

GET UP AND GO!!!

FANZINE ISSUE NUMBER 2

\$1.50 IN PERSON

DERANGED

Nine
Shocks

RECORDS

Shore
Terror

SUBURBAN VOICE

VITAMIN X

GET UP AND GO!

FANZINE ISSUE #2

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HARDCORE IS NOT A DIRTY WORD.

By: Mike Frame

It took me almost 7 years to fall head over heels in love with 7 SECONDS. I had been searching high and low since 1992 to find anything at all by this "amazing" punk band that I kept reading about. I would check at all the mall and chain stores in the nearest decent sized town a mere 60 miles away, but no luck. I also kept trying over and over again to special order 7 SECONDS tapes from the local music store in the hick town I lived in and everytime it would come back as out of print from the distributor. Finally, when I was moving to Portland, OR in late 1994, I made a stop off in Salt Lake City and finally found a 7 SECONDS tape as well as "The First Four Years" tape by BLACK FLAG in a local used record store. The 7 SECONDS tape was called "Soulforce Revolution" and I couldn't wait to listen to it. So, I got on the train, found my seat and slipped that sucker in, preparing to be blown away by this "amazing" band I had heard so much about. 30 seconds into the first song, I was wondering how I could have been hoodwinked so badly! This shit sucks, I thought. I couldn't reach for the fast forward button fast enough. I tried to listen to a coupla more toonz and they were all just horrible. This was even worse than when I had finally tracked down a tape of "The Record" by FEAR and then listened to it on the bus ride to see my parents in Wyoming. That FEAR record sucked too. Still does as far as I am concerned. I gotta stop buying new tapes when I go on trips I thought as I got up and threw that piece of shit 7 SECONDS tape in the trash can. Then I popped in the BLACK FLAG tape that I got and that fucking thing blew me away! So much for the travelling theory, that 7 SECONDS is just a big pile of shit. Why was everyone so crazy about that band? Sounded like some shitty overproduced dogshit to me. There's one more 80's punk band I can cross off the list. I was sure by this point that the only good 80's punk band was MINOR THREAT. Of course there was that canadian SUBHUMANS band, but I had only heard one song by them and I had only heard one killer song by that ZERO BOYS band as well but after taking chances on horseshit like BAD RELIGION, English SUBHUMANS and later BLACK FLAG, I was gonna need some major convincing to waste any more of my time on 80's punk. Especially when all the 70's stuff I had was so fucking awesome.

A coupla years later everyone in the punk scene seemed to be up in arms because 7 SECONDS had signed to a major label. They came through on tour and I ended up going to the show. Of course I left before they played, I was there to see the SUICIDE MACHINES. After being rocked something fierce by them I split only to be told by everyone I knew how "great" 7 SECONDS had been that night. Yeah right, these were the same motherfuckers who told me that AFI band was fucking great too, what a wasted 12 dollars that was. I heard the major label record soon after and was still unimpressed. It was certainly a hell of a lot better than the other crap I had heard and there was even one really good song called "Punk Rock Teeth", but the rest of it just sounded like some of those East coast bands I didn't like like GARDEN VARIETY, STICKS AND STONES and BLACK TRAIN JACK. Why was everyone so crazy about this band? About 6 months later my friend Chris played me the "Alt.Music. Hardcore" collection of all the early 7 SECONDS 7" EP's and it was MUCH better. By that time I had also heard "The Crew" and "Walk Together, Rock Together" so I knew there was a little something to this band, but I still wasn't totally convinced. It was obvious that they were a pretty damn good band at one point, where the hell did they go awry? In May of 1999 my band was playing a show at Al's bar in L.A. We got there and loaded in and picked up a copy of one of the weekly papers only to find out that 7 SECONDS were playing that very night in L.A. By this time I wanted to see them play live to see if that might be the missing ingredient. Unfortunately they would be hitting stage about the same time we would so there was no way to pull it off. I was pretty bummed about it especially after our show turned out to be playing to 10 REALLY bored people with some Industrial/Goth band that was supposed to be a "big draw" in L.A. HA!!!! I fucking hate L.A.

Finally that summer I found out that 7 SECONDS were gonna be putting out a new record called "Good To Go" that was supposed to be more in the original style. Yeah right, I was thinking, there is no way this band is gonna come back after so many years of mediocre bullshit. All my friends were excited about it and the day it came out a couple of us went to get it on lunch from work. We got in the car and popped it in and we were FLOORED!!! This thing was fucking GREAT!! Fast and furious short songs with great fucking lyrics. We were able to listen to almost the WHOLE THING just on the drive back to work. That was a very good sign. I couldn't fucking believe how great it was. My only minor complaint was that it was just a little too slick production wise, but I didn't know how they could have replicated that crude early 80's style in this day and age anyway. I just taped it on an old shitty sounding cassette and it sounded perfect. I listened to that tape on my headphones for weeks! On my bike ride to and from work, at home, walking around town, everywhere. This was without a doubt, the best record that 7 SECONDS had ever done. Hell, this was one of the top 5 hardcore records of ALL TIME. I still think that to this day.

I finally got a chance to see 7 SECONDS in the fall of 2000. I had been more excited about this show than any other show I could ever remember. I was literally buzzing with anticipation! When I finally got to the show I was beyond excited and lucky for me all the openers were great. 7 SECONDS proceeded to come out and just decimate the fucking place!! They played almost every single song off of "Good To Go" as well as all the old classics and I was loving it! The crowd was fantastic as well. Singing along and smiling and having fun. I saw a coupla parents with their kids and they were all singing along at the top of their lungs. It was really incredible, one of those magic moments that make me really believe in the power of music. I finally understood what all the excitement about this band was. I still listen to "Good To Go" all the goddamn time and it still kicks my ass every single time. If you haven't heard it yet and you dig 7 SECONDS, I highly recommend it. "Change The Key" is the classic hardcore anthem!

