, Germany)

GRIMBLE WEDGE
"Flowerhead/Head" 7"
I think this is one of those Shane- type bands, at least I think that's where I've heard of these guys before. Well this is really different, refreshing original and catchy high quality punk. A- side hooks you right away and the B- side is just as competent. Really strong songs; both sides. Put me down as a fan. - Michele
(GouramieP.O. Box 856, Tucson, AZ 85702)

GROUND ROUND
"Confused and Unknown" 7" E.P.
Four tracks of melodic punk pop full of catchy hooks and an abundance of geek charm. They kind of remind me a bit of Masters of the Obvious, musically, but I guess it's also the vocals... They still have tons of rough edges to their sound, but this is not necessary a bad thing. Pressed on green vinyl. - Katz
Kirbdog P.O. Box 286, Santa Rosa, CA 95402.

GUNGA DIN
"So Help Me"/"Cadillac Song" 7"
Sounds like some garage rock done by some younger dudes. There is an element of `70's rock-funk sound there to push it closer toward the "indie rock" side of things. - Katz
Gouramie P.O. Box 856, Tucson, AZ 85702.

GUNS AND ROSES
"The Spaghetti Incident?" CD
A real embarrassment! Only decent cuts are the one Duff sings and the Manson song - in fact, Axl sticking up for Uncle Charlie is the coolest thing he has done in ages - probably in his career - oh you say he didn't stick up for him he just cashed in on him - figures. -- Shane
(Geffen)

GUS
"Rope Hunt" cassette
Quirky, dischordant, and at times jazzy slabs of weirdo punk. Some songs even have a touch of country, too. Don't worry they still do some conventional punk also. You know a band has to be quite twisted, especially when they go and do a Crucifucks cover ("Washington"). There are nine songs here for your listening (dis)pleasure. One of the songs here also appears on the "Dead On The Road" compilation CD, on Raw Energy. - Katz
GUS, P.O. Box 8187, Victoria, British Columbia V8W 3R8, Canada.

HALCION
"Squelch/With Biology of No Importance" 7"
It is so exciting to put on a 7" of a band that you've never heard of before and find something you really like. This band could easily become one of my favorites. According to the little promo article (and a photo too) that they included with the record, they hail from N.Y.C. and the writer is comparing them to Helmet or Wider or even My Bloody Valentine. Out of the three, I am only familiar with MBV, and I would not draw this comparison. But he does say the chick singer was a back- up vocalist for Ultra-Vivid Scene, if that helps you. Never heard them either, but I will say this is great stuff. The singer has a great vocal style and really gives a lot to this band although musically speaking they could easily stand alone. Put them together and you've really got something. She uses a strong singing style where her voice weaves in and out creating a quality and texture as if it alone were a separate instrument. The music is heavy mid- tempo with well-put- together song structure; more rock then pop, but with lots of melody. Some goth elements - but not enough to put them into that category. It's easy to see how a reviewer might get them mixed up with shoegazing in the form of MBV if they weren't too familiar with goth. This is a cross- over band mixing elements of several styles to come up with a unique blend all their own. People into goth, shoegazing, and pop should be able to get into this. It's a single I'll probably wear out on my turn table, so hopefully they'll send me more! As the other writer put it, "Jackpot." An unexpected diamond in the rough. - Michele
(Halcion 106 Ave B, NY, NY 10009)

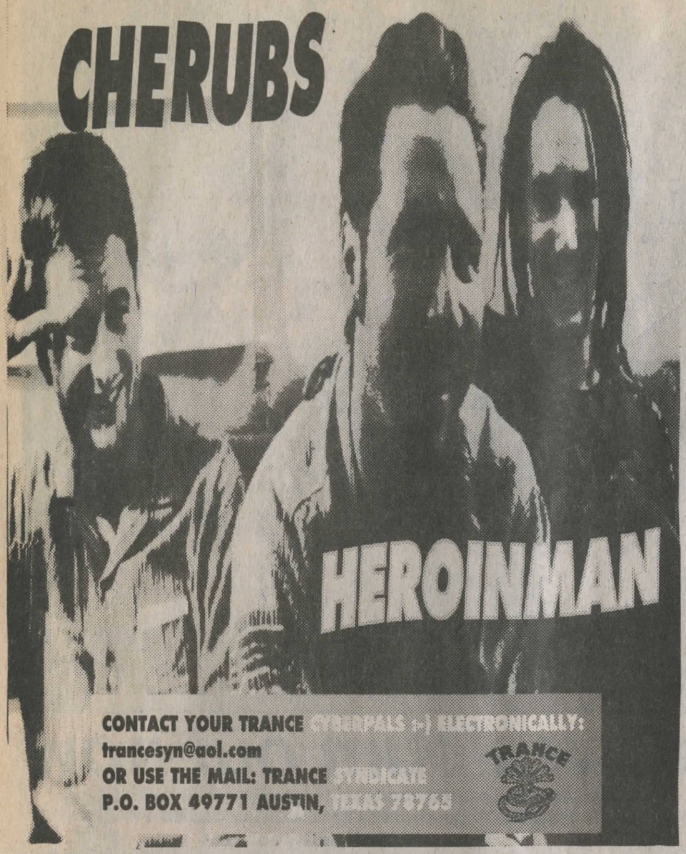
HAMMERHEAD
Into The Vortex CD
Completely mind damaging tunage here. Loud, heavy, distorted, and insane. Nine songs all brillantly executed in classic crush o' rama style. A few songs are slightly slower than past releases, but that has no effect on the extreme intensity factor here, these songs are as heavy as an anvil squashing your head flat. With every release, this band never cease to amaze me. Completely brillant. - Thrashead
(AmRep 2645 First Ave. S., Mpls., MN., 55408)

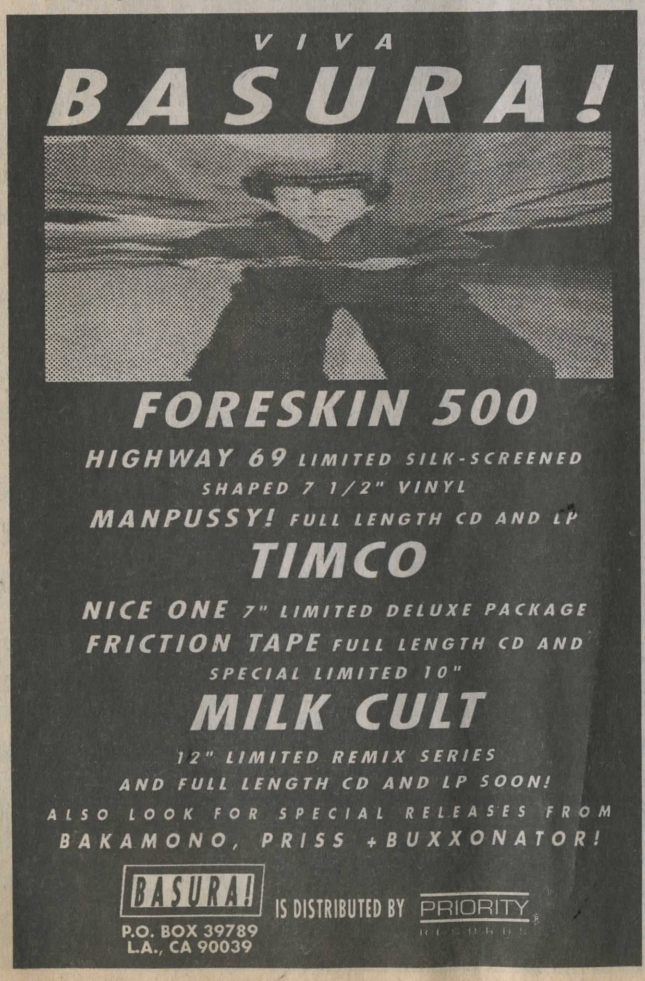
HARD FAST & LOUD
"Kill Steal & Destroy" L.P.



new album out now
for catalog send stamp to:
trance syndicate po box 49771 austin, tx 78765
or e-mail trancesyn@aol.com
TRANCE

LOVE HOLES
"Rubberband Balls" b/w "Prickly Fear" 7"
on bubble-gum vinyl.....wc002 $4pp
"Eatya" full-length album on Helter Skelter Records
on virgin-clear vinyl.....CD $14pp, LP $12pp
"Chowderhead" b/w "Killer" 7"
on purple-swirl w/ killer trading cards.....wc001 $5pp
"Wart" b/w "Attack of the Finger Puppets" 7"
on Mondo Estereo Records of Spain.....$6pp
"This sludgy NYC combo gets sicker with each release." *Flipside*
"The musicianship is tight and seasoned." *The Splatter Effect*
"Not for the squeamish" *Under The Volcano*
Please make checks out to R. Bruccoleri
add $2 per order outside U.S.
WOLFCUBB RECORDS
220 C.P.S.11G
NYC, NY 10019
(212) 247-0586
WOLFCUBB RECORDS





.....
....who.....cares.....
..... - Katz
Team Caffene, P.O. Box 666, Huntington Beach, CA 92648.

HASKELLS
"Spinning Around/She Said/Drown In Me" 7"
This just grabs you right when the needle first drops down to the vinyl! Excellent!!! Punk- pop in an earnest Green Day fashion but without getting tiresome as they can sometime be. Catchy hooky tunes; great shit. I highly recommend this to KXLU! Heck, this band is practically right in our L.A. backyard, why haven't they played up here?!! This band (should be) is going places. - Michele
(Haskells 7356 Rio Hondo Place, Downey, CA 90241)

HEDGEHOG
"Primal Gutter" CD
A CD I remember listening to a number of times trying to get a handle on it and deciding whether it was a keeper or not - I never successfully got the handle but the answer to the question of whether to hold on to it was a definite "yes." - Call it post-grunge eclectica I guess. - - Shane
(Voices of Wonder Thv. Meyers Gt. 33, 0555 Oslo, Norway)

HELIUM
Private Prude CD
Nice noisy pop from Massachusetts that reminds me of some of the better pop that's come out of that area. This reminds me a lot of early Pixies. Pop hooks with a noisy guitar. Decent stuff. - Thrashead
(Matador Rec.,)

HIDDEN
"Stop,I'm Bleeding" CD
I had this release but either never got a chance to hear it or can not remember enough to say anything intelligent about it - if you want a real review above and beyond this listing, send yet another copy to Flipside. My apologies, but if you knew how much I lobbied to at least get these listings run you wouldn't be as disgusted. - - Shane
(Iguana Trifle Recordings PO Box 517, Algonquin,Il. 60102)

HIGH- TECHNOLOGY SUICIDE
"Anarchist In The Black Hole Anal & Self- titled" CD & CD EP
Japanese Noise with a vengeance as extreme as you'll need and with great cover art - look for these. - - Shane
(GO)

HOAX
"Pressure" CD
Mid- tempo pounding grindcore, from France, whose lyrics are in english, who jam out tunes just as proficiently as any of the same kind of bands locally. For fans of painful grindcore.
- Katz
Abathrash, 15bls, rue de Plateau, 75019 Paris, France.

HOLE
"Live Through This" CD
Some one put this CD on at a party and I was wondering who the hell it was, thinking "this sounds like a pretty wimpy Hole"? Finally I asked who it was, and to my embarassment - it was Hole. Well???? I had heard all about how good this record was gonna be - and sure - it is pretty good for what it is - but I got bored with Courtneys vocal delivery: scream this line, sing this line, scream this line, sing... pretty predictable. Off course most of it is pretty slowed down in an over produced sort of way. Not that I wanted them to do their cover of "Forming" but it would have been nice. Over all, I guess it is what you'd expect of a band that will no doubt be the next Fleetwood Mac - and that IS a compliment. That's just not what I wanna hear. Hole have grown up fast. Now that I'm over the initial shock, I'll probably have a relisten and actually like it more (like I did the other night when Cantu played it, and we kinda shrugged an "Eh...") so I'd have to end with a mild thumbs up. - Al
(DGC)

HOLE
"Live Through This" CD
From the "put up or shut up" catagory come the long awaited major debut from Hole. And, as their last single "Beautiful Son" hinted at, all those detractors can scamper away with their collecive tails tucked between their legs. Courtney and company (bassist Kristen, Drummer Patty and long time partner in crime Eric) have put together a killer selection of tunes here, well worth the wait. Lyrically, Courtney could be the Joni Mitchell of our generation, but it's the riffs that knock me over, especially the addictive hook in "Plump", easily giving the Stones a run for their money during their "Satisfaction" heyday. Eric's developing into a weird fusion of insanity combined with taste that sets the song structures apart, and Patty and Kristen are no slouches either. Surprisingly introspecitve and muted cynical femenism abounds,but the poetry doesn't hit home harder than when Courtney plainively states "I don't really miss god, but I sure miss Santa Claus". May cause a few heads to turn and wonder who the more talented of the Cobain family really is, and that competetion's pretty stiff. Gut wrenching, soulful tear streaked insightful genius. More than Julianna or P.J. will ever achieve in a lifetime on one album. What a bargain. - Pat Fear
(Geffen)

HOOD
"Opening Into Enclosure" 7"
This band, out of Kentucky I think, have for some reason generated less interest here than in the UK, where the Fluff label has been releasing their records. Their odd structures and multi-faceted sound ranges from experimental guitar work to guitar pop, with those laid-back vocals rarely busting out, but when the songs grab you like these do, it doesn't really matter. I'm hoping there will be an album soon? I just wish they had waited and sent the finished product rather than a white label with no info, cuz now I can't tell you how to get a copy of your own, which is a shame since this is such a great single, albeit awfully short. - Royce
(Gritty Kitty/Fluff UK)

HOPPER
"Hunter/Depth 1.2" 7"
A- side: Very nice pop- rock stuff with prominent little- girl- style vocals. You can get into this right away. This is snappy pop- rock although I wouldn't call it indie material - meaning I like this as opposed to many dime- a- dozen pop rock bands that get signed to indie labels by idiot p.r. people who have their head up their ass. In other words this is quality. The B- side is a slower moodier tune with plentiful tempo changes; I don't much care for it. The A- side rules. - Michele.
(Damaged Goods Records P.O. Box 671, London E17 6NF)

HOVER
7" E.P.
They have the coolest cover design for a record, since the second Gism album, which was the thing that initially caught my eye. The music on here is not too shabby either. The three tunes are mid-tempo posi type hardcore that's too heavy to be considered emocore, but that is my opinion. The singer even sounds like Ian McKaye! I'm happy that the guitars are loud and hard. - Katz
Hover, 4108 Cary St. #6, Richmond, VA 23221.

HUMPERS
"Journey To The Center of Your Wallet" cd
So long in the waiting, I specifically turned down all my chances to hear this cd pre-release. I wanted to get the full impact of the cd when it's officially out, so I can try and be semi-objective or at least not burned out on the tunes. Unfortunately, or luckily, these guys are the only L.A. band you can count on to deliver the goods show after show, and seein' how they play about every other weekend I haven't been seeing much else. I always bet on the sure thing when it comes to my Saturday night fun. The good word on the Humpers is spreading like wildfire. Many new faces are gettin' caught up in the fun at the gigs. About half of the songs here are perfect. Classics on the level of anything out of the punk history books. Yet some others have that written up in the studio feel ("Do The Wrong Thing" or "Freak Magnet") and are sorta tossed off. Now who says I can't be ojective about my favorite bands? You can go to hell, but you can damn well take the other half to the bank on your way, like "Space Station Love" and "Blow." I think they should continue to release only killer singles to keep the fans satisfied and

save the full-length release until some label wakes up and starts shiitn' gold bricks in their direction. These guys are so ripe to outgrow Sympathy, Long Beach and L.A. it's not even funny. In it for all the right reasons and doin' it on their own terms, rest assured the Humpers won't blow their heads off when the kids start comin' by the thousands to see 'em play. L.A.'s best unsigned band.-Martin McMartin (Sympathy)

IDLE
"Downers Pharmacy" CD
My first impression was that they sounded like early Clash. The actual similarity ends with the singer, though Idle possess at least as much of the passionate energy of the former band. Idle's songs slant more toward unraveling the psycho- dynamics of personal relationships and self- examination than anything even remotely political. (Gee, I really have a way of making something cool sound totally boring, don't I?) This is a good album with great orchestration and songwriting, although "Downer's Pharmacy" is a bit more polished than I would expect, or *want* the average college radio band to be. It's a professional sound, which came across to me as being over- produced, but I've grown to like it. The lyrics are sharp and poignant, piercing through bizarre walls of noise as you imagine a man emphatically screaming his little heart out. It still sounds kind of poppish to me at times, perhaps due to the production, but it quickly waxes aggressive and when it does, it delivers powerfully. - K.V.
(Big Deal Records, P.O. Box 2072, Peter Stuyvesant Station, N.Y., NY 10009- 9998)

IDLE
"Crack/Several Blues" 7"
On red vinyl with lyric sheet is about all I can say in this band's favor because when I get right down to the nitty gritty, this is really bad MOR rock - but updated for the 90's - trying to masquerade as punk with its searing tiradish vocals. Back to the drawing board. - Michele
(Drive Records POB 1470 Cooper Station NY 10276)

ILLUSION OF SAFETY
"Water Seeks Its Own Level" CD
This CD starts off with a long stretch of silence... or is it? I turn up the volume on the stereo to hear faint sounds escaping the void, after the passing of the silence. I replay the segment where the first audible sounds are picked up just to see if the sounds I am hearing is on the CD, or if it is sounds coming in from the outside. Then once the level is finally set, then we are bombarded with a hailstorm of mechanical and electronic noises. For fans of industrial noise. - Katz
Silent, 101 Townsend, Suite 206, San Francisco, CA 94107.

INCH
"Linger/Nope" 7"
A band I remember opening last May at Raji's Possum Dixon show - I didn't care much for them at the time, although I remember quite a few people I knew at this show were really enthusiastic over this San Diego band. So this record came as a unexpected pleasant surprise when I found that I actually liked it. Hey, for a local O.C. comparison they sound a lot like Middle Class or for a distant bigtime comparison a bit like Killing Joke in its austere flavorings, but add some pop and you've got it. Now I guess I'll have to check them out when they come back to town. - Michele
(Seed Records 19 W. 21 Street #501, NY, NY 10010)

INDIVIDUAL FRUIT PIE
"Comfort & Discomfort/Still- Death" 7"
Well, the name leaves something to be desired, but their music more than makes up for it. A nice picture sleeve in a style similar to Thinner's so I look on the back and yep, both Thinner and this band are on the Double Play Records label. Whereas I hated Thinner, this is the good stuff. They are in the same genre - being slightly goth however this band does not have the blatant shoegazing cliche' elements to scare the listener off. What is it? It's goth- folk as best as I can describe it. Okay, I have to say, it sounds a little like Bauhaus..... But it also reminds me of Brian Connelly. The vocalist has such a pleasing voice that it is quite spellbinding and if the music fell flat on its face, his voice could more than carry the band. Fortunately, he doesn't have to worry about that because the music more than matches his talents, although the B- side is a little weak. This is good goth rock; a fresh and I think welcome addition to that well- worn scene with too few bands. However, they could easily start their own category of goth- folk - since they are more folk than rock; if this release is indicative of their overall sound. This is very listenable in fact, you can't help but listen. - Michele
(Double Play Records 41 Sutter Street, #1337, San Francisco, CA 94104)

INSULT TO INJURY
As We Live Our Lies tape
Some pretty killer thrash in this, from start to finish they rage. They have really good female vocalist that kind of reminds me of Beki from Vice squad. Some decent thoughtfull lyrics to boot. Good tape. - Thrashead
(Insult to Injury, P.O.Box 21533, 1850 Commercial Dr., Vancouver, B.C., V5N 4AO, Canada)

IRON- ONS
"Maximumnewwave" 7" E.P.
Catchy and bouncy high energy pop punk. Not as new wavey as some of the stuff I remember listening to back in the heyday of new wave, some decade and a half ago. They lean a bit more over to the power pop side of things. Their two faster songs are very catchy, and one has a bit of the Weirdos in it. The record title and the shots of them sporting skinny ties are really amusing, but this is a great record nonetheless. It is also kind of amazing that a band like this would come from an area notorious for violent idiot bonehead bands. Just amazing. I wish there were more bands like this and less idiot bands from that area.
- Katz
Insta- noise Box 894, Huntington Beach, CA 92648.

J CHURCH
She Never Leaves The Neighborhood EP
Like there other releases this is thoughtfull catchy pop punk, three songs worth. Like there other releases, it's a good one. - Thrashead
(Dead Beat Rec., 1662 Loblolly Ct. #146, Kent, OH., 44240)

J.M.K.E.
"KÜlmale Maale" & "Gringode Kultuur" CDS
Two CD's by Estonian punk gods who help prove the contention that international hardcore is alive and well and not "generic" - Thrashead I'm really sorry you didn't end up with these. - - Shane
(Stupido Twins / Twin Tone OY, PO Box 301, 00121 Helsinki, Finland)

JACK O FIRE
The Destrution Of Squaresville CD
Their 10"er and singles all on one CD. Nice punk damaged blues going on here. Great guitar work by ex- Big Boy, ex- Poison 13 Tim Kerr. This has some killer Howlin' Wolf covers and a fantastic bluesed out version of Negative Approach's "Can't Tell No One", which is worth the price alone. - Thrashead
(Estrus P.O.Box 2125, Bellingham, WA., 98227)

JACK O NUTS
On You CD
Jazzy, heavy, sick punk. Very quirky with twisted lyrics, played by pontential serial killers, who happen to be very nice people and a killer band besides. Laura's vocals rock as she spits venom into your ears to burn your brain nicely. While the rhythm section lays it on thick, and the guitar is in its own world, but still communicates. Great release. - Thrashead
(Radial Rec., P.O.Box 10566, Chicago, IL., 60670

JACK KEVORKIAN AND THE SUICIDE MACHINES
"Vans Song"/"Post Office Death Squad" 7"
What a super great name for a band! The A- side pokes fun at all the people who wear Doc Martins just to be fashonable and switches between a ska beat and a classic punk rock chorus. "Post Office Death Squad" is another really good song with "authentic hand claps" and a good authentic punk rock melody. Sounds a cross between what I heard Operation Ivy sounds like and Screeching Weasel.
- - Ted
(Youth Rendition Records, PO Box 34372, Detroit, MI 48234- 0372)

Poobah
Alkaloid

Poobah's first full length CD is out now!

Also from Poobah:
"Staplebelly"/"Trip through the Serendipity" 7"
&
100% cotton t-shirts in black or white with Poobah Toad logo
100% cotton white t-shirts in purple and black with Posing Toad on Front and celtic design on back
both in large or extra large

	CD	single	1 sd. tee	2 sd. tee
US	$10	$3	$8	$10
Canada/Mexico	$11	$4	$9	$11
Foreign/Airmail	$12	$5	$10	$12

Send well concealed cash or checks made out to Posing Toad Records US funds only please. Distributors, stores, zines, radio stations, networkers, & promoters get in touch

Posing Toad Records



18 W State St. Suite #25
Athens, OH 45701
(614) 593-5092
(614) 594-4606

Riot Nrrd Sez: Buy This Shit!



RER 004: New! Sinkhole 7" Brand new 3-song 7", features killer pop-punk of "Donkey," "Alterna-Hunka-Shit," a 30-second ode to Evan Dando, and an Eddie Money cover.

RER 003: Doc Hopper *Aloha* CD/CS. 11-songs filled with melody and frustration. You'll laugh, you'll cry, you'll pogo.

RER 002: Sinkhole *Groping For Trout* CD/CS. Call it pop, call it punk, call it rock, call it pop-punk-rock. *10 Things* calls it "beautiful."

CD $9, CS $5, 7" $3.50 U.S. Others add some postage. Send SASE for full catalog.

Coming Soon, RER 005: Bugjuice *Que Va?* CD/CS. Kinda like Dino Jr., Pavement, Sebadoh, but not really.

Ringing Ear Records: 9 Maplecrest, Newmarket, NH 03857



OUT NOW!
PISS DRUNKS
Full length CD/Cassette
15 songs
$12.00 CD / $7.00 Cassette

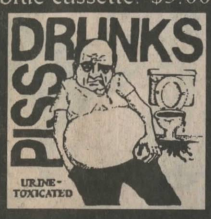
Piss Drunks T-shirts $14.00
Ransom Note T-shirt $12.00
2 sided T-shirts in L/XL

All prices are ppd in U.S.A.
Mexico & Canada add $1.00
Europe add $2.00
World add $3.00

For full catalog send S.A.S.E.
Well concealed cash or
Money Order made out
to Ransom Note Recordings



Ltd. ed.
blue cassette.-$5.00



Piss Drunks
Patchouli Sewer
split 7``-$3.00

RANSOM NOTE
recordings



P.O. Box 40164 Bellevue, WA 98015
(206) 233-8422

ANOTHER DO IT YOURSELF PROJECT



The seven inch phonograph record **DESTROY ALL ART**
$3.00 to Sir Oliver Gladglum
aluminium records, P.O. Box 2217, new york, NY 10009

JALE
"3 Days/Promise" 7"
Well this is really different and I also think this is the first Subpop I've ever heard so maybe it isn't "different" at all from the types of bands they normally put out, but it's different to me in a refreshing sort of way. Catchy, good, I like this. The music is pop but shoegazing- pop with a kind of My Bloody Valentine female vocals, you know, that real mysterious style, but sung in a poppy way. Hard to explain. Anyway it really is straight- forward pop if I had to choose between the two categories. Sorry I can't come up with a direct girl- pop- group comparison, but I can definitely picture Arlan up at the front of the stage snapping pictures. Recommended. - Michele
(Subpop)

JAWBOX
"For Your Own Special Sweetheart" CD
Album of the year. I honestly don't believe that there is anyone out there that can top this records combination of power, melody, and lyrical strength. J. Robbins writes lyrics in a poetic style that invokes emotions and thought. Influenced by literature, his lyrics come across as with a similar feeling to Ian Curtis'(both were heavily influenced by literature such as JG Ballard) , while having the venomous bite that the punk influences lend. The twin guitar attack of Robbins and Bill Barbot playing fat, weird chords and chunky riffs gives the music it's sharp bite, while the rhythm section of Kim Coletta and Zach Barochas gives it weight and pins it all together. Ranging from fast, hard punk like "FF=66" to pop stormers like "Reel" and "U-Trau" to semi- ballad territory like"Whitney Walks" and "Green Glass," Jawbox have increased their musical range on this LP, balancing it very effectively. Luckily, the major label involvement hasn't seemed to affect them at all, as this album is as punk as anything these days, while being better produced than the bands previous two records on Dischord. Hopefully, it won't affect them, and if this is what we can continue to expect from them, there's no way it will. One of the best bands of the 90's, and staying that way.- Royce
(Atlantic/ vinyl available from Desoto PO Box 60335, Washington DC 20039)

JAWBOX
"Savory" CD
The first of the major label releases by Dischord alumni, and finest band out of Maryland, Jawbox. Unfortunately, the title song was released in a superior version on Desoto split 7" with Edsel. The song also appears on their stunning new LP. But there's more reason to buy this four track EP than the first song. "Lil' Shaver" is a rocker that will get you sofa divin' or my name isn't Royce! It comes off as a little more like the stuff off of their last LP, "Novelty". "68" is a fantastic pop song that would have fit beautifully on the album, and should have been a single all its own. The last song, "Sound On Sound," is a Big Boys cover that does the original great justice in my opinion. Three great songs, and one you'll already have once you've got their fantastic new album, are reason enough to shell out the six bucks for this. It also comes with a free sticker as a bonus, so don't delay. - Royce
(Atlantic Records)

JEFF MERCHANT SHOW
"The Jeff Merchant Show" 3 song 12"
To quote from the linear notes: "Por Que The Jeff Merchant Show? - Because this is not normal alternative pop! It's a bit stranger, with a few more skeletons in the closet. There are more slanting rectangles, the rainbows are darker and the basements have rooftop views. When you listen: The guitars don't sound quite like guitars, the keyboard samples are digitally melting, and those sweet melodies have an edge that's a bit unshaven. The J.M.S. is a project band assembled in April '93, featuring the songs of Jeff Merchant. Merchant has been immersed in the L.A. music scene for a while now, although more notably known as a bass player (in Gutbucket and Popular Front) than a songwriter...." Liked him a lot in Gutbucket when I saw them at the Hollywood Street Scene. Decide for yourself! - K.V.
(Carousal Records, 373 N. La Cienega Blvd., L.A., CA 90048)

JOLLY JUMPERS
"purr" 7"
Sryruppy creepo nod-rock. Lurking shadows and secret spies peeking around corners. Anchored by Sabbathy vibes. Primitive cave-stompin'. Like if Mountain went punk- rock. Large.-Martin McMartin
(Gaga Goodies, POB 47, 13211, Hameenlinna, Finland, Tel-358-17-166369)

JOLLY JUMPERS
Purr/Blackstone Hill
Both songs are two really solid 60's style garage punk, for the garage lover in you. - Thrashead
(GaGa Goodies Rec., P.O.Box 47, 13211, Hameenlinna, Finland)

JOLLY JUMPERS
"Rurality" CD
As the title suggests, some Finnish folk music is fused to their routy punkishness and it turns out to be a marriage made in rock heaven - fun stuff. - - Shane
(GaGa Goodies OY, PO Box 47, sf- 13211, HML, Finland)

JUGHEAD'S REVENGE
"Elimination" CD
The third full length release by this band and it's pretty much true to form, ultra- tight hardcore with catchy hooks, metalic leads, and maybe a bit more melody than before. The lyrics aren't bad and with lines like "anyone can die, the real challange is to live" and "with every hit I used to hope to die" they come off unintentionally very topical and current. The low slow and errie "Do and Die" is one of their best to date while the country pop punk "C- biscuit" is a completely useless piece of crap cut low point that reminds me of Green Day's "Dominated Love Slave". Recording wise, I would have liked a slightly fatter guitar sound along with a few other minute complaints. I'd say over all, these guys are one of the best "commercially viable" hardedged hardcore units tho my tastes personally keeps running rawer and rawer with stuff like Spazz, Hated Principles etc. You know, as I'm writing this review Jughead's should have just gotten back from a two month tour of Europe so methinks I'll call up and harass Joe's jetlagged ass. - Pookie
(BYO)

JULEE CRUISE
"The Voice of Love" CD
I know I used this once or twice as background music to fall asleep to. - Shane
(Warner Bros.)

