

THE COWS

BOMB • BUTTHOLE SURFERS • FOUR NON-BLONDES • HILL OF BEANS
I OWN THE SKY • JUGHEAD'S REVENGE • LYDIA LUNCH • MELVINS
PIGFACE • POSITIVE FORCE • RUDI PROTRUDI • SOME VELVET SIDEWALK

HEAD CANDY



THEIR DEBUT ALBUM

STARGASTER

Produced by Tom Tatman and Head Candy Mixed by Andy Wallace.



1991 Link Records 121 West 27th St. Suite 401 New York, N.Y. 10001 Distributed by Hollywood Records through Elektra Entertainment a division of Warner Communications Inc. ପ

LAZY COWGIRLS · JEFF DAHL · 20 SECOND SECT · PHILISTEINS · CROWBAR SALVATION · SAVAGE PENCIL · LOAFIN HYENAS · TEX EDWARDS . POWERTRIP . BORED . LIZARD TRAIN . CRAWLSPACE . U.V.'S ·KRIS GUIDIO · CLAW HAMMER ·SATANS SADISTS · CREAMERS · CHILD MOLESTERS · TOMMY KNOCKERS · PIGMY LOVE CIRCUS · MYSTERY BAND · SLUB · GOD · SACRED MIRACLE CAVE · CONTRAPUNCTUS · TRASHCAN SCHOOL • GARAGE MONSTERS • HAUNTED GARAGE • RON URINI · MAD DADDYS · LA SECTA · AL PERRY · LOVE DOLLS · BARRACUDAS · CORDELL JACKSON · CHEMICAL DOLLS · HOLE · MIRACLE WORKERS · POOH STICKS · SPLATTERHEADS · PANTHER BURNS JOHNNY LEGEND SUNFLOWERS SMEGMA CONEHEADS **DEVIL DOGS · TRBNGR · TWO SAINTS · TAV AND GABBY · GARGOYLES** SPIDERBABY
 SONIC BOOM
 IMMACULATE HEARTS
 KIM SALMON AMERICAN RUSE
 SLUDGE
 MELVINS
 STEEL POLE BATHTUB CRAZIES · HUMPERS · BARBED WIRE DOLLS · AMERICAN SOUL SPIDERS WHITE FLAG
 MOOSEHEART FAITH
 JONESTOWN
 SQUEEZED BRAINS · PLEASURE FUCKERS · METAL MIKE · KRUPPELSCHLAG · SATIN CHICKENS · CHEATER SLICKS · ANAL BABES · CYNICS · JEFFERY EVANS · CRY · LOUDSPEAKER · SNAILBOY · CALAMITY JANE · TESCO VEE · RED PLANET ROCKETS · MUMMIES · WOLFMEN · EL VEZ · SUPER SUCKERS ATOMIC 61 · OLIVELAWN · RUBE RUBEN · MUFFS · PRISON SHAKE · HONEYMOON KILLERS · ANTISEEN · DAGGERS · TEENAGE LARVAE · GOD BULLIES · PENETRATION MOON · DWARVES · ELECTRIC FERRETS · LITHIUM XMAS · 36D · AND MANY MANY MANY MANY MORE



SEND SASE OR 2 IRC'S FOR CATALOG TO: 4901 VIRGINIA ST., LONG BEACH, CA. 90805

יסססס'

P.O. BOX 363, WHITTIER, CA. 90608

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, so you will get a new issue every two months or so - not every month!

U.S. subs are \$10.00

- Canada or Mexico/S.A. \$20.00
- Europe or Asia \$30.00
- Australia, Japan, etc. \$35.00

BACK ISSUES

- 46 53, 55 72. U.S. \$2.50 each. Canada or Mexico \$3.00 (\$1.48 postage!)
- Europe or Asia \$4.00 (\$3.01 postage!) Australia, Japan, etc \$5.00 (\$3.85 postage!)

Details of all our shit is in our Summer '90 catalog which you can have for one 29 cent stamp / IRC. (New catalog soon!)

- RECORDS #2 Detox "Start... Finish" LP #11 MIA "After The Fact" LP
- #14 Detox "We Don't Like You Either" LP
- #15 Bulimia Banquet *Eat Fats Die Young* LP #16 Instigators *Shockgun* LP / CS #17 The Crowd *Big Fish Stories* LP / CS #18 Death Ride 69 *Elvis Christ The LP*.

- #20 Bulimia Banquet "Party My Colon" #21 Motorcycle Boy "Feel It"/"One Punch" 7"

- #21 Motorcycle Boy "Feel It"/"One Punch" 7"
 #24 Paper Tulips debut 20 song LP / CS
 #25 Das Klown 4 song 7" EP
 #26 Popdefect "To Each His Own" / "Without" 7"
 #28 Sandy Duncan's Eye "525 NTSC" / "Sub" 7"
 #29 Popdefect "Puro Desmadre" 7"
 #30 The Big One. L.A. / S.F. comp. LP/CS/CD
 #31 Anus The Menace debut 15 song LP / CS
 #32 Babyland 4 song 7" EP
 #33 Pooch's second solo single 2 song 7"

- #33 Pooch's second solo single. 2 song 7"
 #34 Dirt Clod Fight 4 song 7" EP.
 #35 Paper Tulips "Linolium" 3 song 7" EP, booklet.
 #36 Popdefect "Roadburns" 4 song 7", booklet.
 U.S. prices: \$7.00 LP/CD, \$3.00 7".
 Canada/Mexico \$7.00 LP/CD, \$3.00 7".
 Europe/Asia \$12.00 LP/CD, \$4.00 7".

- Australia/Japan/etc \$13.00 LP/CD, \$5.00 7".

ALL Flipside Videos except 4, 6 and 12 are available. Get our catalog for complete description. Videos are \$22.50 cash, \$25.00 check each. NTSC

RODNEY ON THE ROQ **TOP 20 REQUESTS**

Rodney Bingenheimer at the Roxy with Birdland. Rodney can be heard on KROQ every Sunday 8 to 11 PM, and now Monday thru Friday with his pick on Jed The Fish's shows at 4 PM.



- 1. Any Birdland
- 2. Mega City Four "Miles Apart"
- 3. Manic Street Preachers "You Love Us"
- 4. Would Bes "Funny Ha Ha"
- 5. Pooh Sticks "Who Loves You?"
- 6. Fizzy Bangers "Freaky Friday" 7. Celebrity Skin "Hello"
- 8. Ned's Atomic Dustbin "Until You Find Out"
- 9. Paul Weller Movement "Into Tomorrow"
- 10. Hello Disaster "Native Sons"

- 11. Senseless Things "Everybody's Gone" 12. Redd Kross "Smith Family #1"
- 13. Mock Turtles "And Then She Smiles"
- 14. Wendy's "Pulling My Fingers Off"
- 15. X-Offender "You've Got Me"
- 16. Primitives "You Are The Way"
- 17. Top "She's Got All The World"

- 18. The Go-Bangs "Thank You Punks"
 19. White Flag "In A Different Light"
 20. MC29 "Is Robert Smith Tiny Tim?"

DEADLINES:

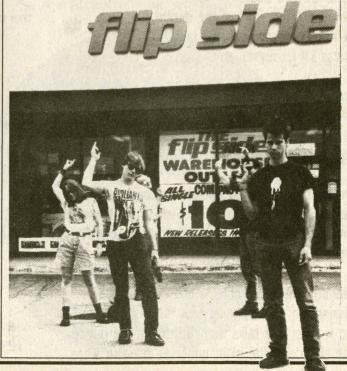
FOR ISSUE #74 - Friday, August 23rd! #75 - Fri., October 25th, #76 - Fri., Dec. 20th, #77 - Fri., Feb. 20th.

SIZES AND PRICES

Inside 7 1/2"W x 10"H \$200.00 covers (multi-color prices on request) Full page 7 1/2"W x 10"H \$175.00 7 1/2"W x 5"H \$90.00 1/2 page 3 3/4"W x 5"H \$45.00 1/4 page 2 1/2"W x 5"H \$30.00 1/6 page 3 1/2"W x 2"H Bus. card \$20.00 Classified (Per 40 words) \$2.00

REQUIREMENTS:

- 1. Send payments with ads.
- 2. Make ads the right size!
- 3. Use black ink on all art.
- 4. Halftone all photographs with 85 line screen.
- 5. Deadlines are when we expect to be filled up with ads. Sometimes that is sooner than later
- so don't wait until the last minute.
- 6. Do not send transparent film or negatives.



you case haven't heard. THE FLIP SIDE INC. of Chicago is suing us for copy right infringement on "our" name. But who are they? Well, we have absolutely nothing to do with them in the first place. Secondly, they have absolutely nothing to do with us! Those roving guys Popdefect met up with John and Jennifer Anus and checked it out, and sure enough, it's not the kind of store any of you would shop at. photo by Brad



A New Day Dawns by John Dailey

A new day dawns And regurgitates night scenes Flushed away as happiness returns And thoughts of sadness, madness Hurting pain is no more We are as one say the dice, smiling Writhing to show The only face is only one of six Cubed humans or cubed emotions Face out and try Falling or rising Slaves to things to strong Out of touch with ourselves Or perhaps with each other Thinking too much and riding the waves Bravery is no virtue here And stubborness even less than that But patience and hope can overcome the evil Tempted to hate Or to feel such Will the sun continue to shine New days to dawn Or lust Black...

What Are You Doing by Jonathan Levant

thinking; making metaphors what are you doing? down in the dumps of the depths of loving other superficial guys? guess I'll let myself go

some magellon mirroring some magellon the harvest moon the pumpkin the red head the pearl always asleep in the sand agony sleep dancing with annoyance's waltz

we learned an orphan would become messiah during our lives & during the lives of all the house of israel loving power more than life we tried to keep all parents alive we killed all orphans; we did all secretly

identity largely a linguistic fiction staringwith name ending with obit no wonder she talks herself through the day the silence of the night unnerves the star webs

The Dream by Hali Carll

The hurting starts and the nightmares begin and in a roomful of strangers I'm being crucified.

They gather all around, pointing fingers and whispering naughty things, and you're there too.

They scratch me and bite me and poke out my eyes and drive thorns into my skin; thorns which once belonged to the beautiful roses I gave them.

Now I'm in a box that's too small and there's nothing in here for me to breathe and the strangers won't let me out.

I cannot see my screaming hands in front of my face but I can feel the cold rigidness of the nails they're driving into the box.

And all the while you just stand there.

Now I can see all of the strangers' faces at once, just shouting and dancing and laughing at my pain.

And at long last the strangers dishevel from the room while you remain: a vision of strength at one time.

Come, kick the last nail in while
I remember the last time when
the most understanding face in the crowd
was yours.

Poem #5 by T.M. Biblio

for once in my life i'd like to read the words on a billboard and maybe trust them for once rather than look and think in disbelief of the fibs they say on paper for once in my life i'd like to watch TV and say "this has educated me" rather than look and think in disbelief of the people who get paid to lie for once in my life i'd like to walk outside maybe run barefoot in the park rather than look and think in disbelief of the filth that's scattered on the planet for once in my life i'd like to wake up and have no worries about the upcoming day but with fibs and lies and filth on the streets i prefer to get out of the way

Responsible by Brendon Warnke

Under the sky
seeping into the
living
green leaves
into the
branches, trunk
teeming, and surging
with sugar water life.
The death lies as
a carpet of
damp, brown, stench
on the soil.

The bugs eating, the germs devouring. it breaks into the soil.
The dead layer surrenders it's minerals into the ground, into the roots, the trunk, the branches. Unto the green leaves under the seeping sky.

The death for life.
The wrong for right.
The souls of the damned a feast for the righteous.
As I balance the line between sin and salvation.

Consumed or consumer, the only choice.

I can never escape the judgement sitting high above in gavel pounding, black robed, arrogance. Right and wrong.

Labels like price tags placed on every item involving my survival.

The choice is yours, but vengeance is mine sayeth the Lord.

Cathy by John McGinnis

It was nothing short of desparation anyone could see I was so naive, you needed sympathy You wrote the score I played the part You had me pigeon holed, I thought I was smart You had so many ghosts in your closet It was more than you could bare But you wouldn't give an inch You pretended not to care It was such a sham I was your boy, you wanted to be my man but you wanted me for a toy You were so guttsy You was always gun-ho All you wanted was respectability But you had to sell your soul Underneath all that pretense Underneath all that hype You was just a psychopath You was just a dyke Love can be a game Love can be a farce Some love affairs should never end Some should never start It's not easy finding a lover So we settle for a mate It's not easy finding a lover So we love the one we hate

Untitled by Rachel Kelty

We walk through forests alone

each in the silence of her own thoughts
and I follow you wondering where the stream
takes you
to a silence or a scream
you screamed once I remember in your eyes
but maybe I wasn't there
and maybe I didn't care
but I follow the damp logs under your feet
slipping on moss covered stones
wondering where it all went
and why you smiled so sadly

in your eyes

Human Fetus (Bone-tree) by Brendon Warnke

I went to your house today.
The door was wide open
so I walked in.
You didn't even know.
Had to tell you.
Had to close it for you.

Seeing you laid out on the couch. Half covered, half asleep. Pipe close by on the table. It smells stale in here. You look so sick.

I remember you carrying piles of books around school.
Did they lie to you?
Graduate with honors to a full time addiction.

What do you do
when your past
sits back and taunts you,
then forgets you?
What do you see
as you look out in front of you?
Caught in the gray moment.
Stepped off the track.
Lost in the decision.

Will we go on pushing the edge of every second, trying to somehow to break into the future?
Standing, looking.
Trying to forego the living for the result.

The bones of my feet and legs growing down through my skin and into the earth. My fingers growing out into branches. Ribs extending, radial symmetry.

Legs joining.
Shoulders joining over
my shrinking head.
As layer upon layer
of dust covers
my changing form.
Bone-tree.

When will it come?
The tiny click
in the machinery
that will give us birth.

"You wanna hit?"

sure.



2.13.61 NEWSLETTER Spring 91, ?, L-8 (POB 1910, Los Angeles, CA 90078) 2.13.61 being Rollins' book publishing company, this newletter keeps you up to date on his activities, as well as their staff and artists. You get a catalog too.

A SECRET DEVIL ?, \$2 ea/\$3, M-20 (Box 32, 52 Call Lane, Leeds, England LS1 6DT) Two small booklets here, one "Rat With a Loaded Gun" is a poetry collection and the other 'Nemo Me Impune Lacessit' is a good comics zine. Interesting company.

AOC #10, 2 stamps, HS-28-R (POB 187, North Hollywood, CA 91603) Lots of anti-war goodies as well as some reviews and big Dick Lucas and The Ex interviews.

ABUS DANGEREUX May 91, \$5.00, \$-36-T (B.P. 172, 82001 Montauban Cedex, France) French zine with good quality printing on good paper. Tons of stuff in here, including: Nomads, La Secta, Dirteez (A free 7° by the last 3 bands!), La's, Mega City 4 & etc.

ACTION & DEFIANCE Summer 91, ?, HS-4-R (POB 882191, San Francisco, CA 94188) Newsletter, contact sheet for the IMWU. They're back in

AJAX #12, ?, HS-32-T (PO Box 805293, Chicago, IL 60680) Besides a pretty extensive mail order catalog, this little digest contains lots of live reviews and "best of" lists.

ANOREXIC TEENAGE SEX GODS #6, \$2.50, 5-48-R (78 Plesant St., Cambridge, MA 02139) Good old trashy rock and roll! Lottsa photos! Features Jeff dahl, Nikki Sudden, Slyvain, Dave Kusworth and well as tons of gossip/news, reviews and opinions!

ANOTHER PAIR OF SHOES #6, \$1.00, HS-48-R (POB 300031, Minneapolis, MN 55403) General socio-political slant with some good features on straight edge, Minnesota Herbicide Coalition and interviews with George Erickson (president of a Humanist Association) and Slap of Reality.

BABY SUE V3, #1, \$1.50, HS-16-T (POB 1111, Decatur, GA 30031) Another funny as shit issue! Cool Toons, "Children Speak Out On Child Abuse" and "Determine Your Potential To Be A Serial Killer*!

BACTERIA OF DECAY #8, \$1.25, HS-36-R (63 Lennox Ave., Buffalo, NY 14226) Interviews with Sick Of It All and Commonwealth, tons of review (zines, music), actual letters and good reading make this a consistently enjoyable zine.

BANZAI #56, \$12/6, T-32-M (POB 7522, Overland Park, KS 66207) Tons of rock'n roll news, reviews and contacts. Feature on guitar heros of mid-America past and present, Queensryche

BOX DOG 1991, ?, M-20 (POB 9609, Seattle, WA 98109) Cool little 20 page catalog of music and print.

and Celtic Frost.

BURN BABY BURN #3, \$.25+stamp, \$-1 (POB 163124, Sacramento, CA 95816) This is the Shove Bang Mecca newsletter, Kevin Seconds new project, with all the news and things that he's up to.

BUZZ #65, *, S-48-TM (P.O.B. 3111, Albany, NY 12203) Complete coverage of upstate NY, this issue features Diamanda Galas (another great cover), Buck Pets, Biohazard and tons of reviews and contacts.

CHAIRS MISSING #9, \$2.50, S-16-R (POB 375, Fairfield, CT 06430) Lots to read and some cool original photos. Superchunk, Sebadoh and Beat Happening featured.

CHEESE! #3, \$.75, HS-20 (528 Andros Ln., Indian Harbour, FL 32937) The mag dedicated to cheesy things - like Chia Pets, cheap movies and disco. Fun.

CIACH! #7, ?, HS-14-R (Marek Rau Cicha, 4/4 Grodzisk Maz, 05-825 Polska) A variety of coverage, mostly hardcore: President Fetch, Destrukcja, Ramones, Resist fanzine, Tragiedia and more.

COMIC TRASH #8, \$3.00, S-54-M (Natruper Strasse 151, 45 Osnabruck, West Germany) Very interesting comics and graphic art zine, with poster and catalog.

COMPLEX #3, *, XM (131 N. 6th Ave., Highland Park, NJ 08904) Pretty thin reviewsletter.

CONFLICT #52, \$3.00, S-32-T (POB 264, New York, NY 10009) I get this for free, and although it is a really good, entertaining and informative (yes) read, three bucks for solid type is not something I would buy. Features Mark Eitzel, Lisa Suckdog (yet another boring tour diary), and sharp correspondence.

CROSS BREED #4, ?, S-14-R (POB 4402 Station E, Ottawa, Ontario, Canada K1S 5B4) "An anti-racist newsletter" the title says, and sure enough it is. Stuff on Nausea, Garblecrat, Malachi Krunch and Skatterbrain.