It has been one hell of an exciting spring for hardcore shows here in Seattle. First up was 9 SHOCKS TERROR in April. Fuck that band is unfuckingbelievable live! They were just like a bulldozer mowing over everyone. The VITAMIN X rolled through and played an amazing house show. Then in June, we all got a real treat. AMDI PETERSENS ARME rolled through on June 4 and proceeded to blow my fucking mind!!! This band is truly too good to be believed. Here is to hoping that they decide to keep going instead of calling it quits. We need em! Looks like it is gonna be a slow summer with all the tours that I was so excited about passing Seattle over. No TEAR IT UP/DOWN IN FLAMES, no E.T.A., no TOTAL FURY. Oh well we have a treat coming our way this fall in the form of OUT COLD on a West coast tour. It is about fucking time! I can't wait to see them. We will have our next issue out in the Fall as well. I am loving this shit!! *Fuck, 9 Shox were fucking good live!*

P.S.--In case even one person out there gives a shit, the quote on the back page of the last issue was from Henry Rollins. You will see 'em pop up quite often in this rag.

PLAYLIST:

TEAR IT UP and DEAD NATION like a motherfucker this whole fucking year so far. OUT COLD like always, AMDI PETERSENS ARME, DOWN IN FLAMES, E.T.A., TEEN IDLES, MINOR THREAT, CIV, 9 SHOCKS TERROR, TOTAL FURY, SMASH YOUR FACE, NEGATIVE APPROACH, D.S.-13, VITAMIN X, RAW POWER, ZERO BOYS, S.O.A., YOUTH BRIGADE, FAITH/VOID, K&X HOLIER THAN THOU, LET IT BURN.

**KEEP YOUR EYES PEELED FOR THE 9 SHOCKS/OUT COLD.
SPLIT LP OUT THIS FALL!**

DERANGED

INTERVIEW WITH Gord of Deranged Records BY Mike Frame. He has put out Amazing records BY OUT COLD., E.T.A., D.S.-13, and others. All Great Hardcore.

Why did you decide to start Deranged Records?

Gord: I had a label prior to Deranged called Anima, which I liked at the time but then a year went by and I really wasn't happy with what I had done and I wanted to start from scratch. So, when I started Deranged, my only goal was to put out records that I would be listening to 10 years from now. I didn't have any goals really, just to put out quality records and to make sure they were available to people. I didn't have any particular style of music I was going to put out. As long as I liked the music and I was gonna be able to get rid of what I was producing, I was really interested in releasing it. I just released a RockNRoll record(Hacksaw) and I would be more than open to put out any type of record as long as I like it. There are records that are coming out in the future that are not gonna sound anything like D.S.-13 or Out Cold. With Hacksaw, I knew them so it was OK. If a band that sounded like them sent me their demo, I probably wouldn't release it. I need to have some kind of contact with the band and feel comfortable with the band. But I am not tied down to any specific sound. When I started Deranged I was not happy with what I had done in the past. What really gave me the initiative to start a new label was when I was talking to Christopher from D.S.-13 back in 1998. That's when the idea of the label came to light and that was when I decided I was gonna start the label based on the release of the D.S.-13 record.

What really stands out about hardcore as far as records that you wanna put out?

Gord: Well, I am always looking for something new sound wise and attitude wise, which is very difficult to find these days. I guess it has probably always been difficult to find. Hardcore is definitely what I listen to most and what I spend my money on. I listen to hip hop, I listen to country, I listen to all types of music, but I don't actually spend that much time and energy and money seeking out those types of records. As far as the label goes, I get a lot of demos that fall into the category that people expect a label like mine would be releasing. A lot of them don't appeal to me because I find them either generic or they're not at the level that I want them to be. I like hardcore music. I like it loud and fast and angry, but I still like some sort of melody involved in the music and the singing as well. That's probably why D.S.-13 grabbed me, because it has all those elements. Out Cold too, who are totally underrated. I think that, nothing against Kangaroo Records, but I think being on a European label has kind of hurt them. Even though the CD's are available on an American label, I think because of the style of music they play, most people are more prone to buying the vinyl as opposed to the CD. I don't know exactly why they are so underrated, but I think within Massachussetts, they are really respected and people really like them. I really like them, everythin they have done is great.

You have been into punk rock for a while, what keeps you motivated to stay involved?

Gord: I have been listening to punk for over 10 years. What keeps it interesting is people coming up with new ideas. What is interesting for me, in my local scene at least, is seeing new bands come out of nowhere and playing amazing music and people doing cool zines and putting on amazing shows. It is kinda cool because 4 years ago I was the one putting on shows in the area and now it is other people and it is kind of nice to be on the other end of the spectrum. Where I can enjoy the shows as opposed to being stressed out about the shows. Now if only someone would start a record store here it would be amazing. We used to have 2 stores and both of them closed.

What are your plans and goals for the label at this point?

Gord: I want to keep putting out records, but slow the pace a little bit. It's been too difficult to keep up. I just want to slow down and make sure the records come out the way they are meant to come out, because there have been some mistakes in the past. I am learning from my mistakes and learning that I definitely need to slow down. As far as goals to, I just want the records to get as far as they can, distribution wise. I'd like to cover more ground, and I am just starting to work on that. Things like finding more European distros. Places that I wouldn't usually bother with I am looking into, because there are so many people who are interested in this stuff that it is worth looking into. When you're tied down by the actual release of the physical record, you can't always worry about 10 kids somewhere who want the record. The fact that I am tied down time wise and money wise releasing the record in the United States is enough of a challenge that I don't really pay attention to whether it's getting good enough distribution elsewhere, and that's what I'd like to work on. It's fun and I enjoy it. It's a pain in the ass when things don't work out the way you want them to work out, but that's the way it is. I work 4 days a week at a regular job and I probably spend 4 hours a day on the label on top of that. On the weekends, I probably spend about 7 hours a day on the label. I don't even take care of most of my distribution, that is through Ebullition. That would take even a lot more time if I was taking care of that as well. It would be a lot easier if I lived in the United States instead of Canada. Not that I want to be an American citizen, but it's a lot easier to run a record label in the U.S. It would save me a lot of time and money that's for sure.



OUT COLD

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SIDE ONE

SAVE THE DRAMA FOR YOUR MOMMA!

Since my last column a few things have changed in my life. To start with I got a job, thats right "A GOD DAMN JOB". I also thought about moving back to Utah (only temporarily) to get myself out of financial hell. You are probably thinking ~~the~~ Lil' Davey has lost his mind to even have thoughts like that. It was only a thought, a brief moment of self doubt. I decided to take my own advice and GET UP AND GO!