KILL CITY BABIES!
"Proof Positive of the Loophole Theory" 7" E.P.
This is another prime example that you can make your own home made recordings, and get it pressed up on vinyl. The sound quality is really raw and is very lo- fi... There has been an explosion of lo- fi music lately, and they are coming out from every corner of this earth. This is an example of the spirit of DIY. They have even included the technique they used to make these recordings. This record contains six very primitive garage punk songs, but is done with just two bass players and a drummer. Raw as fuck, but interesting. - Katz
Forfeit Records, P.O. Box 173, Mentor, OH 44240.

KILLDOZER
"Uncompromising War On Art Under the Dictatorship Of the Proletariat" CD
Now here's a band that threw me for a loop. With a heavy, slow, repetitive sound that pulses right though you like some ungodly dirge, followed by the equally deep, booming monotone of singer Michael Gerald, I fully expected to be in for an aural onslaught of Deathmetal Reign Supreme. Only, to my surprise, it did not take off into the nether dregs of guitar carnage. Instead, the focus was kept on his threatening, rasping tone. He didn't really *sing* though. Or at least, if he *sang*, he sang like a sixty year old man might sing if he had throat cancer and a bad case of emphysema! As he began to rant at about half the normal meter, I was still bracing myself for the "Satan- Rules" schpeil I was sure would follow. Then, as "Knuckles the Dog (Who Helps People)" played on, I listened, perplexed, as he doesn't sing so much as *tell* a story about the merits of a dog! Check this out, to quote from the liner notes included with the CD:

"This song is the tale of two brave socialists, one a crippled boy and the other a dog disposed of by it's owner, a ruthless breeder of racing dogs. The boy sings of the dog's selfless efforts to aid the downtrodden. It is learned that the boy's capitalist father, an insurance broker, has paid to have him

assassinated; the dog is killed instead, a martyr to worldwide revolution."- ?!

This threw me, to say the least. You've got to check out "Hamburger Martyr", and "The Cop Was Cool". These guys are awesome - hilarious and unusual. Definately happening on more facets than meets the eye. Where have I been? - K.V.
(Touch and Go Records)

LEÆTHER STRIP
"Underneith the Laughter" CD
This guy's (Claus Larsen) last release ended up on my yers end top 10 list last year and I don't see any reason why this year he won't be on it again as he seems to be leading the techno "industrial" pack by a long shot. (Unless you want to include Babyland in that category and probably come upw ith a draw.) Electronics that are so down right catchy and well executed that I seriously doubt anything will come out to bump this down to the number two slot on my home play list. - Pookie
(Cleopatra)

LEATHER UPPERS
"Ok, Don't Say Hi" cd
Numskull lo-fi garage. Chocolate milk mustaches and wacky clothes. Straight on 4 chord fun-punk. Like if the Gories or Thee Headcoats took laughing gas. Would be more fun if my ears had beer goggles on, but still worth your while.-Martin McMartin
(Past It, POB 6050, SF, CA 94142)

LEATHERFACE
"Cherry Knowle" CD
This is the first time I've gotten to hear them, even though they have quite a few releases out in the past, but this is due to the fact that it's quite hard keeping up with all the stuff out there that I don't yet have, so here I am starting from scratch with their review. What I notice here is some loud, aggro, but still melodic punk rock of the English kind. They kind of remind me of another Brit band called Generic, but for those who have no idea what they might sound like the only other description that I can think up at the moment is a comparison to a poppier punk version of Motorhead. - Katz
Bitzcore, Postfach 30 41 07, D- 20324 Hamburg, Germany.

LES THUGS
"As Happy As Possible" CD
A band I considered a fave that I missed both times they were in L.A. and I never spun this disc but I'll still say check it out and they're more appropriate on Subpop than Alternative Tentacles. - - Shane
(Sub Pop)

LIQUOR BIKE
"Lowborne" CD
Being slightly sick (as I am now) can be a burden while reviewing these wonderful records - you don't know if it's the damn medication doing some wonders on you (which it should be doing) or your past drug use (which it could be) or just a delirious mind at work (which it probably is) trying to review an excellent new Liquor Bike album. These guys come across like if Kiss, the Celibate Rifles and Mudhoney were involved in a huge fistfight with no winners emerging from the bloody scene. Great tracks: "Pavement and Sidewalks", "Vice Grip", "Train Wreck" and "Backbone." Not a fucking bad album at all! - Cake
(Merkin Records, 310 East Bridge Street, Baltimore, MD 21202)

LISA GERMANO
"Inconsiderate Bitch" CD
This is a taster EP to herald in her new record on 4AD, after switching from Capitol. I think Capitol made a big mistake, because she has a lot of commercial potential, but is a little challenging for radio at times. She has a very distinct, but still pleasant voice, backed up by somewhat ethereal but very slick music. I think the four songs on this EP are lacking a bit compared to some of the album that was just released on 4AD as well, but is still some pretty solid material.- Royce
(4AD import)

LISA GERMANO
"Happiness" CD
This is a re-issue of her release on Capitol last year with a different running order, some added material, and some re-mixed tracks. The music is somewhat ethereal, and at times a bit Roxy Musicesque, but flows along very nicely with her distinct voice. This is very commercial music, and the production is extremely slick, but it's still quite nice. She lacks the extreme lyrical bent of her contemporaries like Liz Phair, or the emotional power of PJ Harvey, but rides nicely somewhere in between, where her music flows through you rather than against you. I must admit, it took a while to grow on me, but it is good music, although certainly not for the majority of Flipside readers.- Royce
(4AD)

LIVERBALL
Testburn EP
Liverball are back with another cool 7"er. A couple of slower roughcut punk tunes and a couple of midtempo punk tunes are the order of the day here. I liked Metalliker in particular, great lyrics. - Thrashead
(Ripe Rec., 1739 E. Carson St., Suite 250, Pittsburgh, PA., 15203)

LOOK PEOPLE
"Crazy Eggs" CD
A big waste of time, these guys have gotta know somebody in high places. Smarty pants techo-goof. Neither interesting or funny. Unlistenable. From Canada, a major lable tax-write off mistake. Buy any old Residents records instead.-Martin McMartin
(A&M Records)

LUCY'S FUR COAT
"Lucy"/"Watergun" 7"
Beatifully colored picture disk. Hard driving metalish influenced rocking music. Get their album first. If you like that, then get this. "Watergun" is a metalish jam type of tune and "Lucy" is more or less their theme song with a grooving beat and a raw, catchy, powerful chorus. Doesn't quite pack the punch of their full length album, but still is miles above the quality of the average 7" out these days. - - Ted
(Golden Rod, 4186- A Sorrento Valley Blvd, San Diego, CA 92121)

LYNC
"Mhz"/"Pan" 7"
Another fey pop band from Olympia. But wait, these guys don't sound like Beat Happening, and it's more than a singer and drummer. What's going on here? Well, some sloppy but well structured pop songs are what's going on here. The song "Mhz" has a great line in it about secret handshakes that made me reminisce about the mighty NOU, so what a surprise that Tim Green, former Nation axeman recorded these songs in his new job as Olympia production man. Good stuff? Yer darn tootin'! - Royce
(Magic Pail/ Land Speed PO Box 9232, Chapel Hill, NC 27515)

MAD BROTHER WARD & THE SCREAMING STREET TRASH
"Am I Cool Or What?" 7" E.P.
This fucking kicks ass all over any pathetic subpop wrecKKKord. Total hate- fest of raw PUNK ROCK... A total "fuck you" recording quality. Raw as raw can be. They even do a rippin' cover of the Plasmatics' "Butcher Baby". They even have Jeff Clayton, of Antiseen fame, producing them and doing their cover design. Jeff's bro. even plays drums with this band, too. - Katz
Baloney Shrapnel, P.O. Box 6504, Phoenix, AZ 85005.

MAD BROTHER WARD & THE SCREAMING STREET TRASH
"Am I Cool or What?" 7"
6 cuts of Mentors style nugget head assaults. Oulaw biker punk. Brutal.-Martin McMartin
(Baloney Shrapnel, POB 6504, Phoenix, AZ, 85005)

MAJESTY CRUSH
"Love 15" CD
As with Radial Spangle, I feel the name beats the contents and even the label names are great - I wouldn't mind having something out on Vulva Records. - Shane
(Dali / Vulva / Chameleon)

MEAT SHITS
"Final Exit" 7" E.P.
The sadist- masters of pornoise return to jerk off in your face, and make you like it. This newest installment in the Meat Shit saga brings out 21 more studio track and four live tracks. Tons of little grenade

Available Now:

BAKAMONO
Kansas City / Quayle Dobbs 7"
KBR-006

A MINOR FOREST
Fuck the Hours / Speed for Gavin 7"
KBR-005

BIG DAMN CRAZY WEIGHT
Waterslide / Cuticle / Fatty 7"
KBR-003

THE CREEPS
Invading Your Pleasure Zone EP
KBR-004

BEEKEEPER
Seafarer / Codpiece 7"
KBR-001

FELLAHEEN
Theme from 'Star Maps Sold Here' / Breathe the Thing Out 7"
KBR-002





$3 U.S. - $5 Foreign.
Please include $1 for postage on single item orders.
Post Office Box 93296, Los Angeles, CA. 90093-0296
Coming Soon: Jack Barber 7", Long Hind Legs / Karp split 7", Smitten comp.

CRUST



TRANCE
Send stamp for catalog to: Trance Syndicate
PO BOX 49771 Austin, TX 78765
e-mail: trancesyn@aol.com

CROWN ROAST



A Nose Has Many Jobs

CROWN ROAST

"A Nose Has Many Jobs"



DEBUT ALBUM OUT NOW

UNCLEAN RECORDS

P.O. BOX 49737 • AUSTIN, TX 78765

Send a stamp for a complete catalog

SELLOUTS?

In depth interviews with

Samiam
Green Day
Jawbox
and
Quicksand

about why they signed, becoming mainstream, money, backlash, indie labels, alienating older fans, and more.

Plus a valiant attempt to interview **Bad Religion.**



Commodity #1. $2 and a stamp. Checks payable to Josh Hooten. Cash O.K., hide it well my friends. Apt. 409 Smith Hall 640 Huntington Ave., Boston Ma. 02115

blasts pock- mark this latest single. They took the title from a suicide instuction book. Nirvana fans should all read this book, "someone else" probably has... What a prolific bunch of fuckers! They also have a bunch of other singles out, and there's also a new 12" and a double CD in the works. - Katz
Regurgitated Semen Records, c/o Sandro Gessner, Str. d. Friedens 45, 07819 Mittelpollnitz, Germany.

MECCA BODEGA
"Mahatma Gumbo" CD
A rather "party mix" kind of release. Much of it is experimental stuff, some "dieter- sprockets" kind of stuff, a Cockteau Twins type pop song, tribal rhythmic stuff, and others. Art types will dig this. - Katz
Fang Records, P.O. Box 652, N.Y.C., NY 10009.

MEDICINE
"The Buried Life" CD
Don't think I was in any big hurry to listen to this due to L.A. Weekly hypola - but since I've respected Laner's more outre' works in the past, I bet it ain't half bad. - Shane
(American Recordings)

MEICES
Tastes Like Chicken CD
Like their other releases this is great pop punk done well. Excellent cover art that will make some people squirm. Good catchy album. - Thrashead
(External/London Rec.)

MELBA
"Medicine" 7" E.P.
The title track of this three song release is a slightly folky pop type tune. It kind of remind me of a lighter version of stuff by N.F.S. (old TX band). It kind of leans a tiny bit to the "alternative" side, but the hooks and melody kind of drew me in and kept my attention, so this could not possibly be just generic "alternative" because stuff like that usually suck. They pick up the pace with the next two songs big time. "Eyescraper" is faster, louder, and harder than their other tracks, and is very punk, though they keep much of the root edge intact, and this is where their comparison to N.F.S. comes the closest. The final song on this disk, "Ninteenth Year", is a root rock type song, just like the title track, but they get down and dirty during the chorus. Quite good. Pressed up on white vinyl. - Katz
Skillet Records, P.O. Box 8291, Ann Arbor, MI 48107.

MEN'S RECOVERY PROJECT
"Emergency Record" 7" E.P.
A veritable tossed salad of sounds and voices comprise this release. Some of the stuff present are designed to grate nerves, and the more artsier pieces kind of remind me of an old art- rock band that existed here in L.A. called Monitor. This will go over well amongst the fringe freaks and the art crowd. This is the kind of stuff the former members of Born Against and Helivator are doing nowadays... industrial noise. - Katz
Lungcast Records, P.O. Box 12065, Richmond, VA 23241.

MERCY RULE
Bye Bye/Royal
Great new single by Mercy Rule. Both songs capturing their cool pop sound done with a rough edge. Royal is the more straight forward of the two. - Thrashead
(Faye Rec., P.O.Box 7332, Columbia, MO., 65205)

MICHAEL MANTRA
"Sonic Alter" CD
This is what they call "ambient" music. On this particular CD is a cacaphony of natural water sounds and other dubbed in noises. The majority of the sounds seemed to be more ocean based. There is almost an hours worth here. - Katz
Silent, 101 Townsend, Suite 206, San Francisco, CA 94107.

MIKE REP AND THE QUOTAS
"Heros and Idols" 7"
Low- Fi two song single, begins with the live tune "Heros...". Two melodic guitars with vocals, squelching feedback noise... I like it! Side two is "...and Idols," sounding an awful lot like early Velvet Underground, particularly their first record. Excellent! - Dooger
Bag of Hammers, P.O. Box 928, Seattle, WA 98111.

MOLD
Weather EP
Real poppy tunes with a punk edge and some really bizarre jazz influences thrown in. Interesting. - Thrashead
(South East Rec., P.O.Box 579, Iowa City, IA., 52244)

MONSTERLAND
At One With Time CD
Decent pop punk with a pretty heavy production that does a lot for the music. Amusing song titles too, pretty cool. - Thrashead
(Seed Rec., 19 W. 21st St., Suite 501, New York, NY., 10010)

MORTALS
Bulletproof CD
Stomping 60's garage punk, that's laid down nice and heavy. Punchy psychedelic done with a sharp edge. - Thrashead
(Estrus Rec., P.O.Box 2125, Bellingham, WA., 98227)

MOSQUITO
"UFO Catcher" CD
Sonic Youth drummer side project - just o.k. - - Shane
(Time- Bomb Shimizu- chobldg. 2F, 2- 13- 18 Nishi-Shinsaibasdhi, chuo- ku, Osaka 542, Japan)

MR. WRONG
Mr. Wrong Fights The System EP
Mr. Wrong is actually Mr. Wright, Rob Wright that is. This is just Rob and his bass banging out some excellent minimalist tunage. If you like No Means No, you'll dig this too. Great. - Thrashead
(Wrong Rec., P.O.Box 3243, Vancouver, B.C., V6B 3Y4, Canada)

MR. T EXRERIENCE
"Our Bodies Our Selves" cd
Hmmm...now a trio, where's that guy Jon? I though these guys were connected at the hip or something, until death do they part, and even then bury them together outside Gilman Street. He split I guess. Real pro lookin' sleeve for Lookout, too. I half thought maybe they went and got signed or something. Haven't changed musically one iota, MTX are kinda like the Rodney Dangerfields of punk rock. Get no respect. They do their pop punk, heart on a sleeve ditties as good or better than anybody. Clever word-play and wry bitterness on par with early Elvis Costello or Nick Lowe. I usually skip acoustic goof-ballads, but I friggin' laughed out loud during "Even Hitler Had A Girlfriend." (He was the worst guy ever...you know I'm not as bad as Hitler, but it doesn't mean a thing, since they'd rather be with Hitler more than me..."). They also do this Deep Purple version of Donna Summer's disco smash "I Feel Love." Really boss.-Martin McMartin
(Lookout)

MULE
"Wrung" CD
Absolutely amazing. Very intense, extremely twisted bluesy noise, with vocals like that of a drunken preacher. I played it four times in a row right off the bat. - Chelle
(Quarterstick Records, PO Box 25342, Chicago, IL 60625)

MUZZACHUNKA
"Fishy Pants" CD
Just o.k. but one of their members is an ultra- cool guy who participated in the 2nd annual "Filthy Frank" gig in a major way - their are alot of worse L.A. bands to get some major label push. - Shane
(Rowdy / Arista)

MY LIFE IN RAIN
"Handcuff/Expendable/Lost" E.P. 7"
This is catchy semi- melodic mid- tempo punk with some nice breaks and good song structure, etc. Not a clunker here but I much prefer the 2 songed B- side over the A- side. KXLU material, big- time. Let's here more. - Michele
(50% Records 12516 Stable House Court Rockville, MD 20854)

MY DAD IS DEAD
"Out of Sight, Out of Mind" CD
A pretty strange record. This has got elements of Joy Division (I mean this dude has got the Ian Curtis vocal down!), '78- era PIL drumming (Martin

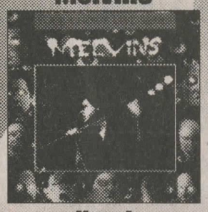
Look what we've got!

Com·Four

Licensed from the German Label: *Your Choice Live Series*

AMAZING SOUND QUALITY!

Melvins



Huge! CD/LP

Verbal Assault



Great RI hardcore! CD/LP

Scream



Feat. David Grohl of NIRVANA! CD/LP

Helios Creed



Of Chrome and Hawkwind fame! CD/LP

Steel Pole Bath Tub



Their last indie release! CD/LP

Shudder To Think



D.C.'s finest! CD/LP

And from the Spanish Label: *Munster*

Various Artists



An Invitation To Suicide CD/dbl.LP

All exclusive tracks w/Luna, Mudhoney, Codeine, Sonic Boom, Flaming Lips, Darkside and more! CD has 16 trks, dbl.LP has 26!

Thin White Rope



When Walls Collide CD/LP

The one you need! A massive retrospective release. CD is 75 min., LP has a gatefold sleeve.

All prices are postpaid MAIL ORDER!
(overseas add $4.00 first item, $2.00 each add.item):
CD $15.00
LP $10.00
Dbl.LP $15.00

Make checks or money orders to:

Com • Four

7 Dunham Place · Brooklyn, NY 11211

Stores: Call (718) 599-0515 for wholesale prices and shop our catalog full of imports!

REVOLT HARDCORE CLOTHING

WEAR REVOLT — GET LAID OFTEN!



001 NO EVIL
1 COLOR ON BLACK



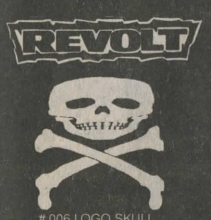
002 RAT BASTARD
1 COLOR ON BLACK



003 3-D SKULL
1 COLOR ON BLACK



004 P.F.
1 COLOR ON BLACK



006 LOGO SKULL
1 COLOR ON BLACK



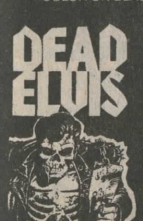
007 SKULL 069
2 COLOR ON BLACK



008 OFFICIAL CREW
3 COLOR ON BLACK



005 SKULL KING
4 COLOR ON BLACK



009 D.E. BUTCHER
1 COLOR ON BLACK



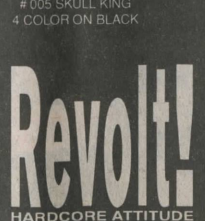
010 D.E. ROTTEN
3 COLOR ON BLACK / WHITE



011 D.E. COMIX
1 COLOR ON WHITE



013 D.E. LOGO
1 COLOR ON BLACK / WHITE



014 H.C. ATTITUDE
1 COLOR ON BLACK

OFFICIAL REVOLT ORDERING INFO

#001 NO EVIL	#008 OFFICIAL CREW
#002 RAT BASTARD	#009 D.E. BUTCHER
#003 3D SKULL	#010 D.E. ROTTEN
#004 P.F.	#011 D.E. COMIX
#005 SKULL KING	#013 D.E LOGO
#006 LOGO SKULL	#014 H.C. ATTITUDE

ALL DESIGNS © REVOLT 1994 ALL RIGHTS RESERVED

SHIRT SIZES AVAILABLE:
MEDIUM, LARGE, X-LARGE
ALL SHIRTS PRINTED ON 100% COTTON HANES BEEFY-T'S

MAKE CHECKS AND MONEY ORDERS PAYABLE TO REVOLT. FOR VISA OR MASTER CARD ORDERS PLEASE CALL. ALL SHIRTS $13.00. SHIPPING: ADD $1.50 EACH (FOREIGN SURFACE $2.50). EACH ADDITIONAL ITEM ON THE SAME ORDER ADD 50¢ (FOREIGN SURFACE $1.00). CA RESIDENTS ADD 8.5% SALES TAX.

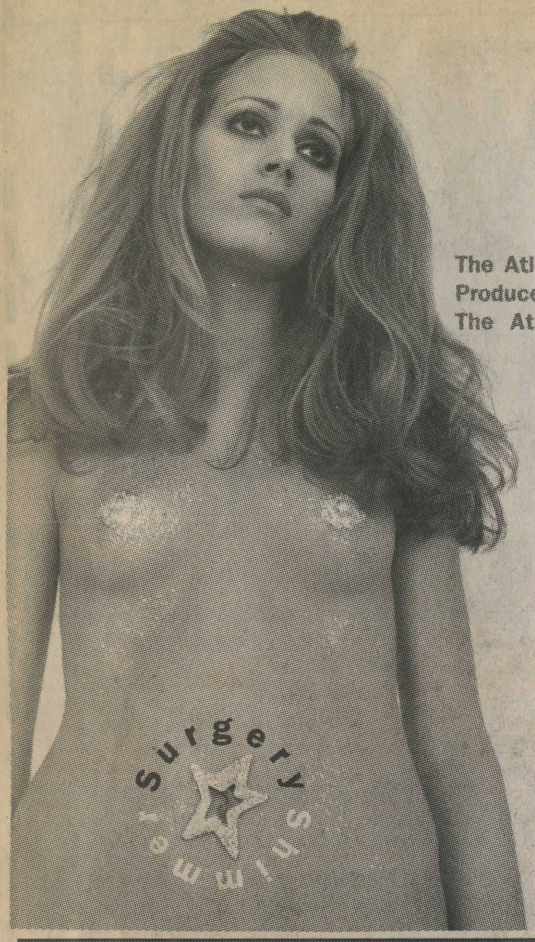
INCLUDE: DESIGN #, QUANTITY, SIZE, AND COLOR OF SHIRT
- PENMANSHIP COUNTS! -

PLEASE ALLOW 4 TO 6 WEEKS FOR DELIVERY

PLEASE CALL TO ORDER
1-415-330-8532

PLEASE CALL FOR DEALER INQUIRIES

REVOLT
1443 YOSEMITE AVE.
SAN FRANCISCO, CA
94124



The Atlantic Debut / Featuring "**D-Nice**," "**Off The A List**" and "**Gulf Coast Score**" / Produced by Surgery & GGGarth / Management: Kim White for Bullet Entertainment / The Atlantic Group © 1994 Atlantic Recording Corp. A Time Warner Company

ATLANTIC

Cadillac Tramps

It's Allright

Their third and heaviest album available on LP,

Available at cool record stores, or directly from us. CD: $10.99, LP & cassette: $7.99, postage included. For a free catalog, write to Doctor Dream Records, 841 W. Collins, Orange, CA 92667 USA.

DOCTOR DREAM records

Atkins) and the Wedding Present all mish- mashed until you can take no more. Awesome tracks: "Untitle(An Instrumental)", "Had to Laugh", the great riff- a- rama "Razor Strap" and the album- ending "You Are the One." The record for those dark, dreary and, hopefully, depressing nights that happen only once a month. - Cake
(Scat 5466 Broadway, #200, Cleveland, OH 44127)

N.O.T.A.
"Nasty Old Thrashing Alcoholics" demo
After a long sabbatical, these thrash mongers from out in the Okies get back together to continue where they have left off. Though, not as hyper-manic as they used to be, they still can come up with some rippin' tunes. On this four song demo, they have some tunes that continue on their tradition, especially on "You Make Me Sick" and "Face The Facts". "Overexposed" leans more towards the rock punk end of things, and "Basket Case" is a cool melodic hardcore number that has some Dead Boys influence in it. The recording quality is also very good, and they still retain much of their hard sound, so this is worth checking out. Yes, it has been a long time since we heard from them. - Katz
N.O.T.A. World H.Q., 1546B South Harvard, Tulsa, OK 74112.

N.R.A.
"Surf City Amsterdam" CD
Melodic hook- filled hardcore punk. No, there is only one surf song here despite what the title of this album says. A large majority of the songs are more mid- tempo punk tunes, similar to late period Naked Raygun, but they do on occasion put things in overdrive, which kind of make them sound a bit like early SNFU. Produced by Vic Bondi. - Katz
Ignition, P.O. Box 9162, 1800 GD Alkmaar, The Netherlands.

NICK CAVE
"Let Love In" cassette
Nick Cave is one of the most innovative and gifted songwriters alive today. This release, a soundtrack for the lovelorn, rich with imagery, proves that. His voice ranges from low and insinuating to powerful and almost violent, singing some of the most well-crafted lyrics you'll hear anywhere ("Watch her forever through the cracks in the beams/Nailed across the doors of the bedrooms of my dreams") I've heard fans of the Birthday Party say they don't much care for Cave's solo stuff, but, truly, it illustrates his musical diversity and what a talented artist the man is. - Chelle
(Mute/Elektra)

NOD
"Chicago"/"Nutmeg" 7"
Weird and bent jazz rock. Hard to pin down. This was also sent to us with no cover. - Katz
Joe Sorriero, 288 Breck St., Rochester, NY 14609.

OBNOXIOUS!
"Sickness" 7" E.P.
A couple of French dudes doing the classic `81 Brit-punk stuff. Lot of Discharge and Exploited influences abound on this single. For those who are getting into Brit- punk will totally get into this, and for those who went through this the first time around, over a decade ago, will find this nostalgic and very humourous. They even have mohawks. There are ten such punk rock tracks on this limited edition, blue vinyl single. With just two guys in the band, this is basically just a studio project. Limited to 500 copies. Punk rock is fun. - Katz
Fight 45 Records, France.

OBSESSED
"The Church Within" cd
I was gonna throw this straight into my "trade" pile due to the generic goth cover art but after a few cold ones I took it for a whirl. It kicked off with warm heavy fuzz bass ala' Sabbath, and I thought shit...these guys are rippin off St. Vitus! Then this whiskey growl voice kicks in, I grab the cd case and sure enough it's Wino from St.Vitus on vocals. Much like the guys in St. Vitus who were "Born Too Late" these guys are are also slow, dramatic, and heavy, but not as intimidating. It's like not much else matters to them after the first two Sabbath LP's. Long songs, long record, but I'd like to see if they could hold interest live, 'cause St. Vitus rattled my fillings the only time I saw them.-Martin McMartin (Columbia)

OCTOBER PROJECT CD
According to the press on this, they hail from New York and play clubs with names like "Cafe Sin- E" and "CB's Gallery" in the East Village. Well, that helps all of us other folks who don't live in New York proper, a lot! Anyway, after listening to this, I have to wonder why they would send it to Flipside. It's definitely not "our kind of music" over here and I don't care to who's attention you could send it, this just isn't punk or even alt, or pop or anything. But I am open- minded and I will try anything except country, so I'll give a brief run- down on what this is. Well, it's very classy upbeat concerto/library/book-ish type music with heavy piano and folksy female vocals (you might even be able to call it New Age). Actually they've got some nice melodies and it's not so slow as to put you to sleep, but it has no business being sent to Flipside! The fact that this type of band took such a cool name is a crime in itself, but it's also downright misleading, making an suspecting lover of goth or shoegazing think and maybe even possibly buy this CD if they were basing their purchase on the name and cover art alone. Like the saying goes, don't be fooled by the name! - Michele
(Sony Music Entertainment)

OFFSPRING
"Smash" CD
Good 'ol OC hardcore lives on in the form of this 14-song slab of teen rage. Band variously described as "skate- punk", "SoCal melodic h/c", etc. Big sound, great vocals & lyrics, perhaps a record you'll still listen to years from now. Includes a Didjits cover! Kids would find this influential, us older geeks still get a charge. I do. Can't compare this to their previous as I didn't catch it, but I highly recommend this as a good aural investment.
Epitath. - - GXI.

OFFSPRING
"Smash" CD
Nobody escapes the Epitaph curse, not even the Offspring. About half the songs on here have that Bad Religion sound to them, while the other half sound like old Offspring. Either way it's a classic punk album no matter how you slice it. They even do a good job at covering the Didjits "Killboy Powerhead". - Thrashead
(Epitaph)

OLD
"Hold On To Your Face" CD
Like Blood from the Soul some real adult progressive grindcore - I liked it alot. - - Shane
(Earache)

ORCHIDS
"Striving For The Lazy Perfection" CD
The Orchids started a number of years ago as the first band on Sarah Records, well known for their super-sweet pop, and deserving of much more respect than they've been given. Orchids are the archetype of this sound, and on this new LP don't stray too far from it. The jangly guitars and abundance of melody give this its signature sound. The Orchids try a few things different this time though, getting a little more pointed in some of their lyrics instead of just the love songs. The song "A Living Ken and Barbie" is a harsh criticism of Vanna White, using her own words sampled with a backbeat to show her vacuosness. Many of the songs on this LP have a dreaming theme to them, which lends itself well to the dreamy music. Be warned, if you don't have a pop sweet tooth you won't like this, but if you do it will leave you on cloud 9.- Royce
(WDR 1412 Touhy, Chicago IL 60626)

PARSNIP
"Love Tap"/"If You Know" 7"
Kind of hard to describe in words on what I am listening to. The first song jumps around from one sound to another, and every tempo inbetween. It is kind of experimental. The flip of it starts off thrash, but it too changes and starts to mutate into more of an Am Rep sound. - Katz
Lizard Family Music, 214 N. Virginialee Rd., Columbus, OH 43209.

PASTELS
"Truckload of Trouble 1986- 1993" CD
The best of the best of the "Shambling" bands. Worth looking around for. - - Shane
(Seed 19 West 21st St. #501, NYC, NY. 10010)



KRYPTONITE NIXON
3 Song 7" $3.00 pp
"Strong basslines, crunchy guitar and upbeat drumming make this a band not to be missed."
– Kerry, STROBE



BACKBITER
2 Song 7" $3.00 pp
A power trio blends 70's rock and 90's punk. Includes members of Clawhammer, Porno Sponges and Angry Samoans.