CRUNCHFACE #7, \$1.25, 5-24 (392 Conmore Ct., Akron, OH 44311) Letters, reviews and trivia - features Insted, Endpoint, Jordan Revelation and Profax interviews. J.V., Flipside 7° are only

CUT #11, \$2.50, 5-34 (11 Julian St., Norwich, CT 06360) Conrad can write up some pretty informative record reviews and his interviews (Godflesh, Courtney Love) deliver the goods - but what a fucking stale zine to look at. Gerard Cosloy style of linear creativity.

HOW TO READ THESE REVIEWS:

1. Number. Directly following the name 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, IRC's for foreign response or some sort of 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 (4 1/2" x 5 1/2" or smaller) O- Oversized (tabloid size or larger)

b: Length Number of pages

R- Photo reduced type Typeset or laser printed

M- Multi-colored cover

F- Full color cover

M+- Multi-colored cover and insides

F+- Full color cover and insides

D.A.M. #1, \$1.00, HS-16

DANZINE #1. \$.50. HL-36-R

(8647 Cox Rd., Indianapolis, IN 46241) Enthusiastic skate zine with a lot of coverage of that sport and some music. Mostly interviews.

(POB 779, Blacksburg, VA 24060) A zine dedicated to the "almost nonexistant Danville" punk rock scene. Well they do a pretty good job with reviews, articles and a few interviews.

DE NAR #56, ?, HS-28-R (Postbus 104, 1210 Brussel 21, Belgium) Solid, consistent underground coverage, but not in English.

DECONTROL #11. *, HS-12 (POB 404, Duluth, GA 30136) Short reviews, commentary, poetry zine.

DEPRESSION #1, ?, S-26 (POB 45622, Seattle, WA 98145)

DISCORDER #99, 12/\$15, T-36-T (233-6138 Sub Blvd., Vancouver, B.C., Canada V6T 2A5) College tabloid with pretty good coverage. Features include

Reviews, clippings and other writing presented quite chaoti-

Blitzspeer, Sockeye, Chicago (band rundown), Residents, Redd Kross, and tons more. DRUM MEDIA April 91, ?, T-56-TF (32 Orwell St., Potts Point 2011, Australia) I don't see many pro-tabloid things from Australia so this was a real eye opener! All kinds of contacts and reviews, photos

and Australian band articles. Look into it.

EBB! #2, \$2.00, 5-28 (8546 North Karlov, Skokie, IL 60076)

Lots of live and record reviews, cartoons, graphics and photos.

EL BRUJO ?, ?, M-16 (POB 1964, Ventura, CA 93002) Mini graphic art zine.

ETT NOLL ETT #14, ?, S-48-R (Spelmanshojden 24, 172 43 Sundbyberg, Sweden) Swedish garage punk zine features Shades of Orange, Cashflaggs, Pure mania, September Gurls, Intermission, Maryland Cookies, Fertilizers, Fugazi, reviews, photos and a free Juju Riders 7".

(POB 1821, San Pedro, CA 90733) This is the Firehose fan club newsletter, the first one out since signing to Sony. Interesting tidbits and news. FLAME STILL BURNS #1, \$2.00, 5-26 (96 W. Main St., Mendham, NJ 07845)

FIREHOSE VOLUNTEER MUSTER ROLL V4 #2, *, S-2

interviews with Judge's Porcell, Verbal Assault & Shelter. FONORAMA #9-10, \$2.50, HS-64-M (POB 114, 31-829, Karakow 31, Poland) The first magazine for record collectors in Easter Europe.

Good job on a first issue. All the usual stuff plus good

Features (in Polish) include: Lombard, U2, Metallica, Frankie Goes To Hollywood, Skaldowie and more. FORCED EXPOSURE #17, \$3.95, S-134-F

(P.O.B. 9102, Waltham, MA 02254) If you want to get turned on to some cool books or authors this is the place, especially with their great interview with Rudy Rucker. Other features include Eugene Chadbourne, Alex Jodorowsky, Meltzer, the Black Bra, Chris D's videos...

FULL CUP #2, \$1.50, HS-22 (RD9 Box 95, Bridgeton, NJ 08302) Comix mag all about coffee addiction. Pretty funny if you're a user/abuser.

GAGS AND GORE #3, 2,50 DM, S-44-R (Grohner Bergstr. 1, 2820 Bremen 70, West Germany) Written in German, this Zapish zine crams it in there: Pullerman, Negazione, Vanilla Chainsaws, Lubricated Goat, Victims Family, Slapshot and more.

GOD SPEAKS THROUGH ME #4, \$2.00, HS-40-R (320 w. Oak Apt. B, Greenville, IL 62246)
Reviews, opinions, comments and graphics with a healthy anti-authority attitude.

GROT #7. \$1.00. HS-24-T (151 First Ave. Box A, New York, NY 10009)
Well put together zine with features on Choosey Mothers,

Fuel, Offspring, Miss America and a lot of original photos. HOWL #8, ?, T-60-R

(PO Box 2055, Moseley, Birmingham, England B13 9NB) This big tabloid on good paper cover music and trash film, and does a good job of it! This ish features Sonic Youth, Screaming Trees, Camper Van Beethoven and the Walkabouts as well as stuff on John W. Gacy, Scott Spiegel and others. Free record included!

HUH ZINE #1, \$1, HS-16 (Box 118, 4712 Ave. N, Brooklyn, NY 11234) Reviews, clippings, cartoons and some poetry. Short but

INDECISION #1, \$2.00, 5-40 (23391 Mulholland Dr. #430, Woodland Hills, CA 91364) Hot first issue with a lot of great photos. SE/HC slant with features on Social Justice, Mission Impossible, Ground-work, Matter of Fact, Kent McClard on "Hardline" etc.

INDUSTRIAL NATION #1, 1 stamp, HS-32-T (114 1/2 E. College St. #16, Iowa City, IA 52240) A zine dedicated to new industrial music. Reviews of all

the current stuff as well as classifieds, news, live stuff and an interview with KMFDM.

INTENSITY #4, \$2.00, S-34 (2502 W. Opal St., Pasco, WA 99301) Reviews and some commentary but mostly interviews: Zero Denial, Anacrusis, Bitter End, Humorgod, Morphius

and Bigtop. IT'S #1, \$.75, 5-16

(POB 15173, Loves Park, IL 61132) Some reviews, some assorted writing and interviews with Not-us, Devoid and Flac.

J.D.'S #8, \$4+, HL-56 (POB 1110 Adelaide St. St, Toronto Ontario, Canada M5C SVE

Nice, eye opening homecore zine featuring lots of stuff on gay skinheads and stuff like that. Very graphic.

JACKHAMMER POGOSTICK #6, \$1.29, HS-28 (2425 Holly Hall #F-77, Houston, TX 77054) Little zine with lottsa info. Big features on God Bullies and the Pain Teens - some killer photos.

JERSEY BEAT #43, \$2.00, \$-68-T
(418 Gregory Ave., Weehawken, NJ 07087)
Complete, hands-on coverage of the Jersey scene.
Reviews, news, columns and probing interviews with
Bewitched, Junk Monkeys, Dendrite, the Deviators
and Jack Rabid's Spring House.

JOHNNY ON THE SPOT #3, \$1.00, HS-32-R (118 Surrey Lane, Lake Forrest, IL 60045) Reviews, cartoons, and lots of groovy opinions and good old rants and raves.

JUST ONE KISS Cure, ?, HS-10 (8385 French Rd., Alpena, MI 49707) This is an all Cure issue (or zine, I'm not really sure), but there's a awful lot of Cure in here!

KEY #1, ?, HS-8 (POB 25125, Tempe, AZ 85285) Shorty, with fine print reviews, classifieds and an interviews with Zig Zag Black.

KOAN #3, 6/\$10, \$-16 (POB 18278, Washington, DC 20036) Very neat, but very interesting zine. Features Lucy Brown, Gutwrench, reviews, letters and, yes, Camel-Toe of the Month.

LIFE TIME EXAMINER #2, \$1.00, S-14-T (202-08 48 Ave., Bayside, NY 11364) New York news and reviews plus short things on Hausipungo and the Melvins.

LIVING FREE #62, 6/\$9, S-8-R (Box 29 Hiler Branch, Buffalo, NY 14223) A newsletter that discusses practical methods for increasing personal freedom and includes a summary of libertarian news. Always interesting.

LIZZENGREASY V2, #3, \$2, S-20 (Shuhoso #8B Umegaoka 1-56-4, Setagaya-Ku/Tokyo 154, Japan) This enthusiastic zine takes a unique approach in its

coverage. Enthusiastic, yet subversive commentary.

If you are interested in what living in Japan is like,
this zine is for you.

LOOKOUT #35, \$1.00, \$-32-T (P.O.B. 11374, Berkeley, CA 94701) Always a good read, a selection of Lawrence Livermore's political insights and the latest in East Bay news and gossip. Fun, fun, fun.

LOOMPANICS '91 Summer, *, S-24 (POB 1197, Port Townsend, WA 98368) Loompanics is a catalog of books that you might think are illegal - and this is the summer supplement.

MARCY #1, \$2.00, \$-58 (13 Bamlett St., Kelmscott Perth 6111, Western Australia)

Whopping first issue! Plenty of reviews and fanzine type things as well as stuff on Rust, Rupture, Antiseen, Beat Happening, Naked Raygun, Verbal Assault and Die Kreuzen.

MAXIMUM ROCKNROLL #97, \$2.00, S-124-T (POB 288, Berkeley, CA 94701)
Always a good read, and new twists spring up all the time. The usual stuff includes: letters, columns, reviews, news, classifieds and opinions, this issue features: NOFX, Nip Drivers, Nuisance, Gargoyles, Carcas and tons more.

MELTING POT #1, *, S-2 (12001 97th Ave. N., Seminole, FL 34642) Very skimpy newsletter type update flyer.

MIDNIGHT TIMES #29, *, T-36-M (P.O. box 390, Chelsea Station, New York, NY 10011) Midnight Records reviews and sales zine. Thousands of listings! I've even used it and they have goos service.

MONTHLY MUSIC REPORT #4, \$65/yr., \$-30-T (738 Main St. #387, Waltham, MA 02254) Well done zine with a new approach to presenting music. Lots of contacts and instead of reviewing music, they give you a cassette full of new stuff so you can make up your own mind. Cool idea.

MOUTH #14, 12/\$9, T-24-T (POB 2069, Decatur, GA 30030) Cool looking new wavey tabloid with some interesting little features: Melvins, Babes in Toyland, Killing Joke, Front Line Assembly and tons more.

MUSIC SCENE V3 #3, *, S-32-T (POB 4661, Annapolis, MD 21403) Neat pro-zine covering the Annapolis music scene. Plenty of listings, contacts and reviews.

N.Y. REVIEW OF RECORDS V1 #6, \$2.50, \$-26-T (220 east 95th St. #4B, New York, NY 10128) Well put together zine that is, you guess it, tons of record reviews. Good insight and some lenghty minifeatures make this very interesting.

NO IDEA 8, \$3.00, S-68-F+ (3925 SW 3rd. Ave., Gainesville, FL 32607) Wow, it's been a long timesince the last No Idea and it was worth the wait! Besides a free Bim Skala/ Stabilizer 7" you get features on the like of: Plaid retina, Green Day, Babes In Toyland, Dissent, Pirate Corps, Bim Skala Bim, Scab Cadillac and more!

NO SCENE ANYWHERE #4, *, HS-8-T (7453 Evening Way, Citrus Heights, CA 95621) Reviews, local news, interviews with th' Dukes of Burl and Tribal Rival all in 8 pages!

PAPA JIM Spring 91, ?, S-125 (Box 14128, San Antonio, TX 78214) This is a giant "Herbs and Things For Your Health" catalog. Lots of other information is also contained if this is the type of thing you are into.

PAPER CUTS #1, \$.75, HS-32-T (3900 Greystone Ave., Riverdale, NY 10463) Well put together first issue, the inside poop on NYHC with chats with zines Inward Monitor and Marching For Trash as well as other reviews and articles.

PASSIVE LOBOTOMY PRESS #2, *, \$-18 (POB 702, Redmond, OR 97756) Interesting socio-political reading: from the essay on *The Psychology of Political Violence* to the reprints to instructions on how to stop junk mail.

PILGRIMAGE #1, ?, M-20 (39 Howard Ave., Lindsay, Ontario, Canada K9V 2W1) Poetry zine.

PINKY'S HIP POCKET #2, 2 stamps, S-12-T (717 Congress #1, Ypsilanti, MI 48197) Mostly indepth record reviews, this issue also contains a Prisonshake interview/article.

POLYGRAPH VX. *, S.44-T (1030 E. California Blvd., Pasadena, CA 91106) Neatly laid out poetry, 'toons and creative writing zine.

PUNK PALS #18, \$1.00, HS-24-R (2331 Blake St. #204, Berkeley, CA 94704) This punk rock classifieds zine continues with enthusiasm and good organization.

ROC #6, \$10/yr, T-12-M (320 S. Cadiz St., Jewett, OH 43986) The name of the mag stands for Rock Out Censorship, and that exactly what this enthusiastic and informative zine tries to do.

RAGNAROK #5, \$1.00, HS-40-T (POB 29274, Cleveland, OH 44129) Letters, reviews, editorials, comix, radio lists, and features on the Rest, Bitch Magnet and Bluto's Revenge.

RAKE #2, \$.65, HS-32 (630 54th St., Oakland, CA 94609) A collection of interesting but short written bits.

REAL LIFE #37, \$10/year, \$-40-M (6520 Selma #332, Los Angeles, Ca 90028) Real Life is steadily expanding with many more reviews, columns, and articles-plus the still have that one big interview each issue. This time it's with the Humpers.

ROCKET #139, \$1.00, T-52-M (2028 5th Ave., Seattle, WA 98121) Seattles best source for news, contacts and information. Butthole Surfers, Beat Happening, Megadeath, Pigface and tons more. TWISTED IMAGE #28, \$1.00, S-8 (1630 University Ave. #26, Berkeley,

SCRIBBLE UNLIMITED PRESENTS #8, \$1.00, HS-12-T (POB 415, Rutherford, NJ 07070) Interesting commentary and storys. A few letters.

SEVERE HEAD INJURY IN TEXAS #1, ?, HL-20 (POB 595786, Dallas, TX 75359) Freestyle writing, cartoons, clippings and chatty trivia in a skate mag.

SHANGRI-LA #?, *, S-10-T (1916 Madison Ave., Memphis, TN 38104) Mail order catalog with tons of stuff.

SINCE #3, 15F, S-54-T (111 rue Oberkampf, 75011 Paris, France) Great variety and a lot of features (Silverfish, Jive Turkey, Motorhead, Les Thugs, Molodoi, Sepultula, Durty Hands and more) and this looks like a good zine to me. I can't read French, however.

SPIN V7, #4, \$2.95, O-114-TF+ (6 West 18th St., 11th Floor, New York, NY 10011) Features this time include: LL Cool J, Mudhoney (nice color photo), Fishbone, Zappa and stuff on AIDS and etc.

SPLATTER EFFECT V2 #30, ?, T-24-F (P.O.B. 2, Bound Brook, NJ 08805) East coast music industry type thang. NY, NJ, Philly listings and contacts. Joe Jackson featured.

SPOTLIGHT #83, 12/\$12, T-20-TF (POB 63423, St. Louis, MO 63163) The St. Louis music and entertainment paper. Features: The Fixx, J.C. Corcoran, Carl Weingarten.

SPUN #67, \$1.00, HS-32 (2 Shirley St. #3, Worcester, MA 01610) Short reviews, features and commentary in a graphic, adventurous layout makes turning the pages fun. Good effort as always.

STEPPINGSTONE #2, \$15/year, HS-24-T (POB 4264, San Francisco, CA 94101) A few classifieds and other trivial writing but for the most past this is reprints of bands press releases/ads.

STRAIGHT JACKET INDEPENDENT #1, \$2.00, \$-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.

STREETLIFE #1, \$2.00, \$-28-T (POB 3005, Pt. Plesant, NY 08742) Neat and well presented first issue! Some interesting ideas, articles and interviews with Psyche, Front Line Assembly, Barbed Wire Dolls and Skull Duggery.

SUBSTANCE #1, ?, S-8-T (POB 268, West Alexander, PA 15376) This is the official newsletter of Solution Discs and tapes but has lots of other info, including an interview with Conscious Pilot.

SULJEV ZABAVNIK #3, S3, HS-32 (Molijerova br. 2, ul. 3 st. 13, 21000 Novi Sad, Yugoslavia)

This zine is all handwritten in Cyrilic and is a parody of the most famous childrens magazine in Yugoslavia. It deals with discovering unfamous artists and bands (like Mano Negra and Mr. Joint). Pretty interesting even if I can't read it.

SZEMETTELEP #1, ?, HS-32-R (Paskomliget Ut 55, Budapest 1156, Hungary) Contacts, reviews, and features like Mad At The Sun, Joy Division, Left Hand Right Hand, Laurie Anderson and Egyesult Istenek. Not in English.

TEENAGE GANG DEBS #1, ?, S-20-R (5812 Midhill St., Bethesda, MD 20817) A fanzine of TV culture! Wow! Features include Hanna-Barbera art review/interview, Planet of the Apes recap, Stan Livingston interview, Nation of Ulysses, Annette and more.

TOTALLY OFFENSIVE #2, ?, HL-28-R (c/o Bill Gregory 1040 Rouge Valley Dr., Pickering, Ontario, Canada L1V 4N6) Some good writing and good original photos with stuff on Overthrown, Domestic Violence, John Drake Escapes, One Blood. If you want this, write to Bill so that his parents don't know about this! TWISTED IMAGE #28, 51.00, S-8 (1630 University Ave. #26, Berkeley, CA 94703) Ace's comics and reviews zine. Always something to shake ya. This ish included the Loompanics interview we printed a few issues ago! Yeah Ace.

TWISTWORTHY 3, 1.00, HS-36-R (4030 Cypressdale Dr., Spring, TX 77388) This zine contains all the standard zine features as well as good original photos, features: Intent, Starvation Army and Implement.

UGLY AMERICAN 666, \$3.00, S-80 (POB 8433, Red Bank, NJ 07701) Good writing, good interviews, nice big type, but like one of those bands that are good on vinyl and suck live - this ain't much to look at. Features: Upsidedown Cross, Skullflower, Morbid Angel, Monster Magnet and the Pain Teens.

UNDERESTIMATED #3, \$.50, HS-20 (5406 Grand Ave., Western Springs, IL 60558) Reviews and lots of commentary, poetry and other tasty tidbits.

VOX #87, *, T-36-TM+
(Rm 107C MacEwan Hall, U of Calgary Alberta,
Canada T2N 1N4)
Radio station CSJW pro-program guide with lots of

Radio station CSJW pro-program guide with lots of cool stuff to read, like Dinosaur Jr., Butthole Surfers, Eleventh Day Dream and tons of reviews etc.