Which brings me to my columns subject matter, WORK! In my 30 plus years I have done every possible type of work imaginable. From working at small independent businesses, to the U.S. Government. Sometimes you have to sell your soul to survive. I thought I found an alternative to the waste your life away career path that most people take, when I discovered Temp Work. I soon realized that temp work is not the holy grail. There are some advantages such as flexibility and freedom. Freedom at what price, less pay, and no benefits makes it hard to get by.

I have always believed in the saying an honest days pay for an honest days work. Since most employers don't, I believe in taking advantage of opportunities. (I do not advocate theft or property damage in anyway.) The last statement was a legal obligation. their's always the rare opportunity to find something you love and make a living from it. I always felt the compromises I would have to make to do something I love for a living were not worth the sacrifices. I do however encourage people to follow their dreams. I would much rather make a living off my music, then work in a warehouse. Playing music is a way to express myself, and by placing a value on it, makes it a commodity like orange juice to be bought and sold. It means too much to me to be exploited and become a commodity for some corporate fat cat that only has financial interests. There's already a cast of thousands waiting to sell their souls to become the next sellout whores.

The final solution comes down to doing something you feel justify's the means. Remember you always have options, there is no such thing as a dead end. Dont be afraid to tell your boss to take this job and shove it.

Books that inspired this column.

Sabotage In The American Workplace: By Martin Sprouse.

Rivethed: By Ben Hamper

Tempslave: By Jeff Kelly.

HARDCORE SAVED MY SOUL.

Over the last few months I have seen some of the most amazing shows of my life. NINE SHOCKS TERROR, VITAMIN X, TRAGEDY, AMDI PETERSENS ARME, and BORN DEAD ICONS. It will be a dark and cold couple of months in the NW. We can soon rejoice however for OUTCOLD will be coming to destroy Seattle and leave rubble in its place.

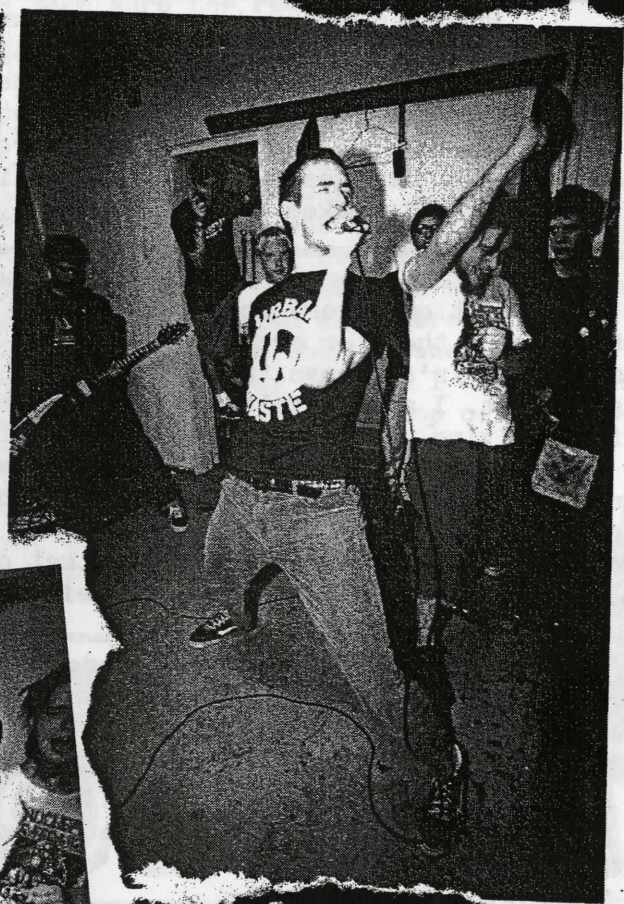
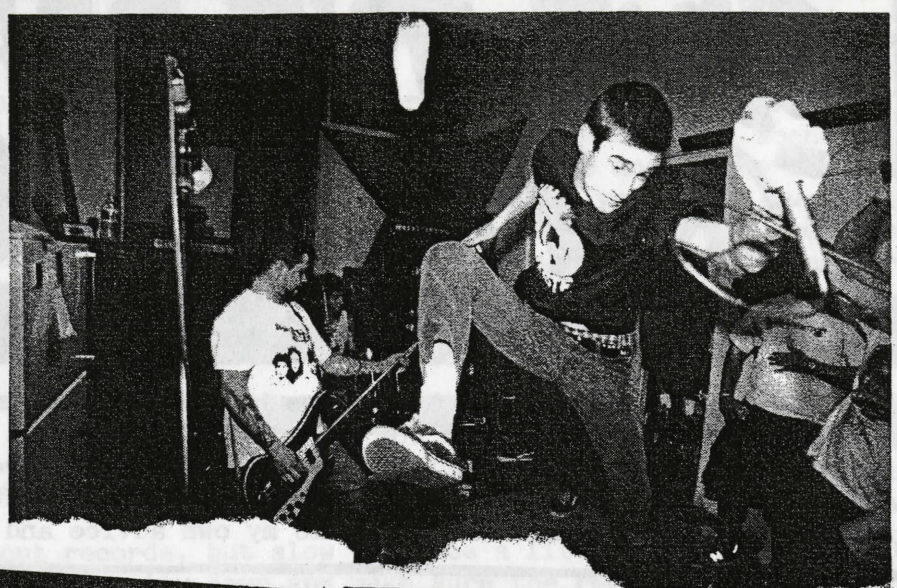
LAST GASPS:

Thanks to everyone who inspires and motivates me to keep on going. Special thanks go out to Maggie and Chris(tine) for contributing photos.

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Nine Shocks Terror



Photos By Chris(tine) Boarts-Larsen

9 SHOCKS

BY: MIKE
FRAME

TERROR

The thing that I really love about 9 Shocks Terror is that they will bulldoze your ass with their speed and intensity, but their songs have a nice solid rock groove to draw from. This is a band that knows their musical history. This is a band that understands the idea of a rhythm section as the basis of a song. These are the things that puts them head and shoulders above the rest of the pack in a scene full of bands stuffing the box in the "Who wants to be CHARLES BRONSON??" sweepstakes.