SUPLEX SLAM
12 Song LP $8.00 pp
Sex Pistols meet The Dictators, with a blast of heavy blues. Includes members of Porno Sponges and Angry Samoans.



AUTOMATIC HEAD DETONATOR
2 Song 7" $3.00 pp
Ministry meets Jesus and The Mary Chain.

FISTFUL OF MOOLAH RECORDS

7" Special:
2 for $5.50 pp, 3 for $7.50 pp
SEND CASH OR M.O. TO:
Fistful of Moolah Records
P.O. Box 27521
Los Angeles CA 90027

BLUE MAN FROM URANUS RECORDS



THE GITS
Enter: The Conquering Chicken · CD/CS
The long-awaited final release from Seattle's now legendary punk heroes. Poignant.

Also available: Frenching The Bully CD/CS



WRECK
El Mundo de Los Niños CD/CS
The first record in two years from Chicago's finest and their debut on C/Z. Produced by Jon Langford.

$8/CS · $12/CD postpaid
STORES: WE DEAL DIRECT
Credit card orders call 1-800-ME SATAN
CZ records
Send stamp for complete catalog: 1407 E. Madison #41 · Seattle WA 98122

FLATUS

BUDGET BEER EP



NEW 4 SONG 7" ON WHITE

OR PURPLE VINYL $3.50 ppd.

NEW JERSEY PUNK ROCK

WRITE: FLATUS

15 LAWRENCE ST.

HAMBURG, NJ 07419 USA

CASH PREFERRED; CHECKS TO TED SHIKO

HONEST RADIO SHOWS AND

FANZINES PLEASE WRITE



new from minty fresh



VERUCA SALT 7":
"Seether" b/w "All Hail Me"
(MF6) Windy City buzz-brats emit nut-shredding sandstorm of monstro-pop trauma on their debut single. Possible withdrawal symptoms include nausea, fatigue, menstrual irregularity, black tongue.



LIZ PHAIR 7":
"Carnivore"
(MF4) Tasty new song Liz recorded for Minty Fresh. Bon Appétit! Red/Blue vinyl.



THE HIT PARADE 7":
"Hitomi" b/w "If You See Her"
(MF2) Mega-Pop star Julian Henry teams up with industrial kingpin Raymond Watts and Matt Moffat to make extra luscious slumber pop. Blue vinyl.

Also:

EVERY GOOD BOY 7":
"Wait Til Your Father Gets Home" b/w "City Life"
(MF5) Features Red Red Meat's Brian Deck. "...this single kicks" —*Buttrag*

STUMP THE HOST 7":
"California Zephyr" b/w "World's Greatest Liar"
(MF1) Produced by Brad Wood. White Vinyl.



Ajax, Cargo, Caroline, Com-Four, Dutch East, Feedback, K, Parasol, Revolver, TCI and finer record stores.

Coming Soon: Full-length recordings by "Veruca Salt," and "The Legendary Jim Ruiz Group"

minty fresh post office box 577400 chicago, illinois 60657 usa

PAUL RODGERS AND COMPANY
"The Hendrix Set" CD EP
With a guitar player on board that can't hold a candle to Mick Ralph let alone Hendrix this batch of covers is weak- but it still beats Page/Coverdale. - - Shane
(Victory Music 3455 Beverly Blvd., LA, CA. 90048)

PEASANTS
"Nothin's Wrong/Come On Out/My Dad's Curse" 7"
Well this is definitely not the type of music I usually prefer to listen to, but I've been around long enough to know minimal garage punk when I hear it. It even says "generic" on the back cover so my remark can't be taken as an insult when the band uses the same description. But what we have here is an eclectic set of tracks. Side one has some great sampling added to it, which to my ears may be the high point for this song. It really breathes of minimal cliche' punk, though I'm sorry to say.... Track 2, well this is a little more palatable; it rocks decently quite a bit..... Side 2, they start to sound a bit like Roz of Christian Death if he were ever to front a straight- on punk band, then add some more cool sampling stuff, and you get the picture. The sampling kind of saves them, in my opinion. Not too bad a record, interesting. - Michele
(Peasants P.O. Box 80661, Minneapolis, MN 55408)

PEGBOY
"Fore" CD EP
The disc to be remembered for having Albini on bass and giving Pegboy an excuse to tour that forever enshrined them in my personal pantheon of punk greats. - - Shane
(Quarterstick Records)

PHANTOM BLUE
Built To Perform CD
A metal version of L7, or the new Girlschool perhaps. - Thrashead
(Geffen)

PINCHING JUDY
"Junkmail Jerry"
7-inch I really dug this band live at Club Lingerie last September (at the Rock Against Rape benefit where I shot my "Kurt Cobain-Sensitive Guy" portrait) and was eager to hear how they sounded on vinyl. "Junkmail Jerry" is pretty unique, like a hardcore band masqurading as college radio/"alternative", finally shedding their disguise at the end of the song. The flipside, "Cavesong", is nothing short of fantastic, hard but not harsh, relentlessly powerful. Listen to "Cavesong" first when you pick up this record. - Chelle
(Meltdown, 7095 Hollywood Blvd. #714, Hollywood, CA 90028)

PLAINFIELD
"1 Through 8"/"P.C.P. Headquarters" 7"
The gun- toting maniac, Smelly Mustafa, return with more hate and venom to spew. On "1 Through 8" he vents out some major poison while the rest of the band chuggs out some slow and crunchy punk rock. They get hardcore on the other side with "P.C.P.H.Q.", and Smelly gets even more nasty. This one reminds me of stuff by Dead Youth, come to think about it. Yes, it's true... guns are cool, and every punk should have one. - Katz
Bovine, P.O. Box 2134, Madison, WI 53701.

PLEASANT GEHMAN
"Ruined" CD
Man oh man do I have eggo on my face on this one - I was telling people about this disc when I was still in back in '92 when it was originally supposed to be redleased - so I get it in Fall '93 and never end up spinnning it before my bust - but considering Pleasant is both a great writer and a great performer, I'm sure it is well worth acquiring if you have any interest in spoken word. - - Shane
(New Alliance)

PLOW
"Plow" CD
Lots of My Bloody Valentine- isms and Jesus and Mary Chain damage in this release from this Baltimore, Maryland "ethereal" band. "Satellite", the first cut is so much like MBV that they should sue for plagarism. The third cut, "The Creeper", could be a 1981 Cure outtake until its Dinosaur Jr. crescendo takes over with a violent force. The rest of the cuts are all quite smokable if you're into rolling joints. Good after a long day's work. - CAKE (Hat Factory Records, POB. 41343, Baltimore, MD 21203- 6343)

PNEUMANIC
"Strangers and Friends" CD EP
This DIY CD release contains three '77 based punk rock tunes, of which one has a bit of a post- punk feel to it while the other two has more of an early US feel to them. Sweden is one of those odd places on the globe that consistantly come out with great stuff of all variety of sounds. This could of had alot more tracks, or could of been released on vinyl, though. - Katz
Ensilage Records, Sveagatan 20, S- 413 14 Gothenburg, Sweden.

POISON IDEA
Religion and Politics 10"EP
This is Poison Idea's swansong supposedly, too bad. It's a pretty good record. Four original songs and two covers. The original are killer rocking older style punk done with some crunch. The Devo and Gism covers are classic. One more great record from a classic killer band that will surely be missed. - Thrashead
(Tim Kerr Rec., P.O.Box 42423, Portland, OR., 97242)

POP GUN
CD
With the overabundance of the CD's, that come in to Flipside every single day, that totally suck shit like you wouldn't believe, it gets really scary wading through the ocean of mediocre garbage that should never even bother being recorded, it is a big time surprise to find any CD that don't suck. Well, enough of my legitimate complaints... This CD, I found had some decent pop tunes, which makes it warrant closer listening. There is a really peppy track on here,"Doublespeak", that has a big time Buzzcocks feel to it, and some of the other tracks are not too shabby either. This warrants repeated listening. - Katz
Fishtone Records, P.O. Box 2137, Spartanburg, SC 29304.

POPPA WHEELIE
"Rig"/"Bug" 7"
It's kinda funny to find out that the longer song is more punker than the shorter song. "Rig", the shorter song is a more rock tune, where the singer comes off sounding a bit like Perry F. "Bug", the longer of the two, is a steady mid- tempo punk rock tune, with a bit of melody going on during the chorus, but they do have moments where they rock out. This is the better of the two songs on this single. - Katz
Neo/Mother Records, 817 Division Ave., Suite C, Tacoma, WA 98403.

PORTASTATIC
"I Hope Your Heart Is Not Brittle" CD
This is Mac from Superchunk's solo acoustic project, aside from Bricks, that is. He turns out fourteen very pleasant, folky pop songs, with a little occasional help from some friends. These are obviously a lot mellower than Superchunk, but I never knew Mac had it in him to sing so purty. Very nice for those mellow moods when a voice and a guitar are all you need. - Royce
(Merge Rec. PO Box 1235, Chapel Hill, NC 27514)

PSYCHOPLASMA
"Zegunda" CD
A Scientists sounding Finnish band who've been around a bit and made a science of their sound - impeccable shit. - Shane
(GaGa Goodies OY, PO Box 47, sf- 13211, HML, Finland)

PUPPET SHOW
eight song cassette
'77 style pop punk. Full of hooks, melodies, and vocal harmonies between the guitarist and the drummer, they kind of remind me of the power pop of the mid '70's. The bands that come to mind when listening to their tape is early Teenage Head. - Katz
Robert DeRoule, 3818 S. Newberry, Tempe, AZ 85282.

PUTTERS
"Fear of Women" CD
Jarring minimal punk, plenty of guitar buzz, wall of noise kinda like they know some Wire but mainly wanna wallow in that 90's angst all the kids are fussin' over. A little of that goes a long way, but not totally horrible.-Martin McMartin
(Empty)

QUINCY PUNX
"We're Not Punks... But We Play Them On TV" L.P.
The cartoon punks from the Twin City return for a full head- on assault to your senses with the advent of their full- length L.P.. There are twenty- three songs to pogo around to, a whole album of goofy old style '81 hardcore. Only an overly uptight P.C. idiot would even take any of their lyrics seriously, but it only comes to show that they have nothing better to do than whine about petty little things (no life?). For those who get off on all things D.U.M.B.! With every order from Recess Records you can get a copy of the Dirtboy Fanzine #5, which includes FYP's tour horror stories, and other stuff. - Katz
Recess Records, P.O. Box 1112, Torrance, CA 90505.

RANCID HELL SPAWN
"Axe Hero" CD
What you'd get if you mixed Discharge with Billy Childish - actually these guys have been around awhile and I'm sure they'll think my above remark is frivolous but I do recommend this disc. - - Shane
(Wrench Records BCM Box 4049, London, England, United Kingdom WC 1N 3XX)

RAW POWER
"Screams From The Gutter After Your Brain" CD
Quite possibly the greatest of the Italian thrash bands - this is a CD re- release of two of their best on Westworld - Toxic Shock's newish name - good job getting this out, Bill. - Shane
(Westworld PO Box 43787, Tucson, Az. 85733)

RED AUNTS
"Bad Motherfucker 40 O- Z" CD
Eleven songs and almost 24 minutes of non- stop Red Aunt action. The short length of the CD means all killer, no filler. Great distorted production from everything from the guitars to the vocals. The songs are sloppy and more intense than their last and included is a cover of "Wasted". Worth your hard earned buck, bub. - - Ted
(Sympathy)

RED FISH
"A Broken Light" 7" E.P.
Not too long after the release of their self- released demo tape these guys have quickly gotten out their debut vinyl release. Four songs of SoCal hardcore punk from this quartet from Simi. There's some hardcore here, some melodic stuff there, a mosh part here, and a bit of something different there. - Katz
Fearless, 20710 Manhattan Place, Suite 132, Torrance, CA 90501.

RIM SHOUT
"Socially Unacceptable Minds" CD
This is a re- release of their totally blistering LP from a few years back. I originally got the vinyl version some time back from a friend of mine in Germany. For those who missed out on this the first time around this is total kick in the butt H.C. thrash that mixes the best aspects of Negative Approach and Uniform Choice, all in one place. This is a must-have for fans of great thrash stuff. - Katz
Terz Records, P.O. Box 10 41 51, D- 4600 Dortmund 1, Germany.

RIM SHOUT
"Boring Life" 7" E.P.
These guys have been slogging about for over a decade, without much notice, and the first I heard of them was their stuff on the "Thrashhold" comp. L.P., but here we have their latest single showing how much they have progressed since they first started. One side has two mid- tempo and melodic hardcore punk songs, while the two songs on the other side blasts out thrash similar to the kind of material they had on their last album. They also have a ska break in one of the thrash songs where they also use some additional percussion and a saxophone. They seem to have the spirit to keep this going for the long run, so I wish them luck to keep going for another decade. Limited to 500. - Katz
Spater Sterben Records, c/o Terz Records, Germany.

RIP OFFS
7"
Two songs on this one sided, low- fi punk rock 7". They were great at Rajis recently and they're great on this record! Holy fuck, this rips! - Dooger
Rip Off 581 Maple Ave., San Bruno, CA 94066.

ROCKET FROM THE CRYPT
"UFO, UFO, UFO"
7-Inch This is a really, really good record, and watching Elvis spin at 45 RPM only enhances the noisy, gritty, agressive sound. I love this. - Chelle
(Merge, PO Box 1235, Chapel Hill, NC 27514)

ROSEMARYS
"Providence" CD
Well, I didn't pick this up in the Flipside bin, in fact I bought it at Tower Records - I know, and after I wrote that big spiel about not buying records at a chain store! But what was I to do when I got X- Mas gift certificates for Tower? Anyway, while I was there looking for the new DENTISTS CD, I ran across this and just had to buy it because if any of you read my live review of them last year, then you'd remember how I raved about The Rosemarys. In fact, I had been so impressed with these guys that I had gotten their address with the intention of staying in contact with them, but unfortunately since it was written on a napkin, I lost it. However, I knew their CD was due out this winter, and based on what I saw last year, I bought this without hesitation. So does this CD live up to my expectations? Well to be perfectly honest? No. This is a major disappointment although I was forewarned by an insider that their CD's tend to suck and this one lives up to that reputation, no problem. What happened to this great band I saw last year?! A kick-ass shoegazer band that on this record sounds as flat as my breasts! No kidding! What the hell happened???? I couldn't believe my ears, so I replayed it at least two or three times skipping around from song to song; all the gusto that this band had live is totally gone! This dribble of a CD is like some sweetsy synth- type band; no substance whatsoever. But since I know its just the way they sound on CD and not live, I'll be the first to buy tickets when they play next time in town and I say "buy", because after this review, they'll never put ME on their guest-list, but hey I gotta protect your record- buying dollars by giving my honest opinion, don't I? So don't buy this; but see 'em live! - Michele.
(Tripindicular/Continuum Records 380 Ludlow Avenue, Cranford N.J. 07016)

RULE 62
"Friends?!" cassette
This band sounds like they might be good live- well-written songs, and they play well, too. Interesting, but this tape is a little too cut and dried and polished for my taste. - Chelle (Lethal Records, POB 14868, Long Beach, CA 90803-1414)

S.O.R.
"244/Start" 7"
Here we go again with the confusing cover sleeve info where you can't tell which is the name of the song and which is the name of the band. But anyway, "244," the A- side, is the done- before chanting gloom/doom cliche' type punk I've grown to loath. Really stupid. The B- side doesn't get any better. - Michele
(Burnt Sienna Records 207 Powhatan Ave, Columbus OH 43204)

SCARED OF CHAKA
7" E.P. Dog On A Stick/Smash Mouth/Questionable Meat
Fast hard punk, but not hardcore - or at least I wouldn't lump them there, although the screaming male vocals could easily qualify them for that category. The songs themselves, however, are on the melodic side recalling elements, although only distantly, of bands like the Buzzcocks, Richard Hell, etc.; to name a few old- timers that this band seems to have been influenced by. As far as up- to- date references are concerned, it's also a bit like Green Day. Anyway, this band could be a great cross-over bridging the gap between hardcore and pop (Shane would you say its melodicore?). The song collection here is quite eclectic, so that should explain this cockamamie reference list. Should appeal to the poppy- hardcore as well as the pop/punk crowd. - Michele
(DJY Records 307 Columbia S.E., ABQ, N.M. 87106)

mortimer



smedley

"Heavy, fast, melodic rock with bits of psychedelic guitar." MAXIMUM R&R

"They combine noise and rockingness with Stooges raw rip openedness and hardcore punk agressiveness." F.O.E.

new single available on

FATTY ACID RECORDS

$3.50 U.S. / $4.50 OVERSEAS
710 E. WALNUT ST. KUTZTOWN, PA 19530

FROM THE LAND OF THUNDER

Thankless Dogs

AMERICAN PUNK ROCK'N'ROLL



YESTERDAY IS GONE 7" - $3 PPD
TIME TO SAY 7" - $3/T-SHIRTS - $6
CD COMING - PROMOTIONAL INFO
AVAILABLE FOR THE ADVENTUROUS
CHECKS PAYABLE/CHARLIE DAHLGREN
P. O. BOX 20232, SEATTLE WA 98102



The debut CD from
The Electric Hellfire Club
featuring Buck Ryder,
formerly of
My Life With The Thrill Kill Kult.
A must for fans of early
Thrill Kill Kult material!

Out NOW on CLEOPATRA.

WRITE FOR FREE CATALOG

DISTRIBUTED BY CAROLINE
NYC (212)989-2929 • LA (818)504-0965

CLEOPATRA 8726 S. Sepulveda, Ste. D-82, Los Angeles, CA 90045 USA

SCHLEPROCK
"Hide and Seek" CD
These guys really surprised me! Great songs, great melodies and a great full sound. Schleprock are like if Green Day were more like the early Circle Jerks with a Knack sense of humor and an extremely early Motley Crue ("Too Fast For Love" metal/punk era) to package it up and send it to Mom. Fourteen songs of "Go Lucky" charm. Five songs from 1991 that showcase their raw and convincing later stuff to come that take up most of this album. Bravo to youse guys, damn. It's gonna rank up there with "Dookie" for best punk album of 1994. - Cake
(Last Resort POB. 2986, Covina, CA 91722)

SEPULTURA
"Chaos A.D." CD
Soothing out a bit but I like em better than metallica wished I'd been out for their Palladium gig earlier this year. - - Shane
(Roadrunner)

SHAM 69
"Live in Japan" CD
Continuing the series of early influential punk band live shows in Japan, with Chaos U.K. and the Exploited coming soon, Cargo has released this Sham 69 show. Sham 69 are one of those early punk bands that I just thought were OK. I certainly could do without the saxophone and keyboards (ugh!), to make things worse the singer whines, complains, and preaches before every song. Still, Sham 69 were pretty influential and you can hear traces of their music in a lot of bands coming out these days that are better than them. This was a good show with songs spanning their whole career and the Japanese people singing to every songs, but there's better stuff out there. - - Ted
(Cargo)

SHIV
"Luster Nozzle/EMK/Stratego" 7"
Okay - what's with the semi- Lady Godiva on the cover? It's a very nice photo of some naked long blonde leading a horse through a meadow. Anyway don't know what to say about this one - the first song sounds like a very long intro (or is it the song?). If I can't tell, we've got problems. The flyer they've included doesn't help much either - it's one of those non- informational arty punk flyers. Okay, now the vocals.... this is really obnoxious - the vocalist sounds like a dying cow? Sounds like bad Black Sabbath.
- Michele
(SHIV 116 Court Street #1210, New Haven, CT 06510 203- 789- 8728)

SHOEGAZER
"Self- titled" 7" Single
Great band name - yeah, right! - - Shane
(Fidotrust Records Band Contact: c/o Oscar 11461 Elizabeth, Norwalk, CA. 90650)

SHRIEK
7" E.P.
This is the "mystery meat" of musick... Low fidelity noise stuff that is genetically fused with rhythmic tribal beats at times and some funky stuff at other times. I think that this is closer to being the "head cheese" of musick... - Katz
Bulb P.O. Box 8221, Ann Arbor, MI 48107- 8221.

SINISTER SIX
"Pain In My Head"/"I Can Only Give You Everything" 7"
Really goofy `60's influenced rock and roll, especially on the first song. The other song leans a bit on the sounds of the early Stones. The production is raw, but not raw to the point where they sound like electromud. Cool movie poster motif for the cover art. - Katz
Get Hip, P.O. Box 666, Canonsburg, PA 15317.

SINKHOLE
"Groping For Trout" CD
Melodic and very catchy punk pop. There is a great amount of energy behind their songs. Total thrash- pop. There's a bit of a Bad Religion influence in their sound, at times, and they kick ass over the majority of the pop punk bands coming out nowadays. The majority of their songs are more mid- tempo, but once and awhile they do go hyper and start kicking butt, which harkens back the days of the early hardcore scene of Boston. They also rerecorded one of the four songs from their ltd. ed. single on Ratfish, of which I also reviewed awhile back. - Katz
Ringing Ear Records, 9 Maplecrest, Newmarket, NH 03857- 1401.

SK- 70
"Nananoxynol- 9" CD
There is a 50- 50 proposition when listening to this... There is some loud and pounding musick here, but some of the college "alternative" stuff detracts from the overall listening pleasure of this CD and makes me disinterested alltogether. - Katz
Sonic Bubblegum Box 35504, Brighton, MA 02135.

SKIN & BONE
"Smokestack Lightning" CD
Grungy and loud blues based southern boogie rock. This is a tad bit more faster than your ordinary blues. "Still Standing" is a much more of a punker song. It has a heavy dose of the Dead Boys in the sound of this song. Total garage blues rock punk. - Katz
Gaga Goodies Box 47, FIN- 13211 HML, Finland.

SLANT 6
"Soda Pop Rip Off" cd
First stong cut, "Don't You Ever" sounds like if the Dickies came back from the land of limbo with a new lease on life, a few less dirty habits, and a hyped girl singer. Minimal punk with stripped down Gang of Four spirit meets something cooler and more obscure like Destroy All Monsters on "Nights X 9" and "Soda Pop Rip Off." Those cuts have classic appeal, but when they try and croon on the vocals its comes off like dissafected downer art-pop, and I started disliking half of the record as intensely as I dug the pop stuff. Faster is always better. At least that's the way I see things from my tunnel. Got potential.-Martin McMartin (Dischord)

SMOKING POPES
" Get Fired" CD
Do I even need to tell you who I willed this to as a collector's item? - - Shane
Johann's Face Records P.O.Box 479- 164, Chicago, IL 60647)

SMUDGE
(title lost by Shane)
Louise of Lemon used the Half- a- Cow label pejoratively in a letter she wrote to illustrate the kind of poxy pop she claims an american label chief is way into. Whether or not Curtiss of Taang! is more into sweet stuff more so than the harder stuff his label is known for remains to be seen - - but the fact remains that Smudge is an Australian band but not one of those known for their punk power but rather their song writing talents like The Go- Betweens or something - - in fact they put out a single entitled, "I Don't Want To Be Grant McClellan" who is a main guy from those Go- Betweens. Another band Louise lumped in with these guys are The Hummingbirds, There is a place for this mellower style of alternative (and as with alot of so- called "college rock" there is the occasional noise break as if a bridge can be formed out of sounds almost adversarial to the rest of the song) but that place ain't on my stereo! - - Shane
(Shake/Hall- a- Cow Records Band contact: PO Box 1100 Strawberry Hills NSW Australia 2012)

SMUGGLERS
"Party... Party... Party... POOPER!" 7"
These guys are so fabulous I can't belive they're not an American household word. I mean, if we imported Loverboy from Canada, these garage goofs should be a shoe-in. The right mix of fuzz, surf, and obnoxious vocals accompany the hookiest rhythm section north of the border. Imagine the B-52's with 10 times the testosterone. But wait, "Walkin' out on Love" is a radio-friendly punk raver ala' the Buzzcocks or ealry demo-era Clash-pop (like when the Clash did "1,2, Crush On You" or "Protex Blue") shows these cats can't be pigeonholed as a retro-garage novelty. 4 cuts, slicksleeve and notes with their usual meticulous attention to detail. One of garage-punk's best kept secrets.- Martin McMartin
(Mint Records 699-810 W. Broadway, Vancouver BC, V5Z 4c9, Canada)

SOLID STATESMAN 7"
Who ever was twiddling the knobs on this recording knew what the fuck they were doing. Excellent mix, clean and loud! It sounds alot like early 80's punk rock. "Aloney" and "Briefcase Brigade" hit me as the stand- outs. Open the wallet!! - Dooger
Bag of Hammers, P.O. Box 928, Seattle, WA 98111.

SORRYASS
"Day After Day"/"Lardass" 7"
Hollywood bar style rock and roll. Heavilly influenced on the rock of the `70's, toss in some trash, and a touch of an indie rock sound of today, and voila... Limited to 100, on grey vinyl. - Katz
Womperjaw Records, (213) 893- 2914.

SPACEMEN 3
"Dreamweapon: An Evening of Contemporary Sitar Music" CD
I can't believe I was such a meanie to Michele in my acquisitiveness for this CD - it turned out to be ho hum the sitar is mythoical it is all sonic gitar. And I rather hear ravishakar noodle. (Shane I bought the CD right after that little "incident" at Al's, and I play it all the time to study to as background music; I love it! If you are into ambient music, pick this up. - Michele) - - Shane
(Sympathy F.T.R.I.)

SPAHN RANCH
"The Blackmail Starters Kit" cd
80's sounding evil industrial, made me wanna put on a black turtle neck, suck in my cheeks, and jerk off with a monkey. Would you like to pet my monkey? Isn't this the label that released the Syd Barret stuff? Where am I? Not entirely humorless though, they do a "song" titled, "Kenneth, What Is The Frequency" which is what those aliens said to Dan Rather before they inserted those space probes up his butt a few years back in uptown Manhattan. Whee.- Martin McMartin
(Cleopatra)

SPEAR OF DESTINY
"Liers In Wait" CD
I picked this up because while Martin Banner had the flu that I passed to him in San Francisco, he was reading the book from which I presume the band took its name. In a fever-induced state of revelation, he made 3 a.m. discoveries about Hitler, Crowley, and "Stairway To Heaven"- if he ever achieves this state again, I'll have to slap on this disc. If Depeche Mode lived with Jimmy Page at Crowley's old place, they might make music like this. It'd probably reduce a fever, and keep you cool if not cold- on the hottest summer days. Deliciously dark tunes. - Chelle
(Railroad PO Box 54325, Atlanta, GA 30308-0325)

SPENT IDOLS
tape
Straight up 1977 style punk rock, placed right between eyes. A dash of Thunders, a dash a Ramones, and your obvious mixture of old English punk mashed together in the garage. Great shit. - Thrashead
(Spent Idols, P.O.Box 383, Vista, CA., 92085)

SPIZZENERGI
Unhinged CD
A collection of alternate mixes of certain songs, but unfortunately none of them seems to capture the intensity of their earlier releases ('78- '80). Although "Where's Captain Kirk" is still a classic. Hope they release all the old original shit soon. - Thrashead
(Damaged Goods Rec., P.O.Box 671, London, E17 6NF, England)

SQUARES
"Get Hip?!!" 7" E.P.
Ultra trashy and primitive early rock and roll. Trashabilly and caveman surf rock is what is here... you know, the pre- psyche stuff of the early `60's. There is four songs here for fans of the genre. - Katz
Get Hip, P.O. Box 666, Canonsburg, PA 15317.

ST. CHRISTOPHER
"Love You To Pieces" CD
St. Christopher was one of the first of the Sarah Labels flagship acts, and in many ways typifies the sound associated with it. Jangly waves of guitar, soft beats, and lots of melody is the formula here. Glen Melia's voice is distinctive as he sings in his high tones with sweet inflections, concentrating mostly on love themes. This isn't the sort of thing to listen to when you want excitement; rather, it's "pretty music" for those times when you're a little down or just want to mellow out and feel a little melancholy.-Royce
(Vinyl Japan (UK) 281 Camden High Street, Camden Town, London NW1 7BX, England)

STANFORD PRISON EXPERIMENT
Same- cassette
Snotty, gritty, rough, old-style-punk rock and roll. The music has quite an edge; I believe this band means business. Recommended strongly. - Chelle
(World Domination, 3575 Cahuenga Blvd. West, #450, Los Angeles, CA 90068)

STEVE FISK
"Over And Thru The Night: A Ten- Year Retrospective 1980- 1987" CD
Washington State genius studio whiz etc. - - Shane
(K- in- a- shield Records)

STONE FOX
"Burnt" CD
They're D- liteful, they're D- luvly, they're bad as fuck. Finally the world can hear what lucky Frisco fans have enjoyed for the past few years. You just can't see or smell it, heh heh. But I swear if you close your eyes while listening to this you will. I've seen a lot of people trying to palm off their supposed sex appeal and it's often pretty lame, but Stone Fox are the REAL THING! Of course it's witty, tongue in cheek, humorous, sleazy, kinda like Russ Meyer's more brilliant moments. This record rocks hard, but out on the edge. Check this out, really fuck with your head, you can say you liked 'em before they became notorious. - GXI
Piece of Mind, 1100 Folsom, San Francisco 94103.

STRAIGHT FACED
"Self Will Run Riot" 7" E.P.
At first glance you would probably just dismiss them as just another S.E.H.C. band, which they might be, but I see no lyrical sentiment of such here, so they are most likely trying not to beat the exact same message into the ground as with most of their contemporaries. I guess if you have to classify them the closest tag would be is to consider them a "unity" or a "crew" type band. Musically, their sound is a faster pace bit of hardcore with some moshy parts tossed in during tempo changes, but fortunately the mosh parts are not too slow and boring, and they do not overpower the rest of the song, which is good. The lyrics deal with things more on a personal level, instead of the usual "testosterone on parade" of these younger type bands, which makes them look more level- headed when compared to most of their counterparts. All in all this is actually a good release. - Katz
Fearless, 20710 Manhattan Pl., Suite 132, Torrance, CA 90501.