VERA KRANT #23, ?, HS-24-M+
(Oosterstraat 44, 9711 NV Groningen, Holland)
Not in English, this colorful little zine comes out
quite often and cover a broad spectrum of alternative music. Excellent in many respects. Very consis-

VISION ON #1, \$2.00, S-36 (27 Springbank Croft, Holmfirth, West Yorks, England HD7 1LW)

Good coverage and good variety, reviews, commentary and interviews with Filler, The Sect, Spermbirds, Samiam, Frogs of War, Step One and Goober Patrol.

WEIRD FLOWER #4, \$2.00, \$-44 (10 Gore \$t., Toronto, Ontario, Canada M6J 2C6) Big variety of stuff and styles of presenting it. Lots or reviews, news, letters, movies and band articles that include: Dread Zeppelin, Jawbox, Jawbreaker, GG and Didiits.

WHO CARES? #1, \$2.00, \$-36-T (POB 1181, Bethesda, MD 20827) Well done first issue with great photo reproduction and some cool features; nutrition (pro-veggie), Shudder to Think, Senator Flux, Highback Chairs, Strange Boutique and more.

WILD RAG #17, *, S-20 (2207 W. Whittier Blvd., Montebello, CA 90640) Wild Rags record store newsletter. Interview with Death Courier and tons of metal news.

YOUR FLESH #22, \$3.50, S-90-FT (P.O.B. 2683 Loop Stn., Mpls., MN 55402) Jesus Christ! \$3.50.1 dunno, less pages, bigger type... anyway, some killer stuff in here on Edgar Breau, Casper Brotzmann, M. Duras, King Carcass, Lithium Xmas, Frank Moore, Boyd Rice and more.

ZAP #36, 4DM, S-60-TF (Postfach 403, 3000 Hannower 1, W. Germany) Zap leads the hardcore scene in Germany with it's pure unrelentless enthusiasm and drive. Excellent full color cover featuring Poison Idea (the second PI cover in a row!). Other stuff includes: FOD, Halle 54, Biohazard, TNT Records, Concrete Sox reviews, commentary and more...

ZEENIE WEENIE #2, ?, S-10 (2223 South Highland #1107, Lombard, IL 60148) Mostly, but some reviews and other scribblings.

ZINE AGE #3, \$1.90, \$-36 (1748 Caldwell Place, Columbus, IN 47201) Lost of reviews in collage type layouts with heavy emphasis on Alein Sex Fiend, Alice Cooper, Hard-ons and more.

ZIPS & CHAINS #6, \$2.00, HS-36-R (Via Arrigo Boito 78/D,00052 Valkanneto (Cerveteri), Italy) Cool Italian zine written in English! Lots of reviews and other interesting tid-bits. Features on: Mega City Four, Toten Hosen, Happy Kadaver, Apatridi,

BBB, Kud Idijoti and a lot more. Tightly packed!

Baboon Dooley is a Politically correct man!























THE ALL AGES SYNDROME

Dear Flipside,

Recently, May 25, we had a show at a park auditorium in West Hollywood. We came out ahead of the \$475 rent/sound with the amazing sum of \$70 in our pockets. Yet some assholes broke mirrors and windows and made us loose our wealth. I got a call from the park saying I lost my \$150 security deposit and owed them an additional \$200 for damages. The individuals responsible for this are the bands Golgotha Incubus and Domestic Turmoil. They did not play that day and I never have put them on any shows because they are extremely stupid besides being shitty bands. Golgotha tried to go on stage during the show and play using the other bands equipment. Probably because I would never put their band on a show, they decided to break things and write stupid poser punk shit on the walls.

I had planned ahead, in case we lost the \$150 deposit, by taking pledges in case it was lost, but people haven't come through yet. I don't know how I'll come up with the extra \$200. If anyone can help out by ordering the All Systems Gone 7", it is limited to 1000 and there's only 100 left, or the Slug 7", only

\$3.00 PPD each or both together for \$5.00, that would be good. We do distribution and can sell your records for you so send samples, we will give them airplay also.

If I have to rent another hall to do a show, it will be pay-to-play. It's not that much for a band to come up with \$100 and sell 20 tickets for \$5 each. But it's a lot for a promoter to have to come up with all the money for rent, sound, etc. and have to take the responsibility her/himself, having to take all the loss, and having to be a babysitter for the bands idiot friends.

If anyone knows of an L.A. or San Fernando Valley place to rent out, let me know. And if there are any bands out there interested in playing, please call, and realize I'm the only one doing punk shows in all of L.A. county, so everyone has to pitch in and do something. I will help the bands sell tick-

We are looking into warehouses right now for our own all-ages club/ record store. Of course, we won't be doing pay-to-play at the club. We will have to borrow/raise the money somehow as before, we'll just need a lot

more this time. If there is anyone interested in loaning money, please call to negotiate the amount, interest, etc.

Ryan Hopeless,

7146 Remmet Ave. #210, Canoga Park, CA 91303 PS: Make checks payable to T. Bleiweiss, thank you. (Ryan, all ages shows are indeed rare in the L.A. area, and when I found out about yours (from one of the bands) I was sure to go. The lack of advertising for your show was a blessing in disguise, with your shortage of security/babysitters this could have been an even bigger disaster if more people showed up! This is precisely why most of the clubs in L.A. that CAN legally let in minors choose not to. It's too bad too because the gig worked out good, aside from the damages. But then again, because of stupid people and your irresponsibility to provide the proper babysitting, another potential hall is history. Ryan, going pay-to-play is no answer, just learn from this mistake (like you have) and carry on. -Al)

JOHN MACIAS - RIP

Dear Flipside:

It is 6:11 PM, Sunday June 2nd. One week ago today my band played a show at Spanky's Cafe in Riverside. We didn't get paid but I didn't care. You see, we were on the same bill as a band that

I idolized; and band that I grew up listening to; a band that opened up my eyes and other people's eyes and minds as I passed their

music on to younger punks.

When I first heard them, my stomach tied in knots, my fists clenched, and my body twitched. When I saw them play, I went into a frenzy of dancing and singing along to all their great songs. In my mind, this was THE punk band. I don't know what made them different; I don't know why I viewed them above all the other great bands, but I didn't question it. I just let the music control me. That hasn't changed in almost a decade. One week ago today, my band was going to share the bill with them.

Before the show, I spoke to the drummer. I told him that I hadn't seen them in about 2 years, when they played Fender's. He said that they wanted to get in touch with the punk scene again and just play. The band had some problems, but they were ready to tear it up again. They did just that. Lots of great new songs and plenty of old ones that brought back memories and a little tear to

my eyes.

After the show, we told them how great they were, that night and always. The singer was very modest, but happy to know that



John Macias - photo Al

they had plenty of fans after such a long lay-off. I told him how much their band meant to me, and about the last time I'd seen them. He said that somebody had video taped it, and he remembered me as the guy on stage singing along with him. We all shook his hand, congratulated and thanked him for such an excellent show, pledged our support for any of their upcoming gigs, and wished him and the band all the luck in the world. We left the club, tired, but very excited by their return. I almost felt like a teenager again.

Today, a week later, I feel old and numb. I tried to talk to my band mates, but the words didn't come out right. I want to listen to their album, probably for the last time, but I don't have the guts. I don't want it to be the last time. I don't want it to end today.

I got the call about an hour before I decided to write this. The call was from my singer. He was at a party last night when he heard the news. The news that he passed on to me. The news that leaves me with a strange sense of loss for a grown man to feel (I'll be 25 in July). The news that makes me want to give my deep regrets and heart felt sympathies, in my name and my bands, to Michael and Jody. I guess there's nothing more to express. The rest of the thoughts, questions and feelings will most probably fall into place as time goes on. You see, the band was (and always be)

Soar

THE NEW

ALBUM BY



out now:



SOAR LP

still available:



Samiam underground

DEBUTLP

UNDERGROUND EP

AVAILABLE ON LP, CASSETTE & CD.

Sergie Graphic © 1991



NEW RED ARCHIVES 6520 SELMA SUITE # 1305 HOLLYWOOD, CA 90028

Circle One. The singer was John Macias. And Tuesday, May 28, 1991, I found out today, that he was shot and killed by a cop in Santa Monica.

"But there is no truly just cause to kill; there never was and there never

will." - Circle One.

Thanks.

Rico, Violent Outrage, June 2, 1991

(It's takes a very unique person to be an outstanding lead singer, and John Macias was indeed that character. I've seen the man do some things I'll never

understand, and he's told me stories that would make me cringe in disbelief. I too haven't talked to John in about 2 years, but now that I think about, I will miss him too. - Al)

THE SECOND LP SYNDROME

Flipside;

like your point-of-view. All those people who write in whining about the "good old days" should be taken out and shot. And anyone who complains about thus and such band/label/zine selling out misses the point: go out and get another band, label, or zine -- there's always something new coming out to keep me interested. I'm glad you are on the lookout for things that are new and good. Frankly, any band that can

maintain any sort of quality or edge beyond two records is a rarity.

Thanks!

Paul Kerr (EBB!), Skokie, IL

(Paul; How does that saying go: "It takes 5 years to make your first LP, 6 months to make the second." Certainly weeds 'em out, doesn't it? - Al)

AND THEN THERE WERE CD'S

Dearest Flipside Darlinx,

This is the first time I've written, but I've been reading your mag since 81'-82' and have followed California "New Wave", punk, pop, and HC through the years and have grown very akin to the West Coast sound. I think Morrison said "The West is the best", he knew it, you grew it! "New York's alright... if you like saxophones!" (or straight edge.) Anyways... I like music, especially HC music since many of my "high school theme songs" came from that genre.

OK, now since I love music and remember it, eat, breathe, fuck and shit it imagine my despair when my favorite STORE BOUGHT tapes get eaten! Fuck that. I wanna be able to listen to that stuff forever, force it on my grandchildren and everything. Plus, there's so much new stuff I like that I don't wanna have to buy the same old shit over and over. Therefore I saved my \$ and bought a CD player. Now I know a lot of punx think that it's a real capitalist thing to do but they can suck the cream from my radioactive zinger! (They can!) I like my CD player. It sounds good and clean, so are the tapes I make for friends, and my friend at the radio station can easily put them on the air. Illegal, you ask? Eat shit, I tell! All

forms of punk rock / HC need to be available on every format! Every medium! Face it folks, if you like the music spawned from the HC movement, you should like it regardless of the medium you listen to it on, and you should support it's everlasting existence well into the 21st century. CD's are here to stay for some time now. A player costs no more than your average tape player -so get a job you intelligent, fat, lazy, punk assholes. Believe me, the exercise won't hurt you. Your music will last longer, sound better, and for the price of the average domestic LP you get the vinyl with 60 minutes max of music, for \$3 more a pop you can get 70-80 minutes of the music that has the quality to boot. And a lot of CDs have those rare comp cuts or an extra EP or LP that you would want to spend extra money on anyway. Besides, chicks like CDs

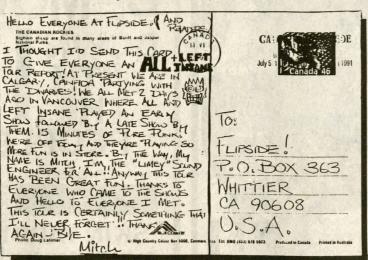
better. Let's create a cyberpunk sex world laser lips! Revolution, brothers and sisters, revolution.

Digitally yours,

Elmo Piano

(Elmo, Flipside (as you know) is a record label as well and now that we have put out CDs, I tell you from the manufacturing point of view that CDs are just about the same price as LPs to make. Besides the fact that they are easier to mail, there should be no price difference between CDs and LPs/cassettes! I'm

talking mailorder, because no "record" stores are going to drop their established retail CD price (but they will, maybe slowly). It is also of interest that "The Big One" compilation sold more in the CD format than the other two formats. So-people do want it, the price can be reasonable and the technophobes out there have got to come to the reality that this is the format of the day. The sound of CD's is of no big concern to me since my records and tapes sound just fine also-but, ah, CDs are convenient, and they are supposed to last longer. Well, until the next format change, let's hear it for CDs! - Al)



NOT HIM AGAIN!

Hey you mothers at Flipside;

I'm Victor Bazarro of Carpenter's Local #442. One of the punk kids with the funny haircuts recently stopped me as I was going out to bowl a few lines with the boys and shows me this magazine of yours, this "Flipside". It's got some article about me in it and I'm supposed to be some bum who hangs out with these "punk rockers" or whatever they call themselves now. I laugh it off, a few days later some wise-ass from the deli around the corner with a kid who takes dope and drinks at age 14, everyone knows in the apartment complex about him, because the wise-ass lives across the way from my apartment, and he's got another magazine and another article about me, and some punk kid from that fucking New York City is calling me names! He says I'm dead of alcohol. I tell you if my wife ever hears about this she'll have another nervous breakdown, and my insurance don't pay for that stuff.

Some of you think Polish names are funny, but I'll tell you something, I bust my ass everyday working for good money and I supported the troops over

in the Persian Gulf and I vote and pay taxes and I don't need these damn punk rock kids laughing at me when I go by in my pickup truck. One of them even asked me if I wanted to help them write songs for their damn punk rock band. Now you find out who this Chuck What or whatever is and that Ena kid and I'll make you a deal, I won't come over your office, I hear you got offices at that Whittier Christian College or whatever up there in that city that got smeared over the earthquake. I won't bring all my buddies from local #442 with our axe-handles and make you all cry and wish you weren't a bunch of hippie communists with these funny haircuts.

This Ena kid may never have heard of me, but if I ever find him in this New York

and I'm with some of my buddies from local #442, we'll make him cry. And if this punk rock kid Chuck What ever shows up anywhere I'm in, he'll wish to hell he never made fun of an honest American like me in the first place.

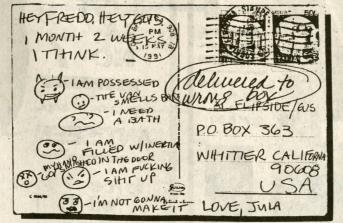
Sincerely yours,

Victor Bazzaro

(Oh no Mr. Bazzaro, don't come and kill us!!! Ena's home address is 560 W. 43 St. #30G, New York, NY 10036! Go kill him!!! And while yer at it pick up the new Youth Gone Mad single!!)

PRICELESS ECONOMICS

"Economics", according to Random House, "is the science treating of the







production, distribution and consumption of goods and services."

In the present world-wide economic system, people take profit or wages for their labor and must pay for products and services. Let's call this the Profit/Wage Economic System.

TA OKANA!

DEAR FLIPSIDE,

FUN, SUN, NOT TOO MUCH

PUNK ROCK IN TAHITI, BUT

EVITAGE FOR THE FIRST TIME

YESTERDAY IN PAPETE. I'VE &

BEEN GONE 2 WEEKS SO FAKE

THERE'S A WORLD TO COMEDE

BACK TO WHEN I RETURN (AND A RECIRD LAGEL)

TOM AT VITAL MUSK RECORDS PS. (CIGNUTS, COCONUTS, COCONUTS

ONE MURE TO GO. I HOPE

Vickname: The Badger State. 1980 6,609,000. State Capital: Madison. Jimon: May 29, 1848 (30th).

On our way from Mainte to Minnapotis

for a show tomph. Shoped off at The

Leinenkugel Browing Company in Chippen

Fus for a course glosses of Leine Exch. Deligious! It's been a tour. ... Survived

South of Portland - bayeth a new order flow of Portland - bayeth a new order flow the where it gets us.) Plu, This Enter the them nine mene shows it the locarming of user than nine mene shows it the locarming of user than nine mene shows it the locarming of user to foot took with the Tulips, Toost of user use of from at locar one boy. I show us to be the took to the the took one boy.

As the two Folks just duit undersite sound is Forest 100. Folks just duit undersite sound is Forest 100. Folks just duy the there is the sound in the sound is the sound in th

a book fire in san Francisco, van died

Dear AL:

I OID SEE AN ELECTRIC

Four major problems exist in the Profit/

Wage Economic System:

- 1. Wars
- 2. Pollution
- 3. Starvation

4. Thievery

What is the "prime cause" of these four

major problems?

1. Wars are started by people who profit from the sale of arms, missiles, military bases and all the supplies and equipment to maintain them. These may be the same people who enter the conquered nations and grab control of the new governments.

Wars are NOT started by most of the taxpayers in the U.S. In 1980, 98.6% of them, each earned less than \$50,000 adjusted gross income. They had neither the power, money, expertise nor the time

to start wars. There were 4112 individuals that year, who each made over one million dollars adjusted gross income. Some of them, had the expertise and

the money.

Wars are started for PROFIT!

2. Industry does the major portion of the polluting and destroying of our environment with its production process. It extends that destruction by producing products that also pollute.

Industry doesn't reclaim and recycle all its wastes and it doesn't produce nonpolluting machines, because industrialists make more profit by polluting than

by reclaiming and recycling.

Industry pollutes because of PROFIT! 3. People are malnourished and even starved because there is more profit if products are kept scarce and priced high. The price of land is high and wages are getting lower and jobs are scarcer. Many people are therefor unable to own land and raise their own food. Millions of acres are used for cash-crops that are not

essential foods. Millions of acres of land is held off the market by investors and government. This can't be used by starving people. (Drive across the U.S.

and see for yourself.)

Starvation is caused by PROFIT! 4. People steal to get "things" they want, or to get things to sell, to get money so that they can buy the things they want. What people steal, is the profit they gain from their thievery, embezzling or mug-

94% of the people in prisons and jail in the U.S. in 1980, were in for one form of stealing or another, that sometimes included murder because their victim was reluctant to give up his/her money

or property.

ging efforts.

Stealing is done for PROFIT

People will do almost anything if you offer them enough profit or wages, e.g., assassins, mercenary soldiers and politicians. If you can see that PROFIT and WAGES are the "prime cause" of the four major problems in the Profit/Wage Eco-

nomic System, you may be ready to think about an economic system that will

NOT use profit or wages as the motivator.

What (other than profit or wages) motivates people to work? Ask the 84

million volunteers that the U.S. had in 1980. That is more than enough workers to do the essential work in the U.S.

You want to end wars, pollution, starvation and stealing? Then get everyone to realize the fact that if we all agreed to quit taking pay or profit for

work -- there would be no monetary cost of production -- thereafter all products and services could be free of charge.

This would be a Priceless Economic System (PES) that would end the need for money, credit and barter. The PES would end the reason for the four major problems on our planet. The PES would end the need for governments and taxes. The PES would end the reason for unproductive and wasteful jobs. The PES would decrease the number of working hours for everyone. The PES would change competitive motivation to cooperative motivation which is far more efficient and MORE fun. Even copulation is more fun with cooperation that with competi-

Can you possibly imagine how things will change on this earth when we get smart enough to switch-over to the

Priceless Economic System?