It is very rare that you find people into music that are true and genuine music fans. Not just into one style or one scene but people who hear a song and fucking love it, no matter the style. This has been one of my favorite things about doing this fanzine so far. Last issue I got to talk to Out Cold and we discussed everything from thrash to early 70's glam. Now this issue we have an interview with 9 Shocks Terror and we spent most of our time hanging out talking about old heavy psychedelic rock bands from the 60's and 70's right alongside the Zero Boys and Minor Threat. I think there is a reason that these bands are so great at what they do and that is the reason. They have open minds and big record collections full of records that they actually LISTEN to. I have always said, I don't care what you OWN, I wanna hear about what you listen to.

The first two 9 Shocks full lengths "Zen And The Art Of Beating Your Ass" and "Paying Ohmage" are two of the best records I have heard in the last coupla years. Blazing fast and rockin', they will tear your face off and rock your fucking ass at the same time. Quite a rarity indeed and hot damn were they good live!! The 9 Shocks Personnel for this interview was: Tony (Bass), Steve (Vocals), and Kevin(Guitar).

Why is the reissue of "Zen And The Art Of Beating Your Ass" on Havoc a different mix than the original release on Devour?

Tony: When we recorded it we put the vocals through a Rat pedal and Steve has scratchy vocals anyway, so it made him sound not too good. Plus, we were not too happy with the mix, you couldn't hear the bottom end, you couldn't hear my bass too well. I'm still not too thrilled with the new mix, because now the high is pushed up to where it distorts. But the main thing was getting it widely available to people at a decent price. We tried to buy the original recording back from Devour and he told me he wanted \$8,000 for it. We tried to work with him and he was not reasonable at all, so we took the master tapes and remastered them. We did the new artwork for it too. It could have turned out better but at least it sounds better than before and people can get it now.

Why was "Zen..." such a limited release originally?

Tony: The guy from Devour was living in Boston and then he got deported to Japan because he had been in the states for like 9 years on a student visa. They put all these weird conditions on him that he had to get a job in x field and make x amount of dollars or he would get deported. So, he went back to Japan and he just couldn't get his act together. I don't know what happened but no one could get the record, even though it was still in print. We couldn't even get our hands on any, it was just bullshit. We tried to work it out with him but he wouldn't do it, so we had no choice but to do it this way. I think he only pressed up 1,000 copies of the record.

It seems like you guys listen to a lot of different types of music besides hardcore, how do you think this affects your approach to playing the kind of music you do?

Steve: I think when you listen to our records...it's not like a screamo record or something it's got a groove to it. I think that comes from the fact that we listen to weird jazz records and blues records and stuff like that. There are a lot of bands that are just soulless, they sound like wallpaper to me.

What is it about fast hardcore that makes you want to play it instead of something else?

Steve: It's just more aggressive, it's more fun to play live. Plus, for myself personally, I can't really sing so I can just kinda scream. Plus, with lyrics, I wouldn't be able to write a song about working and getting drunk. With this I can just write a song about nonsense like jumping off buildings.

Tony: Playing live is really the thing. I still have a lot of hatred in me and I just wanna rip peoples entrails out with loud fast music. I still listen to hardcore but it's kinda like you don't take your work home with you. I don't wanna listen to the same bands that we play with on a continuous basis. Not that I think I'm above it or I'm too good for it, it's just that after 17, 18 years of hardcore... I started off being into obscure hard rock and then got into punk and then into hardcore. Then it was hardcore and hardcore and hardcore for years and years. I think the quality has gone way down. Bands are aping bands that aped bands that aped bands. To be sure, there are some pretty kick ass bands around today, but I find myself shifting gears a lot.

How do you think being from more of an out of the way place like Cleveland affects your approach to being in a band?

Steve: People are more down to earth in Cleveland. Granted, most people there suck and maybe it's just because I know it more than anywhere else, but it seems like people are more down to earth. There are probably only one or two local bands that I listen to. It's a lousy, shitty, depressing place that makes us wanna kill ourselves.

Kevin: I think people from Cleveland are just generally pissed off and don't deal with any kind of bullshit or cover anything up. People there seem to be angry, but more honest and more on the level. Whereas other cities where it's nice all year round, they got nothin' to get pissed about and they're hard to relate to.

Tony: People in Cleveland don't seem to get caught up in a lot of activism and movements and everything. People just wanna play real loud and get loaded. They're pissed at their prospects and life growing up in Cleveland. If ya wanna move away but close enough to be near your family or whatever, your choices are Cincinnati, Buffalo or Detroit and that pretty much blows too.

Kevin: People from Cleveland just seem to have better bullshit detectors. It just kinda cuts down to the heart of America, I think.

Some of you have been involved in this scene for a long time. What do you think are some of the reasons people drop out in their mid 20's usually?

Tony: Oh, it's a tough life. There's so much societal pressure to get with it. Get a job get your shit together, buy a house.

Steve: You have to really love what you're doing to pull up to a town that is a couple of days away from where you live and there's like 5 people and a dog at your show. Nobody cares about your band at all. So, if you can get through that, you're all set. A lot of people just can't take it.

How does the Midwest scene compare to others you have seen?

Steve: It's dirtier, people are nicer, they don't freak out as easily. We have a really raunchy sense of humor and we have a different way of looking at stuff. There are things that we say to each other that we wouldn't even think twice about that people just look at us weird. It's not that we're bad guys, we're just different, you know?

Kevin: I think most people in bands take themselves way too seriously. You're in a rock and roll band you know, it's not like you're doing anything important.

Do you feel like you are in touch with the current hardcore scene?

Steve: I'm pretty out of touch. It's hard for me to feel comfortable in group settings. I feel strange and uncomfortable at shows. I feel strange and uncomfortable going to record stores in strange towns. So, I don't feel like I belong at shows, but I don't give a fuck. I just feel paranoid that people at shows wonder what the fuck I am doing there. Then I get on stage and our band plays and they're like "oh, hey." Then they think I'm cool.

It seems like you make an effort to write actual songs instead of just making a racket. How important is songwriting for this style of music?

Steve: For me and Tony I think it just comes from listening to bands that know how to write songs and having that as our basis for an influence. Transferring that to being loud and fast but still being a well written song is what we do. It's not about being loud and fast, it's just a well written song that happens to be loud and fast. It takes talent and it takes balls to be a fast, violent hardcore band and not be wallpaper. It's so easy to be a wallpaper band. The blast beat, the breakdown... For me it's not fun to play like that. We like playing good songs.