STRAP
"Heavy Whipping Cream" demo
It's really cool to see more girls pick up musical instruments and start jamming, form bands, especially all- girl bands, and play hard and heavy music (instead of wimpy and whiny poop...). Maybe those hard- girl bands will influence other to take up guitar and shit. Here, we have this power trio cranking out four metallic punk tunes. The recordings are nice, loud, and heavy. I hope to see more of their stuff in the near future. - Katz
Strap, P.O. Box 15141, Minneapolis, MN 55415.

STRIP KINGS
three song demo
Even thought the tape case came totally crushed, the tape only had a little damage, so it was still able to be played. This is a good thing, because the music on the tape was real good. The tunes were `60's influenced garage punk, with a tiny bit of a surf feel to it. It had that raw `60's recording quality to it. Too bad that they only have three songs on the tape. - Katz
Strip Kings, 124 Boundary Road, Kilburn, London, England.

SUGARPLASTIC
"Sheep" & "Superball" one sided 7"
Limited to 200 copies and all of them are handmade with weirdo covers and stickers throughout. As in their "Ottawa Bonesaw" box set which I reviewed three issues ago, this is vital music for a progressively violent and fanatically religious society. Ben, Kiara & Josh will be on a major label before the end of the year. - Cake
(Small Fi Records/Volvolo, POB. 4453, Culver City, CA 90231)

GET OUT OF THAT GRUNGE RUT!
IT'S THE INVASION OF
THE GAMMA MEN!

DRIVING MUSIC - 21 TRACK CD OF
RUBBER BURNIN' HI OCTANE PUNK ROCK

and don't forget these other fab grunge-free NKVD products!

EXPLODING WHITE MICE - *Collateral Damage*
Brilliant melodic punk rock; Ramones meet MC5 while the surfs up

JALLA JALLA - *Crumelur*
World class rockin'roll with Thunder's-like guitar from Finland

THE VIOLENCE INHERENT IN THE SYSTEM
Essential compilation of the best tracks by Europe's finest bands

Get each (CD only) for $10 (checks, MOs OK) or $12 overseas (cash, air postage included).
NKVD Records 5310 Bragg St. San Diego, Ca. 92122 (619) 587-1566

TIME FOR A...
RIDE!

HEARSE
HOT ROD HEARSE / TOMATO BEACH
DEBUT 7" SINGLE OUT NOW!
$5.00 POSTAGE PAID / MONEY ORDERS MADE TO CASH

NEWARK MUSIC EXCHANGE
P.O. BOX 363
VAUXHALL NJ 07088

Distributed by:
CAROLINE: (212) 989-2929
PERFORMANCE: (908) 545-3004

SUGARSMACK
Top Leader" CD
I remember being impressed on my one initial listen to this. - - Shane
(Invisible Records)

SUN CITY GIRLS
"Torch of the Mystics" CD
Rerelease of one of the amazing SCG releases - they've had so many but this is a beaut. - Shane
(Tupelo Recording Co., 290- 4 Napoleon St., SF, CA. 94124)

SUPERCHUNK
"The First One" CD
Three very good songs, and the third one is super-good. With a hook that wraps itself around you, dragging you into distorted guitars and distantly melancholy vocals, "Foolish" caps off a great EP. I only wish it were longer; oh, well, I'll just play it again. - Chelle (Merge)

SUPERCHUNK
Foolish advance tape
Brand new whole LPs worth of material from pop punksters Superchunk. Like other releases they have their share of slightly laid back and more straight ahead tunage that rock your socks off. This one is on their own label Merge, the label they started off with. I guess that's what happen when the major labels step in, the better bands tell them to fuck off. I have a new found respect for this band because of this, and I hope other bands follow their example. Good album. - Thrashead
(Merge Rec., Dist. by Touch and Go)

TACKLE BOX
"Grand Hotel" CD
The fourth song on this album, "Whiskey Jag", could be a newer Johnny Cash cut for the future. Tackle Box seem to have the abrasive VU meets Dinosaur Jr. sound down pat with some good 'ol Lloyd Cole and Dream Syndicate memories (especially on "Hello California!") that will never go away. - Cake
(Rockville Records, 150 West 28 Street, Room 501, NY, NY 10001)

TAD
7"
He's a lumber jack and he's o.k., he sleeps all night and he works all...oh forget it. Dude, Tad is waaaay upset about a "Pale Corkskrew," man, which I guess is a pig's dick or something. No really, this is sooo fuckin' heavy. I expected to hate it but it's one of the most psychotic things I've ever heard. It made me all feel paranoid and spooky, no shit. Sweet Jesus this is evil. One of the few cool things I've ever seen J. Mascis's name attached to, who produced the cut. B-sight, "Leafy Incline" was a 70's arena-riffer that sounded kinda like heavy Steve Miller Band.-Martin McMartin
(Futurist, 6 Greene St., 2nd fl., Ny, NY, 10013)

TALIESIN ECHOES
"Litany Of Lies"/"Leather Ball" 7"
Sounds much like English post- punk. Loud and pounding beats from their drum machine and their eerie sound give it a definite Brit gothic feel to it. - Katz
Gossamer Records, P.O. Box 91754, Cleveland, OH 44101.

TANNER BOYLE
Everywhere I've Never Been EP
College alternative pop punk. - Thrashead
(Red Dawg 300 N. Bryan, Bloomington, IN., 47408)

TEKACHI
"Nebishima" cassette
This falls outward toward toward the fringe. Art music. An hours worth of mystical tunage to induce a trance state. This is kind of similar to Savage Republic, minus the metal banging. This tape comes in a really cool package. The tape label is hand painted, the tape is placed in a cloth bag, along with a copy of a Chick Publication Jusus-freak comic, and placed inside another package with real nice artwork. This is kind of cool just to look at. For art and fringe types. - Katz
Enturruption P.O. Box 3885, Fullerton, CA 92634.

TH FAITH HEALERS
"Imaginary Friend" CD
Although they've had to change their name here to add a "UK" at the end, Th Faith Healers continue as before making some of the most original punky, noisy guitar music around. The eight songs here are somewhat mellower than their first album, but when they break loose, rock well enough to blow your dad's speakers. For instance, "Heart Fog" starts out as a lovely pop song, highlighting Roxanne's vocal talent, and then Tom's distinctive guitar playing (on the raddest, most jacked up guitar) starts ripping out those sounds that only Th Faith Healers make. The only thing that bothers me in these eight songs is on "Everything, All At" there is a John Cage like twelve minutes of silence mid-song that deserves fast forwarding. Other than that, this is a fantastic band on a fantastic label, Too Pure.- Royce
(Too Pure/ Distributed in US by Elektra)

THANKLESS DOGS
"Yesterday Is Gone"/"Never Knowing" 7"
"Time To Say"/"Cops Took My Baby Away" 7"
On the singles here, they perform basic '77 three-chord punk rock. Their influences are super obvious, because they wear them on their sleeves... at least they are having fun doing it. Hell, what can you expect from three guys calling themselves: Charlie Thunders, Justin Manitoba, and Jeff Ramones! I think this is pretty funny. The recording quality is quite good, too. Fans of '77 rock punk will totally dig this. - Katz
Bag of Hammers Records, P.O. Box 928, Seattle, WA 98111.

THAT DOG
"That Dog" CD
Imagine if Maureen Tucker (you better know who she is by now, buddy!) was turned into a bonafide singer instead of minimalist drummer and separated genetically into three skillful singers who attack Eddie Vedder in a playful, respectable sort- of- way ("This Boy"), sing about old punk rock `stars' trying to keep up with the ever- growing "alternative movement" ("Old Timer"), sing about someone who has a massive low- self esteem problem ("She"), go on dates with guys who ask the same cliche questions ("Zodiac") and just sing about some great close friends ("Punk Rock Girl" & "Angel") while reaching us in a beautiful lo- fi Calvin- esque K- sort- of-way...just a simply wonderful album. - Cake
(DGC/REP Records)

THD
Mechanical Advantage CD
Hardcore Techno. - Thrashead
(Cleopatra Rec., 8726 S. Sepulveda Bl., Ste. D- 82, Los Angeles, CA., 90045)

THE GRAVEL PIT
"Standing In My Way/The Work Song" 7"
Nice pink vinyl, but this is the only redeeming thing about this record. More MOR alt. or power pop that is like a fallen souffle'. I know you will all know this comparison: they sound like Hewey Lewis and The News! - Not in our bag of tricks. - Michele
(POB 3451 News Haven CT 06515)

THEE HEADCOATS
"Headcoatitude" cd
I don't know the guy who does Get Hip, but if ya' ask me (and you always do) who I think deserves a rock hero medal, it'd hafta be this guy or that sweatheart Lee Joseph over at Dionysus. The guy's from Get Hip's from the Cynics, right? Fuckin' "Blue Train Station." That record was awesome. Anyhow, as if that wasn't enough, he's released a boat-load of great new American garage/rock n' roll bands, with a roster that reads like a who's who of coolness. Now he goes and re-releases a great fuckin' Thee Headcoats record from '91 for those of us who were too square to catch it the first time around. Billy Childish does it so effortlessly, kinda like Bo Diddley smackin' the early Who upside the head and sendin' 'em back to their maximum r &b roots. This is what it's all about.-Martin McMartin (Get Hip, POB 666, Canonsburg, PA 15317)

THEE HEADCOATS
w/ Sexton Ming 7"
A side's a garage raver, like a mean drunk loose in the pub. Velvets syle spoken word on b-side's sorta spooky, and another of the cuts sounds like poetry from deep in the mind of an Alzheimer's patient. Eerie.-Martin McMartin (Damaged Goods, POB 671, London, E17, 6NF)

Slap A Ham Records

"Making Music Obsolete Since 1989"

RUPTURE
"Baser Apes" 15 song 7"



Scorching, hyper thrash from these prolific Aussie potheads! Something to offend everyone! Features the smash hit "MRR Is CIA"!

CROSSED OUT / MAN IS THE BASTARD
12 song split 7"



The long awaited repress of this crushing collaboration! The definition of power violence!

Other goodies you'll enjoy:

* SLAVE STATE / LACK OF INTEREST 13 song split 7"
* CAPITALIST CASUALTIES "Raised Ignorant" 10 song 7"
* ANARCHUS / MONASTERY 12 song split LP/MC/CD
* "Blllleeeeaaauuurrrrgghhh - The Record" 41 band, 64 song 7"
* "Son Of Blllleeeeaaauuurrrrgghhh" 52 band, 69 song 7"
* SLAP A HAM T-SHIRT - super cool / 2-color design on white shirt/ L or XL

Distribution by Scooby Doo / Revolver USA
(415)695-1637

SEND WELL HIDDEN CASH OR M.O.
PAYABLE TO CHRIS DODGE!

	U.S.	Canada/ surface	Air
7"	$3	$4	$6
LP/CS	$7	$9	$12
CD	$9	$10	$11
T-shirt	$10	$10	$12

Slap A Ham
P.O.Box 420843
SanFran,CA 94142-0843
USA

THINNER
"Chalkline/Whoremother" 7"
Well, I picked this up for the slick cool picture sleeve and the band name - figuring it would be a shoegazer type band (i.e. something I'd like), but I was wrong. The name's great, the cover art excellent, but these guys just don't have it together. Instead of being shoegazer, its turns out to be more like moody rock with a female vocalist who purposefully sings off key to create an aura of mystery, or that hazy quality you come to expect from a shoe band. They are trying to have that gloom- doom quality as the song slowly builds up to a crescendo then descends back into a moody slow pace. But shit, this stinks! I can see what they are trying to do, but their end result is something that almost smells of bad rock or bad indie; a band trying to shoegaze (possibly shooting for a sound similar to MBV), but ending up with a bunch of goth/shoegazer cliches. It kind of makes me wonder what kind of music they played BEFORE they decided to tap into the shoegazing scene, if you know what I mean. The B- side is worse yet - someone put that crippled horse out of its misery! - Michele
(Double Play 41 Sutter St, #1337, SF CA 94104)

THORNUCOPIA
"Dry July" CD
Really weird cuz I put this on immediately after Concrete Blonde and it sounded the exact same but with much poorer recording values or pressing values since the presence was way weaker than the CB's disc - - but otherwise they were virtually dead ringers. - - Shane
(Lather PO Box 4877, Davis, Ca.95617)

THREE SPRING REVERBS
six song demo
There is a heavy English influence I hear in the songs on their tape. There is some with roots in `77 punk, and some rooted in `80's post- punk. The post- punkish tunes also have a bit of a gothic feel to them. - Katz
3SR, 96 Hudson Street, Boston, MA 02144.

THUG
"Broken"/"Lost It" 7"
Loud, plodding, and distorted are the operative words here. A total wall of noise brand of hate rock. Watch paint peel and small children flee in terror as you play these two venomous tunes. This falls in the Drunks With Guns domain. - Katz
Bovine, P.O. Box 2134, Madison, WI 53701.

THUMPER
"Another Day" CD EP
This is a total thumper of a release for a ska CD. Memories go back to the early `80's when listening to this, and they do a real good job recapturing those sounds that came to our shores from over in the UK centuries ago. One of the extra pluses for this CD is that the guitar is mixed very loud, and the other big plus is the cover of Ozzy's "Crazy Train" (no joke!). They also have extended mixes of the cover song and the title track, too.
- Katz
Deer Hunter Music, 62 Powder House Blvd., Somerville, MA 02144.

TOASTERS
"Skaboom!"
Re-release of a 1987 L.P. by NYC's premiere ska outfit, this time with some early demo cuts produced by Joe Jackson, and 4 other cuts unnavailable in the U.S. Good fun, but I feel old 'cause I lived there when this LP came out and saw 'em live, and now it's nostalgia. So I'm out here bein' a big fatso enjoying this in my car on another balmy winter day (83 degees in early March!) as I drive two blocks for more groceries. Glad the smell of piss isn't a part of my daily life anymore, though. Whatever.-Martin McMartin
(Moon Records, POB 1412, Cooper Station, NY NY....write this label for info re: a full line of ska related recs and other merch!)

TOE TO TOE
"Fuck Seattle This Is Sydney" 7" E.P.
Two of the four songs on this E.P. thrashes forward in a wall of guitar whirlwind. The style is like early British H.C., and their thick and chunky sound they have on those tracks remind me of Arm The Insane. Of the songs on the other side of this disk is a slower and moshier N.Y.H.C. influenced track, and a cover of the Germs' classic, "Media Blitz", which is done real well. Too bad they didn't hit upon the title subject more, because this subpop gestapo nazi imperialism is getting way too out of hand and deserves all the slagging it can get, but just the sight of the really funny cover art used is sufficient enough for now. Sub Shit is killing the underground... fight back. - Katz
Kangaroo Records, c/o Henk Smit, Middenweg 13, 1098 AA Amsterdam, Holland.

TOE TO TOE
Force EP
This band rip five absolutely killer thrash tunes that totally remind me of some of the classic New York hardcore that came out about 10 or so years ago, way before this mosh bullshit predominated. Right on, highly recommended. - Thrashead
(Kangeroo Rec., Henk Smit, Middenweg 13, 1098 AA Amsterdam, Holland)

TOM WAITS
"The Black Rider" CD
Way way better than Bone Machine, his last, this is his version of songs originally created for an opera/big stage production. - - Shane
(Island)

TRAILER PARK CASANOVAS
"Ace of Spades/A Rounder" 7"
Well, after I originally wrote this review, saying that I thought they were from Las Vegas, I actually went out and caught one of their shows and learned to my embarrassment that they are an L.A. band that has been around for some time. So needless to say, I had to update this review. But my mind hasn't changed about this record one i- ota, this band burns rubber! The name is a classic too! But for my musical description, what we have here is really good rockabilly. So killer is this Motorhead classic gone rockabilly, that I dare anyone who's never heard the original not to guess that it was a Motorhead classic. As for the Flipside? This band's rockabilly shreds, to use an old surf term. Billy Zoom produced this gem, so I must not be alone in my commendment of them. Great glossy pic sleeve taken on the tracks with downtown L.A. in the background. I highly recommend picking this up, but don't just take mine or Billy Zoom's word on this, go out and see 'em like I did, because they do play locally, then buy this single from the band. - Michele
(Behemoth Box 27801, Las Vegas, NV 89186)

TRAILER PARK CASANOVAS
"Ace of Spades" 7"
For some reason I thought these guys were from Pennsylvania, but I dunno, 'cause there's a Hollywood address on this. Countrfied version of "Ace of Spades" by Motorhead, like if "Motorhead" was about a train or something. B-side's an instrumental. Pick it up if you're curious about what Billy Zoom's up to these days. He must produce discs between college classes. What a waste of talent. Wish he was hungry enough to play out more with a solo band.-Martin McMartin
(Behemoth Records, POB 27801, LV, NV, 89186)

TRANSMISIA
"Dumbshow" CD
Somewhat weird, hardcore influenced stuff from Croatia. The heavily accented singer shouts out his lyrics with some very oddly distorted sounding guitars buzzing away behind him, as the punk beat drives it all along. Kind of interesting, but not your everyday listening sort of thing.-Royce
(Invisible Rec. PO Box 16008, Chicago, IL 60616)

TRASH VEGAS
"Grooveyard" cd
Fuck this looks familiar, I musta reviewed a single way back or somethin'. Decent straight-on rock n' roll, at it's best has a nasally tossed-off Keith Richard's solo feel and at worst veers into funky Black Crowes territory. Singer Bobby LaMonde has an awesome set of pipes that sounds like he'd feel comfy beltin' out the catalogue of Alice Cooper's Greatest Hits if he got a few in 'em at a party, and by the looks of these guys, I think they probably do enjoy the occasional malted beverage. Shit, come to think of it, the dude with the big schnozz on the cover looks a lot like Alice. I always wondered what became of him.-Martin McMartin
(Get Hip, POB 666, Canonsburgh, PA 15317)

TRUE BELIEVERS
"Hard Road" cd
A re-issue of an album that someone somewhere



thinks is a "classic." I was suckered in by a silly cum-on sticker on the cd case that mentioned these guys, the Dolls, and T.Rex all in the same breath. About the only thing this limp-dick country-rock has in common with those great bands is that they all owned arms, legs, and guitars. Worse than the most melancholy, self-indulgent Tom Petty or REM, they sound like generic rockers playing a bar scene in some stinker of a movie on HBO that you fall asleep to in the middle of the night. Bad beer-commercial rock in that faceless Eric Clapton style. I fucking hate Eric Clapton. Note that this Austin-based band contained former Zero Javier Escovedo, who currently does time in the overated and lethargic Sacred Hearts, who also get innacurate glowing reccommendations from local music papers only to fall flat live. Yecch.-Martin McMartin
(Rykodisc)

TRUMANS WATER
"Godspeed the Punchline" CD
A 40 minute CD compilation of three EPs that have been previously released. You should already be familiar with the fucked up weirdness of Trumans Water and if you are really cool you'll get these EPs separately on vinyl since the band handmakes each album cover themselves. - - Ted
(Homestead)

TSE TSE FLY
"Fox Under Diesel" 7"
Tse Tse Fly's amazing second release that should have come out long ago, thanks to some utterly blameless individuals who shall remain nameless. But the band put forth four incredible songs of guitar-overdrive pop songs, trading male and female vocals off to great effect, and just generally making some of the best music on the face of the earth. "M1" catches you off guard from the get go, and never lets you come back onto your feet with its melodic bass-line and Rat distorted guitar line. "Happy Punk" is a rather punky number with bittersweet lyrics, and a funny ending. "Itch" ironically, has a scratchy guitar line and runs along in the unpredictable way that the Fly's songs do. Finally, "Mew" takes it to a slightly slower end, combining some great lyrics and harmonies to create musical bliss in this listener! With fantastic artwork by the band, who are also known as Other Art, who recently did the sleeve for 4AD's Spoonfed Hybrid. There's not much that could be better than this.-Royce
(Morpheme Records 3113 Ostrom Ave., Long Beach, CA 90803)

TSE TSE FLY
"Fledgling" 7"
Four of the best damn guitar pop songs you will ever hear. This is not hyperbole, these songs are so good they make me feel like crying. As the smooth male and female vocals of guitarist/singer Mark Goodrham and bassist/vocalist Jayne Lockey weave in and out from one another, and the distorted yet melodic guitar lines of Simon Cleave cut through to stab straight into your heart, you just know that most other bands are pretenders. This is the real thing; guitar pop that can hook you with its beautiful melody yet tear you apart with its drive and venom. As the rhythm section of Lockey's melodic basslines and Ian McCrimmon's tight drums keeps everything in line, Cleave's guitar will go from playing a light melody to hitting that Rat pedal and suddenly piercing through every fiber of you. All of the four songs here ("Fledgling," "Tadpole pt. II," "Brad," and "Pob") are instantly stunning. This Leeds quartet are going to blow you away. - Royce
(Cherry Red Records Bishops Park House, 25-29 Fulham High St., London SW6 3JH, England)

TURBONEGRO STIERKAMPF
"Never is Forever" CD
I had absolutely no idea what this would sound like based on the cover art of this CD, because just on the basis of what it looks like, as I was expecting some kind of industrial dieter disco or something, but this turns out to be `77 rock punk. There is a dash of Dead Boys, a touch of Stooges, a smidgen of Thunders, and a bit of energy from early HC to help give it an extra kick to their sound. This is definitely not dieter musick, but they did pick out provocative photos for their cover. - Katz
Musikkdistribusjon, Boks 4379 Torshov, 0402 Oslo, Norway.

TVTV$
"We the Sheeple..." CD
Oh boy, where to start? I fuckin' love the TVTV's to death with half my heart. Between their debut CD and this one, they have almost one solid record's worth of some of the sharpest, most scathing punk-rock of the 90's. Really, some of the loud, fast politcal punk from the "Brainwashington" cd ("Personal Quarantine," "Exxon Nation") and this one could stack up against a classic like the Dead Kennedy's "Frankenchrist." Best new cuts are "Welfare Mom's Son" which starts with "I hate the Stones and I hate the Who, and all those bands my Mom listens to...dogs in the living room takin' a piss...I'm NOT AN ASSHOLE! I'M NOT AN ASSET" and "California Here We Come" (with "People hate the Golden State, they can't "relate" to the Golden Sta-yay-yate!") or "American't" (Political correctness will not last, it's draggin' our country down oh so fast...get off the tobacco industries back, if you don't like smoking, then don't buy a pack.") They're that good, and in front of the right crowd its deadly. Blaze is a master frontman, a fuckin' physical and mental hot-foot waiting to happen, and when he's pissed and drunk he swaggers with the bite of Johnny Whatshisface of the Pistols or at least Richard Butler like on that classic first Psychedelic Furs LP. But the other half doesn't move me as much, and it gets me down, especially the megaphone noise spouting or slower tunes. Like how can they call Redd Kross "hippie shits" for their self-indugent 70's trip and then do unlistenable covers of the Beatles "Taxman" or, hold your nose, Eddie Money's "Baby Hold On?" Why doesn't it suck just as bad when these guys do it? Still a band to watch, and I'm pullin' for 'em despite their loss of one of LA's most exciting guitar players, Mr. Nick Gloria. Geez, I think Blaze is the bee's knees, but if he wants to be the Rush Limbaugh of punk rock, he's gonna hafta stand up to this kind of scrutiny.-Martin McMartin
(Flipside-hey, show me another fanzine that prints objective reviews of its' own "product." People bag on Flipside, but I think that's pretty fuckin' cool-MM.)

U.K. SUBS
"Normal Service Resumed" L.P.
Ol' Charlie Harper and his ever- changing band of co-conspirators are still at it, after all these years. Here they are, back with a new album, a new determination, and getting back to rock and roll basics. They have regained much of the energy they had with their earlier releases. This is Charlie and the Subs, back with a vengeance... The high energy level of their performance hasn't been seen in them since their "Motivator" 12" quite a few years back. The fifteen songs on this platter covers the gamut on the styles covered by this venerable long running classic Brit- punk quartet. There is a little bit of everything here for everyone, ranging from a classic `77 punk style to early British hardcore, and everything inbetween. They have even re- record one of their classic rock classics, "Down On The Farm", from their 1982 album "Endangered Species", which recently got covered by some lame MTV metal band called Guns & Roses (are they also on subpoop reich recKKKords, too?) on their latest CD. It is really cool to hear that growl back in Charlie's voice again, and even more cool is that he is one of the oldest active member of the punk scene, still rocking about in the scene for the longest. He has way more conviction for the underground scene than a pot farm full of dumb grunge freaks on subplot. Any fan of the early Subs, or those individuals that really dig good punk rock will be happy with this release, and for those who are getting their very first taste of the Subs will get a good jolt here. They get down and dirty, and dispense with a "clean" production, to get this raw and primal sound. The vinyl version of it is also available on killer multi- colours, but they are also notorious for coloured vinyl releases, too. Welcome back, guys. - Katz
Fall Out Records/Jungle, U.K..

UGLY STICK
"Absinthe" CD
Loud and punky blues garage rock. Could do without the country stuff, really. This is stuff the oldsters might go for. - Katz
Bluehouse/Lizard Family, 214 N. Virginia Lee Rd., Columbus, OH 43209.

ULTRAS
"Surf-Pop Sludge" cd
I guess the title says it all. The sound of 10 too many Blue Hawaiians chugged from Crazy Straws as somebody's mom does the bump and grind before hoovering up dollars bills in one of her many orafices in some sleazy Las Vegas lounge. Seriously authentic feel for the roots of surf. I almost smelled the ocean. Fix me another one of these, will ya'? - Martin McMartin
(Vanilla Sludge Records, POB 460205, Noe Valley Station, SF., CA 94146)

USHERHOUSE
Flux CD
I don't know a hell of a lot about these guys except that I saw them open for Dave Vanian back in October, they are out of Chicago, and they sound like Babyland gone goth. But I also ran a pic of the lead singer in my col last issue under the auspices of the "Men of Rock" theme. Anyway, I liked them when I saw them so I greedily snapped this up out of the Flipside bins, this is pretty representative of what I heard of them live; they use a lot of interesting sampling techniques to fill out their 3- piece sound. Flux the title track is an instant favorite - had me dancing around the room. If you are a fan of goth or Babyland, or Killing Joke (Firedances period), buy this! - Michele
(Cleopatra)

THEY SIN FOR KICKS



THE TRASHWOMEN
"Spend The Night With..." LP
12 reverb drenched blasts from the undisputed "Queens of Tease-Rock"!
ES1214 $8.00 vinyl-only



JACK O' FIRE
"Destruction of Squaresville" CD
15 song collection of Kerr & Co.s' recent punk/blues vinyl onslaught.
ESD1213 $12.00 CD-only



THE MORTALS
"BULLETPROOF!" LP/CD
12 new doses of full-bore guitar explosives...shaken, not stirred.
ES1216 $8.00 LP/$12.00 CD

OUT NOW: The Woggles "Teendanceparty" LP/CD, The Makers "Howl" LP/CD ON THE BURNER: The Insomniacs 10" EP Teengenerate 7", Man Or Astro-Man? 7" ep, The 5,6,7,8's 7", Man Or Astro-Man? "Destroy All Astro-Men!" LP/CD, Mono Men LP/CD and lots more trash for yer can! We also carry loads of cool and hard to find non-Estrus stuff.....WRITE FOR A FREE CATALOG!

JOIN THE ESTRUS CRUST CLUB: 6 SINGLES FER $25 BUCKS ($30 CANADA/$35 FOREIGN)
You'll get the next six limited edition color vinyl singles, a 15% discount on mail-order and more "members-only" bonuses...so what'cha waitin' for?

Distributed Worldwide by Mordam Records...stores call (415) 575-1970

Estrus Records PO Box 2125 Bellingham WA 98227 U.S.A.

VAMPIRE LESBOS
"Roswell 1947" tape
It's been around four years since I last heard anything by these guys. There has been some changes that have taken since then, and the biggest one is their sound. The new songs on this here tape is musically more on the `77 side of things. I hear a bit of the Clash at times. There is times where they get really slow and melodic. It is not as hardcore as their L.P., they toured on four years ago, but there are some mid- tempo early hardcore type songs present. Lyrically, the songs on this tape delves into the realm of U.F.O.'s and conspiracy theories (as you can tell from the title alone...). These are rather unique topics to go into for songs. I wonder if these recordings are going to be rereleased on an album or CD? - Katz
c/o Dave Whiting, 85 Herman Ave., Peaks Island, ME 04108.

VARIOUS
"Rocky Mountain Arsenal!" 7" E.P.
A four band sampler of some of the current hardcore punk bands that are gigging about lately. It has one track apiece by Cavity, Dead Silence, Angel Hair, and Bunny Genghis. Cavity does a `77 punk style cover of a Leslie Gore song. Dead Silence has a mid- tempo politicore song which this same song appears on their latest single. Angel Hair does a loud mid- tempo punk tune similar in style to Hammerhead. Bunny Genghis caps things off with a slower, heavier, grinding punk with a bit of a metallic feel to it. - Katz
Black Plastic Records, P.O. Box 480832, Denver, CO 80248.

VARIOUS
Plow/Tallman split 7" E.P.
A pair of PA bands get together for this raw and garagey little disk. Plow plays more of a Descendents/All styled punk pop. One of their songs, "Firedogs Are Deaf", has a bit of a touch of Bad Religion in the sound. Tallman's three tracks show a bit of diversity in ther influences. One is punk pop, one's a Minutemen style funk punk tune, and the third is a collegey sounding pop song. - Katz
Coolidge Records, 157 Coolidge Terrace, Wyckoff, NJ 07481- 2504.

VARIOUS
Doom/Selfish split CD
Another total crust- maniacle release from the label that knows best in the noises that blows speakers and ruptures eardrums. Here, we have the latest effort by the masters of British "dis" noise... Doom. Their twelve tracks of blistering thrash pounds into the dirt much of their earlier material, and forces all weaker forms of music to run for cover. Everything is mixed extremely loud in the final mix, and that's a major plus. They are backed- up by seven songs by, the Finnish band, Selfish. They leave us with a hornets nest of crust-blurr. They continue on the tradition of excellent thrash that the Finns are best known for. Influenced by Scandinavian hardcore, Japanese thrash, and (of course...) Discharge, they come off sounding like a fuzzier Anti Cimex. It so happens that they also cap off this CD with a cover of an Anti Cimex song, "Criminal Trap", from their UK 12". Stuff like this will always leave anything on subpop wrecKKKords floundering in shit forever, because the energy level is way too extreme for anyone to stop. This is a definite must get release, unless you are a total blithering idiot and only listen to shit pre- packaged for wimpering babies... It's up to you. - Katz
Ecocentric P.O. Box 572, 56005 Koblenz, Germany.