J.S. F03

POST CARD

Whittier, CA

AL FLipside

P.O. Box 363

: 19 yac

FLIPSIDE

FO BOX

First of all, the PES will give people control over their own lives. We will then have the time and opportunity to get free vocational testing and

counseling. Everyone will have free access to education and on-the-job training. People can then gain employment at a job they can enjoy and get satisfaction from. They will have freedom at work to do their job as they see is best. If they are not treated well at work they can quit because they will get everything free of charge just as everyone else will. Then people will work because they desire to -- not because they have to. Think how much fun work will be.

Because resources and labor will be free in the PES, automation and robotry can be produced to do the dangerous and boring jobs. This will leave only the creative and interesting jobs for people.

With everything free of charge and available to everyone -- there will be no

status or resale possibilities -- in taking more than one needs.

Think how space travel research can accelerate when resources and scientists can be diverted from war production to peaceful cooperative

them handling sked i set a hader ammer is 5/5/91
that I handled this your Athas areason at the Extension of several market flux warms in subscribed a made flux warms in subscribed and warms in subscribed an \$315+ is the 3rd annual Bersonth Errordmant of the day Dearfest 7314 is the 3" annual gapping around a control deport
+ TO TOMMINGTON # 21. ARO 4. MS 92 Min is both

A TO TOBER - CALLADINS DUE TO TOMMINGTON WITH THE TO

COTTA THE TORK POWER TO AND IS MONTHMANDERS.

It has been told, it areas the kite from outsing

home. TIT'S were Hosel and to kite from outsing ALP FURSIDE POBOX 363 WHITTIER, CA 90608 Engent in the total on the want rate from forme of They want to som the control of the

So how do we inform everyone about the Priceless Economic System? How do we motivate them to help make the changeover? I don't know!? I'm doing my little bit by publishing a small FREE newsletter (the Little Free Press, Rt. 1, Box 102, Cushing, MN 56443-9712) and publishing a book [I Was Robot (Utopia Now Possible)] that describes the Priceless Economic System. It is not enough but it is the best I can do at this time.

If no one spends time and thought on creating a better system -- things can only get worse. If a few people try -- we might succeed. If many try -- we can not fail. "Whatever the mind can conceive -- it can create." Hopefully, you who read this, will have better ideas on how to share the Priceless Economic System ideas with

Sincerely.

Ernest Mann, Little Free Press

DDUCTS 4 PUNX

THE CLAPPER

Flipside,

I like to clap when I go to shows. I go to the shows expecting to clap, that's the main reason I go. Last time I went to a show (Bad Decision played the Contra Club in Reseda), I clapped once and then realized no one else was clapping and got embarrassed. The next weekend I went to a smaller show and they said no clapping and I got pissed off and me and my friends clapped anyway and told them to fuck off. I'd like to tell all the assholes out there that if they don't wanna clap, stay away from the pit or else.

L.A. Clappers, Jim Anarchy

WHEN GIRLS ACTED LIKE LITTLE LADIES

Dear "Yob" and "Quinn" and Flipside;

The letters section has finally gotten to me and I thought I'd fucking write.

I hate these two whining dicks from last month.

At 19 I don't think I have to respect the "lineage" of a tired fucking band like the Angelic Upstarts. I'm not at all sorry either, I don't have to care - I hate the novelty macho aspects of early punk anyway. I care probably less for it than you did for Grand Funk Railroad at my age - you old farts. And you knocked two of the coolest bands in the world - L7 and Hole. Little theme going ont here boys? Are you just wishing for the old days when girls acted like little ladies and stood on the side lines of the pit? Or does the idea of these bands just scare the shit out of you and you wish girls would just go back and play in little pop bands like they did in '77 before the feminists and the black people moved onto your blocks? I've heard Sin 34 and Xray Spex and Donita and Courtney Love blow those two chicks away, I mean it's not even a question!! It's just a bitter letter from some old punk misogynist whose dick either shrivels or gets too hard when he thinks of an enraged female. Maybe when I'm in my late 30's and the world has passed me by and I'm stuck in the past I'll be writing bitchy letters to Flipside whining about the old days. Wake up misogynist whiners, we're coming to cut your tiny dicks off! Leslie, Burbank

PS: Stop knocking Krk, he may be kind of a dick, but he knows what he likes

and at least he's fucking contemporary!

PPS: I can't wait until I learn to play guitar you little wimps. Then you can kiss

my beautiful girl-woman-goddess-ass!

(Leslie, you reminded me of something in your "what was so good about the good old days" type of speech. What bugs me is these bands that are doing reunion shows - who don't deserve it! You get a band that out lived their usefulness, went downhill to the point of sucking, denounced all their "old" (read-"good") stuff and then does a reunion show of that old stuff that they had "evolved" away from. Bad Religion have been slagged enough in these pages for doing exactly that, but they are also the successful model that these others are trying to follow. Recently in L.A. bands like TSOL and Shattered Faith have tried this. It's not that I don't like their "old" stuff, but shit, it wasn't long ago that they themselves we're complaining about it. Now it's cash in time. How quickly we forget how other bands ended their "punk rock" careers. The Avengers, Fear and yes even the Germs ended their careers as pathetic, sucking, embarrassing images of their former selves. Why give THEM a second chance?!?! I say if the individual members of these bands can't move on, then it's time for the listener to do just that. - Al)

SHUT UP DICK! 10 songs

\$5

Shut Up Music 4215 Lois Street La Mesa, CA 91941

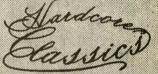
@ 1990-1991Shut Up Dick

THE WHOLE BITZCORE CATALOGUE IS AVAILABLE THROUGH RAVE REC. PO BOX 40075 PHILADELPHIA, PA 19106

OUT NOW!

OUT NOW!

OUT NOW!





BLACK MARKET BABY

The Dest Songs of this Washinton D.C. Legend !



ARTICLES OF FAITH

CONTAINS THE RARE 7"S AND MANY UNRELEASED BONGS !



PLAGUE

STRONG DEBUT LP WITH NEG.APPROACH INFLUENCE ON PUNISH REC.



F.O.D.

SRD LP FROM PHILLY'S POWER HARDCORE TRIO . CD INCL. 8 LOVE SONGS 7"



STILL HOT:

SLIME COMPILATION 81 - 87 LP / CD FLAG OF DEMOCRACY 8 LOVE SONGS PLAGUE UNRESTING PLACE 7" PLAGUE JUST SAY NO 7" MELVINS—(5-26-91 in back of a church in Riverside)

Photos by the Krkmeister * Editing & Rude Comments by Dan Druff, Esq.

Krk: ...uh, I need to get everyone's name...

Dale: Dale. (drum) **Buzz:** King Buzzo. (guit)

Joe: I'm Al Franken. (bass) (laughter)

Krk: Ya know, I kept looking at him like "I've seen that guy!" and everyone who comes up to me is like "I've seen that guy!" Oh my god. So what happened, why'd you quit television?

Joe: Ah, it just wasn't working out for me anymore, ya know? Davis kinda stiffed me, so... thought I'd go into

Krk: What made you pick the Melvins to achieve your rock stardom?

Joe: Nobody else would take as big a fuckup as me. Buzz: That's right. Water seeks it's own level ya know.

Druff: Who hit up who?

coming out with Lori on it that we did right before he... uh, actually he came down right when we were recording it.

Krk: Have bass player problems plagued the band, slowed you down?

Buzz: Uh.... It's never really slowed us down, we've always had somebody. We've never had to cancel anything. This is our fourth bass player. Tom (Boner dude) was just a sit-in, he knew that from the word go. That was just so we didn't have to cancel stuff...

Druff: Did Lukin leave so he could go to Mudhoney, or did that happen after he was already out?

Buzz: I left to go to San Francisco and then he joined Mudhoney.

Druff: And then there was a dormant period.

Buzz: Yep. (laughing:) There's been quite a few dormant periods!

Dale: When we moved it was kinda weird... starting out all over in a new town.

Krk: I was curious to know why

Dale: (NOTE: Dale made the following remarks in a whispered mumble, blissfully ignorant of the fact that this here interview was being recorded on Kirk's hi-tech, ultra-sensitive, mega-expensive surveilance type tape recorder. So I simply increase the volume during playback and...) The cover... relase date... no promotional messages... all fucked up...

Druff: Say what?

Dale: Never mind. Nothing.

Krk: Do you have any idea how many copies of that record sold?

Buzz: Um... not really.

Krk: How well did Ozma do?

Buzz: Oh... uh, somewhere in the neighborhood of 10,000.

Krk: That's pretty fair.

Buzz: Yeah, it's ok. 10,000 is like "punk rock Gold". Yeah, we can tour now and play legitimate places without

Joe: They called

me... about a week after I'd moved to

Olympia. I hadn't unpacked enough things, but I had unpacked quite a bit!

Buzz: And we knew that.

Joe: "I think he's been there about a week now....... LET'S CALL HIM!!!

Krk: So what finally created the drive to get a new bass

Buzz: Our other bass player was just not in any shape to be touring or anything like that. And that's the only way we could survive. We needed to find someone who was able to be a full-time member. We knew Joe from a long time ago. We knew he was a fan of the band and probably knew a lot of our material already. We were lazy and didn't want to teach him.

Dale: He does. He knows more of it than we do. (laughter)

Druff: Then is this just a "tour" thing or is it permanet? Buzz: He's gonna be in the band. We have a new record there seemed to be a really big slack between Gluey Porch and Ozma.

Dale: No record lable.

Buzz: We're pretty lazy as far as like, looking for lables and things like that. We've never sent a single tape to anybody so we just had to sit around 'til someone decided that they wanted to do it.

Druff: Do you have an Alchemy horror story like all the other bands that were on that lable?

Buzz: Yeah, I don't like those guys. They're just a typical "rip-off punk-rock" lable. We were lucky enough to get ripped off... (pause) Let's not even go into it.

Krk: Did you like the recording on Gluey Porch?

Buzz: Yeah, I like it a lot. It's a good record. The guy that did that recording is still a really good friend of ours. He lives in England now. He did Ozma too. I was really happy with the recording end of the first album. Everything else was totally screwed.

losing our butts. People generally know who we are everywhere we go.

Krk: Is this the first headlining tour?

Buzz: No, the first one was last spring. We never toured until then. We toured in '86 and it was a total failure. We said "Heh! No way are we gonna do that again!" We waited around, I was pretty aprehensive about doing it, but it worked out ok.

Dale: I was pretty surprised when we came out last time... "They kinda LIKED us!"

Buzz: It was a nightmare the fist time.

Krk: It seems like you guys have really hardcore-fans, like "Melvin-Mania".

Buzz: Definately. It's like a hate-or-love thing.

Krk: Yeah. Do you like it that way?

Buzz: It's ok. I mean, it doesn't really matter. If we were into this because people liked us we'd have give it up a long time ago... nothing was happening at all. Well, we

would do well in the Seattle area... that whole Seattle thing has been so blown out of proportion it's ridicu-

Krk: Yeah

Buzz: God. I'm so sick of that.

Druff: I read something somewhere, maybe a live review, and someone wrote: "Blah blah blah, the Melvins are generally regarded as the Godfathers of the Seattle Sound." What do you think they meant? I don't hear any connection at all.

Dale: And that's good. (laughter)

Buzz: I completely agree with you. I think there's some similarities, cretainly, Back then we couldn't get fuckin' Buzz: I can't understand it either, the "slow" tag. You listen to all of our records, there's fast songs.

Druff: But when there is a slow part, no one else plays that slow

Buzz: Yeah, I quess so...

Krk: The production seems a lot different. Maybe not cleaner, but bigger. It's big.

Buzz: I like the new record better, generally, than our other ones. I like the material better, overall. There's some songs on our other records that I just hate. I like this stuff better, and uh... I like the production better too. Well... I dunno, there's things about all of 'em that I like. Dale: This one was recorded on a 16

Dale: We did a single with him, a split single with Steel Pole Bathtub, and we thought that came out really good

Buzz: It took about 3 hours to do it.

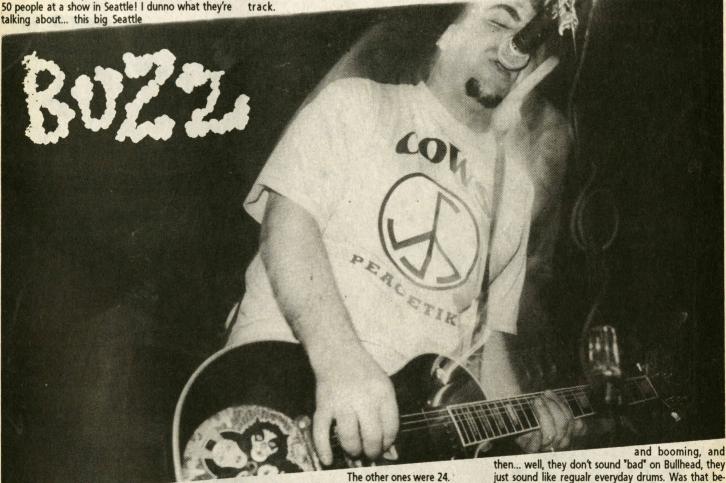
Dale: Like 5 minutes to get the drum sounds down, compared to other records where it took 6 hours. "Sounds pretty good, for 5 minutes."

Druff: Well, I have a problem with the drums on Bullhead

Krk: (laughing:) Oh god...

Druff: On the first 2 albums, the drums are

soooo bia



no way...

Druff: So what are people you meet on tour sayin'about **Bullhead?**

Buzz: Generally it's been good. In Germany, people said it was a sell-out.

Druff: I noticed a big change... not that I'm a detective or anything. It was obvious. Was it a conscious thing, did

you discuss it at all? Buzz: No, not really.

Druff: The songs are longer... the riffs aren't as busy... Buzz: Our first record had 8 minute songs on it too.

(NOTE: The longest song on the first album is 6 minutes long. A few songs are less than a minute, but most of the songs are 1 to 3 minutes long. The same is basically true of Ozma. So Buzzy Boy is WRONG! Thanks for playing Buzz, we have some wonderful consolation prizes for you backstage...)

Druff: The less busy riffs...

Buzz: Yeah. I guess I just kinda got...(pauses)

Druff: Arthritis? (laughter)

Dale: We're gettin' kinda old nowadays.

Joe&Buzz: "We can't play as fast as we used to!" Krk: I dunno, I thought "Zodiac" was a pretty quick song.

Joe: I think there's a lot more faster songs. (?)

Krk: How many tracks did you actually use? Buzz: We used all 16. We used all 24 on the other ones,

Druff: How do you use all 24 tracks when you're only a 3 piece?

Buzz: Well, like Gluey Porch Treatments... there's 10 tracks of guitar.

Krk: Wow.

thing,

Buzz: It's like 4 mikes, and then you double it, that's 8 mikes and then... That's how you get that "big" sound. Druff: How many times did you go and record the guitar

Buzz: We would do everything live and then I would usually go back and double it again, double the guitar tracks by playing the same thing again. It fattens it up... I mean it's there, the technology is there. We try to use it as much as we can. Bullhead cost half as much as our other records to make. We were on a really tight budget. We get a certain amount of money to record regardless of of if we spend that or not, or if we want to spend more than that. So we just spent half of it and kept the rest of it! (laughter) But I think it sounds fine. We rehearsed a lot before we went in and we were done quick.

Krk: Did you want that producer or was he just there? Buzz: The owner of the studio.

and booming, and cause of the producer?

Dale: It might have been.

Buzz: We recorded those first 2 records in a lot bigger rooms, too. That might have something to do with it. Dale: I like the new one because it has a lot more different drum sounds on it. I got to mess around a lot more... Every song had pretty much a different mix on the drums, which I thought was cooler because the other ones have the same sound all the way through.

Buzz: He (the producer) tends to want to make things sound like drum machine drums, which is cool for some stuff, but... they kinda hafta go... Put the reigns on him.... Krk: Was that the one that took a stab at Sub Pop?

Buzz: The split? Yeah, yeah.

Krk: Was there a purpose or motive behind releasing that single like that, in that format?

Dale: Actually, it was Nirvana's idea.

Buzz: It's a joke! Yeah, Nirvana, I know...

Dale: They wanted to do something that was like 'Hey, we'll cover one of your songs and you cover one of ours!" Then "No, let's do it this way, we'll cover a Mudhoney song and you do a Sonic Youth song."

Buzz: But that just never materialized. And then we decided to do it with Steel Pole Bathtub instead. They were on Sub Pop and I thought it might be a little harder

to do. I think it's really good, I like that a lot.

Krk: And I heard that the last single that was on Sympa-

thy was originally scheduled for Sub Pop.

Buzz: That was a Sub Pop record, yeah. They said they were gonna give us a certain amount of money to do it. which was literally the only reason we wanted to do it, was for the money from those guys. And then it came down to it and they sent us part of the money and said they didn't want to give us what they originally said. We had recorded it already and I just said "Sorry. We've already spent the money you gave us. You'll just have to wait 'til we can send you back all of it." They basically shit their pants...(laughter)... said "WHAT?!" We had no contract at that time with them. It was gonna be a 12 inch in Europe and a 7 inch in the U.S. We needed the

but... Anal Satan is definately, uh... we were definately pissed off. It was real appropriate.

Krk: Had Sympathy approached you before that or did

you guys just grab 'em out of the sky?

Buzz: Nope. We've never been approached by any labels... except for Boner. We've never sent any tapes to anybody, but this guy that does our booking was friends with John from Sympathy and knew that we had this record sitting there with nothing to do. So John agreed to do it, gave us some money and said "Ok". And apparently it's turned out to be his best selling single. It's working out pretty good, I think John's a good guy. I can't say that I like all the records on his label...

Krk: No one can.

Buzz: ...but I do like some of 'em. And I think he's a real

Dale: We had so much material between Gluev Porch Treatments and Ozma...

Buzz: Most of that Ozma stuff is really old.

Dale: It was like 2 years before we got to record it, and that's another reason why I like the new record a lot, cuz all that stuff is brand new. It felt really good when we recorded it. too.

Krk: Even that new song you've been playing is really good, it stands out.

Buzz: I think our new record's real good. "Eggnog". Out in August.

Krk: Joe, what do you think, you just stepped right into a band that's got 3 albums, a bunch of singles, how do you look at it?

Joe: 1



about the things that went on at Sub Pop, I'm really glad we didn't do it.

Druff: That "Anal Satan" track was weird, was it important to you?

Buzz: I like that track a lot. There's this guy in this band Malfunction, that died, like a drug overdose. One of those songs ("With Yo' Heart, Not Yo' Hands") is a Malfunction song. I really like that guy a lot, he was really cool. We always liked that band a lot. I would say Malfunction was definately one of the early bands from Seattle that was completely unrecognized.