9 SHOCKS TERROR

9 SHOCKS TERROR



AND HOLE FOR THE MOUTH

RELATIONSHIP

SIDE TWO

INTERMISSION

FORTIFIED

DON'T NEED TO BE SAVED

TRUST ME I DON'T FORGET

NOT THIS TIME

LIVE FAST. DIE PUNK

FURIOUS AND ALONE



VITAMIN X

BY: DAVE
MIKE
ZANNE

AG: Let's start with a little band history?

The band formed at the end of 96 with Marco on Vox, and Mark on Guitar. Alex Bass joined in 99, with Gert the Drummer joining a year later. Our friend Paulo is filling in on drums for this tour, because Gert could't come. Paulo came to Amsterdam a month before tour to learn the songs, so far so good.

AG: Is everyone originally from Holland?

No! Mark is the only one originally from Holland. Marco is from Serbia, Alex is from Russia, and Gert is from Poland.

AG: What was the original idea behind Vitamin X?

The original idea was to start a SE band, but bring SE back to hardcore punk. Our desire was to play fast music, without any metal influences, just hardcore punk.

AG: Is everyone in the band SE? And what is it like to be SE and live in Holland where drugs are legal?

Everyone in the band is SE, we support the legalization of drugs. We believe by legalizing drugs you control the quality. And most importantly all the money that is wasted on the drug war, could be better spent on education, social programs, and healthcare.

GUAG: With being SE and pro-legalization, what are your views on prescription drugs? I know in America there is a lot of propaganda surrounding prescription drugs.

VX: Obviously we don't support the use of any drugs that are not tested to find out the effects. In Holland all drugs are tested thoroughly to assure the quality and possible side effects. In America, drugs are a multi-million dollar industry. The US Government makes a lot of money on the drug and prison industries. (Talk continues about THX-1138, a movie from film maker George Lucas, about a fictional government that controls the population by administering drugs to them).

GUAG: The SE scene in the US tends to be pretty violent. What is the SE scene like in Europe?

VX: There is not much of a SE hardcore scene in Europe. There are a few other SE bands from Holland like Seein Red, Oil, and Guiding Light. Most of the SE bands in Europe play fucking metal. We mostly play with hardcore punk and crust bands. The punk scene in Europe is pretty cool, we don't have too many problems. Most of the SE youth crew kids don't like us because we were not metal, and we were not clean cut.

GUAG: Last year you played the Chicago Fest. What were your impressions?

VX: Playing the Chicago Fest last year was awesome, it was so much fun. We played with many amazing bands from all over the world, and met many amazing people. One thing in particular that stood out was the diversity of the bands and the audience. Everyone from SE, crusties, drunk punks etc, all getting along and having fun. We are playing the Chicago Fest again this year.

GUAG: Do you have fests in Europe like Chicago Fest?

VX: Last year in August we played this fest in the Czech Republic. It was this huge fest 1500 people. It was strange playing in front of so many people. We are not used to playing to so many people, we prefer to play smaller shows where we are playing in the crowd.

GUAG: You have mentioned before how a lot of American bands tour Europe, but very few European bands tour America.

VX: Not many European DIY punk bands can afford to. When U.\$. punk bands tour Europe they are paid well, fed, and given a place to stay. That is not the case very often for European bands touring the U.\$. We have to thank Felix Von Havoc and Anton from Underestimated records for tour support.

GUAG: Have American hardcore bands had an influence on you and the music that you play? And what bands have influenced you to play SE hardcore?

VX: I first got into English Oi, bands like the Cockney Rejects, Sham 69. I was really into English stuff. I didn't want to hear anything American. When I heard American bands like Youth Brigade, Minor Threat, I became interested in American hardcore. In 1989 I saw Youth Of Today play in Europe and was blown away, that is when I decided I want to play SE hardcore.

GUAG: How did you meet Felix Von Havoc?

VX: He was touring Europe with Code 13, and I talked to him then. I wrote to him to order some stuff, and jokingly asked him if he would be interested in putting out a record for us, and he said yes.

GUAG: This is your second tour of the U.\$. How is this tour compared to your first tour?

VX: This tour is dediently better, more people have come out, and more kids are singing along. Last year we did a 3 week tour, mainly the east and west coast. This tour is more extensive. Last year we didn't expect so much from the tour, we had heard from other European bands that they were'nt appreciated. We thought it would be a disaster. Overall the tour has been great.

GUAG: Have you done much touring in Europ

VX: We have toured Europe 3 times before we did our first U.\$. tour. We are supposed to do another European tour in October. Hopefully in the future A South American tour, and A tour of Asia.

GUAG: What bands have you played with on tour that have stood out? What bands from Europe should we check out?

VX: Bands that have stood out on this tour, Hollier Than Thou, Tear It Up, Crispus Attucks, Munciple Waste, No Time Left. European bands to check out Amdi Petersens Arme, Umo Del Gato.

GUAG: Final comments?

VX: Go start your own band.



Minor Threat and the straight edge conspiracy

After weeks of undercover investigations I can exclusively reveal to you that the straight edge heavy metal band, Minor Threat, were in fact a group of dangerous subversives who hoped to seize power and install a nazi-communist dictatorship. Basing their philosophy on the teachings of Mao Tse Tung and Adolf Hitler, the band devised their own agenda which was to abolish religion and alcohol. The members of the band also failed to live up to the high personal standards they advocated, as it is now widely known that some of the band were marijuana addicts.

The 'X'

The straight edge movement was founded in 1980 by Ian MacKaye (shown right, with his band Minor Threat). Their emblem was a swastika with the end bits removed from the cross. This was to symbolise that they were nazis, yet also communists as the 'X' also represents the hammer and sickle, which adorns the sinister red flags of communist nations, but without the metal bits. So it stands for two handles.

The straight edge lifestyle edict

They advocated a lifestyle that meant abstinence from sex and drugs, which is to be commended, but also asked their members to refrain from drinking and pipe smoking. This meant that they would refuse communion in a church. Jesus' miracle at the wedding (see John 2: 1-11) was a sign that God likes people to have a drink, so

the teachings of the straight edge movement run contrary to ALL Christian philosophy.