VARIOUS
"Rumba 10: A Collection of Fresh Finnish Underground Rock" CD
This is that real swell comp I mentioned in my column with some of the bands Diesel has been doing 7' with and some more vital Finnish punk. - - Shane
(Stupido Twins / Twin Tone OY, PO Box 301, 00121 Helsinki, Finland)

VARIOUS
Koo Koo Boy/Record Time Allstars Split EP
Koo Koo Boy are a catchy 60's style garage pop band. Record Time Allstars sound like something straight out of 1977, they remind of Venus and the Razorblades. - Thrashead
(Record Time Allstars)

VARIOUS
Straight Outta Concord EP
Anal Mucus turn out three songs of some pretty sick hardcore and rip it out real nicely. The Aborted play older style punk with a good female and male vocal trade off. The Dread churn out some killer hardcore which is just as good as their other releases, check this band out. Total Fucked play some raw punk rock that leans into silly terror- tory. All this madness for only three bucks, what a bargain. - Thrashead
(Six Weeks, 2262 Knolls Hill Rd., Santa Rosa, CA., 95405)

VARIOUS
Face the Music CD
Living End, D.I., Voodoo Glow Skulls, Whirlygig, Motorpsycho, and Face to Face all play some really killer punk rock. Man Will Surrender, Matansa, Pull, and Mr. Mirainga all play slower, heavier tunes, some more grungey and some more pop. Overall a really good sampler of newer So. Cal. bands. - Thrashead
(Centipede Rec., P.O.Box 691691, W. Hollywood, CA., 90069)

VARIOUS
Otis/Dirty Mitts Split EP
Otis have this folky pop sound. The Dirty Mitts have this distorted pop punk sound, a lot like Dinosaur Jr. - Thrashead
(South East Rec., P.O.Box 579, Iowa City, IA., 52244)

VARIOUS
"Drazzig Records Compilation One" cassette
A four band sampler of some up and coming young bands from the Jacksonville, FL area. Damp Ending plays root edge folk rock. Gizzard is going more for the Mid- West root rock sound. Deep Root plays real fuzzed out indie rock. Ella Megalast plays loud and distorted root punk. - Katz
Drazzig Records, no address...

VARIOUS
Trans Am/Thigh Masterssen split 7" E.P.
Trans Am's first song comes off sounds like Devo on acid, their second song was a punk instrumental, and their third is a techno pop song. The other side is a track by Thigh Masterssen. I still can't get over their name. Definitely, the funniest band name to come through these hallowed halls of Flipside. They have a slower and heavier plodding stuff. Big Black can be used as a comparison. - Katz
no address

VARIOUS
"Refugees From Romper Room" 7" E.P.
This is a four band compilation of some punk as fuck bands. It starts off with the Dixie Waste's rippin' early `80's style mid- tempo hardcore. They are quickly followed by some hate- filled hardcore by Humungus, who's fronted by Niki Siki (former frontman of the legendary Verbal Abuse and Sick Pleasure...), and this song just totally rips. Starting off the other side is Steamin' Cup O' Joe, who has a weirdo rock tune. The compilation is capped off by the drunk rock of Alcoholics Unanimouse, who take some potshots at S.E.. All in all, the first side totally rips, and the other side will gross you out. Pun. - Katz
Baloney Shrapnel, P.O. Box 6504, Phoenix, AZ 85005.

VARIOUS
Used/Gone Dogs split 7"
On one side we have the Used, who play a really raw garage punk type of tune. They have a loud and pounding beat to their song, and they got the raw sound by recording it live in the studio in one take. Very punk. They share this single with the Gone Dogs, who play some melodic `77 garage punk. They add some pop sounds to their stripped down basic root rock, and punk it up a bit. Their side is the catchier of the two. - Katz
Big Nothing, 1030 Elenor St. #A, Knoxville, TN 37917

VARIOUS
"Kiss Distroya!" cassette
This is a nine band compilation of bands ripping to shreds cover of Kiss songs. The bands on here really do a job on them, which is good, because straight covers tend to be boring, so it is just the best to fuck them up. New Bad Things turn their cover of "Detroit Rock City" into a weird jazz song. Pearl Scam thrashes out their version of "Sweet Pain". Gashdig really fucks the shit out out of "Beth" by turning it into an unrecognizable mess of an industrial decomposition. The other bands don't fuck up their covers too much, which is a shame, because they should be all massacred. - Katz
W>O>K> Records, P.O. Box 242, Portland, OR 97207.

VARIOUS
"Superpowers" cassette
This is a compilation of a ton of different kinds of punk bands, which comes with a copy of Wanna Communicate? `zine #3. There is everything from mellow pop punk, to hardcore, to grindcore, to ?. There are bands that are known, and bands that are not too well known. The bands that are included on this tape are: Three Shades of Dirt, Sticks and Stones, Iconoclast, Huasipungo, One Blood, Sleeper, Born Against, Matter of Fact, Avail, Greyhouse, Heroin, Struggle, Assuck, 1.6 Band, Crashwagon, Moss Icon, Freak Beans, Rorschach, Hoonah, Crisis of Faith, Chisel, Merel, Spork, Tsunami, and Shudder to Think. That's quite a lot of bands, and a lot of different musical styles. A potporri of punk. - Katz
Wanna Communicate?, 16 Willow Street, Bayonne, NJ 07002.

TOILING MIDGETS SEA OF UNREST CD Reissue of the classic 1983 debut album. Gun metal grey sneers of contempt.

MOTOCASTER ACID ROCK 10" EP, CD EP Six new songs from the North Caroline band formerly known as Motorolla. Soon to be hyped beyond all recognition by the star maker machinery.

HARDVARK MEMORY BARGE CD, CS Debut long player by Champaign trio who meld power and distortion with a subtly pop sensibility. Metallic clouds of fluctuating hiss.

CORAL PILLOW TALK CD, LP After 2 singles on Merge, Richmond VA. quartet has recorded a collection of edgy, careening songs. Deadpan detonation of the everyday.

PITCHBLENDE PSYCHICK POWER CONTROL/IN THE FLAT FIELD 7" Teaser single for the upcoming 2nd album features an LP track plus the stirling cover of a classic Bauhaus toon.

PITCHBLENDE AU JUS CD, LP, CS The long awaited second album. Spindry the Adjudicator.



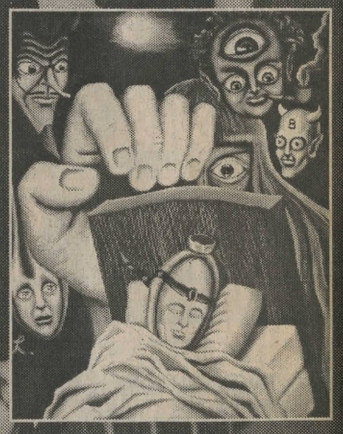
Fistpuppet Records
3058 N. Clybourn Ave.
Chicago, IL 60618
Manufactured and distributed by Cargo Records

CARGO RECORDS

Outsideinside

1994, Issue #Hell25

***Six Point Six* • LP/CD**



Featuring:

Skys On Fyre • Big Hero, Big Zero • Two Weeks In 12 Hours • Crimson Witch • Goldstar • Baklava • Desire • Chaos • Wet Majik Sex Dream • You Make Me Laugh, You Make Me Die • The Truth • The Sea • Six Point Six

Distribution: USA • Mordam Records (415) 575-1970, Europe • Helter Skelter 39 64 423 7965

HELL YEAH • POB 1975 • Burbank, CA. 91507 • Send $1.00 for a huge catalog

VARIOUS
Flag of Democracy/Ninefinger split 7" E.P.
After reissueing all their previous material, F.O.D. return with some brand new recordings. They start off with a cover of the Go Gos', Head Over Heels". They punkified the song, but they didn't totally thrash the shit out of it. Since they still had some space left on their side of the single they included an original composition of theirs, "Ropeburn". It is a fast and to the point melodic thrash tune. They have some vocal harmonies going on in that song. Ninefinger also do a cover tune, too. They chose to do Faith's "In The Black". They slow it down and distort the shit out of it. With the heavy guitars it gives it more of a rock feel to the song. This is the new band of Mike Dean, of C.O.C. fame, and you can get a dose of his bass and vocals here. - Katz
Deaf American Recordings, c/o R. Hoak,
#3 Bethel Church Road, Dillsburg, PA 17019.

VARIOUS
"Sources of Power From Another World" L.P.
This is a three band co- operative effort done in a full DIY way. This is not music as you may know it, this is extreme industrial noise. None of this pretentious art-fuck shit, but hardcore industrial. The first side starts off with almost twelve minutes of noise from, Finland's solo noise artist, Unseen Noise Death. Unseen Noise Death cranks out mucho distorted noise. The U.N.D. recordings give you the sensation of being digested violently. Situated at the end of side 1 and the beginning of side 2 is the occupational forces of Man Is The Bastard. They give us some more electronic and mechanical noises. This is post- hardcore industrial noise musick. Some of this is from the twisted minds of Eric Wood and Henry Barnes (and his "Amps For Christ" set up). The album is capped off with a tidal wave of noisecore by Bizarre Uproar (formerly Aunt Mary). This is the least musical they have ever been. It is like having a pair of high pressure hoses going off in your ears. Brutality has not reached it's full potential when compared to this record. Noise with a clenched fist. - Katz
WOOD, P.O. Box 164, Claremont, CA 91711- 0164.

VARIOUS
Teengenerate/Stepford 5
Here's a name that has popped up more than once in the pages of Flipside... the Teengenerates. Japanese garage rock and noise stuff are now the "in" thing nowadays, but those sounds have been coming out of there for quite some time. Here they have a very lo- fi garage rock tune. The quick pace and the snotty vocals tops their "Detroit rock" sound, and the crude and raw recording quality say they dare to be primitive. They share this single with an equally raw Stepford Five, who are an all girl garage rock band from New Zealand. They rock out with loud dual guitars and a heavy dose of blues on their sound. The singer also has one of the raspiest vocals this side of 13, and because of it they kind of remind me of a blues rock version of Tex and the Horseheads. You can give the singer an instant "sex change" by flipping the speed over from 45 to 33... It sounded very convincing to the point where friends have noted that they prefered the slowed down version. Scary... - Katz
Demolition Derby, Tervuusesteenweg 1H, 1820 Perk, Belgium.

VARIOUS
"Burnt Yeah... Vol. 2" 7" E.P.
A four band Resin comp. Too bad there's no information enclosed on each of the bands on here. Human Stew plays slower rock style punk. Treadmill plays melodic pop punk. Clown jams out some really good early style hardcore. They have the best track on here. Buttfull of Blues slogs out some lo- fi blues tinged sludge rock, kind of like what you would get if Flipper took up blues music. It would of been nice to have some bit of band info in the package. On red vinyl. - Katz
Resin, 2300B Central S.E., #198, Albuquerque, NM 87106.

VARIOUS
"What Do You Want A Japanese To Do Again?" CD
This is one great compilation, showing Vinyl Japan's varied array of talent. Mostly great pop, but including some rather unexpected music as well. Lots of jangly guitar pop bands, but some rather weird pieces crept in, like Citrus' "No Milk," Which will leave you in stitches. The Headcoats, Delmonas, and Headcoatees all have released records on V.J. and appear here as well. Some of the high points are Fat Tulips, Northern Picture Library, Strawberry Story, Bugbear, and Allison Statton. There's loads more, and almost all of it is worthwile, so check it out, and you'll probably find yourself looking for other released by these artists.-Royce
(Vinyl Japan 281 Camden High St., Camden Town, London NW1 7BX, UK)

VARIOUS
Linoma CD
This is comp of bands from Omaha and Lincoln, Nebraska. This spans musically from pop to different shades of punk. Some of the highlights are Urethra Franklin, Mousetrap, Frontier Trust, Simon Joyner, Roosevelt Franklin, Sideshow, Such Sweet Thunder, Mercy Rule, and Ritual Device. Good sampler from a couple of very under rated towns. - Thrashead
(Fire Rec., P.O.Box 6836, Lincoln, Ne., 68506)

VARIOUS
Oats/Wife split 7"
On one side of this single we have Oats playing some jangly folk rock. On the other side Wife makes chaotic noise rock. - Katz
Meatloaf Clog, P.O. Box 170249, San Francisco, CA 94117.

VARIOUS
"The John Peel Sub Pop Sessions" CD
John Peel studio sessions 6 Sub Pop bands which is priceless for Mudhoney's excellent 3 song session which was previously only available on bootleg. "You Make Me Die" fucking rocks!!! Other bands/tracks of note that make this cool is Tad, Seaweed, and one cool driving song by Pond called "You Pretty Thing" and that's about it. - - Ted (Sub Pop)

VARIOUS
Cranial Vacancy/Faux Pas split 7"
Two real goofy bands on one groovy 7". Cranial Vacancy are a swingin' band that sings about scamming on nudists at the beach and wanting to "polka". Faux Pas is just plain silly. Both bands sound like some sort of demented lounge act and this is a pretty cool thing to have. - - Ted
(Amigo Records, no address)

VARIOUS
"Dead On The Road: Songs Without Keyboards" CD
This is a twenty seven band comp. of some current hardcore bands from across Canada. The majority of the bands are reletively new and unknown at the moment. Some have had vinyl, and some have only produced a demo tape. There are a few popular Canadian punk bands also mixed in amongst the bunch, too, like Brontocrushrock, the Ripcords, the Wetspots, Random Killing, Northern Vultures, Suckerpunch, and the ever colorful Bunchofuckingoofs. There are many differing styles presented here, and the music is top notch, so I give this CD sampler two thumbs up. The goofy cover art is also quite amusing, too, but might piss off the more "sensative". - Katz
Raw Energy/A&M Records, Canada.

VARIOUS
Meat Shits/Catatonic Existence split 7" E.P.
More loud and terrifying grindcore from this ever prolific band. This is their best sounding record, yet. It is still sleazy `ol porno- core, but there are moments where they are bit more death- metal, one song sounds like a porno- Godflesh, and one very funny industrial porno-rave parody. This is the most interesting and diverse release they've put out, yet. The other side has a track by an electro- industrial group, Catatonic Existence. This is not your typical pretentious artfucker brand of industrial musick, but a new generation of hardcore grind industrial, that is more familiar to thrash and grind crowds, but not to the art- noise scene that this stuff will eventually bulldoze over in the near future. Annoying stuff for virgin ears. - Katz
Morbid Granny, P.O. Box 577241, Modesto, CA 95357-7241.

VARIOUS
"Iowa Compilation Volume 5: A Few Works After Drink" CD
This is a sampler of a bunch of underground and "alternative" bands from throughout the state of Iowa. Yes, there is more there than you expect, so it will be a surprise to many that there's even any rock `n' roll there or that a place called Iowa even exists (unless you got something better than an F- back in high school...). There is some really good stuff here in the melodic root garage rock, noisy punky stuff, slogging noise, and the like. As with most comps there are the usual clunkers, and in this case is the Stone Temple Pile`o'shit, dead nirvana, and the Janes Adicksuck clone bands, that can easily be skipped over while listening. - Katz
Southeast P.O. Box 579, Iowa City, IA 52244.

VARIOUS
"Dope, Guns, and Fucking In The Streets Vol. 8" 7"
My oh my. Superchunk and Jawbox on one 7", with two other good tunes by Guzzard and Godheadsilo. Well, Superchunk do their thing, which although it doesn't change all that much remains enjoyable, with their Buzzcocks-ish power pop. Jawbox do a noisy, somewhat discordant little number that smacks you in the teeth. Godheadsilo has a similar feel, but carry it out much differently, with the distortion being the main driver, even the vocals being fed through a hefty amount. Guzzard have a slightly more AmRep sound to them, with slightly metal guitar and fast, loud tunes. To say that this is highly reccomended should be obvious, as comps with four great songs out of four are pretty rare,





DLP

HELTER SKELTER KEEPS ON REISSUING PUNK CLASSICS... "FURTHER TEMPTATIONS" FROM THE MANCHESTER'S **DRONES** (U.K.) ONE OF THE BEST 5 PUNK ALBUMS OF EVER !!!! THIS DOUBLE LP CONTAINS THE ORIGINAL ALBUM WITH THE ORIGINAL SLEEVE AND ALL THE BAND'S SINGLES !!! SO RUN OUT TO GET IT COS IT'S LIMITED !!?

SPOON ★ **NEW BOMB TURKS** ★ **BEWITCHED** ★ **DEVIL DOGS**

LONG LIFE TO 7 INCHES ! WE ~~WORSHIP~~ LOVE THEM AND WE WANT TO RELEASE 7" FOREVER MORE AND MORE !!!!!

L.A. BASED **SPOON**'S THIRD SINGLE (WITH A WILD GERMS ♡ COVER...) BOB BERT'S **BEWITCHED** WITH A WICKED SONG, AND THE ITALO-AMERICANS **MEATHEAD** - THE MYTHICAL **NEW BOMB TURKS** AND THE UNEQUALLED **DEVIL DOGS** COVERING EACH OTHERS SONGS LISTEN TO THE D-DOGS MEDLEY OF THE TURKS.... GREAT PUNK STUFF !!!! **VIVA LA 7 INCH!!!** ☺

LAST RELEASES

DAVID PEEL & DEATH "KING OF PUNK REISSUE" (CD)

FUCKIN' GREAT PUNK ALBUM BY THE INFAMOUS DAVID "MARIJUANA PEEL - INCLUDING 6 BONUS LIVE TRACKS FROM THE 1980 WITH GG ALLIN ON DRUMS. ☠

YARD TRAUMA "OH MY GOD" (LP) ☠

DO NOT THINK THIS IS JUST GARAGE MUSIC... PRODUCED BY BRETT "RELIGION" THIS LP IS REALLY HARD FAST AND LOUD PUNK CORE !! THE LAST AND GREATEST ☠ Y.T. LP !

TVTV$ "BLOW UP THE WORLD" (CD)

DID YOU KNOW THIS GUYS? REAL GOOD SONGS WITH THE PUNK-ROCK FEELING AND BEAUTIFUL LYRICS! 4 NEW UNRELEASED TRACKS + THE "RAP MUSIC IS KILLING AMERICA" CD FIRST TIME ON PRESTIGE FORMAT (VINYL !!). COVERSLEEVE BY TAZ ! FUCK PROGRESSIVE SHIT MUSIC !!!! ☭ FUCK ANY KIND OF MAJOR LABELS BULLSHIT... ☮ KILL KILL KILL !!!! © Ⓐ ☺



BUTT TRUMPET "PRIMITIVE ENEMA" (LP)

WE THINK THAT THIS IMMENSE ALBUM IS THE BEST "CLASSIC" PUNK RECORD SINCE THE GERMS ERA ! PRODUCED BY GEZA X !! IT'S A SONIC BOMB... IF YOU LOVE PUNK YOU CAN'T MISS IT !!! ☺ HEY ! IF YOU'RE NOT A SUB POP LOSER BUY VINYL ⓥ AND PEARL JAM CAN SUCK CORPORATE COCKS...

CINECYDE "LET'S TALK" LP/CD

DO YOU LIKE DETROIT PUNK? THE MYTHICAL CINECYDE ARE BACK TO US WITH A NEW PUNK ALBUM (IF YOU DON'T KNOW THEIR "I LEFT MY HEART IN DETROIT CITY" YA DUNNO NUFFINK MATE !!!!) FOR DICKIES AND STOOGES FAN'S !

CINECYDE LONE WOLVES

EX-FUZZTONES "EAT YA" LP/CD AND OUTTA PLACE, ECC..., THEY DO A MASTERPIECE OF "DRUG-PUNK-TRASH-GARAGE-SCUM-MUSIC" ! FOR GG ALLIN FANS AND ALL KINDS OF EXTREMELY EXTREMIST PEOPLE AROUND THE WORLD !!!

HEY ! WATCH OUT FOR A NEW TOMMYKNOCKERS LP/CD IN JUNE ALSO A NEW 7" BY BEVIS FROND FOR ALL THE FREAKS... ☠... AND A NEW POPEALOPES ALBUM FOR DESERT KINDA PEOPLE.... **OUT IN JUNE**: DOUBLE 7" COMPIL. WITH UNRELEASED STUFF BY CHROME CRANKS, JANITOR JOE, ATOMIC 61, SUPERCONDUCTOR, SINATRA !!!

SKULL FLOWER SKULLFLOWER "CHOADY F." 7" EP

THE LAST IN THE 7" SERIES... THIS U.K. BAND IS AN AMAZING "NOISY" BIG THING ! 3 LONG TRACKS WITH INSTRUMENTAL MADNESS AND A LOT OF FEEDBACK... GREAT!

AND DON'T FORGET ALL OUR PREVIOUS RECORDS, INCLUDING THE **CINECYDE** DEBUT LP REISSUE ON LP & CD WITH 2 BONUS ; THE **VOODOO DOLLS** FROM BOSTON ; THE **YAGE**, AN ITALIAN/AUSSIE BAND WITH A-10 AND CELIBATE RIFLES MEMBERS (...MR KENT STEEDMAN...) AND IF YOU LIKE C. MANSON BUT NOT THE GUNS'N'ROSES BUY THE "**COMIN' DOWN FAST**" LTD. 10" PICTURE & CD WITH A LOT OF CRAZY BANDS WHO PLAYED MANSON SONGS & SONGS ABOUT MANSON !!! WITH BEAUTIFUL BOOKLET & ARTWORK BY RAYMOND PETTIBON.. ☮... LAST COPIES OF THE LTD. 10" PICT. STILL AVAILABLE !!! ☺~© ★ DEATH TO PIGS !!!

COMIN' DOWN FAST

HELTER SKELTER RECORDS

WRITE US ! ☺
HELTER SKELTER
P.LE DELLE PROVINCIE 8
00162 ROME
ITALY

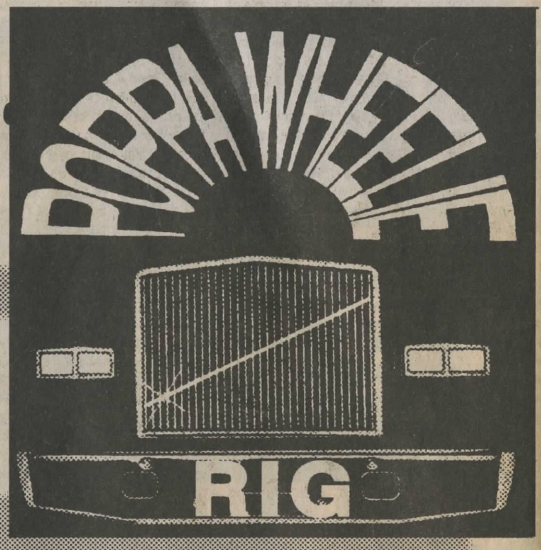
LP = $ 8.40 ★ 7" = $ 3.9 ★ CD = $ 11.60 ★
DLP = $ 10.0 ★ 10" PIC. = $ 9.00 ★
FOR SHIPPING COST ADD: $ 3.00 PER 7" ★ 4.00 $ PER 12", MCD, LP OR CD ★ 6.00 PER DLP
(SORRY, ITALIAN POSTAGE RATES ARE KILLING US.... HELP... ♡... Ⓐ... CIAO!)

BECAUSE MOM SAID...

New 7 inch records by Tacomas Smelter and Poppa Wheelie



MOTHER RECORDS



Also available, PORTRAIT OF POVERTY "RUNAWAY" 7 INCH

$3.00 ppd USA
$5.00 ppd WORLD

Stores contact:
Envy MUSIC GROUP
P.O. Box 61307
Seattle, WA. 98121
206-624-2740

MOTHER RECORDS 817 Division Ave. suite C Tacoma WA. 98403

and if you are a fan of any of these bands you would be seriously lacking without these songs. - Royce
(Amphetamine Reptile)

VARIOUS
"Meg: An L.A. Sampler"
Well I guess McMartin and I don't agree on a lot when it comes to pop music, although we both cherish The Humpers. But when I read his review last issue of this new CD, where he trashes two of my most fave local bands, (sparing only The Sugarplastic), I just had to review it for all the pop lovers out there who I think should give this a listen. For example McMartin's review of Pudding made me shutter, especially since an acquaintance of mine highly recommended them when I first got this CD. Now I've never professed to know a lot about music (as Shane will tell you in his column this issue), and I'm not as adept as McMartin or Shane are in coming up with other musical references for comparisons, but I think I have good taste, and know what the difference is between good and bad music. I basically write as a novice for the layman who isn't familiar with all the genres of music and for which comparisons are basically useless. For example if I say that Pudding sounds like Lazy Susan and you don't know what Lazy Susan sounds like, then the reference is meaningless. However if I say Powder Monkeys sound like a cross between southern rock and a cross between Deep Purple and Motorhead, then you're going to have some idea of what I'm talking about and if you don't like that genre, you know not to buy the record, right? So backing up to this CD, what I'm going to say will almost completely contradict what McMartin had to say about it, because when you get right down to it, a review is only one man's opinion of something, and therefore is not the truth or the final word or the reality, just the reviewers reality. A review can only function as a guide or yardstick, and nothing else. So as far as the music on this CD goes, Pudding strikes me as a folk pop band, and "Patty," I find especially catchy and appealing although their other stuff here, I didn't care for. I could see "Patty" doing well on a alt. college radio station. Now the thing about Sugarplastic is that although they have some very catchy pop tunes, there's a quality about their style of singing and music that gets on my nerves after about 3 or 4 songs, so I don't share McMartin's fondness for them. And here, the elements that I find the most irritating are keyed up to the hilt, so for my money, they get the "lemons award" on this CD. Small Tribe is a nice find here, and they can count me as a new Small Tribe enthusiast. The 3 cuts included show the wide range of musical styles this band is capable of. "All" sounds totally different than "Kings", and I much prefer the later, but "Trainsong" strikes me as a complete throwaway. As for my 2 fav local bands that McMartin holds in contempt, I'll have to half- ass agree with McMartin's opinion on the Possum Dixon cuts, for as much as they are my fav locals, these 3 cuts are from the earlier period and in the case of Possum, that old adage about improving with age like fine wine, applies. But Caroline of Spindle singing with a fake English accent? I have to take exception with that. Everyone knows I love this band, so I'm totally biased when I say that Spindle is top of the heap on this CD. "Collapsible You" is my second fav Spindle song (I'd tell you my fav, but I've only heard it live and I don't know the name of it!) and William Tell is a cleverly worded slower tune that you can find on their demo. But let me just say, I've never heard a Spindle song I didn't like, so as far as objectivity goes, you can throw my opinion out the window. The last cut is Rush with his band of friends and is a throwaway but fun little folk number. Overall, this is a nice rep of the local Silverlake/Echo Park pop music scene that I call home and I highly recommend this CD for fans of pop. And just because I don't happen to like Sugarplastic doesn't mean you won't. - Michele
(Pronto Records 1204 W. 27th Street, Los Angeles 90007)

VARIOUS
Doom/Hiatus split 7" E.P.
More Doom... yes!!! If their split CD wasn't enough of a fix for their "new & improved" Doom sound, they have four more painfull excruciations to add to the fray. Kill! Kill! Kill all of the muthafuckin' wimp- poppers of the world. Brutallica rules the waves! Punch a subpopper in the face! I think, I just had an orgasm... On the other side is three tracks from them Belgian crust manglers, Hiatus, returning after combatting bad musick with their CD awhile ago, to finish off the remaining pockets of resistance from the grunge- reich. They offer a bit of diversity with their reggae/crustcore fusion song, too. Remember to put trash in its place, and stuff all unwanted subpuke corpses and self- inflicted gunshot victims in the dumpster, for all the rats to eat. - Katz
Flat Earth, 52 Call Lane, Leeds LS1 6DT, U.K..
Nabate, B.P. 92, 4000 Liege 1, Belgium.

VARIOUS
Kustom Fit/Glitterpuss split EP
Two more deranged bands from the bowels of Texas. Kustom Fit have some heavy country/punk damage to them, while Glitterpuss have more of a rock/punk damage sound to them. Twisted in both ways. - Thrashead
(6" Doylie Rec., P.O.Box 684024, Austin, TX., 78768)

VARIOUS
Meat Shits/Anal Massaker split 7" E.P.
Thirteen more blasts of grinding porn- eXXXplosions from this notorious Modesto sick- fuck band. I guess you would go a bit on the loony- toonie side of things if you live in the boondocks, too. They share this E.P. with their brethern from Germany, Anal Massaker. With a name like this you can guess what they would sound like. They have a dozen really lo- fi garage recordings on their side. Total DIY noise. - Katz
Schnauf Fischdiek 48, 25524 Itzehoe, Garmany.

VELOCITY GIRL
Simpathico CD
Velocity Girl are back with another great CD of catchy pop. The guitar isn't as rough as it was on their first CD, and it sounds like they have a small 60's influence in there somewhere, but Nevertheless it's a real ear grabber. - Thrashead
(Sub Pop)

VENUS WRECKS
"Sylvia" CD
Indie rock, the kind that you hear at bars in Hollywood. I hear that this coed rock band gets stalked by Arlen at their gigs. Interesting choice for artwork. - Katz
Red Planet Records, 2531 Sawtelle Blvd. #49, L.A., CA 90064.

VERTIGO
"Nail Hole" CD
I've mentioned this in a column proper - suffice to say they are great live, and this is a cool new full length release. I was lucky enough to spin a couple times before I got cracked. - Shane (Amphetamine Reptile)

VICE BARONS
7" EP
4 cuts of purist 60's surf-psych. If this is your pet genre you've found another winner. Good for a movie soundtrack, but not much of a hoot sittin' home-alone.-Martin McMartin
(Demolition Derby, made in Belgium, no address)

VINELAND
"Archetype" 7"
Former Bitch Magnet guitarists new band, with a member of Das Damen among others backing him up, Vineland come up with results that fall somewhere in between Bitch Magnet and another spin off of that band, Seam. Guitars wash over everything, somehow still forming a tune that runs around your head as you listen. The rhythm section holds it down, while unfortunately the vocals come off a little weak. Still a really excellent first record by a band that we'll certainly be hearing more from soon. Neat silk screene sleeves, too, except the red bled a little too much! - Royce
(Landspeed PO Box 9232, Chapel Hill, NC 27515)

VARIOUS
Yellow No. 5/ Duochrome split 7"
Yellow No. 5 play meandering little pop songs that are a bit laid-back, but don't really do enough of anything to get real excited about. Duochrome has a Kiaro Scuro alumni in it, who I've never heard but the info inside makes a big deal about. They are more interesting than the first band, however, crossing into a little fresher musical territory. Moody is a good word to describe the sound, with a poppy structure and some nicely distorted guitars (Any band that uses RAT pedals is doing something right!). Fairly mellow, but intense enough that you won't get bored. Take a chance on this, and you probably won't be disappointed. - Royce
(Well Primed Rec. PO Box 351, New Brunswick, NJ 08903)

VIOLENT SOCIETY
"Newtown Sucks" cassette E.P.
Old- style punk rock. Heavilly leaning on the Brit punk side, and they even do covers by the Buzzcocks and the Exploited. The sound on this tape is very good, and the bass came out crisp and bouncy. Too bad this didn't come out on vinyl. - Katz
Dead Elvis Records, 210 Durham Rd., Newtown, PA 18940.