Dale: THEY'RE the Godfathers of the Seattle scene.

Buzz: They're a lot more rock'n'roll than we we are, they're kinda like Discharge/KISS, sort of. They were really good, we played a lot of shows with them and we knew those guys pretty well. We were real bummed when he died and we thought it would be kinda cool cuz I always liked that song a lot. Definately not our thing,

think is pretty odd

in the punk rock world. There's not too many people that I would trust. He's real down to earth, real easy to get along with.

Krk: What I was trying to get at earlier... there was a lullperiod; now it's like Ozma, 2 singles, a new album plus one already recorded... What's going on in your heads, are you guys kinda like "This is it, if we don't pull it off in a year it's not gonna happen"?

Buzz: No... no, we just didn't have any vehicle between Gluey Porch Treatments and Ozma, whatsoever...

Dale: Now we're able to put out records whenever we want.

Buzz: We did these fast because we had the material, and I think it's good enough, not like we're just milking it. Now I dunno what we're gonna do. Now we've got this stuff done, once this comes out it'll give us a lot of time to figure out what we wanna do for the next one. dunno. It's just kinda weird... the

Melvins were like the most influential thing to me, ever... Buzz: ...and alcohol and drugs.

Joe: Yeah... SHUT-UP!!!

Druff: I definately consider you a drug band.

Buzz: I guess so, but none of us take drugs. (laughter) Druff: Bullshit.

Buzz: Iswear to god, I won't even smoke pot. I have, but

I don't now.

Joe: I don't even drink coffee.

Buzz: I like Jolt cola, but that's pushin' it. Joe: "You're fucked man, that's an addiction!"

Krk: It's hot, cuz those vocals, they sound twisted. I can't make out what's going on. The way you spit 'em out sounds twisted... there's gotta be some influence goin' on in there.

Joe: That's the whole thing for me. It's an influence, exactly. It's a weird, unsettling, soul feeling, I guess... Boy, this sounds really sappy! (laughter) For me, that's how it was for a long time. Like the first time I saw 'em. I don't remember much, but..

Buzz: You were drunk. (laughter)

Krk: So it's pretty hard to get along with Buzz, right? Joe: It's REALLY hard to get along with Buzz.

Buzz: I'm a real whip-cracker, right? Joe: 'Yes Mr. Buzz! Yes sir, Mr. Buzz!'

Krk: So what things did you have to have in common? On

what level did you relate?

Joe: I knew they needed someone with a Paul Stanley chest. (Joe pulls up his shirt to expose one fuckin' hairy chest)

Buzz: I dunno. It was kind of like a last minute thing. Druff: Were you asked to do it, or...

Buzz: No, it was our decision, basically my idea to do it. But now I just realize people don't really care what the lyrics are, really. I think it's better to not have 'em in there. I don't really feel that confident in my writing. To have it there on the printed page just seems out of context with what I'm doing. It makes me feel real uncomfortable and I won't do it again. It doesn't make any difference, most of the lyrics are just made up, I made most of 'em up on that last record right there when we recorded 'em. People go "What does it mean?" "I dunno, wah eaugh gah wah eauoooh!" Absolute complete nonsense. They mean absolutely nothing. I hate message bands, generally.

Buzz: He's fuckin' loud as shit.

Dale: I guess not.

Druff: How many autographs have you signed?

Buzz: A couple.

Krk: Have you signed girls' chests, or...

Druff: ...a guy's butt?

Buzz: I haven't done that yet. With autographs, it's easier for me to just sign it real quick and hand it to 'em than sit there and argue with 'em. I just wanna get that kinda stuff over with as fast as possible.

Krk: Before someone sees you.

Dale: I always write it like I'm signing someone's yearbook, like "Hey-Great to have you in class this year! See ya at some parties this summer! '86 Rules, dude!" (laughter)



on tour with him before, with Nirvana, so I knew he was a nice guy, he liked us...

went

Buzz: We knew he wasn't going to freak out on tour, we've had that problem happen, somebody flips out. We knew we could get along with him. We knew he played bass. He was in this band called Earth, kinda along the same lines as the Melvins... a LOT slower than us. So we knew he kinda had the same influences, we came from the same area. Me and Dale have played together for a long time, so we've pretty much got each other figured out as far as getting along and stuff like that.

Druff: Did you ever regret putting the lyric sheet in with Ozma?

Buzz: Yes. Very much so. Druff: Why did you do it?

Buzz: We're stuck in this conventional rock thing. Ya know, we like singing and drums, and guitar and bass. The first bands I listened to were like... Credence Clearwater. That idea of a band is just bred into our heads. It's kinda hard for me to get away from it.

Krk: I'm surprised you never thought of a 2nd guitarist. Buzz: I never even wanted to sing. I'm kinda stuck with it. We did [think about it], but there's nobody really that... With 3 people it's easy to get everybody to practice.

Krk: So does that have anything to do with how many amps you carry? To make up for it with volume?

Buzz: No, I just like playing loud guitar. I don't care. I just want to be obnoxiously loud. It doesn't sound that loud

Krk: Do you ever have a hard time keeping up with the amps?

Joe: Usually we're playing to Dale.

(Krk flips the tape over whilst we hold on)

Krk: Hold on while I flip the tape over.

Buzz: Watchit, Joe...

Joe: "I'll give ya an Alan Hale!"

Krk: Ok, what's the difference between going on the road with Nirvana and the Melvins?

Joe: Um.... well, there's like an actual release. Cuz when I was on with Nirvana, it kinda really sucked to go to

music stores and watch 'em buy all this equipment... Buzz: ...and wreck it.

Joe: Yeah, and play shows, and I'd be like "Great. I'm gonna get stiffed by all the bouncers, and get treated like a subhuman by a lot of people, or just get picked-on by people to get them to the band." Things like that. Buzz: Cuz they're just such big stars, is that why, Joe?

Joe: Yeah. That's it, right there. "Yes sir, Mr. Buzz." (laughter) I've realized that being on tour with Nirvana, the time factor would come into it a lot more. I'd really realize Boy, I've beem out for only 2 weeks and I can't wait to get home!" But this has been like a total blur and I think a lot of it's just because...

Buzz: ...you're drunk

Krk: Was Nirvana getting pretty big when you were on that tour?

Joe: Yeah, but I was out with 'em sometimes when they weren't as big. I came down here with 'em a while back... Krk: What's the difference between Nirvana's crowd and the Melvins' crowd?

Joe: Um, Nirvana's crowd goes "NEGATIVE CREEP!" (laughter) Chanted over and over...

Buzz: Nirvana HAS a crowd.

Joe: I dunno, Nirvana's crowd seems to be more like a "partying good-time" kinda crowd. Our crowd seems to

be the ones that are goin' right out the

Dale: Seattle's been really weird for us now. We go up there and there's all these metalhead mustache guys and it's like "Where the hell'd they come from?!"

Buzz: "I love to listen to you guys when I gofishing!!!" (laughter) Where were these people when we used to play there every month?! Fuck!

Krk: I see a lot of fans like Greg (bassist for Virulence & Fu Manchu and general all around swell guy) that drove all the way up there to see you. I thought he was just kidding but then Dale said it.

Dale: [Greg has done that] Tons of times. Buzz: I like Greg! He's one of those people

Krk: I think I'd rather have 10 of those fans than 20 people like last night.

Buzz: Last night, yeah... that bouncer. Jess: You couldn't get in or something? Buzz: I was older than he was and he wouldn't let me in the club. (Night Moves) "No!" Jess: That bouncer's an asshole. He fucked with me once.

Druff: He was fucking with me and Krk last night... "Hey, your liscense is expired! Don't bring this next time!"

Dale: "Lemme see your eyes!"

Joe: 'This person doesn't have glasses!"

Druff: "Your eyes aren't hazel, they're more like green with brown in it!

Krk: So tell us what are some of the better things about being on the road.

Buzz: Denny's... no, I dunno. Now we can make a fairly decent amount of money and we don't have to sit there and worry about where we're gonna eat or sleep. It's a lot more comfortable than it used

to be. I dunno, we like to play a lot, so ... Druff: And what goes on at home while you're not touring?

Joe: A lot of sittin' around waiting for Buzz to get up! Krk: Do the 3 of you live together?

Buzz: No, Joe's staying where I live now. Dale lives with a couple other people.

Dale: We do the same things: watch a lot of TV and do nothing.

Joe: "Wanna go rent a video?"

Buzz: It's kinda hard when you know you're gonna be leaving again in 3 weeks. What are you gonna do? It's hard to get something going if you're just gonna leave soon.

(Krk asks about cartoons which led to a shitload of incoherent quoting of all the classic 'toons, but I got a headache just thinking about transcribing it, so tough

Buzz: Joe had dreadlocks 'til somebody said he looked like a guy from Faith No More!

Joe: That wasn't the only reason, but that certainly

contributed to it.

Buzz: "You look like a monkey!"

Joe: "You look like a girl!" This is a good tour story: This wasn't on tour with the Melvins, this was with Nirvana... Dale and I were going out to the van in Vancouver. And these little impetigo children, just completely filthy and covered with running sores all over their mouths, are jumping up and down on the trailer and caving in the roof. We were like "Hey you kids, git the hell outta here!" And they were completely unafraid of us and they go to me "You look like a monkey!" and to Dale, "You look like a girl!" I mean what were we gonna do? I was envisioning this parent with a shotgun looking out of a window somewhere... "Touch those kids an' I'll kill ya!"

Dale: 'Get away

an' let 'em jump onna van!"

Joe: And we moved it! Blocks away! Because of these 2

Buzz: Well... you do look like a monkey! (laughter) Krk: Man! I'm already tired of Buzz and I've only been here half an hour!

Druff: As soon as we leave Joe'll kick his ass. Buzz: He will. Easily.

Druff: Joe, was that big doorknob gonna beat you up last night while you were watching that tribal band? Joe: Oh... no, he thought it would be really great if I had paint on my face. I said "Nooo! I don't want paint on my face." "Dude!!! You GOTTA have paint on yer face!" "No!" "Just a little bit!" "No!" "This girl thinks it'd be great! Maybe she'll go home with you if you put this paint on your face!"

Druff: "Well ok, ya twisted my arm!"

Joe: But he was just a dopey guy with his dopey friends...

Druff: He was bigger than you and I couldn't hear him, so I figured he was fixin' to try something. He was in your

Joe: Hey, man! I don't back down from nothin'! (laughter)

Krk: What type of video collections do you guys have? Joe: I have a lot of Melvins videos! (laughter)

Buzz: Shut up! Joe: I do!

Dale: I have a lot of old KISS stuff.

Buzz: I've been recording TV commercials lately. Krk: Did you get to see KISS way back when?

Dale: Yeah! '79, last year with Peter Chris. My mom took me. She liked 'em! But she didn't like Ted Nugent, a year later.,. he cussed too much. He said "pussy" and "motherfucker" too much.

Krk: If you had to strip away one aspect of old KISS, what would it be?

Melvins: Hmmmm... (pause) Uhhh... (pause) Hmmmm... Krk: So pretty much they're un-

touched, huh?

Buzz: I'd like to strip away the solo records.

Dale: At least Peter Chris' solo record.

Buzz: I think it was a good idea. but it didn't work. Those posters were the worst art! I dunno, they're a parody band. Spinal Tap doesn't have to exist... KISS already did all that stuff!

Joe: When that KISS compilatin came out, there was a review of it in this Backlash magazine. And they were talking about Yeah, Coffin Break did a great punkrock-ized version of Beth'. But Nirvana did a joking version of blah blah blah song. How dare they?!" It's like... what's NOT to laugh at about KISS anyhow?

Krk: Do you think music that music that isn't driven by aggression seems to not be taken seiously?

(Long pause as the Melvins ponder this bitter mystery. Then finally...)

Joe: In places I've lived in, the local bands are considered kinda punk rock, but they're not "AAARRRGH!", blazing hardcore or anything. I used to live in Eugene for a long time and there's a

lot of different kinds of bands, as long as they're not just shitty bands, they're ok.

Krk: But you guys come across like you're driven by something pretty big and ugly.

Joe: Heh heh heh ... ME! I drive all the time. (laughter) Krk: But you don't see that when you're playing back your records? Obviously you're not putting too much hate into your music, are you?

Dale: Everybody says "You guys are depressing."

Joe: I find it really uplifting.

Dale: I don't feel decressed when I play that stuff, I have a good time.

Krk: So when you play back the records you don't see this big, black thing?

Buzz: I don't play back the records too often. Usually right after we record 'em. I couldn't sit down and write down all the songs on our first 2 records.

Druff: Is your turn-over rate really high as far as songs you play in front of people?

Buzz: We generally try to play something off all of our records. I still think some of that stuff is good, so...

Krk: What's your fayorite Melvins song?

Buzz: Hmmmmmm... Ummmm... Uh... Probably, uh...
"Boris". Cuz it's got that weird ending, the half-volume thing. Or "If I Had an Exorcism". I like that one a lot too.
Dale: Yeah. that's one of my favorites.

Joe: Out of what we're playing right now, I think "Kool Legged" is one of my favorite songs to play. Even though I don't think I've played it right, ever... And we played "Leeech" the other night, that turned out really well.

Buzz: Leeech? That's not a Melvins song, that was written by...

Joe: Green River.

Buzz: They never recorded it. I think it's their best song.

Krk: What about writing, what's your input right now,
loe?

Buzz: He hasn't really had time.
Joe: I programmed a drum machine.

Buzz: He started like April 23rd, did our first show on May 7th! Then we took off, so he really hasn't had time. Druff: Have any of your old bass players ever written?

Dale: Lori, a little bit, a few parts.

Krk: Is that just because they don't write, or...

Druff: Or do you want to write everything?

Buzz: I usually just write the song and finish the whole thing and play it for 'em and they go "Sounds good to me."

Dale: He even has a lot of the drum part ideas, too... "Ok, go Doosh-Doosh.....Doosh!" (laughter)

Krk: How do you feel about that?

Dale: It's great cuz sometimes I'm at a loss of what to do.
It works out fine for me. A lot of drummers will be like
"No man, I'm gonna do it my way, not your way! This is

how it's gonna be!" But I'd rather have him help me.
Krk: But a Melvins record is credited as a Melvins record,
right?

Buzz: We haven't really worried about it. I think I put "All songs by Buzz" on Ozma, but I don't really care about that. It's not like I'm getting extra money or something for it. I think the bass and drums are more important. If it wasn't for them, we wouldn't have a band, so... I'm not gonna be like "Those are MY songs!" To have a vehicle to be able to write songs, I feel lucky to be able to do that. Krk: What 3 piece bands do you feel have pulled it off? Joe: Rush.

Buzz: Malfunction.

Krk: I really don't see a lot of 3 piece bands filling as much space as you guys do.

Dale: The James Gang.

Buzz: I'd say if we didn't have Dale, if we had a weaker drummer, there'd definately be a lot more holes. He's really the basis of the whole thing. If we didn't have him, we wouldn't be able to do half of what we're doing. Krk: I don't think I noticed that until the show at the Lingerie when it became obvious that the drumming was really fucking big.

Druff: Well, I always knew that.

Dale: Well thank you.

Druff: Is it a big deal to you to not have double bass drums and just have double beaters on one drum?

Dale: Well... It's easier to carry around. And usually I don't have that much room to set up anyway. Even with a small set sometimes there's not enough space for me.

Druff: Do you think those kits are stupid, though?

Dale: No, I used to have double bass. I just had really shitty bass drum pedals. So I sold one of my bass drums and my car and bought these little bass drum pedals. A lot of bands have those big huge drum sets and they can only play a few drums, so it's like it's just there for looks.

All i need is a few drums.

Krk: Tell us about playing in your underwear.

Dale: One time I forgot my shorts and Buzz goes "Just take your pants off and play in your underwear!" "I dunno... Ok!" I looked like a professional wrestler.

Druff: What about the gloves?
Buzz: The gardening gloves...

Dale: One time we went on tour and my hands got all wasted cuz I didn't have any gloves. I said "Ugh, I'm not gonna let this happen again." I started buying these drummer's gloves but they sucked, they turn your hands black and they're like 15 dollars. So I just bought these gardening gloves. (laughter)

Krk: Is that what those are?

Dale: Yeah! They work a lot better.

Krk: Do you like any drummers who are playing right now?

Dale: I like the guy from Jesus Lizard a lot, and I like the guy from Nirvana.

Krk: What about Blackie from Urge Overkill?

Buzz: He's good.

Dale: He plays just like Mitch Mitchel... which is good. Krk: What things are mandatory when you're playing live, Buzz?

Buzz: Uh...

Druff: Do you always pull your pockets inside out?
Buzz: No, not always. I stole that idea from the Cows,
actually.

Krk: I know some bands are like "I always have to have this here, and I always have to have this little thing..."
Buzz: I don't care, I just need a power-plug and, uh... generally I hate it when the stage is too small, but I can deal with just about anything.

Krk: So you don't want 2 cases of beer on the side?
Buzz: 3. Believe it or not... everybody has this problem because we don't drink. God, man... gimme a break!



Halfway between Bad Brains and James Brown

WORLD TRUST

Cassettes: \$4 (USA) \$5 (World)
Live Video: \$8 (USA) \$10 (World)
(Video is NTSC Standard)
T-Shirts: \$10 (USA) \$12 (World)
[Postage Included in all prices]

P.O. Box 1474 Cypress, CA 90630 U.S.A.



takes the listener on a not so cozy ride through a dark maze of grunge, noise and just plain wackyness. Let's not forget the Cows pioneering live performances in which the audience is encouraged to take part in .drinking and thrashing.. Ladies and gentlemen, without further ado - the Cows...

SHANNON - VOCALS

Krk: What's your birth place? Shannon: Minneapolis, Minnesota.

Krk: What was it like?
Shannon: Being born?
Krk: (Laughing) Minnesota?

Shannon: Um, it's flat. There's lots of deciduous

trees. Usual domesticated animals.

Krk: What was school like?

Shannon: School? School was like a drag. I never

went to any schools in any other states.

Krk: What were your friends like? Shannon: I didn't have any friends. Isn't that sad? Krk: What were your favorite activities growing

up?

Shannon: I mostly just hung around in the woods a lot.

Krk: Did you have any teen idols? Shannon: Teen Idols? Uh, no. Krk: Did you have a favorite movie?

Shannon: (After about 10 minutes of "um, um, well...) No, I don't think I had a favorite movie growing up.

Krk: What about book?

Shannon: Favorite book? All's I ever read was like

science books and stuff like that.

Krk: Any cartoon characters?

Shannon: Yeah, I liked the Inspector and I liked the Ant and the Aardvark.

Krk: What was your first introduction to music?
Shannon: Um... Listening... to the radio I guess.