Ian MacKaye: potential nazi-communist tyrant?

Ian MacKaye formed Minor Threat to seize power and install a nazi-communist dictatorship. And also to fund his marijuana habit. Once in power, his straight edge government would have abolished contraceptives and drugs, which could only have been a good thing, but would have also outlawed religion and church wine. The detestable practice of skateboarding would have been compulsory for all teenagers and we would have been forced to have skinhead haircuts. In this respect, their philosophy was similar to that of Adolf Hitler and Chairman Mao of China, as they wanted everybody to be the same, but they would have eliminated any "undesirables". Probably.



Boy, I just love
Shooting weed!

I may be an adult
But I'm a stoner at heart

Credibility blown by mind-bending marijuana addiction

Thankfully this did not happen as Ian MacKaye's credibility was destroyed when it was discovered that he was injecting the lethal drug, marijuana. The photograph on the right shows this pathetic man after yet another one of his "fixes". The straight edge movement is being kept alive by a group of foolish fanatics, but is too unfashionable for most teenagers, so hopefully it will die out soon.

This story illustrates once more just how evil rock music is. I implore any parents reading this site to go through your childrens' CD collection and to publicly burn any offensive material.

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This was found on the internet,
So it "must" be true. Can you
Believe this shit ???!??

SUBURBAN VOICE

Interview with Al
Quint By Mike Frame

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WHERE DID YOU GROW UP AND HOW DID YOU DISCOVER MUSIC??

Al Quint: I grew up in a town called Swampscott, it's on the north shore of Boston, what they call the north shore. It is kind of a middle class or upper-middle class town. I'm from a pretty white bread background(laughs). I have always lived in the boston area. I went to college at Boston University and lived in the city while I went to school. Then I lived in a city called Lynn for about 15 years and then my wife and I moved to Peabody about 5 years ago. It's real suburban here, real quiet. Dead end street, boring, kind of the way I like it, but still close enough to the city. I have lived in this area my whole life, I can't imagine living anywhere else. In terms of getting into music, I have been into music my whole life. I started getting records when I was 4 years old, which was a long ass time ago(laughs). I had the typical kinda pathetic adolescence. I didn't have too many friends, I always felt like kind of an outcast. I pretty much spent my entire adolescence listening to records and playing baseball card games, that was about it. When I first heard punk rock in 1977, I was a senior in high school and it just hit me really directly, I got right into it. I had always liked pretty basic rocknroll stuff and that was what it sounded like to me. I didn't start writing for my zine until after I got out of college. I didn't really do anything connected to music during college, except for going to some shows. By my senior year I was really starting to get into it, that was when the hardcore thing was starting to happen in Boston. It had been kinda quiet for a few years and then the hardcore thing just had a directness and a power that I hadn't heard for a while. So, that got me excited about music again. During the summer after I graduated from college in 1982, over the course of a few nights I started writing some record reviews and show reviews of shows I'd seen lately. That little four page zine ended up being the first issue of what I called Suburban Punk. So, that's how my zine started. Now, to back track a tiny bit, I had done some writing before that, for a zine called Concentration X. I did some reviews for them and that got my feet wet writing, then I decided to do my own thing. My second issue, which came out less than two months after the first one—my god I remember those days(laughs)—was like 9 or 10 pages, done on a ditto machine at a grade school that my mother was a substitute teacher at. I went in and used their ditto machine and ran off about 50 copies of my magazine, it was kinda cool. When I first started the page count wasn't that big. It was done rather primitively for a long time, where I could get a deal for xeroxing. For several issues, I had a friend who worked at the U.S. Fish and Wildlife office that had access to a high speed xerox machine and he used to print my zine for me. I was always trying to work something. After I decided I needed something that looked a little bit better than what I was getting at the Fish and Wildlife office, a friend of mine found this printing company that was family owned that usually did fashion catalogs. One of the sons, at night, did extra printing for pocket money. There was another fanzine here in town called Triple X that started up at about the same time as mine. Mike(who did Triple X) and I would always try to find cheap ways to do it, and Mike always had good leads on stuff. So, he found this guy A.J., who was willing to do offset printing...the only catch was that you had to collate it yourself. It was printed on sheets that folded up into four pages. I would bring these boxes of pages back to my apartment and my girlfriend, now wife, would help me collate, along with whatever friends I could rope into doing it. We'd have a collating party, kind of like we do now with the CD's that come with the magazine. We have to collate the CD's and covers and I invite 8 or 10 people over to collate them and then I bribe them with pizza afterwards.

Quality control is very important to me for the magazine. What I would do with the last printer was have them run off proofs of the cover and then I would go over and make sure everything was OK. That extra step of quality control made a big difference, I think it looks a lot better since I started doing it that way. I have also been doing the whole issue on computer disc the last couple of issues. Having a computer has definitely made my life easier in terms of getting the magazine out. Plus, it's kinda neat to take it to the printer on a disc or two and a couple of weeks later, voila, there is the huge pallet of them sitting in the warehouse.

SUBURBAN VOICE

HOW MANY HOURS A WEEK DO YOU SPEND ON THE MAGAZINE??

A1: It really varies, I am always kind of half working on it. I don't have a regular job, I haven't had one for while now, I am a house husband. My wife works and I take care of the house. I would imagine I probably put 20 to 25 hours a week into it. That might mean my attention is not totally devoted to it. It could mean that I am reading with a record on while I am reviewing a record. That could be just answering email and correspondence related to the zine. The reason that it takes so long to come out is because it is pretty big. Also, the last couple years, I'll be honest with you, I have been kinda lazy about getting things done. I don't always work as effectively or as efficiently as I could. The other big factor is that about a year ago, I bought a new computer and I am spending way too much time net surfing. It's definitely distracting. On the plus side, the internet has really helped me in doing Suburban Voice. Staying in touch with advertisers and sending out mailorder information. So, instead of sending out a whole catalog, I just send an email and in 2 seconds, it's great. I realize that not everyone is online, but for those who are, it's easier. I don't have a website yet. I keep saying I am going to do it, but again it's my own inertia getting in the way. There is gonna be a website someday. I am not sure when, but I'm working on it (laughs).