VIOLENT SOCIETY
"You're Gonna Fall" 7" E.P.
From the look and sounds of this you would think that these guys were from NJ, but they're from PA. They play older style of pre- hardcore punk, with a touch of an early UK sound, a bit of an oi oi thing going on in places, and a bit of rock punk in places. Their singer kind of remind me of Cliff Hanger, of the Freeze, on the way he sounds. A goof- punk galore. - Katz
Dead Elvis Records, 210 Durham Rd., Newtown, PA 18940.

VIOLENT HEADACHE/POSITI CAUSTICO
split 7" E.P.
Violent Headache, from Barcelona, rips forward five manic noise thrash tunes that are kind of like a faster and noisier Doom. Total wall of noise stuff that screams blood. They share this split with, the Madrid band, Positi Caustico, who barf out four songs of their own. They lean more closer to the animalistic noises of Patareni. The noise never stops. - Katz
Kolectivo T.D.T., Apdo. 21039, 08080 Barcelona, Spain.

VIOLENT HEADACHE/AGATHOCLES
split 7" E.P.
Here is the latest split release for the ever prolific band, from Belgium, Agathocles. They share this effort with the Spanish grind- noise band Violent Headache, who also share a similar style of music. Both bands rage along w. extreme anger, with V.H. clocking in five gruff blasts of noise, and Agathocles squeeze out four of their own, which consists of an intro, a Larm cover, a Rattus cover, and an adventurous trip into the world of the electro- industrial noise end of things, which is a major departure for this band. Lots of raw noises here. - Katz
Anaconda Records, C/Maresma, 220- 224 Esc. A L- 2, 08020 Barna, Spain.

VON LMO
"Cosmic Interception" CD
Techno- rock. They kind of remind me of some of the early new wave stuff from years ago. There is some punk here hidden amongst all the chaos taking place. - Katz
Variant Records, P.O. Box 3852, Redwood City, CA 94064.

W.O.O.
"Another Car Commercial" 7" E.P.
Four decent sounding live recordings grace this odd record. I guess the songs were recorded live, to either capture a certain quality that's not able to be gotten in a studio, or that they figured that it was the cheapest way to make a record. The songs are a weird mutation of raw basic punk and jazz, not too far off from sounds that once came out of the Noiseville label. For fringe- freaks and the more adventurous at heart. - Katz
W.O.O. Direct, 45 First Ave., #5- 0, New York City, NY 10003.

WALLMEN
"Not Too Long Time Sound" CD
The catchier moments were lost in the noise shuffle. Just when they gave me something to latch onto things got experimental. Wall of distorion J & M Chain guitars, binge and purge Dino Jr. lethargo-vocals. I dunno, I've kinda narrowed my taste down to the simple-minded credo, "If it can't rock a party, it ain't for me." All these cats with their snippets, samples, and wacko tape loops are just kissin' cousins of the worst of 70's progressive rock in my book. The road to album- side length songs with Roman Numerals in their titles (like Yes's "Don't Kill the Whales Part IV" or whatever) is paved by smarty pants bands like this. Label is from Hoboken. It's probably a bunch of has-beens from Das Damen using pseudonyms-Martin McMartin
(Bar/None Records, POB 1704, Hoboken, NJ, 07030)

WANNA- BEES
"Good Clean Entertainment" CD
`60's garage rock stuff but a whole lot better produced and is a million times louder. It sounds like that they have been listening to the Yardbirds during their formative youth. I also hear a touch of early Stones pop up here or there. They sound a lot better than many of the American bands doing the same kind of thing. They jam more for a rock sound instead of letting their influences drown their sound. - Katz
Gaga Goodies, P.O. Box 47, FIN- 13211 HML, Finland.

WAX
7"
FUCK ARE THESE GUYS AWESOME! Goddamn this is hot. New cut, "Who Is Next" wraps up the complete history of the Dickies and Descendents into a poppy little ball of gum that soembody stuck on a rocket to smack the 90's upside the head. B-side is a live recording of their hit "Hush" from smack in the middle of a gig at Del Taco #389, Los Angeles, which was one of the many great shows these insatiable tour rats have played over the last few years. The original of this is on one of '92's best records which you should go find. Slick and fun, yet sincere as hell all at once. These guys will be kings in under two years, tops. You heard it here.- McMartin
(Wax H.Q.-3182 campus dr., box 121, san mateo, ca 94403)

WILLIAM HOOKER
"Shamballa" Cd
Avante- garde or whatever you want to call it - this disc is way more "there" than modern day space music like Sonic Boom - more closer related to jazz than say Skullflower but still some modern noise I'd love to drop acid too. - - Shane
(Knitting Factory Works, 47 East Houston St., NYC, NY. 10012)

WILLIAM S. BURROUGHS
"The Operator's Manual" CD
You need this! William Burroughs for world dictator! - - Shane
(Island)

WITCH DOCTORS
"Goin' to a Graveyard" 7"
Local 60's garage outfit that smokes live, and should play out more. Straight on fungus-brained psych and horror, pumpin' organ courtesy of an ex-Fuzztone. Meaner than the single on Dionysis I heard a while ago. Will please longtime fans of this scene. People trash this genre, but it still hold interest to me as it's about as far away from pathetic, suffering-poet "90's rock" as you can get.-Martin McMartin
(Screaming Apple Records, Dustemichstr. 14, 50939 Koln 41, Germany)

WITH AUTHORITY
7" E.P.
Grinding and heavy New York style metallic hardcore punk. If it weren't for their left- leaning lyrics they would be considered a hate- core style band. That would be the first impression, `cuz there is a "rip your face off" quality to the music and the singer's vocals. Harsh as if all hell broke loose. Limited to 300 copies. - Katz
Peer Pressure Prod., 4023 Lucerne Drive, Huntsville, AL 35802.

WLOCHATY
"I Tylko To Ci Pozostalo..." 7" E.P.
This is a four song release from an up and coming anarchist hardcore band from Poland. The sound quality on this single is amazingly good for something recorded on a Sony Walkman, during one of their shows. The Walkman sound on these recordings are the best I've ever heard. They got a way better sound out of it than the Disorder live L.P., another Walkman recording... The songs here are mid- tempo and melodic, that exudes much emotion and angst. The irony of this record is that they found out too late that a soundboard recording existed of this same show while the the single was being pressed. The vocal duties are of the male/female tagteam style. I was told that they have a studio album in the works, but those plans are up in the air. Let's hope they do go forward. - Katz
Enigmatic/Nikt Nic Nie Jebie, Poland.

WOGGLES
"Teendanceparty" CD
As the Wombhats were to Homestead, the Woggles are to Estrus - not their best but damn good and with a silly "W" name. - - Shane
(Estrus)

WORKDOGS
"Roberta" CD
Not a novelty of weird tapes like their last "Go to Hell" this has a great lengthy title track that is almost as good as '68 Comeback. I wished I'd gotten to see these cool clowns. - Shane
(Sympathy F.T.R.I.)

ZIPGUN
"Baltimore" CD
Only got to spin this once so I don't want to say where it stands next to 8 track player - but it is highly highly recommended. - - Shane
(Empty)

ZOINKS!
"Sapsucker Sluggo"/"Brawler" 7"
Reno's new punk rock hope returns with their second record, and they get a thicker sound on their mix this time around. The first song is a catchy Husker Du influenced tune, and the other side is a Bad Religion influenced one. With the stuff they have been cranking out they will probably give Jawbreaker a run for their money. I hope these guys crank out more stuff real soon.
- Katz
Satan's Pimp Records, 1229 Ralston St., Reno, NV 89507.

ZOINKS
Sapsucker Sluggo/Brawler
Zoinks return with another classic pop punk beating. Both songs give you the essential kick in the ass you need to start your day. This is just as cool as their first 7", keep it guys. Rocking stuff. - Thrashead
(Satan's Pimp Rec., 1229 Ralston St., Reno, NV., 89507)

Fuck, was that enough record reviews or what?? Oh well, more next time!

ALLIED RECORDINGS

ENJOY Allied SOUNDS

ALLIED RECORDINGS

Allied Recordings

★ ★ ★

A PACIFIC COAST AUDIO FOUNDRY



SPITBOY
Mi Cuerpo Es Mio
ALLIED No. 40 7 Inch
It's been a year since their Ebullition album and their finally back with an all new 3 song single. High-energy punk rock with passionately sung songs addressing our off-balance society. The band's final recording with original bass player Paula. A heavier, more aggressive hardcore sound from these four Bay Area women. Produced by Mr. Billy Anderson (J Church, Buzzov•en, etc.).



FRICTION
Blurred In Six
ALLIED No. 39 Album / CD
Somewhat strange pseudo-emo strains from this Illinois three-piece follows up where their self-released singles (on Shakefork Records) and their Allied compilation cuts left off. Their debut full length release is a great mix of off-kilter, guitar straining punk rock with an introspective edge. CD features their previous vinyl releases, so you get it all on convenient, remote-friendly technology!



SLEEPER
Splinter
ALLIED No. 37 7 Inch
In my humble opinion the best power pop-punk band to hail from the shores of Staten Island. Their debut Allied single features 2 new songs not to be found on their current Bill Stevenson produced Dutch East album. A highly melodic and catchy sound with a strong emphasis on hooks and vocal harmonies (akin to say ALL, BIG DRILL CAR, etc.). Great effort from a swell bunch of kids.



GLAZED BABY
Squeeze The Tail, Suck The Head
ALLIED No. 36 7 Inch / CD EP
From the obscurity of Rhode Island comes a Chicago-esque three-piece hybrid of stripped-down minimalist noise and desperate vocals, along similiar lines to that Touch & Go thang. Produced by Steve Albini and featuring cover art by LAUGHING HYENAS' visual wizard, Bill Widener. 2 songs on the 7" and an additional 2 on the CD EP.



BUZZOV•EN
Unwilling To Explain
ALLIED No. 35 7 Inch / CD EP
They're back, and they're noisier and harder than ever. Brand new 3 song 7" and 4 song CD EP features the best example so far of what this high energy, big noise outfit can produce. Known for their incredible live shows, (usually ending in Kirk's injuring himself) this new recording comes closest to capturing their live sound. CD also includes their Allied "Wound" 7" EP.



SCHWARTZENEGGAR
Take Your Elbows Off The Table
ALLIED No. 31 7 Inch / CD EP
Featuring Steve Ignorant on vocals, former Thatcher On Acid folks, Ben and Andi, plus friends, Schwartzeneggar is about as good as it gets in terms of 'time-served' punk rock. Post-punk politico stylings with honesty and passion. 6-song CD combines both Allied singles, plus a recent Rugger Bugger/ Gap European only released 7".

He did it for the kids...



...and he's still tryin' to break even!

ORDERING INFORMATION - 7" / CD EP / Album / CD
United States: $3.00 / $4.00 / $6.00 / $7.00 • **Canada** (Air): $3.50 / $4.50 / $7.50 / $8.00
Send cash, or make all checks, M.O.'s, etc., payable in U.S. dollars only, to: **JOHN YATES**.
Send a stamp for an up-to-date mail order catalog, $1.00 if you're in Canada or overseas. Thanks.

ALLIED RECORDINGS, U.S. Postal Office Box 460683, San Francisco,
(Republic of) California 94146-0683, United States of America.
Distributed worldwide, with honesty and friendliness, by **MORDAM RECORDS**.
European orders contact **ALLIED YURP** c/o Active Distribution, BM Active, London, WC1N 3XX, England.
Write for a complete mail order catalogue listing prices, etc., for European ordering.

hedgehog



gnaw

FULL LENGTH ALBUM OUT NOW ON FLAPJACK RECORDS

PROGRESSIVE MAN MEETS
PISSED-OFF HARDCORE MAN.
GET A BITE OF THIS
TRIO'S SONIC ASSAULT
ON YOUR SENSES

For catalog info:
FLAPJACK RECORDS
97 Mountain View Rd
Santa Cruz, CA 95065

HEDGEHOG
P.O. BOX 1658
SANTA CRUZ,CA
95061 USA

FLAPJACK RECORDS

manufactured & distributed by:
Dutch East India Trading
PO Box 800, Rockville Centre, NY 11571-0800

SWEATIN' TO THE OLDIES

The Vandals Live
Directed by Jeff Stein
A Triple X Records Presentation

Excellent docu-music video from Triple X that covers the Vandals' (FEAR OF A PUNK PLANET) story as a band in search of good times and good music. The live concert footage that makes up three quarters of this tape benefits from absolutely crystal clear sound (the sound is so good you could actually make an excellent 'boot' right off your TV set, if you so desired) and high energy visuals. The Vandals give as energetic a performance as any fan could hope for, with each member of the band getting his turn in the spotlight. The transitional footage, narrated in first person by Joe Escalante, is a goldmine of backstage, behind-the-scenes, parties, decadence, and other rare footage of the band's madcap adventures. Jeff Stein did a similiar patch job with archival footage of The Who for THE KIDS ARE ALRIGHT. He's not working up to those classic rockumentary standards here, but SWEATIN' TO THE OLDIES is an enjoyable trip through the Vandals' backyard.

THE VOLUPTUOUS HORROR OF KAREN BLACK

Live at CBGB's on Friday the 13th
Distributed by Beautiful Label
& Audio Video Music Service

Well, well, well. This is what's passing for the New York underground scene these days... All I can say is, I've seen more decadence and outrageousness at the Ralph's Supermarket in Hollywood. Y'see boys and girls, the lead singer Kembra Pfahler, get this, she takes off her clothes! Down to a G-string even!!! Well, that novelty wears off after, oh, about twenty seconds. Then, one of the backup dancers smears housepaint on Pfahler's ass! Land o' goshen, is this Sodom and Gommorrah, or what? The special addition bonus of a music video and an interview with Ms. Pfahler on Al Goldstein's (of SCREW magazine fame) Midnight Blue cable access show in New York is the frosty topping to this rat-turd cake. The music, itself, is okay - except that, for a band that prides itself on visual outrage and theatricality - its pretty lame stuff. Do yerself a favor and buy an old Alice Cooper Show video. It's better music, better visuals, better shock, and completely blows this pretentious twaddle all to hell.

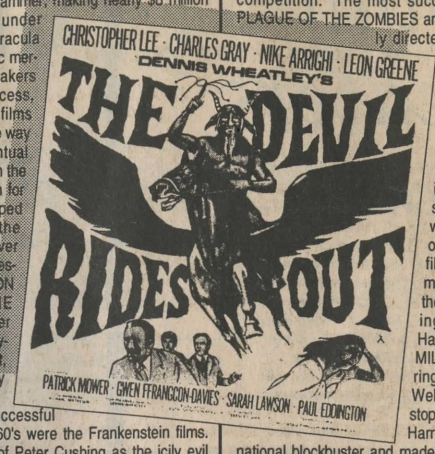
THE BLOOD IS THE LIFE!

The Hammer Films Story (Part 2)

The trait that the Hammer Films of the 1960's were to further develop was their uniquely 'Gothic' versions of the classic monster movies from the past. Increasingly, they were to be challenged by extremely talented competitors such as Roger Corman, who, with his Edgar Allen Poe movies for American International Pictures, would virtually corner the market on gothic films in America, and Mario Bava in Italy who reached the international market with a string of successful period horror films. With the ever-increasing pressure on their product to succeed, Hammer began to more and more rely on formula in their films. The tried and true boxoffice successes were to be repeated ad nauseum. This assembly-line mentality would eventually wear down audiences who were to become all to familiar with the trappings of Hammer films, right down to the recycled sets, props, and actors. But Hammer would continue to concentrate on grinding out films for their three premiere series', the 'Dracula's, the 'Frank-enstein's, and the 'Mummy's, even while their more interesting films were often neglected or abandoned to their own in an increasingly harsh marketplace. For the time being, however, Hammer flourished with their steady supply of intelligent, adult horror and fantasy adventures.



The absence of an immediate sequel to 1958's classic HORROR OF DRACULA is puzzling, given Hammer's ability to capitalize on their formulas profitably and efficiently. By the time they bothered getting around to a followup in 1961's THE BRIDES OF DRACULA, they didn't even ask Christopher Lee to repeat his classic role for the sequel. Instead, Peter Cushing's 'Van Helsing' character was spun off to fight a new, younger vampire in the form of David Peel as the aristocratic Baron Meinster. Similiarly 1962's KISS OF THE VAMPIRE substituted an entire Vampire cult for the singular figure of Dracula. Both films were admirable gothics, boasting extraordinary design work and cinematography, but the lack of a distinctive presence like Christopher Lee's definitely worked against each film's success. It was not until 1965, and DRACULA-PRINCE OF DARKNESS, that Hammer produced the official sequel proper in the series. Christopher Lee returned to his most recognizable role as the bloodthirsty count, only this time it was Peter Cushing who was deemed unnecessary to the storyline and left completely out. That was a serious mistake for this particular film and one that, in the long run, the Hammer Dracula series would have difficulty in overcoming in future entries. The film, handsomely directed by Terence Fisher boasted a marvellous 'Gothic' style that rivalled even the original's look. But the weak plotting and the lack of an identifiable hero amongst the squabbling European travellers who take shelter in Castle Dracula makes the film something of a failure. Similiarly, 1968's DRACULA HAS RISEN FROM THE GRAVE is all design and no heart. Christopher Lee's Dracula has been reduced to a cipher in his own film, with a screenplay that has been boiled down to a strictly by-the-numbers entertainment. The glossy direction of Freddie Francis (best known for his TALES FROM THE CRYPT (1972) movie) only makes the triumph of style over content more readily apparent. Even so, DRACULA HAS RISEN FROM THE GRAVE was a major hit for Hammer, making nearly $8 million dollars on a budget of under $750,000. Indeed, all the Dracula films, regardless of their artistic merits, were consistent moneymakers for the company. Their success, more than any of the other films Hammer produced, pointed the way towards the company's eventual artistic and corporate demise in the mid-1970's. When the bottom for non-explicit horror films dropped out of the film market in the 1970's (replaced with the ever more violent slasher and possession films like LAST HOUSE ON THE LEFT (1972) and THE EXORCIST (1973)), Hammer had forgotten how to make anything but technically competent, empty exercises in gothic fairy tales.



The most artistically successful franchise for Hammer in the 60's were the Frankenstein films. Building on the star persona of Peter Cushing as the icily evil Baron Frankenstein, Hammer turned out four films that covered a varied, philosophical ground. 1959's THE REVENGE OF FRANKENSTEIN was in every way superior to it's predecessor, THE CURSE OF FRANKENSTEIN. It was in this film that Hammer first realized that it was Cushing's Baron that fascinated moviegoers and not the 'monster', a distinct reversal from Universal Picture's Frankenstein series of the 1930's and 1940's. This change in dramatic focus allowed the series' writers to begin to develop the questioning of modern medical ethics and 'science gone wrong' themes that were to serve them so well. Cushing's Doctor Frankenstein became a 19th century fascist, an embodiment of the strain of inhumanity that reached its peak with Nazi Germany. 1964's THE EVIL OF FRANKENSTEIN was a co-production between Hammer and Universal Pictures, and it was more 'Hollywood' than Hammer. The least memorable film in the series. Happily, 1967's FRANKENSTEIN CREATED WOMAN was a marvellous return to form with Cushing chewing the scenery as he assembled a vengeful beauty from cast-off body parts. The film dealt lucidly with the theme of female empowerment, even if it was at the hands of a mad scientist. Likewise FRANKENSTEIN MUST BE DESTROYED (1969) was the ultimate summation of the series' theme of ethics. Cushing's Dr. Frankenstein betrays his only friendship by transplanting his friend's brain after death into the body of a thief. Frankenstein's refusal to recognize the pain he has caused for the man and his family is the perfect embodiment of the cold, uncaring man of science who places the abstract over the soul. Cushing has never been better in a performance, and Hammer reached a level of dramatic intelligence previously unmatched in the genre.

The third, and weakest, franchise for Hammer in the 60's was the Mummy films. From 1964's CURSE OF THE MUMMY'S TOMB, 1967's THE MUMMY'S SHROUD thru the last movie in the series 1971's BLOOD FROM THE MUMMY'S TOMB, the individual entries could do very little to vary themselves from the quickly hardening formula or, even, to differentiate between the other films they followed or preceeded. As entertaining as they might be (and were, in a predictable way), they were still little better than drive-in filler to help pay for the company's costs.

A fourth 'franchise' of sorts for Hammer was the non-sequelized horror and fantasy film. Starting with 1962's science fiction mini-masterpiece, THE DAMNED (US Title-THESE ARE THE DAMNED), Hammer was to produce a remarkably varied body of work in a field known for its relative stagnation and lack of originality. THE DAMNED was a sharply etched portrait of the Cold War reaching it's ultimate, brutal expression in a group of brainwashed children who can't differentiate between good and evil, being subtly manipulated by 'Big Brother' style Government. The magnificient direction by arthouse filmmaker Joseph Losey (best known for his adaptations of Harold Pinter's plays) was the key in the creation of a subtle, chilling modern parable. Another absolute gem was 1964's THE GORGON directed by Terence Fisher. An interesting attempt to create a new 'monster' from an amalgam of Greek myths and Eastern European superstitions. The film also showcased a neat reversal of roles with Peter Cushing playing the antagonist, and Christopher Lee as the hero that made the film a delight for Hammer fans. This moody, quietly frightening film was all but discarded in its theatrical run by audiences unwilling to accept something new. Repeated showings over the years on late-night television have been instrumental in slowly building a cult around this quirky little film. 1965 was the year Hammer began to experiment with the ideas of double-billed films in an attempt to corner a market that was growing ever smaller from competition. The most successful of these pairings was PLAGUE OF THE ZOMBIES and THE REPTILE, both effectively directed by John Gilling. Both films were original stories written for Hammer that were virtually filmed on the same sets with the same casts and crews. Although, originally intended as a cost-cutting measure by Hammer, the results were oddly intriguing. Both of the films seem to share an aura of otherworldliness and an atmosphere of dread that no other Hammer film reached for. As an experiment in new cinematic directions, the films were successful in breaking the genre mold. Probably Hammer's oddest project was ONE MILLION YEARS, B.C. (1966) starring John Richardson and Raquel Welch, and featuring the amazing stop-motion animation effects of Ray Harryhausen. The film was an international blockbuster and made Hammer a tidy sum of money. In terms of Art, the film was fairly laughable. Any excuse to get 'cheesecake' footage of Raquel Welch was used to maintain audience interest. The actors, who were forced to grunt their way through the movie plot, must have been overjoyed to pick-up their paychecks at the end of the day. It was two years later that was to see Hammer achieve their ultimate synergy with a pair of films that were to be the highwater mark for Hammer in the '60's.

THE DEVIL RIDES OUT (1968) and QUATERMASS AND THE PIT (1968 - US Title: FIVE MILLION YEARS TO EARTH) are a perfect, crystallised summation of Hammer's two most successful genre formulas; the supernatural drama and the scientific thriller. Taken as such, they are the finest cinematic expression of the "Hammer" style of filmmaking and, without a doubt, their two best films.

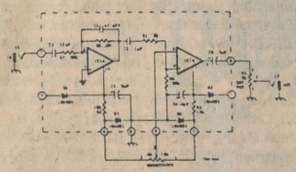
Terence Fisher's THE DEVIL RIDES OUT was a bold foray into modern occultism and Satanism that was unusual for Hammer. Previously, their films had tended to fall neatly into the conventions of the traditional Hollywood 'monster' movie, albeit with more style and intelligence than the genre was previously known for. With THE DEVIL RIDES OUT (and QUATERMASS AND THE PIT, as well), Hammer was working from a new perspective. Gone were the days when the hero would vanquish the monster in the final reel and save the heroine. In its place, was a world turned upside down with the Dionysian powers of darkness and disruption running rampant. Mankind was uncertain and powerless before the inconceivable, the unimaginable forces of evil. In its nihilistic view, THE DEVIL RIDES OUT preceeded, and predicted, the big wave of demonic horror films of the next five years that included such blockbusters as ROSEMARY'S BABY (1968) and THE EXORCIST (1973). To give them the proper due, Hammer was there first, and best, with this adaptation of Dennis Wheatley's best selling novel. The chilling battle of spiritual wills between the forces of good led by Duc De Richelieu (Christopher Lee in a fine performance) and the forces of evil lead by Mocata (Charles Gray in a stunning villainous role) makes for spectacular, thrilling entertainment.

QUATERMASS AND THE PIT was the final film in the 'Quatermass' trilogy that had begun in 1955 with THE QUATERMASS XPERIMENT and continued with 1957's QUATERMASS II. This time around the film did not deal with invasions from outer space, but from inner space instead. A provocative blending of science fiction and occultism, QUATERMASS AND THE PIT postulated the origins of Man himself as an evil lab experiment by long dead beings who manifest themselves as psychic 'poltergeist' style disturbances. Some of the film's setpieces, like the uncovering of an extraterrestrial spacecraft buried in a London subway underground were chilling. The final assault on London by phantom beings from a separate dimension were spectacularly realized. Brilliantly directed by Val Guest, the film was a rollercoaster ride of thriller with a unique metaphysical outlook. Hammer would never again achieve such a bold style of filmmaking. It is interesting to note that both of these films (THE DEVIL RIDES OUT and QUATERMASS AND THE PIT) were relatively unsuccessful with the moviegoing public who were in no mood for such a dark, nihilist view of the world. It seemed the violence and turbulence of the '60's had finally caught up with Hammer. The 1970's were to be a decade long descent into oblivion. (TO BE CONTINUED)



The Spiny Anteaters

Soundcheck 7"



Midtempo moody stuff with an emphasis on atmosphere.
MAXIMUMROCKNROLL
Heavy in an odd way with it's subliminal layer of feedback.
CURIOUS GOODS

Distributed in Canada and the U.S. by CARGO RECORDS or contact Baby Universe Records P.O. Box 1335 Stn. B Ottawa, On, Canada ,K1P 5R4

Cringer

NEW CD

A repackaging nightmare. 25 songs, all of your favorites(?) on one convenient disc.



$10 ppd.
Vinyl Communications
P.O. Box 8623
Chula Vista, CA. 91912
Distribution by MORDAM

BEER WHORES

DRUNK WITH POWER

AVAILABLE ON CASS.

FOR $5(U.S.)

FROM D.L.S.
15364 BRAMELL,
DETROIT MI. 48223

CHECKS PAYABLE TO SCOTT COTHRAN

YOUTH GONE MAD





DAY JOB

Available Now On Moving Target Records
(a division of Celluloid)
180 Varick St 14FL NYC, NY 10014 212-675-7168

SWEET DIESEL

Three songs - 7 inches

" Precision, Power, and Punktitude"
- Sound Views

"Dirty, Big, and Full of Force"
- Rox

TRAINMIND

A fragment of comfortable living
Seven inch EP

Members of Eidolon & Desiderata

Produced by Roger Miller

$3 usa / $4 int

.shifty.
P.O. Box 382295
Cambridge, MA 02138

GEEZER LAKE



"SONGS FROM THE WATERING HOLE"

THE NEW 7"

SQUEALER

PO BOX 225
BLACKSBURG, VA 24063-0225

COMING: REFRIGERATOR/BUX SPLIT 7"

WHAT MORE COULD YOU ASK FOR?

CLASSIFIEDS

$2.00 PER 40 WORDS

HE AND SHE STONERS bored outta our skulls in Suburbia hell. Need neato people to hang out with or write to. We're into Sabbath, Tribe 8, GG, Sleep, into too much damn music to list all, flicks, Taco Bell and smoking out till you forget your name. Stoners, punks, heads and homosexuals (fems okay) need only respond. Rico and Court: 185 Echo Ave. #3 Campbell, CA 95008.

VERY DISTRIBUTION/MAILORDER: We specialize in hardcore & carry such labels as: Watermark, New Age, Revelation, Victory, Doghouse, Art Monk Construction, Jade Tree, Conquer the World, Equal Vision, Ebullition, and lots more that I can't think of right now. Vinyl, cassettes, cds, shirts, zines, posters, etc. We got all that good shit! Plus honest, reliable service & absolutely no rip-offs, not even your mother. Send a SASE (US) or $1 (foreign) for a monthly catalogue to: VERY DISTRIBUTION/FS, 9 E. Saylor Ave, Plains, PA 18702, USA. See you at Wrestlemania...

ATTENTION GRINDCORE/NOISE VOCALISTS - Worldwide! Have you got extreme, raw, brutal, gruff vocals? Then please write me! I'm Viking musician/lyricist into rebellion, noise, Viking mysticism. I believe in maximum, raw, harsh music and wanna support you and maybe develop great noise! So if you got really rough voice - please communicate! - Pete, 79 Darwin Road, London. W54BB. England, UK.

IF YOU WANT TO TRY JOY AND SPIDER, RELAX, ITS NATURAL TO WANT TO TRY NEW ZINES. Send $1.00 or 2 stamps to: Art Biggs/Pumpkin Co., 3152 S. Lincoln, Englewood, CO 80110. Trades Welcome!

WILL SELL (BEST OFFER): Hubble Bubble (1st LP, 7"), The Kids (1st LP, 7"), Mad Virgins 7", Chainsaw 7", Spermicide 7", All originals, lots more! Want lists welcome. Write to : Filip De Volder, Annuntiantenstr. 92, 8000 Brugge, Belgium.