Krk: What about your first concert or gig or...
Shannon: First concert I went to was Parliament
Funkadelic and Brides of Frankenstein, uh,
Funkenstein.

Krk: Woah! What was the first LP you bought?
Shannon: I think it was Cool and The Gang.
Krk: What age did you first start singing?

Shannon: Let's see... 24.

Krk: So why did you choose singing?

Shannon: 'Cause I can't play anything (laughs!). 'Cause I'm a big showoff too.

Krk: I guess you were self taught.

Shannon: Yeah. Krk: Was this your first band?

Shannon: Uh huh.

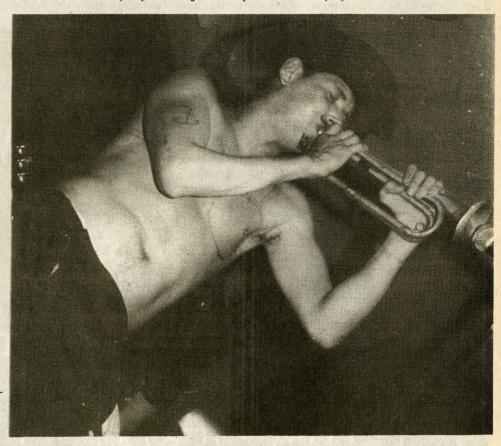
Krk: What was your first impression of the Cows? Shannon: Well, I lived with Thor and Kevin and they

were playing around... The two of those guys were working at Rolling Acres Home for Mentally Retarded Children and on holidays they would play there sometimes. And it sounded pretty interesting. Then they

Krk: What about song?

Shannon: Favorite song off that album... probably 'Good

Krk: So what would you say the bands ultimate goal is? Shannon: Just to keep playin', I guess... in front of more than a dozen people at a time.



played a live gig out at a bar and Norm, now our drummer, was singing and it was really cool so I said man I'm gonna be in this band and I got them to kick Norm out! (Laughs).

Krk: So what is your favorite Cows album? Shannon: Peacetika.

Krk: What's the ideal crowd response to a Cows show? Shannon: Yelling, throwing shit around, breaking up the furniture, stuff like that.

Krk: So what do you like better: the Cows live or on record?

Shannon: Oh live, definitely.

KEVIN - BASS

Krk: Birthplace? Kevin: New York City. Krk: What was it like?

Kevin: I don't remember. I lived there till I was about a year old then I moved to Lincoln, Nebraska and grew up there.

Krk: What was your school like in Lincoln?

ing up? A lot or a couple?

Kevin: The kids I grew with were hippie gear head sort of kids. Criminal types. We liked each other and that was about it. They would work on their cars and everyone had long hair, smoked pot and took acid. They rode motor cross motorcycles and stuff like that.

Krk: What were your favorite activities as you were growing up?

Kevin: I did a lot of stuff. I can't really think of anything

I went to a lot of movies, too. I liked Clockwork Orange a lot. I know. We thought the Exorcist was hilarious. We busted a gut over that one.

Krk: What about cartoon characters?

Kevin: Oh yeah, I watched a lot of cartoons. Tom & Jerry were a big favorite and Droopy and Huckleberry Hound was a big one.

Krk: Books?

Kevin: Books? Yeah. "Cloud Avenger" (?) a book I must have read 10 time in 8th grade. I read a lot of

Krk: What was your first introduction to music?

Kevin: I played piano when I was like 6 years old for a couple of years then I quit. Then I played cello for awhile in a kids orchestra and then nothing until I started playing bass when the band started.

Krk: Wow. What was the first LP you bought? Kevin: The first LP I owned was the soundtrack to the Broadway production of "Hair". It was given to me by my mom at Christmas. It was great. They swore a lot, I thought it was pretty

Krk: So at what age did you start playing the instrument you're playing now?

Kevin: When the band started about 5 years

Krk: And why did you choose bass?

Kevin: Cause my roommate had one and Thor was the only guy who knew what he was doin'. He had a guitar and my brother wanted to learn.drums so I picked up the bass. So we'd just play for hours.

Krk: So self taught?

Kevin: Oh yeah, completely.

Krk: What was your first band? The Cows? Kevin: Well, first we called ourselves the Worm Sacks. Actually our drummer now was the singer of that band. Shannon wasn't in it yet.

singer of that band. Shannon wasn't in it yet.

Krk: What was your first impression of the
Cows? Even being in the band, what did you

Kevin: I thought it was great. It was just friends and we'd get a bunch of beer and maybe take some acid and just... We had some space we could use so we'd go up there at 9 PM, turn off all the lights and leave by 3 AM. We did it for weeks. The idea was just to do it. We never really thought about what was gonna happen.

Krk: What's your favorite Cows album?
Kevin: I don't know. I changes a lot. I'm fond of
the last one, 'cause we pulled a lot of stuff
together. Production is better, song writing is

Krk: What about your favorite Cows song ever?

Kevin: I'd have to say on the new one it's

'Missing'.

Krk: So what is the bands ultimate goal?

Kevin: Just to be able to keep doing this as long as humanly possible without killing each other or someone else.

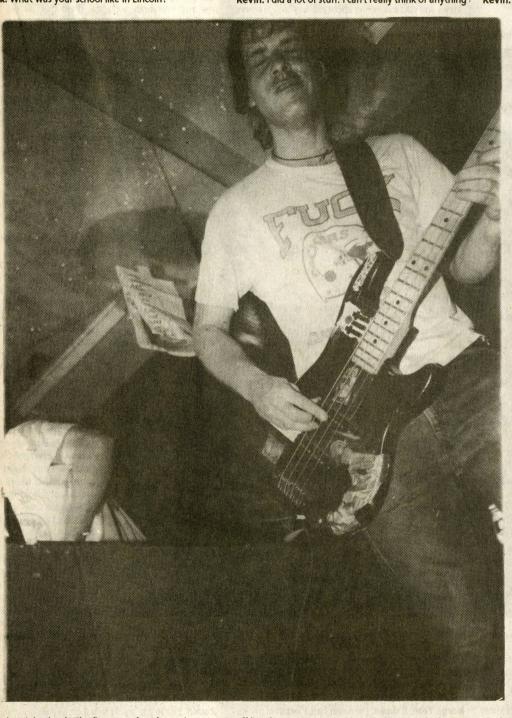
Krk: What kind of crowd response would be ideal for a Cows show?

Kevin: My favorite is when everybody is throwing beer at each other and at us and all over the place and it's a party. Not when people are pissed off. It's great. It's just like a party. The wilder we get the more fun we have -it feeds itself. It's real fun.

Krk: What do you like best: the Cows on record or the Cows live?

Kevin: They're two different things. I like both actually.

Ilike working on both things a lot, they're almost like two
different parts of the same thing.



Kevin: High school? The first part of my formative years was sorta the white trash part of town. It was more like get kidnapped by older kids of the neighborhood and get beat up for hours. Shit like that. Then, in eighth grade I went to junior high where everyone did drugs. The school I had been at, they screamed at you for having your shirt untucked, and here kids were taking acid during class. My high school was this really bib school of like 2,000 people who didn't know each other and we wondered aimlessly.

Krk: What were your friends like when you were grow-

off hand.

Krk: Did you have any teen idols?

Kevin: The first show I ever saw was Alice Cooper, Billion Dollar Babies show and it changed my fuckin' life. It was great!

Krk: That's funny 'cause it's not what you guys are doin'

Kevin: No, but I still listen to Alice Cooper stuff. It's some of my favorite stuff.

Krk: Did you have a favorite movie growing up?
Kevin: Growin' up? Let me think about that. Movies. Shit

NORM - DRUMS

Norm: I'm the drummer. Krk: Your birthplace?

Norm: Actually I was born in Louisiana. Then we moved up to South Dakota. So I grew up in the midwest.

Krk: What was your school like?

Norm: It was like these little country schools. It was pretty weird. Just small towns.

Krk: What about friends and stuff like that?

Norm: Uhhh...small town friends.

Krk: Were you a loner? Did you have a lot of friends?

Norm: There were classes of 20 people, so you knew everybody, you know. It all depended on who was trying to beat you up that day. Everybody else was your friend.

Krk: What were your favorite activities during childhood?

Norm: Bein' alone. Nooo. Actually, the thing I remember the most was I used to go out a lot and ride their horses and did the sports stuff. Ya know? I played in the high school band and stuff like that. It was just something everyone did 'cause there really wasn't much to do out there.

Krk: Did you have any teen idols?

Norm: Well, yeah. Alice Cooper. Actually, I really dug on Three Dog Night, Bread. I got inundated out there. We were so far out there, there wasn't a decent radio station. We just listened to big city middle of the road stuff. It was cool. When I was grow'n up I heard Paul Revere and the Raiders and the Beatles and all that crap.

Krk: Did you have a favorite movie?

Norm: My mom took me to see Psychowhen I was like 5 when it came out.

That movie freaked me out man.

Krk: What about cartoons?

Norm: Cartoons, god! Tom & Jerry, Roadrunner, ...! didn't like Popeye as much as I liked Space Ghost and stuff like that.

Krk. Did you have a favorite book?

Norm: I never read a lot. I read the Odyssey and Homer when I was like seven years old just 'cause I thought it was a cool adventure with a lot of fighting and stuff.

Krk: What was your first introduction to music?

Norm: Bein' a teenager ya know. Just hearing all the stuff. Like I said, I played drums in high school. Then I didn't do anything with it for a long time. I just started playing again in 1978 when everybody started to be punk. It just seemed like you could do that.

Krk: What was your first concert?

Norm: I was in a band called the Neglectors and we played out first show in 1980 at this club in Minneapolis

and we were all learning to play at the same time. The thing with that time was it all looked so damn easy, you figured anyone could do it. Then you found out it was really alot harder. By then you'd already bought some gear and you had to use it.

Krk: What was the first LP you bought?

Norm: It was probably an 8-track tape-probably Alice Cooper.

Krk: So when did you start playing your instrument? I know you said something about playing in high school> Norm: You're trying to get my age! {Laughter} I wasn't some twenty year old with a drum kit.

into being after Kevin's brother. Besides I was really busy playing with my other band. I didn't have any free time so I had to pull the plug on the Cows. So last July they were looking for a new drummer and I finally got to be the drummer for the band again. I've only been with them for about 8 months now.

Krk: What's your impression of the cows?

Norm: I loved it and everything. It was really cool and

Norm: I loved it and everything. It was really cool and completely different from what I was doing. It surprised me and everybody including them that people kept having them at shows. They've finally developed to where they can tour the country. They've done this 3 or

4 times now. Now it goes pretty smooth.

Krk: What's your favorite Cows album?

Norm: The new one. The one I played on. Everyone says the last one's the best. In my mind it is. I like the songs on the other albums and stuff.

Krk: Do you have a favorite song?

Norm: Maybe. Kinda. It's hard to say on any given day.

Krk: So what's the ultimate band goal?

Norm: As far as I'm concerned, it's just being able to write new songs and to keep makin' records and keep going out and playing and stuff. As long as we're able to do that and be happy, I guess we're goin' in the right direction because I don't think any of us would keep on doing the same thing. So we'd be going up in terms of our song writing abilities and hopefully our individual skills..Just keep goin'

Krk: It's kinda weird because you talk about progressive and goin' up, but it seems the Cows want to be kind of fundamental.

Norm: I don't think it's about being basic, everybody wants to try new stuff. I think that's just a part of how we are. I not a H.M. drummer or anything like that. I'll never be that good. We don't go out with

a double kick or anything so I'm kinda limited by my own abilities. It's kind of a marriage made in heaven as far as I'm concerned.

Krk: What would be the ideal crowd response?

Norm: Just to really have fun. To show it. You feel like the subject of a round-table discussion. People standing around. You're just trying to put on a really good show. It's not so much ego, it's just the knowledge that you're connecting with people. It just makes it a lot more fun be playing. Dig it or not.

Krk: What do you like better, the Cows live or on record?

Norm: The Cows on record is great "cause" I don't actually play it. I can listen. To be in the studio is really a gas. I've been in the studio enough to know it can be a pain in the butt. Nerves and stuff. The live shows are so much fun though 'cause you're actually there. When it's working it's great.



Krk: Why did you choose drums?

Norm: I liked 'em & because I played in high school. And the guys, my friends, needed a drummer. They didn't need another guitar player so I bought a cheap set of drums and... I had some training in it before so...

Krk: Were you self taught or ..

Norm: Yeah. It shows. I've never had a lesson in my life. Krk: Well, I've known Kevin and Thor and to a lesser degree Shannon for a long-time-like 5 or 6 years. Actually I was playing in this other band-this "cool country rock" band and I needed something else to do. And those guys wanted to get together to goof off so we were going up to our practice space and jammin' up there. First I was drumming, then I was actually singing with Thor and Kevin playing guitar and bass and then Kevin's brother started playing drums and we did that for a while. We actually played a few shows. I was never quite comfortable with being a front man. Which is what I got roped

THOR - GUITAR

Krk: What was your birthplace?

Thor: Debuke, Iowa.

Krk: What was that like?

Thor: I don't remember it. The first town I remember was lowa City where my old man was going to grad school in art. Then I moved to Lincoln, Nebraska. That's where I grew up. Krk: What was school like there?

Thor: Um, I was in school in the 70's. It was pretty conservative. There really wasn't much going on there. I didn't really know much about underground music back then.

Krk: What were your friends like?

Thor: I still have a lot of friends I went to school with back then and who I know. Some are in the Peace Corps; doing social work; being teachers; one guy I know is making films for Immigration Amnesty program. I'm really glad I kept in touch with all those people.

Krk: What were your favorite activities

growing up?

Thor: I played oboe in orchestra, I played football and shit. Just being with friends, listening to music... I've always liked music a lot. But it wasn't until I got older that I started playing music that I really cared about.

Krk: Did you have any teen idols.

Thor: I was pretty much a Beatles and Stones fan when I was a kid so I suppose those were my idols when I was younger. Since I'm older I guess I like writers more and other people that I've read about..., different artists lives or activists lives. People that have tried to do something political and social in the world.

Krk: Did you have a favorite movie grow-

ing up?

Thor: Not growing up really. Krk: What about a book?

Thor: Um... not really growing up. I got more into literature later... college days and getting into stuff that wasn't really taught in college.

Krk: What about cartoons?

Thor: I'm not really a cartoon person. Kevin and Shannon are more into that. For the most part I think TV's full of shit. I don't get much entertainment value out of it myself.

Krk: What was your first introduction to

Thor: My mother sang and I had to take piano lessons that I snuck out of. I played oboe when I was in grade school and high school. That was a good experience.

Krk: What about your first concert or gig?
Thor: School concerts like that. I played in

the school symphony and we travelled to Minneapolis. It was a good experience.

Krk: What age did you start playing guitar?

Thor: I guess I tried to buy my first guitar when I was like 14 but I didn't really learn chords until I was 19 or 20. The I sang in the first band I played with but it wasn't until the Cows that I figured out leads or what the fuck was going on with a guitar. These guys changed my whole attitude towards what kind of music I wanted to do. I like old rock'n roll and the blues and country a lot and shit so I think music today is so stylized. I just think structurally things need to change. Jazz goes that direction, a lot of industrial music goes that direction. I think we've been conditioned so much that major chord progressions and even minor chord progressions are almost meaningless. I think it's tough to get out of that shit. I'm not sure we're succeeding really entirely but I find things more out of the main stream are more interesting. I try to educated myself in jazz. I think those guys were the heroes of our culture. They were trying to invent something completely new that nobody understood what it was, really, for decades. They tried to get some new sounds.

Krk: Did that have anything to do with you picking up the

Thor: I think it was just that adolescent energy.

Krk: Were you self taught?

Thor: Well, pretty much. It helps that me and Kevin knew a little theory, but don't use it a lot. Mostly it's playing by ear and trying to define sounds that we enjoy and that are meaningful.

Krk: So are the Cows the first rock band that you were in? Thor: I was the singer of this other rock band but a lot of the stuff we did was more like, uh, conventional... I still enjoyed it but this is a lot more of an experiment.

Krk: What was your first impression of the Cows?

Thor: We were all just friends and just partying and just



trying to express ourselves and it was really super crude and still is pretty crude. We were just fucking around and partying for months... we just did it for the joy of playing it. Krk: What's your favorite Cows album?

Thor: This one is our most focused. We really like playing with Norm a lot. He released us. Tony did a good job but Norm's more spontaneous.

Krk: What would be the bands ultimate goal?

Thor: I don't think we're really goal oriented as far as business goes... I mean I think we'd like to succeed. My dream would be that I could live off of music and I'm thankful that I could do this. I think we're all willing to work at it. If there's any goals, it's to learn more about how to record better shit and to write better songs. I think there's a lot of shit in Shannon's words that convey a lot of awareness socially and politically. They're caricatures and they're stories, but there's a lot of shit in there that people ought to pay attention to. It's not just stupid ass underground music.

Krk: What response would you consider "ideal" for a Cows show?

Thor: Kinda like when we go to Philadelphia and everyone's

just fuckin' having a good time. It's supposed to be a party and it's supposed to be kind of intense but it's also supposed to be fun. We like it when people let loose.

Krk: Do you like the band better live or on record?

knk. Do you like the bariat better live of our record. Thor: I can'really separate it. Live to me, because I don't, ya know... the Cows to me are this personal relationship with these guys and what we try to do with the noise and the sound. So I don't think we'd ever capture that live on record. The cool think about playing live is to be inthe middle of this 100 decibel sound. You can't really produce that on a record. Krk: I wanted to ask you a little bit of background. How long were you guys together before your LP?

Thor: "Tarnt Plurebus Unum" - "It ain't the many, it ain't the

one". We were together just barely a year. We were opening for friends of ours like Run Westy Run. They really helped us out a lot by always getting us the opening slot and so did Fred Dardun down at the 7th Street. People there were great. We weren't polished at all, but they just enjoyed the energy, what we were trying to get across.

Krk: What's funny is that it's definitely punk and it's obnoxious but it's not what you'd consider punk rock, you

know, hardcore.

Thor: We don't think so either. We're not jazz or anything either, but fuck that's all been done and not to dish on that shit either. I love the blues and we have things that allude to country and things that allude to industrial shit and things that are joke speed metal songs. That bit of change of chord progression. There's gotta be something different in there. I think a lot of people are faked out by the distortion and tonal quality, but there's something there. Even musically... we use different intervals and we don't plan it out or talk about it but when we jam we know we're doing something a little different.

Krk: I sounds like things might even get a little frustrating for you as far as the Cows being taken lightly.

Thor: Well, we live with it all the time. It's a little frustrating but mostly... people are noticing Shannon's lyrics are like little stories. There's some really killer ones. He writes shit to what our songs sound like. It's really a whole king of process. When we first started out a fuckin' lot of people hated us. The press in Minneapolis still hardly writes about us... we got one good review which we appreciate. That's our job to keep playin'. We're not going to whine about it or stuff like

that. Let those people do their jobs.