HOW HAS THE HARDCORE RESURGENCE OF THE LAST COUPLE OF YEARS AFFECTED YOUR INTEREST IN MUSIC AND THE PUNK SCENE??

A1: I feel completely revitalized by it. Hardcore has gotten back to the kind of music I like again. I always liked the loud, fast stuff. When hardcore started going more metal in the late 80's and early 90's it got dull to me. Combined with the fact that there seemed to be more of a knucklehead contingent coming in, more tough guys. People just poundin' the crap out of each other at shows as well as the spiritual angle of some of the new bands, which completely turned me off. The other thing was I was getting into different kinds of music. I was working in a record store and I couldn't listen to punk and hardcore all day, my boss wouldn't put up with it. That was when the whole Seattle/Sub Pop thing broke and I got sucked into that like a lot of people. I was a big Soundgarden fan and I was into stuff like Helmet and Jane's Addiction. We even had an interview with Living Colour in Suburban Voice, which is in retrospect, very pathetic. I still like some of that stuff, I still love Nirvana. I was still going to punk and hardcore shows, but I really lost touch with the underground. I really wasn't paying as much attention to the whole DIY thing as I should have. In retrospect I really kind of missed the boat on a lot of bands. I did get to see bands like Born Against, Rorschach and Econochrist, but I don't know, it just wasn't connecting with me that much. I guess my mind was just in a different place.

Then in the mid 90's, the raw, back to basics punk stuff started happening, so that kind of got me back into the underground. But, definitely in the last two years, the raw, fast, angry hardcore has made a comeback. I think the band that really did it for me was when I saw 9 Shocks Terror in 1997. I had no idea who these guys were. I actually went to the show to see Gaia, the all woman Japanese band. I figured I should go check them out and as 9 Shocks were setting up, I thought the bass player looked familiar. I had seen Tony Erba's old band, Face Value, in 1992. 9 Shocks started playing and no less than 30 seconds into their set, I was floored. I was like, holy shit, this is what it's all about. This is what has been missing in my life. That was something that really turned my head and got me back into underground hardcore. In the last few years, the DIY scene has really picked up. There was a club in Boston called the Rat, which I started going to as early as 1978, that was pretty much THE place for all ages punk rock shows in the Mid 90's in Boston. They closed down in November of 1997, which left a big void for all ages shows in Boston. What happened was that kids started doing shows DIY in halls and in basements, things like that. I started going to more of those type of shows and seeing more of those type of bands and that's when the "thrash revival" or whatever you wanna call it, started making a comeback. It was a combination of being intrigued by the do it yourself attitude again and the music returning to a place that I liked.

Another thing that got me back into the DIY mindset was the Pist. I saw them play and it was a great show, really high energy, and it made me think "Yeah, this is the energy I have been missing." I did an interview with them and I asked them if they would want to put a song on a 7 inch for my zine when I was still doing 7 inches. They said they would do it and then I didn't hear anything from them for a while. I talked to Bill, their guitarist, and he said "We're sorry, we can't do a song on your 7 inch because your magazine is distributed by Caroline, which is owned by a major label." At the time I was distributed by Caroline and it really pissed me off that they had a problem with that. It really got me angry, and then I thought about it for a while, and I thought "Fuck the majors, I shouldn't be distributed through them." Caroline wasn't treating me very well anyway, they took forever to pay. I thought, I should be dealing with smaller, grassroots people. That doesn't always pay off, some of those people are just as horrible as larger companies. But, Bill kind of taught me a lesson about the ethics of DIY, I really gotta thank him for that. I gotta thank Bill, he's one of the guys in recent years who has helped me get back into underground punk and hardcore.

it's great because Bill is just a few years younger than me, Felix Von Havoc is in his 30's now, Tony Erba from Shocks Terror is in his mid 30's. In the Boston area there is NO ONE from the early days at shows, I am literally the only one. Not like that makes me special or anything, maybe I am kind of a loser who knows(laughs). I do see some old timers occasionally when an old band will roll through town or at a club show with an older crowd. I went to see Bad Brains and Cro Mags last year and I saw Bob from Jerry's Kids there. But, I am not gonna see Bob going to a 9 Shocks show. In a way it feels a little weird to always be the oldest person at a show, but that's just Boston. Around the country there seem to be a lot of people in their 30's and even into their 40's still into punk and hardcore, it's kind of inspiring.

WHAT ARE SOME OF THE REACTIONS YOU GET WHEN PEOPLE FROM THE OLD DAYS FIND OUT YOU'RE STILL SO INVOLVED WITH PUNK??

Al: I think for some of them it is almost a sense of amusement. They may not come right out and say it, but they seem kind of amused by it. Sometimes they are maybe even a little condescending, but I have never much cared what other people think, I just do what makes me happy. I may feel a little bit sheepish about it, kind of defensive about it, but I don't let it bother me. It still makes me happy, that's what counts. The punk scene is not perfect, it never has been. You always have one group fighting with another, you got boneheads dancing too hard at shows, or vandalizing, or whatever, fighting over what I consider to be really stupid and insignificant issues. But it still comes down to the fact that the music still elicits a strong emotion from me, so that's what counts. My dad still hassles me. He asked me recently if I was ever gonna get a real job or if I could make a living doing this. He somehow thinks that since I have been doing this for a long time, there must be some sort of career opportunity in the wonderful world of punk. He asks me why I don't get a job in the music business and I have to explain that I worked in retail for 12 years and that kind of was the music business. I had a couple of opportunities to go work for labels but it never seemed like it was gonna be right for me. I would have felt like a whore, I think. I want nothing to do with the music industry now, nothing!(laughs), Nothing at all! Since I worked in it for so long, I still keep up on it, just for my own information. My mother in law is another story. I think she is very proud of me, she treats me like a son. She might as well be my mother at this point. She is very proud and accepting of what I have done in terms of building up this crappy four page zine into a crappy 150 page zine.(laughs) I guess I have done something pretty worthwhile with it over 20 years.(laughs) My mother was very supportive, she passed away 15 years ago. I think she still wanted me to get a real job, but on the other hand, she sold my second issue when she was substitute teaching.(laughs) Corrupting the youth of america!(laughs) So, that was kind of awesome. But, my dad and my sister, who are my only two close relatives, I don't think they get it. My sister especially. I don't think she gets or respects it or has any interest in supporting it at all. But frankly, I don't give a shit. My father still checks up on me everyday. He still calls every night to see if I am home or whatever. I don't even tell him when I am going out anymore, because even at my age, if I am gonna get home at one in the morning, he will say "Isn't that kind of late?" I still get checked up on, it's kind of scary and kind of pathetic. What I am trying to tell the you people reading this is: IT NEVER ENDS!!(laughs) It never fucking ends!