VIDEOS: Babes, Breeders, Belly, Cocteaus, Cranes, Dead Can Dance, Exploited, Lemonheads, Lush, Meat Beat, Ministry, Mudhoney, NMA, Pixies, RevCos, Rollins, Skrew, Slowdive, Stereolab, Sugar, Velvet Underground. Graeme, 2568 W. 45th Ave, Vancouver B.C., VGN 3L1, Canada. WANTED: Stereolab video/audio.

THE ONE-EYED CORNDOGS! MEET THE CORNDOGS exciting new release of original, truly independent Acidfunkfolkrockbluesjam from Charles Rick on 45min DAT to chrome cassettes. Also get: SET ('90 Debut), ROSA ('91 unplugged). $8 each to C.R. Kelly, P.O. Box 650046 Austin, TX, 78765. (Shipped free in US). "He's intense, heartfelt, and utterly soulful" - FIREZONE. "Kelly plays every instrument and he's cool, he jams, he slinks, and his lyrics are even socially relevant" - OPTION. There's a batter thaang going on in Texas, son!

WOMYN. Publication for womyn accepting all submissions. Anything and everything: art, poetry, music, fiction, photography, interviews, whatever. If you have anything to say then send us your stuff (with a SASE) to: ARIANNA, 4404 W. 233rd St. Torrance, CA 90505.

SWM, 26 years old, 5'8", 155 pounds, blond hair, blue eyes, doing time, seeks happiness, love, goodtimes, marriage to sexy, energetic SWF. Michael O'Halloran #952920, Clallam Bay Corrections Center, HC-63 Box 5000, Clallam Bay, WA 98326.

VIDEOS FOR SALE OR TRADE: Over 1000 shows, GG, Dwarves, L7, Nirvana, Pearl Jam, Fugazi, Fear, Muffs, Mummies, Lyres, Bad Religion, Screeching Weasels, Helmet, Lunachicks, Babes in Toyland, Rollins, Buttholes, Jesus Lizard, Green Day, Television, Shonen Knife, White Zombie, Cows, Laughing Hyenas, Misfits, Samhain, Danzig, Jawbox, Superchunk, Cramps, Siouxsie, Mudhoney, Social D., AntiSeen, Didjits, Karen Black, Nick Cave, Dead Boys, Soundgarden, & many, many more. Merle Allin: 214 E. 24th St. #2H, NY, NY 10010. Call 212-889-8334. $1 for xtra-large list.

N.J., N.Y: Looking for place to stay SUMMER '94. Preferably Bergen Co. N.J. Can help pay rent. Only need corner for sleeping bag, have guitar, bass. Band? Like PUNK (what else?), am 25, college student. Write! 526 W. Main, Kent, OH 44240.

QUEER PUNKS! Fags, Dykes & BiSexuals please write to us. We are a loose collection of queer males & females. Crippled Puppies, PO Box 5374, Garden Grove, CA 92645-0374.

ANTISEEN "Eat More Possum" superior remastered LP/TP out soon! 76% UNCERTAIN official reissues also out soon. Don't settle for inferior bootlegs or poorly mastered pressings. TPOS: 12 Mill Plain Rd. Danbury, CT 06811, USA.

BUNNY BRAINS grab bag tapes $1.00 each. Live tapes $4.00 each. No two tapes alike. Double LP is sold out so quit askin' for it!!! TPOS: 12 Mill Plain Rd. Danbury, CT 06811, USA.

VILETONES-Screaming Fist 7". Brand new Fanclub release. Ruff and powerful Canadian '77 punk. Long outta print and now you can own it without paying horrific collector prices. Demand it in stores and from the catalogs of DIY distributors everywhere.

1994 ROCKET FROM THE CRYPT VIDEO shot with a Canon A1 Digital and Fuji M221E cassette. Left stage shot, great lighting, good sound, FXed...55 minutes. I want RFTC pusmort releases and Shonen Knife vinyl releases! Kevin: 6242 Queensloch Dr., Houston, TX 77096-3737. Other videos (Hi-8/8mm) available. Send 2 stamps for complete list or for more details.

DR MARTEN'S CATALOGUE over 35 styles of Dr Martens to choose from, cheaper than US stores. To get coupon for catalogue for Shelly's of London please send a SASE to Joe Morgan, Goshen Mobile Estates #80, Torrington, WY 82240.

CASH FOR RECORDS: Looking for these records. I've got cash to give ya. "When Men Were Men and Sheep Were Scared" or "Suburbia" soundtrack (You know, the film by Penelope Spheeris). Leave message (310) 424-1366.

LIVE VIDEOS (PAL-NTSC-SECAM): Shellac (Albini), Brotzman, Oxbow, Cheesecake, Treponem Pal, Loop, Rollins, Swans, etc...Best choices & quality available. For details send either $1, 4 stamps, or 3 IRCS to : Karl U., 550 Larkin #302, San Francisco, CA 94102.

FREE CATALOG WITH TONS of cheap, out of print releases, hardcore, punk, industrial and alternative in all formats. Send a stamp for a huge 12 page catalog. Round Flat Records: 63 Lennox Avenue, Buffalo, NY 14226-4226.

FANS & MUSICIANS OF ALTERNATIVE, HEAVY METAL, AND PUNK. Hello, I am a writer whose goal is to write a kick-ass novel about a small band who ends up making it big. I think to write the best novel I can it will be important to use information from as many different kinds of bands as I can! I want this to be the best novel ever so I'm asking everyone for help. If you're a musician, fan, or just a curious bystander write me. Who knows maybe you won't tell me anything I can use, but hey you'll make another friend, and you can't have too many of those. Write: Brett Lamour, 2565 Wingate Dr., Temperance, MI 48182-9435.

GG ALLIN VIDEOS: Terror in America 1993 shows. See GG & The Murder Junkies last tour. All videos are excellent quality. Lots of blood & violence. See why GG was the Rock 'n' Roll Terrorists. Also 1993 tour T-shirts. Write: Merle Allin, 214 E. 24th St. #2H, NY, NY 10010. Call 212-889-8334. $1 for large list.

FAWN - 1 Young deer. 2. A "ROCK 'N' ROLL BAND!!!" . Said to operate on the principle that sound can never be too distorted. Six "songs" on tape - $2 or trade, free to zines/radio stations. Watch for compillation appearances soon. R. Allen, 2609 John Milton Dr., Herndon, VA 22071.

SEEKING correspondence with whoever, across the country and around the world. Especially: Olympia, Madison, The Twin Cities, & West Coast area. Into: The Gits, L7, 7 Year Bitch, Depeche, Jane's, Lords of Acid, Babes in Toyland, Bikini Kill, etc. Will respond. Gilbert III: 166 Shady Rill, San Antonio, TX 78213.

WHIRLED RECORDS "Quadruped", 7" compillation of VA bands Whirlybird/Herschel/Jolly Mortals/Swank, still available. Jolly Mortals 7" EP out now too! Whirlybird 7" on the way. $3ppd to POB 5431, Richmond, VA 23220.E-mail:afo2pxs@cabell.vcu.edu

23 YEAR OLD, w, male, artist, likes reading, alternative music, writing, environmentalist. Looking to correspond with people anywhere who are willing to write, especially if you're female. All letters will be responded to. SKID c/o Unit #79, 6817 4th Ave, Brooklyn, NY 11220.

SEATTLE is not about fucking grunge, it is about punk rock - loud, fast and snotty. 10 THINGS zine covers Seattle punk bands and more, issue #7 has Jesus Lizard, Hush Harbor, Zipgun, the Didjits, Catfood, the Kent 3, columns, NW news, rants, tons of pictures, and 7 full pages of record and zine reviews. Just $1.50 cash ppd US, $2 Can/Mex, $3 World. 10 THINGS, 1407 NE 45th St #17, Seattle, WA 98105.

SMASHING PUMPKINS rare track included on "The Absolute Middle of Nowhere". Chicago compilation cd also w/Red Red Meat, more- $11 postpaid. Limited Potential Records, PO Box 268586, Chicago, IL 60626 -stamp for catalog.

VOLUPTUOUS HORROR OF KAREN BLACK, most shocking T-shirt EVER! R. Kern photo, as seen in Hustler. Blk, 100% cotton, L/XL. $15.00 postpaid. +G.G. Allin, human bones & videos. $2.00 or home porno pix for catalog. EMPIRE OF THE DAMNED, Dept. F, POB 20360, NY, NY 10009.

POWERPOP/METAL/PUNK: Major and indie cassette and CD deletions cheap! Cassettes $2.99-$3.99, CD's $4.99-$10.99. Free flyer/catalog. Just write: Infernal Racket Studio 119, PO Box 443, Owosso, MI 48867-0443. (Overseas send IRC).

ANYTHING YOU WANT on a bumpersticker! Let 'em know what you think. Phrases, slogans, jokes, political statements, band names, etc. Typewritten or neat printed copy. Specify B&W or color. Only $2 ppd. Dennis Enterprises/Dept B./POB 443/Owosso, MI 48867-0443.

ME TOO-read all the beforelefthand & behindlefthand cool words & add metoo, then send $1 for "ErAticA" zine by B.A. Dezigns. Komix, weird art, stories, zine/music reviews, interviews, collage & silly stuff. B. Dezigns, R D 1 Box 288, Bedford, PA 15522.

SEARCHING FOR SKA? Mail order the best US Ska from JUMP UP! RECORDS! Pick up the "American Skathic" compilation now! Features 20 Midwest Ska bands from 1981-94, with tracks from the Pacers, Skapone, Weaker Youth Ensemble, Blue Meanies, Mustard Plug, Johnny Socko, Elevators, Exceptions, Gangster Fun, Jack Kevorkian, IJS, MU330, Heavy Manners, Tom Collins, Skollers, & more! Cover by Evan 'Milk & Cheese' Dorkin! Also available: Weaker Youth Ensemble CD, MU330 "Press" CD, Johnny Socko "Bouvaquariam" CD, & Mustard Plug "Big Daddy Multitude" CD. All CD's are $12.00. Checks to C. Wren. Write us for a free catalog! Import Ska CD's too. JUMP UP! 4409 1/2 Greenview Suite 2W, Chicago, IL 60640.

COMPILATION CD containing 17 artists/bands from Fargo, ND: GodheadSilo, Bucks, Blockheads - just to name a few...only $5 postpaid to MooBob Records: 511 3rd Ave, N. Fargo, ND 58120.

"JACK AND JILL (OFF)" Have you ever jacked or jilled off at school? Admit it! Our readers want to know! Send us all the details: where, when, how, how old, how often, alone or with friends, did you get caught, etc. Everything you can remember to bring it alive. Your fans want to know! Free copy to contributors. JJO: POB 624 Alameda, CA 94501.

ANTI-SOCIAL? PSYCHOPATHIC? MISANTHROPISSED? Get NEW DISEASE #6 today's magazine for tomorrow's serial killer. Stories, art, comics, every printable way to spread the Disease. Send $1 (cash) and a stamp (29 cents) to PSCHOT: 1505 N Franklin Plaza Place #110, Milwaukee, WI 53202.

"JACK AND JILL (OFF)". Zine about your weird sexual desires wants contributions from everyone who reads this. Send detailed letters, stories, photos, poems, drawings, anything that turns you on. True sex is best. Your audio/video sex reviewed, added to compilation tapes. Contribute no matter how odd or boring your sex seems. Free copy to contributors. Share the weirdity. JJO: POB 624 Alameda, CA 94501.

STUNT COCK magazine is a depth-charge of immaculate obscenity. Submissions of true life smut, graphics, and information on scams are welcome. Issue #1 is available for $1 or trade (any) from Eric: 863 B 2nd St., Santa Rosa, CA 95404.

WANTED: Will buy or trade these 7"s: Jacknife 'Come On' & 'Slayed' cassette, JSBE 'Big Ule', 7 Year Bitch 'Lorna', Rathouse Purple Way, Gories 'To Find Out', STP 'Smoke 'em', Throat Culture #2 flexi demo - 1201 Progress Street, Blacksburg, VA 24060.

HACKING at the end of the Universe: Looking for information on the internet, computer hacking, virus programs, phone phreaking, anarchy, self defense objects and more? We have all this in our elite collection of extensive books, technical manuals, hot programs and hundreds of files available to you! Get your copy of our catalog today for only $1 to: SotMESC, PO Box 573, Long Beach, MS, 39560.

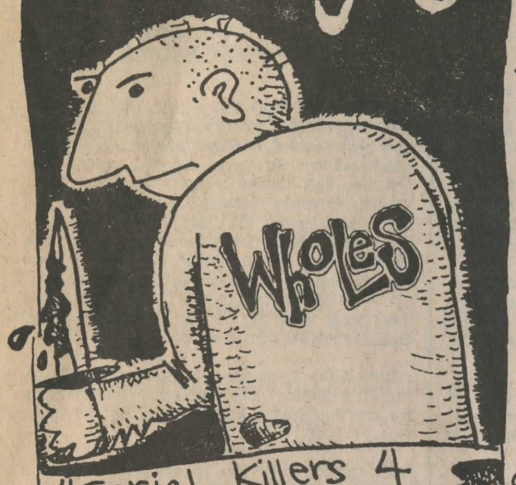
TAANG! RECORDS is seeking people in major cities in the US to be a representative for the bands and the label. Persons with a punk rock attitude and a love for music are what we're looking for. Duties would include: retail, support, postering, touring band crash pad. We will compensate you. Not with hard cash, but with music music music and more. Call Ophelia collect. That's a code. We'll talk. (617) 876-2411.

PUNK, pulp poetry noir from Bill Shields and Jay Marvin. Get your copy of TWO BROTHERS UNDER THE SAME BLOOD SOAKED COVER for $6.00 delivered. Make checks payable to MBY Strange Press, PO Box 72229, Roselle, IL 60172.

LOOKING FOR Replacements on SNL '85/'86, Soul Asylum on MTV's Mouth to Mouth '88, any issues of Willpower fanzine, pre-WB videos of 'Mats shows, Uncle Fester zine #9, issue #39 of Conflict. Anything on 'Mats, Soul Asylum (up till the past few years) and Squirrel Bait. Have cash, will pay or trade. Anthony Romain: 44 Ormonde Blvd., Valley Stream, NY 11580.

WANTED: Ramones Hollywood 3/10/94, Irvine 3/12/94 or any other show on tape. I have lots to trade by them and other bands. Dan: 300 E. Dryden St. #32. Glendale, CA 91202. (818) 244-4074.

From Fabulous Las Vegas



"Serial Killers 4 Punk Rock" EP

3 tracks o' vivacious oddcore, we suppose.

$3 p.ppd.

BUCKY RECORDS
P.O.B. 72671
LAS VEGAS, NV
89170-2671

PIERCING JEWELRY

SURGICAL STAINLESS Steel

19 Ga. = $7.50 ppd
17 Ga. = $8.50 ppd
14 Ga. = $12.00 ppd
WITH— Steel Balls OR— Steel COILS

NIOBIUM A PURE ELEMENT NOT AN ALLOY

ANODIZED TO PRODUCE MANY COLORS · Your choice

PURPLE · NAVY · GOLD · AQUA
PINK · BLUE · GREEN · ICE BLUE

2 BALLS OR COILS
18 GA. - $10.00 ppd.
16 GA. - $12.50 ppd.
14 GA. - $15.00 ppd.
12 GA. - $18.00 ppd.

Our Hoops are Free-Sized

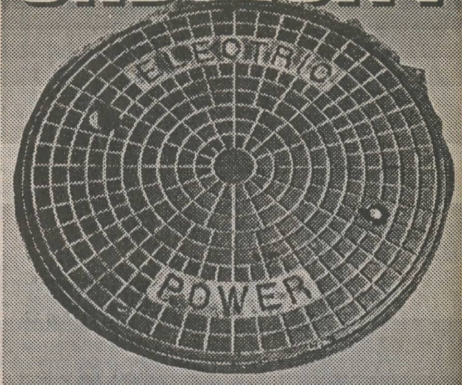
So... DRAW ONE OR SEND Measurements OF THE SIZE YOU NEED.

COMING SOON: MANY BARBELLS

T.P.O.S. Productions (203) 792
12 Mill Plain Rd. 1630
Danbury, Ct. 06811

NO CHECKS · Cash or Money Orders!

UNDERCITY



NEW SEVEN SONG CASSETTE E.P. NOW AVAILABLE

CASSETTE E.P. $5.00

T-SHIRT (Electric Power) $7.00

7" ON BLUE VINYL $3.00

SEND $$ TO:
UNDERCITY
P.O. BOX 93701
L.A., CA 90093-0701

WELCOME TO WESTWORLD!

new attractions:

Mondo Guano • "Return to the Fatherland" 7"
Doo Rag • "Hussy Bowler" 7"
Fells • "Amped" 10" LP

still available:

Fuzz 7" • Jodie Cosmo 7"
"Yeah, But It's a Dry Heat" - Tucson Comp. LP/CD
Hickoids - "Hickoid Heaven" CD
Raw Power - "Screams from Your Brain" CD

under construction:

Mondo Guano • "Swinging Nudist Lovers" CD
Decade of Disaster CD • "The Toxic Shock Years '83-'93"

WESTWORLD

CD's • $10 – LPs • $6 – 7" • $3 – POSTPAID –
40 Page Mail-Order Catalog Only $1.00!

WESTWORLD: Box 47387 Tucson, Az 85733
When in Arizona, visit our store, TOXIC RANCH • call 602.623.2008

TAPE TRADERS WITH QUALITY MASTERS. Trade copies, especially DAT. Have/Want Sonic Youth, New Zealand, Australian, guitar, alternative, independent, whatever. Also, video, radio, television, concerts, sessions. Send list indicating original masters. David Patterson, PO Box 155444, Fort Worth, TX 76155.

VIDEOS for sale. Horror/Cult/Punk/Metal/GG. Send for free catalog. Mason Daniel, 3512 SW Beaverton Hwy, Portland, OR 97221.

RARE PUNK AT LOW PRICES! Get the biggest and best punk catalog full of records, tapes, cd's, badges, stickers, and shirts. From: Partisans, Dickies, Buzzcocks, Avengers, X Ray Spex, and hundreds more. For huge catalog send two stamps to: Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701.

NEW ON DR. STRANGE! The Bollweevils LP/CD/CASS 'Stick Your Neck Out', Mandingo 7" EP 'How's My Driving' and 'Ifive" LP/CD/CASS. These are some of the best Dr. Strange releases yet. Don't miss out. LP/CASS are $7 postpaid US/$10 elsewhere. CD's are $10 US/$12 elsewhere, 7" is $3.50 US/$5.50 elsewhere. Check, cash, or money order to: Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701. Out next: Guttermouth LP and Schleprock LP & 7".

HARDCORE SUBLIMINAL MIND FUCK -EXTRA STRENGTH CORROSIVE VIDEOTAPE - Banned in South Florida. Available by mail only. Send $19.95 shipping and handling included to: Mr. Jones PO Box 22-2813, Hollywood, FL 33022.

BAND SHIRTS FROM HELL! Over 600 bands in stock from obscure indies to aaargh, I hate to admit it - corporate shits! Lowest prices anywhere! Fast service! Send 2 stamps (or 2 IRC's) for amazing 20 page catalog to: ROCKSHIRTS, 346 North Queen Street, Lancaster, PA 17603 USA. Thanks!

UK VIDEO TRADER LOOKING FOR CONTACTS AROUND THE WORLD. Over 400 hours of punk/hardcore/'alternative' TV clips/full shows, etc. If you've nothing to trade, I'll sell too! SSAE/3 IRC's/or your list to: Dave, 22B Dundas ST., Edinburgh, EH3 6JN, Scotland.

ALTERNATIVE/MUSIC/CULTURE/OCCULT CATALOG Books/Music/Magazines/Videos. 2.13.61, REsearch, Westgate, Loompanics, Amok, Drugs, Fake ID, Magick, Illuminati, Anarchy, Leather/Latex, UFO's, Erotica. FREE catalog available from Moon Mystique, Dept. FLP, 614 W. Belmont, Chicago, IL 60657-4529. Wholesale available!

GODLESS wants to be in your 'zine or on your comp tape (send blank cassette), or just send you some free stickers (send stamp, please). "Who's in Control" LP available from Tribal War, Naked Agression/Godless split LP coming soon! GODLESS c/o 3206 SE Rex St. Portland, OR 97202.

I'M SELLING A PUNK COLLECTION, 1000 items UK/USA, for the best offers (Alternative, Apostles, Amebix, Bullshit Detector 1-3, Varukers, Oneway System, Action Pact, Adicts, Blitzkrieg, Blitz, Icon Ad, Instant Agony, Fiend, Ligotage, London, Mayhem, Mob, No Choice, Omega Tribe, Straps, Post Mortem, Political Asylum, Disorder, Chaotic Dischord, The Dark, Court Martial, Deformed, Flux, Dead Wretched, English Dogs, Ruts, Riot/Clone, Skeptix, System, Threats, Total Chaos, Undead, Twisted Nerve, Uproar, Yr Anhrefn, Xpozez, Zeros...). Send IRC for complete list!!! Marcia/Ru Independencia 740/CEP 09041-310/Santo Andre - S.P./Brazil.

RARE LIVE/DEMO TAPES! (Clockwork Soldiers, Criminal Class, Strike, Crux, ABH, Red Alert, Riot Squad, Clockwork Destruction, Infa Riot, Samples, Violators, Red London, Iron Cross...) Send IRC for list!!! Marcia/Ru Independencia 740/CEP 09041-310/Santo Andre - S.P./Brazil.

MY 3 SCUMS "Fall of The House of Scum" 7" $3.00, Cassette $5.00. "Food, Folks, and Guns" 7" $3.00, Cassette $8.00 (13 songs). Cash only! Larry Weaver: 701 W. 8th St #1, Erie, PA 16502.

WANTED - Any rare girl-punk - women post-punk used records. Will pay good price for them. Send lists to: Femme Fatale POB 621 Maynard, MA 01754.

WE'RE LOOKING for used books of Erotica written by women. Also we have Lesbian writing dating service. Send lists or for applications to: Le Erotica POB 621 Maynard MA 01754.

MARY. I wrote you at your friend's house, Mary Jane in Colorado. But they kept sending my letters back. Last I heard you were in New Orleans? You know who this is. Write me. I'm in Tucson like I told you I would be. Johnnie M. PO Box 2527, Tucson, AZ 85702.

PUNK/ALTERNATIVE LP's, CD's, Cassettes, comics, videos, new & used. Tons of 7" vinyl. Labels include: Sub Pop, Siltbreeze, Amphetamine, Reptile, etc. Send stamp for catalog. Jammed with over 1000 item. Overbite Records: PO Box 421 Wynantskill, NY 12198.

THE ROSEHIPS- "Soul Veronique In Parchment" new 11 song CD out now ($11.00). Fans of Only Ones, Nikki Sudden, Thunders, should dig this. Also MYSTERY GIRLS 7" ($3.00) pre-Rosehips stuff. Send to Rosehips: 3734 N. Pine Grove #301, Chicago, IL 60613...make checks or MO out to Bob Crane.

FLYGIRL zine #6...Blonde Redhead, Tsunami, Shrimper, Eggs, bigger than early issues. Opinions, stories, poems, zine reviews, pix, artwork and much more. Mindfull-mindless babbling. All issues are $1ppd. #5 Sentridoh, Tsunami (Kristin). Submissions are welcomed...43 Morris Ave, West Milford, NJ 07480-1118.

WE WANT TO PLAY YOUR TOWN, hall, club, party, wedding ,church, seance, barmitzvah, bedroom, bathroom, or ? May-July '94. Call now! Earshot 518-589-6379 or 818-794-0051.

HELP BOOK EARSHOT First time out. Midwest/Southwest 5/30-6/11, Frisco/Pacific Northwest 6/16-6/20, Mid/Southwest 6/21-6/27, East Coast 6/30 to ? 518-589-6379 or 818-794-0051.

OUT NOW! KEVIN SECONDS TAPES - 'Mulge' and 'Swee'pea's' (5-songs each). $4 each (M.O. K. Marvelli). Also, Second Thoughts #3 Newsletter, SASE +25 cents to: KEV, PO Box 163124, Sacramento, CA. 95816-9124.

WRITE OR DIE. Into Germs, Fugazi, Ramones, Rancid, John Cale, Damned, Total Chaos, Fugs, The Queers, Surfers, Malt-beer, Plasmatics, getting mail, trading flyers, transcending insanity, sexual corruption, fake tatoos, etc. Martin Mrava: PO Box 3743, Fullerton, CA 92631.

ORIGINAL ARTWORK AVAILABLE FOR ALBUM COVERS, flyers, zines, or whatever! Send your ideas/requests or choose from "catalog" of stuff. Send a SASE to: B.D. Nadalin, PO Box 142, Hoboken, NJ 07030.

GRANNY'S FIRST BATCH OF REALLY NIFTY COOKIES IS FINALLY AVAILABLE! Featuring: informative interviews with: Red Red Meat, RFTC, Jawbreaker, and Wax. Plus album reviews and 7" madness. Send 55 cents (cash only) to: 488 Green Bay Road, Highland Park, IL 60035.

GG ALLIN MAIL ORDER CATALOG. Over 40 different items including CD's, records, T-shirts, videos, and cassettes. New Stuff added every month! Send (2) 29 cent stamps for a great catalog. Vomitose: PO Box 9561, Wyoming, MI 49509-0561. GG LIVES!!!

HEY PUNK GIRLS!!! Want a free GG Allin 7" record? Send us a pair of your 'used' panties, two days old, and a recent photo of yourself. Kinky and sexy if you dare!!! Vomitose: PO Box 9561, Wyoming, MI 49509-0561.

DOY RALPH. Here is your chance to impress your friends. FYP interview, skateboarding, smoking and other shit your friends will dig. Only 50 cents and a couple o' 29 cent stamps. Doy Ralph/7920 Hearthside Ave #213/Cottage Grove/MN/55016.

DUTCH COURAGE PUNK! OUT NOW! NRA-Surf City Amsterdam CD. Still don't get the picture? Its hardsurfpunk! Out too! NRA-Don't Know 7"/NRA & HUMAN ALERT -Sex Sells 7"/NRA "Is This For Real" CD. Prices 7" $4/$5. CD $15 postpaid Europe/World. Write to: Split Brain, PO Box 3835, 1001 AP Amsterdam, The Netherlands.

IS YOUR BAND TOURING THE MIDWEST? Come play at our all ages club! Brew Note Coffeehouse in LaCrosse, WI (connected to Deaf Ear Records). Halfway between Minneapolis and Madison, WI. Good P.A., great atmosphere, free coffee and vegetarian grub. Punk, hardcore, noise, pop, ska, whatever...For booking information call Parker at (608) 782-7829 or mail press-kit/info to Brew Note: 207 S. 4th, LaCrosse, WI 54601.

VIDEOS AVAILABLE, loads of master tapes, hundreds of live shows including: Babes in Toyland, Bad Religion, Bikini Kill, Chumbawamba, Citizen Fish, Cramps, Damned, DOA, Dickies, Fugazi, Green Day, Hard-Ons, Huggy Bear, J Church, Leatherface, L7, LunaChicks, Lurkers, Magnapop, No Means No, Ramones, Rollins, Superchunk, Sham 69, Shonen Knife, Silverfish, Snuff, Wat Tyler & many more. Also TV appearances, punk/new wave/indie bands, massive list. I can make only PAL recordings, but I can accept NISC for trades. Write or send list to: 8 Barleycop Lane, Lancaster, LA1 2NQ, England.

INDEPENDENT GARAGE/R'N'R/PUNK. 45's, LP's, CD's. Including Childish, Cynics, Monomen, Mummies, Devil Dogs, Cheater Sucks, etc. Labels include Estrus, Get Hip, Crypt, Sympathy, many more. Limited editions, some out of print. Free catalog. Recluse Records-F: PO Box 41236, Rochester, NY 14604.

ORIGINAL BIG BLACK LUNGS for sale. On Ruthless, W/original inserts. Record sleeve in NM condition. $55 from Fool's Paradise: PO Box 40265, St. Paul, MN 55104.

LONELY BOY LOOKING FOR PUNK ROCK GIRL. Trapped in South Texas. Into Wicca and all Punk Rock, Animals to Zeros. Donald Wolfgang Von Gotte, ESQ. 1524 Yale, Brownsville, TX 78520.

EXCITING + THRILLING vinyl + tapes for sale! Sex Pistols, Swans, Soundgarden. 80's LA bands. Obscurities and rarities! Send SASE to: Bad Eye Productions PO Box 4055, Albequerque, NM 87196.

ULTRA VIOLET EYE "Beatlesuck" bootleg. Caveat emptor: pressed at wrong speed. Please avoid. Real list. UV Eye c/o 842 Folsom #101, San Francisco 94107.

RARE RECORDS FOR SALE: Cause For Alarm, Subhumans, Poison Idea, Pusmort, Damned, Devo, Sisters, Joy Division, Christian Death - also early Flipside, Max RNR, Touch & Go, Forced Exposure & much more. 2 stamps for list. Paul: POB 1963, Boise, ID 83701.

BEASTIE BOYS VIDEOS, 1986-1994, huge selection, low prices, fast service, high quality, free postage. Everything any Beastie fan needs is right here, for catalog send SASE to: Ben E., PO Box 215903, Sacramenton, CA 95821

NOISES FROM THE GARAGE WANTS YOU! That's right. NFTG is looking for records, CD's and tapes for review in upcoming issues. I review garage, punk, hardcore, grunge, and well try me on anything. Send to Noises From The Garage: PO Box 712, Lawrence, KS 66044-0712. Issues #1 (9 copies left) and #2 available for $2.00 apiece. Issue #3 out soon!!!

I'M VACATIONING IN SCOTLAND in August and want someone to go to shows and hang with there. Into Seam, Galaxie 500, Loop/Main, Slint, Josef K, Orange Juice, Codeine, G.I., etc. Write: Scott POB 522, Stratford, CT 06497-0522, USA.

FOR TRADE: Rocket From The Crypt/Radio Wendy 7", RFTC "Gold" 7", Tad "Lycantrope" 7". I want: DMZ "Live At Barnaby's!! 1978!! LP & 7", Amebix "Monolith" LP or CD, rare Spacemen 3/Spiritualized/Spectrum. Joshua Reineke, PO Box 944, Mt. View, CA 94042.

SMEG WENTFIELDS driving the DIY highway to drug city. Three long tapes $7 each, 3 for $18 postage paid. Check or M.O. to Paul Suffron c/o Immence Brain Records, PO Box 324, Denton, TX 76202.