Krk: How's Amphetamine Reptile going for you guys?
Thor: Real good. The guys a real straight up business guy. He always tells us what's going on and he really works as many angles as he can. It's a really small company. It's not as big as some of the other independent labels at all. He put out a video and I think that helped. We've gone to Europe a couple of times, we're going this fall. We went with the Godbullies last spring. He's licensed up with Glitterhouse so they kind of work in tandem. We do well in Europe actually. I think Tom's excellent. We'd like to see that label expand and keep doing better.

Krk: So what happened to Treehouse?

Thor: Well... I think it's not really been too fair to us and he's broken a lot of deals and never fulfilled any contracts. He sold a lot of our products - he's sold at least 4000 pieces and never gave us anything. He put out one thing without our permission which was totally unethical. Completely unethical. He's just not a good businessman. A lot of bands he's worked with he hasn't done right by them, ya know? So he was kind of into it for the image. You gotta be able to do the business... pay the bills and do the work.

Positive Force has provided me with an alternative route to dealing with important problems. At the Punk Percussion Protest in January, I saw that there actually were people who had the same values as I do, people who want to try to help the poor, the homeless, and organizations that make a difference.

My father is from Palestine and ever since the war with Iraq I've really noticed the misconceptions about Arabs. I remember when I was younger, some kid came up to me and asked, "Hey, is your Dad a terrorist?" I didn't find it funny and began telling people that I was Greek. Times have changed alot since then, but the ignorance hasn't gone away. Palestinians have taken so much abuse from so many, and for no justifiable reason. The recent war has only made things worse, and that's why I feel as though I should do what I can. My first step, right now, is trying to get a benefit together to aid the Palestinians in the Occupied Territories.

Helena Saffouri, 17

All of us. in Positive Force share a desire to change the society that we are forced to live in. For some of us, this means working be benefit shows for various animal rights groups or humanitarian charities. For others, this means playing in the bands that perform at the shows. For me, the most direct way to make this world a better place is to work with the less fortunate people in it. One of the activities that I find most satisfying is delivering weekend meals to low-income house-bound elderly people in Washington DC. Positive Force members volunteer to do this one weekend a month. I have expressed an interest in doing it as many weekends as I am needed. One of the people on the route I do is a blind woman who lives alone. The 3rd time I delivered a meal to her, she said she recognized my voice and was glad I was back. She asked why I hadn't been there the previous weekend and if I would be coming the next weekend. She was upset when I said I probably wouldn't be back for a few weeks.

The fact that a blind lonely woman recognized my voice and looked forward to my visits made me feel that I had made a difference in her life. Even if I only spend 5 or 10 minutes talking to her on a Saturday morning, it makes a difference to her and, therefore, makes my life more valuable. To me, this puts into action what PF is all about, using the energy of young people to make a difference in our world.

Nance Morris, 23



Fugazi at Punk Percussion Protest / Concert against the U.S. war in the Middle East, January 12, 1991.

photo by John Falls

"You don't need to follow along/where other generations have gone wrong"

"Fountain Of Youth"/ Fidelity Jones

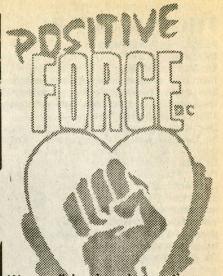
I was born in 1959 but--as silly as it may sound--in some real way, my life began somewhere in the years 1975-78. That was when I first began to listen to Patti Smith, the Sex Pistols, Jam, Clash, Avengers, Dils, Stiff Little Fingers and others It was punk rock that helped me, somehow, to see how much my life could be, if I just refused to surrender to the conventional wisdom of the world, to all the voices telling me who I was and what to be. Although those voices just get louder are you grow older, I still believe that. And that's what I think punk (and, in its way, Positive Force) is about-the challenge to live a life that "defeats statistics", defeats the voices telling us that we're "naive", that we're too idealistic", that we CAN'T be what we believe. WE CAN BE, IF WE DON'T GIVE IN.

This is no joke--this is the most serious thing imaginable. Life is so precious, so irreplaceable. Where it comes from, where it goes, no-one really knows. At least I sure don't. All I know is that, somehow, you and I have life RIGHT NOW. What are we going to do with it, with that single, invaluable chance to be? I don't know about you, but I don't want to just spend my life saving up for things...

"WE ARE BORN WITH A CHANCE/I AM GONNA HAVE MY CHANCE/RISE ABOVE!!"

"Rise Above"/Black Flag

Mark Andersen, 31



We are living in ugly, reactionary times. It's hard to stay sane, much less feel any sense of real hope or progress when, everywhere you look, art and music is being censored, basic human rights like privacy and free speech are being stripped from us by the Supreme Court, criminals like Oliver North and Ronald Reagan are hailed as "heroes" and our entire nation seems intoxicated by a "victory" that cost perhaps 200,000 innocent lives. Meanwhile, poverty, inequality, homelessness, hunger and violence here at home grow ever more acute, day by day. Amidst all of this, how can we keep some hope or belief alive? For some of us in the Washington DC area, one answer is by taking action through a group called Positive Force DC.

Positive Force is an activist group of mostly young people in the DC area who work together for change. We were initially inspired by the ideas and examples of the Better Youth Organization in LA and, of course, the original Positive Force punk affinity groups in Nevada. The basic idea, then and now, was to turn the rhetoric of punk into action. We formed in early-to-mid 1985 with two specific aims in mind: #1, to help provide constructive energy and positive direction to a DC punk scene then floundering in violence, apathy and conformity; and #2, to encourage creative political protest by young people, punk or non-punk, in the DC area.

Positive Force organizes benefit and free concerts, demonstrations and teach-ins and also does direct work with needy people. We produce literature in the form of leaflets and magazines (including the DIY booklet "You Can Do It!", available for \$1 donation) and put out the DC benefit compilation, "State of the Union", with the help from Dischord Records. We oppose racism, sexism, homophobia,

militarism, violence, ageism, excessive materialism, economic inequality and censorship, among other things. We generally encourage people to adopt simple, communally-oriented lifestyles that are free of alcohol and other drugs and that show respect for the Earth and all life forms. Please note, however, that no one needs to agree with this entire "laundry list" in order to be part of Positive Force because, above all, we believe in the power of each individual to change the world and in the right of all to live as their consciences dictate. Unity is far more important to us than any self-righteous idea of "purity".

While we do many things, we are probably most widely known in the DC community for our benefit concerts. Since June of 1985, we have organized more than 100 benefits with bands such as Scream, Beefeater, Fugazi, Soul Side, Ignition, Holy Rollers, Fidelity Jones and Jawbox among many others. All in all, we have raised around \$100,000 for a diverse collection of groups working for justice in our world. While some of the beneficiaries have been internationally know groups such as the American Civil Liberties Union, Greenpeace or Amnesty International, we put a special emphasis on helping local and/or lesser-known groups such as the Washington Peace Center, the Free Clinic, Washington Inner-city Self-Help and the Community For Creative Nonviolence in order to maximize the relevance and impact of our financial assistance.

Beyond the grand political "causes", Positive Force is about the power of personal politics - in other words, the idea that what you SAY is not nearly as important as what you actually DO, the way you live your life. We try to reflect this principal in everything we do, including the way we organize and conduct our concerts. While we have organized benefits for many causes, and have always supplemented those shows with literature, speakers and/or videos, perhaps the most important message of our concerts is contained in HOW we put them on, not just the issue they address. We try to put a great deal of thought into all aspects of the event, so that they will be, at the same time, fun, constructive AND subversive. The following is a discussion of some of the ideas that go into our concerts, in a fairly in-depth but hopefully not-tootedious manner.

First and most important: Positive Force does not wish to be part of the rock'n'roll "scene". We only do benefit or free concerts. We are not rock'n'roll promoters working for profit. We believe in the power of the music itself, of the creative urge within us all, the possibility it holds to bring change. Positive Force workers pay to get into our shows, just like everyone else. We take only the minimum needed to cover our publicity, sound, rent and other costs of the show. The idea is to keep expenses at a minimum to generate the maximum amount of money for the organizations we are benefiting. In line with this, we never pay bands (except for, on occasion, travel expenses for out-oftown bands or other special expenses) and quest lists are kept to a minimum. While we need popular "draw" bands to bring out the crowds that enable us to spread our message and raise money, we also feel it is important to try to give space to younger and lesser known bands, especially those who seem to have a purpose, a message beyond "fight for your right to party" or "notice me!".

Recently I have noticed the way I am treated by strangers. Rarely have I gone out in public in the past two weeks without being harassed in some way. My sexuality seems to be something that is up for grabs for anyone who wants it. I can't understand how we came to be this way, as men and women. How was I born into a society where I must be on my guard at all times, and even then I can be victimized by friends and strangers alike?

There must be a change within each and everyone of us in order to change our society. We must realize that every human being is complex and equal in their own way. We are not the same person, but we all share the right to be treated with respect. My body is my own, to be shared with you only if I choose to do so. I will not be silenced any longer. So, answer me this: when will I be able to live my life free of the shroud of violence and fear?

Erika Reinstein, 17

People tend to underestimate the power of one person's actions. It is important to be active and change the way things are done if you do not agree.

Debbie Ager, 19

I didn't know what to write, so I just wrote something. Then I decided it was too self-absorbed. So, I thought I would just do this instead. Have fun, everybody!!

Ross M. Stapf, 20

"What is Positive Force?", you ask. So I toss out an equally complex question: what is punk rock? Is punk rock getting trashed, smashing bottles and giving old ladies strange looks in suburban malls? Or is it an outlet for emotion and new ideas to change the world we live in? I don't know about you, but I don't live my life purely to get fucked up and fall into the same pitfalls that our society gives us. I live my life so that when I die it will be stated that I left a more positive than negative influence upon the world we live in. Surprise--that's what punk rock means to me, and that's what Positive Force means to me.

Another thing: I have a problem, I just can't sit back when I see something fucked up, I try to change it. I don't know what I'm going to do about this problem, maybe I should see a shrink or something(please note the humor--satire is a wonderful thing). Sometimes I wish I could just sit back and accept things like everyone else. But until that time, Positive Force is a good vehicle for me to express my ideals. Yes, I am a member of Positive Force.

Mike Straight, 20, w/ help from Pumpkin, 18



Fugazi at the January 12 Punk Percussion Protest - banner reads "There will be two wars." - one in the Middle East and a second "War of resistance" here in the U.S., opposing the Bush Administration.

photo by John Falls

open wide swallow eat up all the lies don't it taste good don't it make don't make you hungry for more someone sells someone buys but how long will they last? the good times
and highs
tripping on yourself
built up
b(u)y what you read
what you see
when will you
take a little time
take a little look
take a look inside?

You are either a positive influence on the community or a negative one. There is no neutral ground, because to remain silent is to support injustice.

Jody Johnston, 17

We are a part of the world, not apart from the world.

Laura Solitaire, 22

Charlie Moats, 29

It is a seductive lie maintained by our society that style is a good substitute for substance. It is much easier to let your hairstyle, clothing, personal belongings, or the "in-crowd" you hang out with do your talking for you, than it is to actually do some of the hard work necessary to learn about the world around you and engage in critical thinking and form some beliefs of your own. If you think of yourself as rebelling against the bullshit of society, then take the time to do some really subversive things--like stop supporting so many of the huge corporations that sell us our lifestyle as they sell us our alcohol, drugs, overprocessed food, prejudices and the next political candidate. Look for alternatives: Co-ops (food and otherwise), small, locally-owned businesses, alternative forms of transport and mass transit, consumer goods that don't destroy so much of the environment, reusable, refillable, recyclable objects. Maybe even get involved in politics on the level where it really counts--the local, city, or state level. Form "communities" of individuals on the basis of agreement on ideas and thoughts about the world, instead of some exclusionary "look" or "style" or "scene".

Sean Knight, 29

A furious cyclone of aggression With fierce speed Is pulling me along as I stand passively near

That's where I want to stand

- have no control any more of my position am flung against these rocks
- rashing on, as a small part of a larger wave

! was there first

On my knees now I am kicked Stepped on Trampled over Like unwanted litter on a busy crowded street

WHY WHY WHY WHY

My screams are in vain for the Onlookers are unsympathetic I committed the crime of standing My ground for as long as I could The mob of aggression Uprooted me And plowed me under

By now I only want to leave
Every time I stumble to my feet
And try to flee from the circle
I am flung back in--I can't even leave!

GET ME OUT OF HERE SOMEBODY GET ME THE HELL OUT OF HERE

Finally I am taken away
With bruises covering my body
To where I am safe
Yet my tear-filled frustrated
Eyes can still see the
Vicious cycle
Trapping others.

Springing from my own recalcitrant youth come ideas that I think are manifest in Positive Force. Ideas that young people can change the community around them for the better, and can right the wrongs that exist as a result of the actions and/or blatant neglect of pre vious and current generations I have always been convinced that my own indignance is justified--I see what others have done to the earth, I see how we treat each other, and I fear that the youth of future generations will have just cause to hold similar beliefs.

Ne Tantillo, 22

May Farnsworth, 17



Punk Percussion Protest against the KKK, September 1990. photo by Darrow Montgomery

Please do not label me--not male, caucasian, non-religious, vegetarian, punk, "politically correct", guitar player, friend, foe, Positive Force member, or whatever. I am a human being--that's all I want to be thought of as. I am simply a person, who thinks, cares, and feels. In this beautiful yet desperate and crumbling state of life, I can only try to play my part of personal revolution against the forces of bullshit. I strive to make every tiny action meaningful--I don't want to do things that contribute to the empty void of nothingness that consumes human souls and razes all life. Being a person, I realize that I will make mistakes and be imperfect in many ways, perhaps even face maddening realizations of aloneness and self doubt. That is of no consequence--I must be strong, for I realize it is in me to do so. And I hope, I burn inside to be able to reach out and help anyone that I can in my own way. I must try to give myself, but I must know myself and understand my inspirations and motivations. To lose focus of my own heart would be the greatest sin of all...

Likewise to be righteous in a jaded and selfish manner would be sacrificing my heart to the same emptiness that can so easily fill and break people and make them into stagnant, apathetic shells of existence. I must engage the world as my ally and use each and every drop of energy that is possible for me to use. To better myself, others, and this place in general.

ALL OF OUR SHOWS ARE ALL AGES. In large part, Positive Force came out of the punk community which was, from it's very beginnings, a rebellion against the establishment, especially establishment rock'n'roll. Without meaning to glamorize the past, punk was about "the kids" reclaiming rock'n'roll for themselves, making the rock aristocrats and corporate money-mongers irrelevant. We are still committed to that vision. Even those of us well over the age of 21 remember what it was like to be excluded from live music because of our age - and we will NOT now accept what we once found unacceptable just because it no longer effects us directly.

Our shows never cost more than \$5. We also don't generally allow smoking or drinking at our shows, not only because it causes problems with keeping our venues open, but also because many of us feel that it poisons the life-affirming atmosphere we are trying to foster. We also try to hold our concerts in church basements or community centers in lower-income neighborhoods where the money we spend in rent will go to benefit the community rather than simply support nightclub owners.

Unless forced by very unusual circumstances, Positive Force never hires outside security. We do our own security work informally and expect that everyone - the bands and the audience as well as the Positive Force workers - will take responsibility to protect our common space. We encourage people to dance and otherwise participate in the music in ways that show respect both for the space and for each other. We oppose violence that masquerades as dancing. We clean up after our shows and recycle bottles and cans generated at our shows.

All in all, Positive Force concerts try to create a space that nurtures thought, energy, creativity, caring, fun, and ultimately, CHANGE. We want to put on shows that we ourselves, as fans, would enjoy. We want to help build a real alternative, a real underground, a community of equals, not one divided into rockstars/police/promoters/fans, or by age or dress lines. While we can't do everything that people might ask of us, we do try to help as much as we are able. We are happy to share our information and expertise and encourage others to organize their own events using venues we have opened or, in some cases, re-opened after problems with violence or vandalism closed them down. Ultimately, the most important message of Positive Force is the original punk ethic: don't be told by anyone what you want or need, listen to your own conscience. If you don't like what exists, DO IT YOURSELF.

As you can see, we always try to be about something-more than just music, to combine music with education and action. Indeed, several times we have set up concerts that were linked with or led into demonstrations. The most recent example of this was our January 12th punk percussion protest with Fugazi. Ian of Fugazi originally had the idea for an outdoor free concert in Lafayette Park across from the White House in the middle of winter in order to dramatize the plight of the homeless. A war in the Gulf began to seem likely, the decision was made by Fugazi and Positive Force to expand the focus of the event to opposing

the war and exposing the connections between militarism and poverty/homelessness.

We began the day (a nasty, cold and rainy one!) with a huge punk percussion protest: a thousandplus people banging on drums, pots and pans, oil barrels and just about every other imaginable noisemaker for about 2 hours, generating a huge noise less than 100 yards from the White House. The protest segued into a concert by Fugazi, complete with speakers from the homeless advocacy group, CCNV and Positive Force. As is our general practice, we had also prepared booklets with info on the war, homelessness, poverty and most importantly, how people could get more actively involved in protests and community work in the future. Around 3000 people attended the day's events in total. While we ended up cold and drenched to the bone, we felt we had made our point and felt happy to have, once again, directly connected punk music with political action.

We try to pursue action on a regular, day-to-day basis as well. We hold regular meetings every other Saturday at our communal house. The house itself is part of our work. We try to run the house in an alternative way, with recycling and consensus decision-making and try to help in other ways by allowing people to stay with us, including, in one case, an 86 year old man in danger of becoming homeless. We also have regular work shifts each week at the CCNV Medical Clinic For The Homeless and each month help deliver meals to low-income homebound elderly and work at the Martha's Table soup kitchen. We also have started a weekly discussion group to help us learn more about the issues we are concerned with. While these activities do not get nearly as much attention as our concerts they are at least as important-if not more important - to us. Beyond this regular schedule of work, we have numerous concerts and protests planned for the summer relating to Palestinian rights, Native Americans, violence in DC, health care in America, women's rights and US foreign policy. Our meetings are open to all and newcomers (and new ideas!) are welcomed.