Everybody I would think is passionate about something, hopefully. That is obviously what is special about the people who stay in the punk community for a long time. It's something that is special with them. Not to sound all sappy or emo, but that is what it is with me, definitely, it's still something that means a lot to me. I walk, live, and breathe music, from the time I get up to the time I go to bed. That and following the pathetic Boston Red Sox(laughs). But, it's hard to explain it to people. My wife is not really into it. She doesn't like the music at all, to tell you the truth. But, she really respects and supports what I've done and I think she likes the punk community from more of a social viewpoint. The fact that the music means something, the fact that she has gotten to meet people from all around the country. So, she gets it, even though she doesn't like the music. But even she has told me that trying to explain to other people about the magazine, what the punk community is all about, it is very difficult to explain.

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

Al: The energy, the immediacy, and not always, but I like the fact that it has a message that I can relate to. It is saying something, whether it is a personal issue, or a political or societal issue. Something that reflects my mindset. The energy, the rawness, that is always what has appealed to me about it. I think the common link between all the music I listen to is that it's good, basic, energetic rocknroll. That's what I have always liked my whole life. That is the running thread whether it's garage punk, or the hard rock and metal I grew up listening to, or pretty much anything. It's all got this common thread of energy and aggressiveness. Sometimes I listen to pop-

pier stuff, I listen to jazz once in a while. A lot of people get stuck into this narrow little niche that they'll listen to. They only wanna hear retro hardcore, they only wanna hear emo, they only wanna hear youth crew, labels suck. People get into this one little narrow style of music that they listen to and they're not willing to give other styles a chance. That's kind of limiting. My favorite bands when I was a teenager were AC/DC, Aerosmith, Blue Oyster Cult, Ted Nugent, until I found out what a right wing, reactionary he is, I won't listen to him anymore. It's kind of a pity because I still like "Cat Scratch Fever" (laughs). Actually, my favorite Ted Nugent record is called "Tooth, Fang and Claw" which is actually the last Amboy Dukes record. (We were talking about the greatness of Unida, the killer heavy rock band featuring ex-Kyuss doods, check out "Coping With The Urban Coyote" (Man's Ruin) it is the best hard rock record of the last 10 years, hands down—Mike). Unida is a throwback to the high energy hard rock and metal I grew up listening to. But, it doesn't sound dated, it has a real modern twist to it. They just write great, catchy, crunchy riffs. I don't care what style it is, if it grabs my ear, I'm gonna write about it. My parents weren't into rock at all, they were older, so I discovered all that shit on my own. I was listening to the radio from the time I was a little boy and getting records from when I was a little kid, I was just discovering it all on my own. I had very few friends growing up, so it was all my own exploration. There were two or three people in my high school who listened to punk, including the guy who got me into it. This guy I went to high school with was a D.J. on one of the college radio stations. He was still in high school, but he D.J.'ed on the college station. It was through him that I first heard the Pistols and all the early British and American punk bands. So, I did learn about it from him, but I did a lot of exploring on my own to find out about this stuff.

SUBURBAN VOICE SUBURBAN VOICE

THERE HAVE BEEN A LOT OF BOOKS WRITTEN ABOUT THE EARLY DAYS OF PUNK AND HARDCORE RECENTLY. DO YOU THINK THEY HAVE DONE A DECENT JOB OF TELLING THE STORY OF HOW THINGS REALLY WERE??

Al: Gee, are we talking about "American Hardcore" by Steven Blush by any chance? (laughs) Alright, up front, Steve put out a good book. But, I do have some issues with it. The number one issue is that he thinks hardcore ended 1986, or that it has been an irrelevant style of music since then. That's bullshit, sorry to tell ya, but that is just complete and utter bullshit. I don't think there can be one book to adequately cover punk and hardcore. There are gonna have to be many different perspectives on it. I think he did a pretty decent job. I didn't like some of the comments he put in between the quotes he got from people he interviewed. But, there's a lot of good pictures and it is an interesting oral history. I think it gives you some insight on stuff. You just gotta read a lot of different sources. I just read "We Got The Neutron Bomb" (about the early L.A. punk scene) and I think that is an interesting oral history. I am reading the Darby Crash biography right now, "Lexicon Devil." I just love reading about history, not just punk but any style of music. I love reading about the history of rock'n-roll. I spent my entire adolescence devouring rock history books and rock reference books and I still like doing that. I do think we need to have more first person accounts. We need to hear more from people who were actually there, their memories may be a little fuzzy, but...

I am thinking about writing a book. I am not planning on doing any sort of definitive history of hardcore. What I am gonna do is my history of hardcore. I am gonna write my recollections, my perceptions. I am also gonna reprint some of the old interviews from Suburban Voice. Again, first person history, you wanna get the history in the time it happened. A lot of drugs and alcohol and brain cells dying over the years can make memories pretty hazy. Luckily, I have been pretty straight over the years, so my memory is still pretty good. (laughs) It may take a while, but I am also going to do a book to mark the 20th anniversary of Suburban Voice. That's more certain than not. In terms of when it's gonna come out, that is still very much up in the air. I have had people telling me for years that I should write a book about hardcore. People can argue whether hardcore is alive or dead, I happen to think it is very much alive. It is really striking a chord with me again. If it's revisionism, if it's nostalgia, well that's too bad, but it's still something I like. I think a lot of the younger bands are playing it with a certain enthusiasm—a lot of them are just copying and trying to rewrite history—but there are several bands out there that just have the right spirit and the right attitude. It's definitely got me interested. One more thing, before we end this: I wanna let everyone know I do a radio show on Allston-Brighton free radio. The show is called Sonic Overload and I do it on Monday nights. There is a webcast and my show is almost an audio version of my fanzine. If people wanna check out the webcast they can do so at www.abfreeradio.org