A VOICE CRIES OUT FROM RURAL HELL! Bloated Babies zine ($1) needs your help. Send stories, articles, reviews, cartoons, interviews, photographs, etc. We also review zines, and demos (preferably HC or ska). Classifieds are free. Bloated Barbies c/o Bitchca, Suite #1948, 2240 Prairie Ave., Beloit, WI 53511.

INDIE DISTRIBUTOR seeks indie artists/labels for Houston market. Styles include rap, hip-hop, alternative, fusion jazz, and jazz. Correspondence including bio and promo to: James Cox, 506 Sul Ross #2, Houston, TX 77006.

LIVE VIDEOS (PAL-NTSC-SECAM) available: Terminal Cheesecake, Rollins, Oxbow, God, Oil Seed Rape, Treponem Pal, Swans, Bastro, Hair and Skin TC, Die Haut, Stretch Heads, Rapeman, Laughing Hyenas, Whitehouse, Test Dept., Einsturzende Neubaten, Birthday Party, Scratch Acid, Unsane, Wiseblood, Ministry, Chokebore, Godflesh, Surgery, Lydia Lunch, RevCo, Boss Hog, Zeni Geva, 7 Year Bitch, Buttholes, Antiseen, Slug, Nausea, Jesus Lizard, ST, Melvins, Railroad Jerk, Naked Raygun, Black Flag, Misfits, Snuff, Jane's Addiction, Sandy Duncan's Eye, Metallica, God & Texas, Cows, Lunachicks, Social Distortion, Cramps, Nick Cave, Silverfish, Clock DVA, Skinny Puppy, Boredoms, Christian Death, Cop Shoot Cop, Bad Brains, Dwarves, Foetus, Tad, Sonic Youth, Crimpshrine, Samhain, L7, Therapy?, Jon Spencer, Play Dead, C.O.C., Cosmic Psychos, Leatherface, Hammerhead, Excel, Manics, Nine Pound Hammer, Seaweed, Dinosaur Jr, Fugazi, Soundgarden, Operation Ivy, Pigface, Klinik, DCD, In The Nursery, MTX, NMA, Ween, Tar, Skeletal Family, Unrest, Stereolab, Alice In Chains, Babes in Toyland, Hole, Sebadoh & much more...For details (list) & best quality - send either $1, 4 stamps, or 4 IRC's to: Karl U. 550 Larkin #302, San Francisco, CA 94102-3312. WANTED: Swans and Sleep.

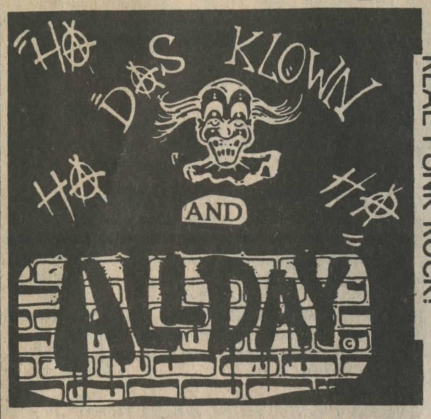
#2 NEW FANZINE starting in New York City. Bands and labels send demos and stuff for review to Keith Werwa, 512 East 5th St. Apt 2-4, NY, NY 10009. We will not accept ads so any help is appreciated. Thanks!

RECORDS FOR SALE! Australian releases and Australian pressings. Rare stuff by Radio Birdman, Celibate Rifles, The Church, AC/DC, Hoodoo Gurus, Hitmen, Huxton, Creepers, Mushroom Planet, New Christs, Psychotic Turnbuckles, Razar, Rose Tatoo, Sunny Boys, Saints, Slugfuckers, Scientists, Stems, Trans 262, Undertakers, The Butcher Shop, Johnny's Cosmic Psychos, Hard-ons, Lipstick Killers, Birthday Party, Beasts of Bourbon, etc. Plus Australian pressings of Faith No More, Rolling Stones, Sex Pistols, Flamin' Groovies, Black Sabbath, Sonic Youth, etc. Also note!!! The American dollar is worth heaps in Australia now, so there's plenty of bargains, most at around $10 dollars US. For a free list write to: Steve Lorkin, PO Box Q378, Queen Victoria Bldg 2001, Sydney, Australia.

VIDEOS!!! Laughing Hyenas, Mule, Surgery, GG Allin (70+ items), Antiseen, Jon Spencer, Bastro, Silverfish, Oxbow, Nick Cave, Birthday Party, Tar, Jesus Lizard, Boss Hog, Swans, Distorted Pony, Pain Teens, Pigface, Rapeman, Neurosis, Railroad Jerk, Slug, Boredoms, Grotus, Ethyl Meatplow, Babyland, Killdozer, Gifthorse, Helios Creed, Lydia Lunch, Cherubs, Alice Donut, Scratch Acid, Cop shoot Cop, John Zorn, Green Magnet School, Sandy Duncan's Eye, Cows, Cosmic Psychos, Zeni Geva, Wiseblood, Bomb, Steel Pole Bath Tub, Blood Libel, Unrest, Clawhammer, Skinny Puppy, Lubricated Goat, Hammerhead, Helmet, Melvins, Operation Ivy, Rancid, Didjits, Ramones, God, Bullies, King Carcass, Jawbox, God & Texas, Misfits, Samhain, Danzig, Einsturzende Neubauten, Codeine, Come, Sawed Off, Crust, Rollins, Babes in Toyland, Sebadoh, Victim's Family, Bad Brains, White Zombie, Mudhoney, Dwarves, Poison Idea, Janitor Joe, Sheer Terror, Agnostic Front, Nausea, Sick of it All, Slapshot, Born Against, Rest in Pieces, Fugazi, Muffs, Fear, Biohazard, Love Battery, Nirvana, Dinosaur Jr, Social Distortion, Murphy's Law, Wrecking Crew, Seaweed, Killing Time, Jawbreaker, Superchunk, Trenchmouth, Voivoid, Bikini Kill, House of Pain, Quicksand, Suicidal Tendencies, Screeching Weasel, Ludichrist, Oiler, Bad Religion, Gorilla Biscuits, Samlam, Pussy Galore, Carry Nation, Smashing Pumpkins, SNFU, Cromags, Eye for an Eye, Nymphs, Hole, Life Sentence, Action Swingers, Chili Peppers, Sam Black Church, Buzzcocks, Godflesh, L7, Mr Bungle, Coffin Break, Fluid, Accused, Urge Overkill, Jane's, Prong, Big Black, My Bloody Valentine, Sepultura, Burn, Haunted Garage, Sonic Youth, Ice-T, Primus, Morbid Angel, Entombed, Crumbsuckers, Death, Kingpin, Pearl Jam, Slayer, Napalm, Death, Tad, Soundgarden, Tool, Excel, Beastie Boys, Into Another, Insideout, Descendents, Flaming Lips, Led Zeppelin, Mighty Mighty Bosstones, GBH, Down By Law, Snuff, Alice in Chains, Pink Lincolns, Cycle Sluts from Hell, Karen Black, Thrill Kill Cult, Maelstrom, Mother Love Bone, Ministry, Minor Threat, Extreme Noise Terror, Black Sabbath, Nine Inch Nails, Shudder to Think, Lush, Die Kreuzen, Pantera, Dark Angel, Faith No More, Kreator, All, Burn, Token Entry, Carcass, Negative Approach, foetus, Shonen Knife, Jim Rose Freak Show, Traci

SPLIT THIS MOTHER!

IT'S A SPLIT 7"



ALSO AVAILABLE ON KNOW

7"s by shlümpf and Quiver

OUTWARD STROKE

$3.50 PPD USA
$4.50 PPD CAN/SUR
$5.50 PPD AIR

CASH, CHECK OR MONEY ORDER TO

KNOW RECORDS
P.O. BOX 4830
LONG BEACH, CA 90804

Patches, Stickers, T-Shirts, Big Back patches and badges

Manufactured for your band, 'zine, or whatever... Call or write for free information

Jeff Hill

1186 S. Diamond Bar Blvd. #106
Diamond Bar CA 91765

(714) 449-3229

NEW STUFF

Debut 7" Out Now. "The best punk/pop out of Philly in some time." —magnet

$3.00 ppd. to: Ben Brower 525 Fitzwater st. #13 Phila. Pa 19147



---

burnt sienna records

207 Powhatan, Col, OH 43204

(614)-279-2016

they're here!!!!

girly machine
s/t CD/CAS
bsrv 5655

pet ufo
"pigasus" CD
bsrv 5657

coming soon: tigerlilies/ gun shy ministers split 7"

"fric system" 7" EP comp

write for catalog...

distribution by revolver, get hip, desperate attempt, K, and others. mailorder thru blacklist, one way, gdoing, and gainsay....

you buy these - you be smart

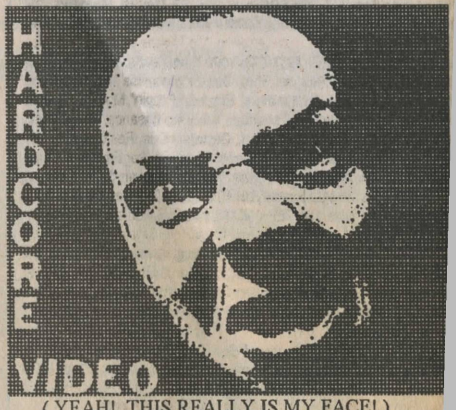


NEW 7" FROM 4

ON RED VINYL $3 PPD

ALSO AVAILABLE
4 QUASI-DEMO 7 SONGS $3ppd
NO TALKING 4 SONG 12"$3ppd
ALL 3 ITEMS $6ppd
CHECK PAYABLE TO MATT MICHAEL
GIRTH RECORDS
P.O.BOX 715
LOS ANGELES,CA.90078





(YEAH! THIS REALLY IS MY FACE!)

WOW !

VIDEOS

Over 2500 shows

All shows available in PAL or NTSC (USA or European Video Systems) send a 29c stamped self addressed envelope or $1 for a BIG LIST !

Call or Write: Peter De Mattia
8 Haddon Rd. Hewitt, NJ 07421 USA
Phone: (201) 853-4420
FAX : (201) 853-8740

Lords' flix, mucho mas!!! Trades welcome or fair price for my time and efforts. 100's of top quality shows available for $15 post paid. Superior next day service. No bullshit-no rip offs, Send 2 stamps or $1 for big fucking list and immediate response to: Bam/Bam PO Box 562, Mundelein, IL, 60060-0562.

WANTED: Label needs live White Cross tape. Contact Cash 501 W. Glen Oaks Blvd., Suite 313, Glendale CA 91202. Or contact Joel at 1220 Spruce Ave., Shady Side, MD 20764. Or call Joel before 8PM Eastern time at (410) 867- 1194.

VIDEO WANTED: Big Star, Bikini Kill, Boredoms, Brown, James, Cocteau Twins, Cupid Car Club, Daisy Chainsaw, Desiderata, Fastbacks, Five-Eight, Galaxie 500, Kepone, Kingface, Kinghorse, Masters of Reality, Nation of Ulysses, Orb, Parliament- Funkadelic, Reverend Horton Heat, Rocket from the Crypt, Ruins, Shudder to Think, Spacemen 3, Unrest, Velocity Girl, Verve, Village People, Ween, Wool, or Zorn, John. Joe Hunter P.0. Box 671273 Dallas Tx 75367. I'm still looking for Evel Knievel toys, prank call tapes, and Timothy Leary / G. Gordon Liddy debate fliers or posters.

VIDEOS AVAILABLE ON ALL WORLD SYSTEMS! Top quality! 7 Seconds, Actus, Adicts, Agnostic Front, Alice Donut, Alice In Chains, A11('93 showstoo), Anenzephaua, Antiseen, Artless, Asexuals, Babes In Toyland, Bad Brains, Bad Religion, Bastards, Beastie Boys, Big Black, Big Boys, Bikini Kill, Biohazard, Black Train Jack, Bound For Glory, Born Against, Boss Hog, Bratmobile, Breakdown, Breeders, Bordoms, Buzzoven, By All Means, Canibal Corpse, Cell, C.O.C., Chaos U.K., Cheetah Chrome, Cherubs, Christian Death, Chumbawamba, CircleJerks, Clash, Coffin Break, Cop Shoot Cop, Cosmic Psychos, Cows, Crackerbash, Cramps, Cromags, Crumbsuckers, Current 93, Cycle Sluts, D.I., D.R.I., D.O.A., Daglo Abortions,Dag Nasty, Danzig, Darkside, Didgits, Dead Boys, Death In June, Dead Can Dance, Dead Kennedys, Dead Moon, Dickies,Descendents, Dictatord, Dinosaur Jr., Disassociate, Down By Law, Dr. Know, Drop Dead, Dwarves, Ed Hall, E.Neubauten, Emergency Broadcast Network, Eyhyl Meat Plow, Exploited, Extreme Noiseterror, Fear, Fear Factory, Flaming Lips, Flipper, Foetus, Fishbone, Four Walls Falling, Free Kitten, Friggs, Fugazi, Gallon Drunk, Germs, Gwar, G.B.H., Genitortures, G.G.Allin, Girlschool,God Flesh, Go- Go's, Gorilla Biscuits, Green Day, G.I., Half Japanese, Hardons, Hasil Adkins, Haters, Hawkwind, Helmet, Hole, House Of Pain, Humyn Waste, Iggy pop, Instead, Into Another, Iron Prostate, Janes Addiction, Jawbreaker, Jim Rose, Jesus Lizard, Jingo de Lunch, Jon Spencer Blues, Judge, Kreator, Karen Black, Killing Joke, King Missle, Killing Time, Klink, KMFDM, Laibach, Levellers, L-7, Laughing Hyenas, Leatherface, Leeway, Lemonheads, LesThugs, Loop, Los Crudos, Loudspeaker, Lunachicks, MDC, Macc Lads, Madball, Magma, Manic Street Preachers, Macc Ladds, Mecca Normal, Mentors, Monster Magnet, Meatmen, Melvins, Mighty Bosstones, Minstry, Minor Threat, Misfits, Mr. Bungle, Monomen, Mother Lovebone, Muckey Pup, Mudhoney, Muffs, Mummies, Murphys Law, Napalm Death, Negativeland, New Bomb Turks, NIN, Nirvana, Nick Cave, Nina Hagen, No-Fx, No For An Answer, No Means No, No Remorse, Nymphs, Operation Ivy, Oi Polloi, Oxbow, Pain Teens, Pandoras, Patti Smith, PMS, Pagans, Pegboy, Pearl Jam, Pennywise, PereUbu, P.J. Harvey, Pigface, Pittbull, Plasmaticts, Pogues, Poppin' Mommas, Porno For Pyros, Primitives, Primus, Psychic TV, Public Nuisance, PIL, Queers, Rage Against The Machine, Ramones, Replacements, Residents, Rest In Pieces, Revolting Cocks, Reverend Horton Heat, Rocket From The Crypt, Rollins, Rorshach, Royal Trux, Samhain, Spacemen 3, Screeching Weasel, Senseless Things, Seven year Bitch, Sun- Ra, Sex Pistols, Sham 69, Shelter, Shonan Knife, Sic Fucks, Sick of It all, Silverfish, Sheer Terror, Siouxsie, Skinny Puppy, Skrewdriver, Slapshot, Smashing Pumpkins, SNFU, Social Distortion, SonicYouth, Soundgarden, Specimen, SPK, Steel pole Bathtub, Strong Intension, Sub Zero, Suicidal Tendencies, Supersnazz, Surgery, Superchunk, Supertouch, Swans, Tad, Tar, Television, TestDept., Therapy, Throbbing gristle, Thrust, Thunders, Tiger Trap, Toy Dolls, Uniform Choice, Velvet Underground,VoiVod, Waldos, WannaBees, Warzone, Ween, Whitehouse, Wiseblood, Wrecking Crew, Youth Brigade, Youth Of Today, Yuppicide, ZeroBoys, ZEV, Zorn. + lots more! Over 2000 shows! Next day service! $1 for Big List: Peter De Mattia 8 Haddon Road Hewitt, N.J. 07421-2329 USA (201) 853-4420)

SEEKING LIVE PHOTOGRAPHS, articles, or any contributions for a forthcoming ADORABLE fanzine. Also wanted, live recordings of Adorable, Trash Can Sinatras, Ride, Blur, and James. Your list gets mine. Contact: Uyen; 850 Carsonia., E- 202, Reading PA 19606 USA

DEAD KENNEDYS WANTED: Live videos. Collector scum seeks mint condition (1st- 3rd generation) rarities. Especially need mint copy of "IRS Cutting Edge" broadcast and mint copies of Houston at Island 1984 and at Hurrahs in 1979. Also need non- comercially available video. Will buy or trade. Send list or info for prompt reply: Chris Bickel, 1035 Comanchee Tr., D- 16, West Columbia, SC 29169

GOOD TEXAS UNDERGROUND MUSIC: Cherubs, Inhalants, Crown Roast, Fuckemos, Do It Now Foundation, Stretford, Hamicks, Flying Saucers, Glorium, El Santo, Sons of Hercules, Thomas Anderson, The Hormones. Send stamp for catalog. Unclean Records POB 49737, Austin TX 78765

PLAYING WITH POWER TOOLS AT THE ALTAR OF VENUS. The Gods of technology mate with hungry hairless ape in a labor or lust, meat mutating into metamind. A 32 page book or para- SF writings and illos from Screaming Ego Press. Just $1.50 postpaid from R. Julius Fildes, POB 1712 Kent OH 44240

COW ISSUE - gobz of shit, ErAtiCA zine and BADexigns, komix, weird art, music and zine reviews, Dead and Gone, All You Can Eat interviews, collage and lotz of silly stuff. Send $1 to B. Dezigns RD#1, Bedford, PA 15522

VOCALS / LYRICS - mimicky, inexperienced, dazey, chilly boned, skinny arms, drawstring head seeks band, LA area, in exchange for tent pitch and friends. Acoustic and / or "grunge." Migrating October '94. Elizabeth Danes 17 Rosehill Park, Emmer Green, Reading RG4 8XE Berkshire England

S/M GRAPHICS, the most brutal, mindblowing shirts ever created. If you want to cause a scene. Send 5 29c stamps or $1.00 for our new 42 page catalog. POB 10701 Brandenton, FL. 34282- 0701

AMY, author of famed zine Your Cute Corpee, will be working in Britain this summer, and is looking for friendly, down-to-earth types to hang out with while there. Also looking for neato people to travel with by Eurrail pass in August/September. Must have sense of humor, be mellow, and preferably non-G.G.-obsessed. European Flipside readers willing to play tour guide for a day and show me the local haunts, please respond too. Also in search of groovy discs by bands such as: Flesheaters, Torch Song Trilogy, Fleshtones, Rose of Avalanche, Belfegore, Trio, Hunters & Collecters, Tom Verlaine, Ice House, Beastie Boys- "She's On It," S.V.B.D., Red Guitars, Zounds, Scraping Foetus Off a Wheel, Blancmange, Wire, and early Battalion of Saints. Write to P.O. Box 555, Jarrettsville, MD 21084-0555.

VIDEO: Bad Brains, Beastie Boys, Big Boys, Black Train Jack, Body Count, Boredoms, Born Against, Buzzov-en, Cheap Trick, Circus Lupus, Citizen Fish, Cows, Cupid Car Club, Cypress Hill, Dag Nasty, Didjits, Drive Like Jehu, Dwarves, Fear, Fishbone, Flaming Lips, Fugazi, Gas Huffer, Godflesh, Hammerhead, Helmet, House of Pain, Ice Cube, Ignition, Iron Cross, Jawbox, L7, Laughing Hyenas, Melvins, Mighty Mighty Bostones, Ministry, Minutemen, Nation of Ulysses, Nugent, Ted, Parliament-Funkadelic, Pavement, Pitchfork, Ramones, Rites of Spring, Rocket from the Crypt, Rollins, Scream, Screeching Weasel, Seven Seconds, Skinny Puppy, Sonic Youth, Soulside, Spacemen 3, Spinal Tap, Sun Ra, Supersuckers, Surgery, Unrest, Urge Overkill, Velocity Girl, Village People, Void, Ween, White Zombie, Yeastie Girlz, Zorn, John and more. Send one dollar for list to: Joe Hullter P.0. Box 671273 Dallas Tx 75367. All filmers get in touch!

HELP DESTROY THE SYSTEM! T-shirts are the weapons in this battle. We've got over 90 designs to choose from. Send 5 29c stamps or $1 for catalog. My war in 94. S/M Grphics POB 10701 Bradenton. Fl 34282-0701

solus sum. noctis viri nihil contra me tenet quod coram nullo genibus nitar. ego caece exsto, et ob hoc factum venenum spiro ordine dare vitsm tibi. with the anguish of touching what is never there, i reach for you. come, if you have no hope in the darkness - kiss my soul and relent. terra est nigra, et sine fenestra sum. adrian goins/pob b-88800/florence, AZ 85232.

THE UNDERTOAD - Psychedelic, punk, dreamy and relentless. For cassette send four 29¢ stamps to 1 75-e west 2nd street/ Pomona, Ca 91766. Cyberpunks interact RKSF83A@PRODIGY.Com

RECORDS I'LL TRADE: Orig. no bootlegs. Rollins Band Sub pop single, Infest - any, Babes In Toyland - Sub Pop single or Treehouse single, SOA "No Policy" (green or black), GG Allin "Beat Beat Beat", "Cheri Love Affair", "Live Fast Die Fast", "Up Against the Wall", Underdog 7", Dicks "Hate The Police", Bad Religion 7", Negative Approach 7", Death Piggy "Death Rules the Fairway", "Love War", Unsafe at Any Speed, Government Issue "Legless Bull", Napalm Death "Live" EP. What's up? This is my list of 7" for sale or trade. I'll run this auction first and LPs next. Winners will be notified by mail. Postage in US is $1.00 first 7", 50c each additional, thanks. I can't trade on the sell only list because they are my friends who died and I'm selling them off for his family. Peace, Ron Call or write 6 Manchester Dr., Bethpage, New York NY 11714 (516)681- 8418

CORRESPONDENCE WANTED: Musically, I'm into NOFX, Rocket FTC, Propagandhi, Dwarves, Crimpshrine, etc. Other interests include: poetry, horror literature, gore flix, art and weird stuff. "A child - with a most knowing eye." Patrick Martin - 574749, Lakeland CCC, 1 Alderman Rd., Lakeland FL. 33809

OATMEAL SEX GODS: Thimblerrigger #3 out now! Interviews with Goo Goo Dolls, Sick Of It All and Magnapop plus columns, articles, poetry etc. Send $1 to POB 8332, Rocky Mount, NC 27804. Bnads abd labels please send stuff for review and radio play.

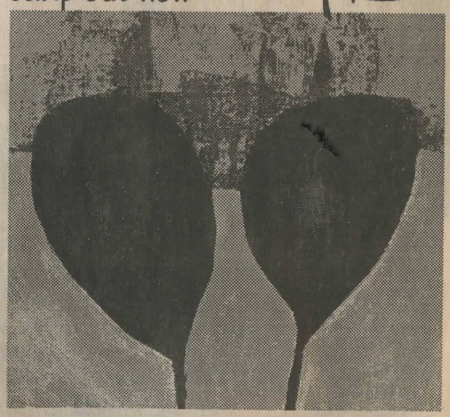
TRASHY NEW ZINE out of the South called "Tooth Powder." No theme, but this original book is perfect for all jackasses. For only $3.00 ppd and two stamps you get the 40+ page zine, a 90 minute cassette featuring humor and 7 song demo by Native Sun, and free junk. Make checks payable to Ben Barfoot. Send all orders, stuff for review and anything else to ben at: 3928 Cedar Ave. Mongomery AL 36109. Great deal. Waiting to hear from you.

GOING TO VISIT IN GREENSBORO, NC in August/September. I would like to hear from you if you live around there. I've never been. I'm a handsome young punk rock kind of guy. James K. 906 Marco Place, Venice Ca 90291

LABEL SEEKS MEMBERS OF OLD Punk/ HC/ thrash bands. Mainly 77-83 for positive future releases, especially members fo the Clit Boys, Eddie and the Subtitles, Tar Babies, Caustic Cause, Dogs (LA), Red Rockers, Reactors, Ultraviolence, Seditionaries, Civil Defense, Mob, Red Scare, Gary Kail from Anti. Dont care if your stuff was obscure. Make sure to include phone number when writing. Cash 501 W. Glenoaks Blvd. #313, Glendale CA 91202.

S/M GRAPHICS, the most brutal, mindblowing shirts ever created. If you want to cause a scene. Send 5 29c stamps or $1.00 for our new 42 page catalog. POB 10701 Brandenton, FL. 34282- 0701

sel
Morsel
cd out now

Noise Floor
MILKMINE MILK
cd/lp out now

braille
see your local music peddler or 12cd/ 9lp ppd write for a free catalog
choke, inc.
1376 w. grand
chicago, il 60622
choke inc.

HEY PUNK - HERE'S A SIXER FOR YA FROM

CLEOPATRA

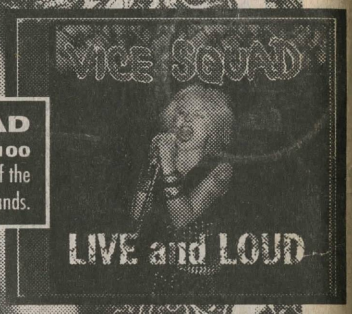
CONFLICT · **Conclusion** / CLEO9486
The new disc from England's leading peace punks. CD RELEASE ONLY.
ALSO AVAILABLE: **Employing All Means Necessary** / CLEO1023

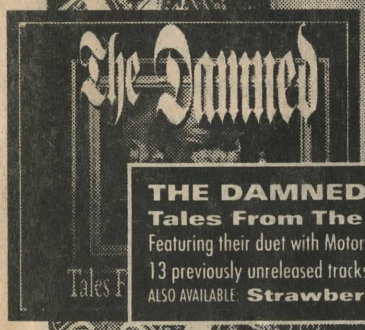




BROKEN BONES
Death Is Imminent / CLEO9309
A collection of 20 tracks of their best material.

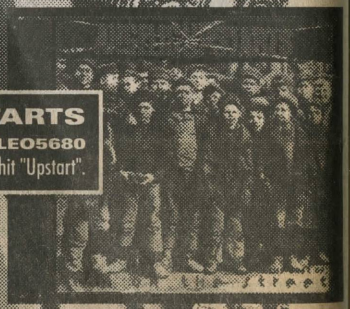
VICE SQUAD
Live & Loud / CLEO5100
Live best-of compilation from one of the most successful early 80's Brit- punk bands.

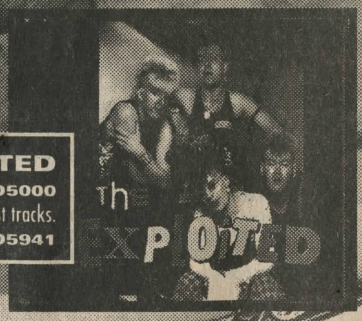




THE DAMNED
Tales From The Damned / CLEO7139
Featuring their duet with Motorhead and
13 previously unreleased tracks. First time on CD.
ALSO AVAILABLE: **Strawberries** / CLEO1029

ANGELIC UPSTARTS
Kids On The Street / CLEO5680
Twelve tracks of pure punk; featuring the top 10 hit "Upstart".





THE EXPLOITED
Singles Collection / CLEO5000
The ultimate collection for Exploited fans – featuring 22 of their best tracks.
ALSO AVAILABLE: **Don't Forget The Chaos** / CLEO5941

ALSO AVAILABLE – NEW VIDEOS
"UK/DK" Classic live footage of The Exploited, Blitz, Vice Squad & others
"SEXUAL FAVOURS" The Exploited captured live at Nottingham in 1987

WRITE FOR FREE CATALOG

CLEOPATRA 8726 S. Sepulveda, Ste. D-82, Los Angeles, CA 90045 USA

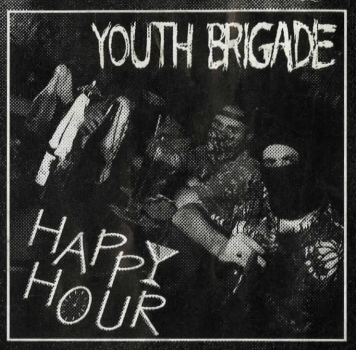
DISTRIBUTED BY CAROLINE
NYC (212)989-2929 • LA (818)504-0965

RELEASE THE POWER INSIDE YOU...

LISTEN TO BYO RECORDS

CHECK OUT THE LATEST:

YOUTH BRIGADE
HAPPY HOUR



THE BOYS IN THE BRIGADE ARE BACK WITH 13 NEW BURSTS OF LEGENDARY HARDCORE. BLASTING GUITAR, FRANTIC BASS AND SMASHING DRUMS ALONG WITH TRADEMARK VOCALS KEEPS YOUR FISTS PUMPING AND YOUR MIND FLOWING.
BYO 027 AVAILABLE ON CD/LP/CAS

JUGHEAD'S REVENGE
ELIMINATION



JUGHEAD'S REVENGE COMES ON STRONG WITH 13 POWERFUL PUNCHES AND JABS. NEW TO BYO, A BAND WITH VERSATILITY AND AN IN-YOUR-FACE ATTITUDE.
BYO 029 AVAILABLE ON CD/LP/CAS

Look for YOUTH BRIGADE on the DRINK TO THE REVOLUTION TOUR '94

May 9th Dallas, 10th Houston, 11th New Orleans, 12th Pensacola, 13th Tampa, 14th Daytona Beach, 15th Ft.Lauderdale, 16th Gainesville, 17th Atlanta, 18th Norfolk, 19th Washington D.C., 20th Richmond, 21st Edison, 22nd Rhode Island/New York, 24th Cleveland, 25th Columbus, 26th Kalamazoo, 27th Detroit, 28th Muncie, 29th Chicago, 30th St. Louis, 31st Columbia, June 1st Omaha, 2nd Kansas City, 3rd Denver, 4th Salt Lake City

BYO RECORDS, P.O. BOX 67A64, LOS ANGELES, CA 90067 FAX (310) 397-2800

PHOTO BY D'ANDRE L. FORD. IMAGINATION BY CONCEPTUAL DESIGN 310 715 0331