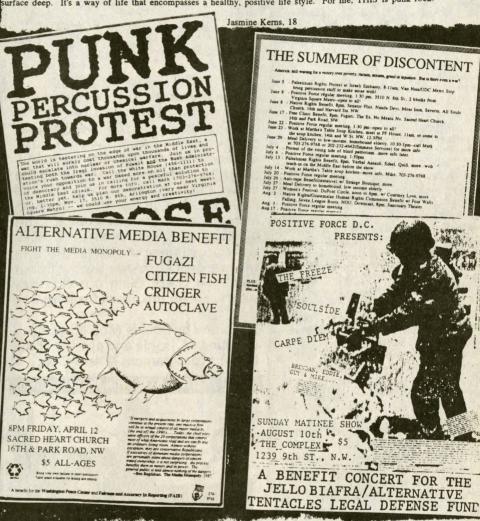
We have been together for over six years now. While many people have passed in and out of the group, we remain as committed as ever to our ideals and hopefully have learned from our many mistakes. Much remains to be done. Nonetheless, we are proud of our efforts and accomplishments. however small they may seem today, amidst the Reagan/Bush America "victory" celebrations. Little of what we have achieved would have been possible without the support of the very vibrant, creative and concerned DC punk community. Special thanks must go out to all of the bands, spaces and people who have made our effectiveness possible, including each of you who read this article. The pieces inserted in the text of this article are individual statements by members of Positive Force and are there as both supplement to this text and a reminder that, above all else, Positive Force is a collection of individuals.

Feel free to write us at: 3510 N. 8th Street, Arlington, VA 22201 or call us at 703-276-9768. Extra thanks to Flipside for giving us the space to express ourselves. The world had robbed me of my options in life. Perhaps I could have continued to anesthetize my way through college and have a BA in History right now, but I found out that the yuppies weren't as happy as they seemed and my friends who were college graduates were unemployed. Maybe I could have continued to mutilate my life following the false romance of Sidney Vicious when in reality it meant mental hospitals, lock-ups and authority controlling me. Punk (and straight-edge) said something different to me: you can create your own community, you can be yourself, you can be loved for who you are, people believe in you, your opinions, ideas and feelings have value! I wish more kids heard those messages growing up because they aren't stressed enough by society.

Whether an individual has a shaved head and is "punk" or wears a suit and tie and votes Republican, they're both human beings and I try to respect them. Whether someone in our community eats meat, smokes, does drugs, or does none of these, they're still a human being to me and important for being that. I may not agree with them, but understanding each other helps me to hopefully contribute to making a better world.

Michael Munson, 21

Every person who enters the "punk scene" reaches a point where they realize what the "punk scene" is for them--what their definition is, their style of music, clothes...is it the shows or the genre of music or the desire to rebel? For me, I reached a point where I found that punk rock is NOT dressing the part--going to shows, rebelling against Mom and Dad, piercing your nose and sporting Doc's and a tough attitude. It's realizing that you have choices, ones that can shape your life in a way that can be productive for society (i.e. volunteering to help the community and trying to change things instead of just joining the herd), to live a compassionate life, caring about all living creatures and knowing that your inner voice can be heard and can make a difference if channeled correctly. It's more than the music, it's more than the fashion. It's more than surface deep. It's a way of life that encompasses a healthy, positive life style. For me, THIS is punk rock.



I have been involved with Positive Force because it does things that need to be done. You can do these things, too. I hope this article will encourage you to form your own group!

Frank Love, 26

I want to end racism, sexism, heterosexism, ageism, classism, speciesism, militarism, ableism and more. I also want to abolish the causes of these problems. I want true peace, true liberty and true justice. I believe that one person CAN make a difference, but cannot make it alone. Isolation is the biggest barrier to change. So, if you want a better world--and, really, don't we all?--don't do it alone: join a group of like-minded others, or start your own. Do something, do it with others, and do it now!

Dan Wilson, 21

I was the one who followed, and always wanted to lead. I was the one who felt helpless in a world so much bigger than me I was the one who sat and watched, with great discontent. Now, I am the one who takes action. I am the one who tries to change things. I am the one who will no longer allow the shit I see around me go unchallenged.

I am just one--but I am not the only one.

Jonas Thompson, 19

ookie: Ok, name, instrument and how much can you bench press?

Joe: Joe Doherty, bench press as much as you may weigh, I don't know...

Joey: Joey R., I play lead guitar and I can bench press I think 200.

Pookie: Fuckin' liar!

Nenus: My name is Nenus, I play drums and the last time I bench pressed it was probably like 140.

Pookie: How long has it been?

Nenus: I don't know, 8th grade or something. Brian: Brian, bass, and last time I bench pressed I got a hernia so I don't do that anymore.

Joey: George isn't here. He wimped so I guess we're going to kick him out so it doesn't matter anyhow. Pookie: How long have you guys been around?

Joe: Officially, we were around with our old drummer two years ago and that was kind of a lame period, so I would probably say a year and a half. Brian: Our first show was November 9, 1989, with

Joey: We've been together a short time but we've done a lot in that short time.

Nenus: Yeah, we've been playing some good shows and going on tours and stuff like that. It's been fun, and it's been interesting.

Pookie: You guys seem to be a very lyrically based band. Do you take a lot of pride in the lyrics.

Joe: Yeah. The lyrics are based on life lessons, it's just personal experiences that others may relate to. Pookie: That song "Sentenced To Die" about Richard Ramirez. Is it that you think Richard is cool or do you hate him or what?

Joe: That song was written by George, our missing member. Uh, that song I'd say was more a sarcastic

point at an easy target.

Joey: All it is, is facts. It has no actual interpretation. It's not an opinion song but I think I speak for the band when I say that none of us "like" Richard Ramirez, in fact it says in the song "let him die slow." We disagree with that kind of stuff, we're not

Pookie: But I hear a lot of Slayer influences so I think there might be a few metal heads in this band. Brian: We don't play "Sentenced To Die" anymore.

Pookie: Liar, you just played it for me!

Brian: This is the first time we've played it in like a month. We don't even practice it. This weirdo came up to us at U-Gene's and requested it...

Joe: Disregard that bullshit!

Pookie: You knew he could bench press a lot so you played it!

Nenus: I like all of our damn songs and I like the way we can switch them around depending on who we're playing with and stuff like that. We just figured we'd play that one tonight.

Joey: Shut up Nenus!

Pookie: (Band fight about to ensue).

Brian: It's gets worse on tour, mark my words. (General mayhem). Joey: That's an inside joke, on tour Nenus and Brian

got into a big fight and Nenus said "I'll kick your butt in his own way but then he said "Mark my words" and that was like the band saying for months.

Pookie: But nobody actually got hurt?

Pookie: Then what kind of fight was that? Joey: Verbal. (Laughter)

Pookie: Tell us about your trip to Graceland and your Elvis worshipping?

Brian: Oh God, I don't want to hear it.

Joe: It was very funny, it was interesting. It's funny to see somebody who is loved more than anything by some people. People hung out there and cried at his grave all day. It was spiritually pretty interesting Nenus: It was kinda funny seeing Joe BA Graceland



Why a Jughead's Revenge interview you may ask? Maybe it's cuz they're really a bunch of cool people that don't cater to the racist, sexist, homophobe B.S. that's going around. Or is it because they muster up all the anger and intensity of the HC greats like Black Flag, Poison Idea, the Adolescents, etc. But most likely it's this package with my name on it filled with large unmarked bills. Whatever the reason, I hope you check this out and then check them out cuz they won't remain unknown for long.

Interview by Pookie Musclehead, Friday June 14, inside and outside of the famous (or infamous?) Anti-Club.

Joe Doherty, Joey R., George, Nenus and Brian



on the way out, we had to get a video tape of that. Joey: Yeah. Joe climbed on the wall and BAed the grave and you could hear people driving by "OOhhh!". Totally shocked. People in Memphis will like kill for Elvis. And Joe climbed into his pink Cadillac.

Brian: And don't mention the shoplifting you guys all did in the gift shop.

Nenus: The gift shop was giving out free donuts and Elvis videos, coffee too.

Pookie: You guys in your lyrics, you say that you're not into gangs, yet I've heard things that say you do promote gangs. And I see a kinda large gang following here tonight. If you really don't want those people what do you want to say to them as far as coming to your shows and starting shit.

Joe: We had that problem in the past. As far as this show tonight we were playing with a band that does have a big gang following. We don't condone gang violence, I myself don't, I won't speak for the band. But I don't promote it or condone it at all. I feel that it is something that people really need to, um, quit being dicks basically. I can understand living in a neighborhood and doing that. I was like that when I was younger, I'm not like that now. I see things in a different way.

Nenus: It is a problem and the only thing I can say is don't fight when we're playing because it slows me down. I want to get the show on the road.

Pookie: So it's kinda of just a self centered thing with you and that's all.

Joey: Yeah, Nenus thinks only about himself. But about the gang problem, it's like this. A lot of the people that show up at our shows are that type of people but, first of all it is only in L.A. Anywhere else we go where we've got a following, there is not that kind of a problem. But in L.A. I think we have got it down to complete control. There hasn't been an actual fight at our last five shows and I think that's pretty cool.

Pookie: I think that's a miracle!

Brian: Most of those guys are idiots because they always slam for "Fuck Shit Up" and that song puts down people in gangs, but they still go crazy. So [guess they can't read lyrics. Nenus: It's punk rock man. It's not just bad violence,

peaceful violence.

Brian: The last time we played here, two fights broke out and we stopped every time. When people fight we do break it up.

Joey: We're willing to stop if the fighting doesn't. As far as us, we totally do not condone any type of fighting or violence

Pookie: Kinda like the referees of hardcore?

Joe: No. I think the Circle Jerks kinda originated that Brian: It's not our fault people want to tear down

the walls. Nenus: I got my six bucks from the show tonight and

some change. It's all because of Joey. Pookie: I don't care because I got that big wad of

cash you guys gave me for doing this interview with you losers anyway.

Joey: And if it's over a page we'll give you that

Brian: I wonder when Pookie is going to ask the real questions!

Pookie: Time for a real question, since you put across a "fuck shit up" attitude, are you worried about getting assholes and idiots at your shows?

Joe: I think that being in a band that comes with the territory, getting people that don't have a brain. As far as the song "Fuck Shit Up" goes, we get a lot of shit because of that, because everybody tends to feel that they started that, they started "fuck shit up", either the song or the saying or the lifestyle whatever. We didn't start it, we aren't the last ones that are going to say it or write a song about it. There are a million bands who have said or will say it. But as far as a 'desirable crowd', one with a brain would be nice.'I not saying that our fans don't have brains but hopefully they do, I don't know. As far as the draw from "Fuck Shit Up", it's a release.

Pookie: I could have sworn you just said all of your fans are morons and none of them have brains!

Joey: No, definitely not, "Fuck Shit Up" has not really been a problem. It does always cause a huge slam pit when we play it but that's basically the extent of it. People don't like believe in "Fuck Shit Up" as a religion. Brian: People shouldn't take these songs at heart, they're

Joe: Yeah, Joey doesn't like waking up early and distributing records.

Joey: I may not like it but I'd do it.

Brian: We'll get a set of keys to his house so we can get the records whenever we want.

Joey: This sounds like an argument but I am the one who fronts 90% of all the money in this band.

Brian: I don't want to owe you \$74 for a single so forget it!

Pookie: Fists are starting to fly, signs are being made and knives are coming out.

Joey: It's over man, kill...

Joe: I think we're a lot more patient with each other now

Joey: Actually it had nothing to do with the show! Pookie: Joe D., you work at Epitaph, how come Epitaph never touched you guys?

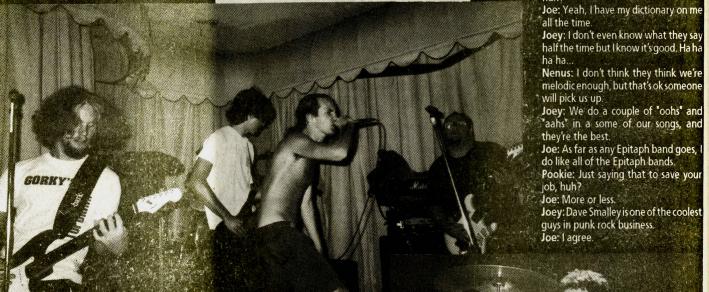
Joe: Well, actually Brett likes to touch me all the time! But..

Pookie: Does he pay you extra!?

Joey: Epitaph doesn't like us because we're not a Bad Religion type band

Joe: Epitaph is looking for a particular type of sound for the label and that sound isn't ours, so I really never tried to pursue it. But working for Epitaph is a good experience, it's a constant learning experience.

Pookie: That's because those guys know really big words, huh?



Pookie: I used to go around saying "Bench Fight Fuck" and now I can't control anybody

Brian: Why do you say "bench"?
Pookie: Instead of "drink", you've got to be healthy. This ain't my interview, so don't ask me any fucking ques-

Brian: How long have you been writing for Flipside? Pookie: Long enough! Long enough to make or break your careers!

Joey: Ohhh.. Nenus: We have some things that we say in our music and I don't think that people are taking it that seriously. It's just that there's not that many bands playing around so when we do play we get a lot of different people that are just waiting to see a good show and sometimes it gets a little out of hand. But everyone has a good time. Pookie: How come no label has every picked you guys

Joe: As far as the label goes, it would be nice to be on a major label to get nice distribution but as far as what we're doing now we put out our own records and we're taking care of things ourselves. It's kinda nice to know that we can do whatever we want and live with that, without having like if we changed our sound have the label say we're off now. It would be nice but it's kinda

having our cake and eating it too. Joey: This is a question that always comes up in the band and we always disagree on it. I would love to get our own record deal because they would make our band big because they would want to promote their own sales... Pookie: Rock star!

Joey: No, they'd want to work on making us big, and that would help us a lot, then we could start our own label also or have someone else start it.

since the tour.

Pookie: You were telling me about the thing that happened with Oi Polloi? Joe: We were playing in Detroit Michigan, with Oi Polloi from Scotland and I guess their style had changed over the years from an Oi! band to more of a peace punk approach. About 50 Nazi skinheads showed up to kill these people and it was pretty interesting. On the road you tend to get short tempered, so it was between us and

the bands we were with and Oi Polloi against these Nazi skinheads. It was pretty interesting.

Pookie: Who won?

Joe: I think we both came to a mutual agreement and luckily nobody got hurt.

Joey: Oi Polloi never got to play because it got broken up because the crowd got too violent when we were

Pookie: Tell me about the time somebody robbed the liquor store across from the Anti Club and he ran into the club and some guy came running after him with a

Joey: Yeah. We were playing at the Anti Club one day and all of a sudden we saw these two Koreans come in with guns chasing this Mexican guy, kicked him right in the chest! The guy dropped two twelve packs and it turned out that guy robbed the Koreans across the street. The Koreans totally had weaponry and were black belt karate guys. They didn't even convict the guy they just totally beat him up. That was his punishment... Joe: Meanwhile we're playing...

Pookie: So basically they "fucked shit up"?

Joe: Ha ha ha...

Nenus: We played with bands on Epitaph like NOFX and Bad Religion so that's ok

Pookie: I think Joe is so big that nobody picks him up! Joey: I agree! We've been doing a lot with NOFX and that has helped us a lot. They're really cool.

Joe: Between Epitaph and Tim from the Grim they gave us a lot of support in the beginning. They taught me the

dos and don'ts about being in a band. Pookie: Tell me about any asshole scumbag bands that you want to totally rip on that you've had to play with.

Brian: No comment because we like everybody that we Pookie: Give us a better answer than that kiss ass shit!

Joe: There was this particular speed metal band from the Valley that... it was our very first show and their attitude really conflicted with ours. They had a bad one. Joey: Because they had to pay like \$800 to play that

show and we got a better spot than them, and we didn't even have to pay. They got really burned bad. We don't want to mention their name because that might promote them that little bit extra. They know who they are. Pookie: What are you afraid of them? Tell me who it is? Joey: Why should we be afraid? Everyone know we have a gang following! Just kidding!!!

Brian: Yeah, the gang following and the metal sound.

Joe: Therefore we fear nothing!

Pookie: What was the lousiest venue that you played at?

Brian: Ok, we played a house in Albuquerque with
NOFX...

Joey: That was one of our best shows on the tour! I think the worst one was playing a cornfield in Nebraska. And no one showed! Ha ha.

Pookie: Those aren't venues. Let's criticize some clubs that you might want to play at later but won't be able to. Joe: The Cricket we got to play a half a song and the owners of the bar are completely full of shit and don't give a fuck about anybody but themselves.

Joey: They tried to charge our singer to get in!

Joe: It's true!

Joey: I know this is really terrible and all because we have done so much here but the Anti Club really sucks! I'll admit it! I mean I love Helen and Ren, they gave us our whole start but this is one of the worst places!

Joe: But fuck 'em!

Brian: Pookie, where should we play next? Name a club. **Pookie:** In my bathroom.

Joey: When?

Pookie: Nenus would have to set up his drum kit in the toilet, though.

Joe: That's where it belongs anyway! Ha ha ha...

Nenus: I don't mind playing here I just think it's really shitty the way she has the whole parking lot in the back. But we can't park in there, we have to park in the street. Joey: Only Nenus would say something as ridiculous as that! Ha ha ha...

Nenus: I have 20 pieces to set up, you guys just roll your stuff in.

Pookie: It's really good for your muscles to lift lots of heavy stuff and carry it really far.

Joey: Nenus is the one who can only bench press 140! Nenus: Shit. Pookie: Could you expound on that?

Joey: Shit for peanuts.

Pookie: So tell me, Joey, people think you are a Nazi because you have the Black Flag bars on your hands and they thought it was S.S.?

Joey: On our 7" I have Black Flag bars in one of the pictures on my hand and when I sweat on stage they molded into each other so it looks like and "S.S." on my hand also the angle of the photo. So people actually think I'm a Nazi because of that, because I have really short hair and stuff.

Pookie: A likely story!

Nenus: Don't believe a word Joey is saying! Joey: I'm not a Nazi, that's all there is to it.

Joe: The Swastika carved into his forehead isn't fooling anybody! Ha ha ha...

Joey: I'm straight edge, really!

Pookie: You liar, you work as a bartender. What is coming our vinyl wise?

Joe: We just came out with a 7" EP of live stuff that was recorded at Gilman in Berkeley.

Joey: A 7 song EP on limited edition blue vinyl. It's real bitchen.

Joe: We have a 12" that came out about a year ago and since we aren't on a major label people aren't particularly sure who we are or what we sound like so they're not sure if they want to spend \$10 on a record. They can buy the 7" for three or four bucks and if they like it then they can buy the record.

Joey: We've always kept the prices on our merchandise real low, for example we sell shirts for only \$5 even at big shows. \$5 to \$7...

Pookie: \$5 to \$7? How come it changed?

Joey: When we played with Bad Religion, big shows they make us pay a percentage so we have to raise the price a little bit. When we play live we sell our 7° for only \$3 and our 12° for only \$5. That's like very little over cost. Nenus: When we were on tour we didn't get rid of any shirts or records because no one had any damn money.

Joey: We're not in it for profit, if we sell a few records then we can afford to give away a few. We're supposed to tour in Europe with DI and Brain's biggest concern is about how cold it will be. That tells you a little bit about Brian

Brian: When Joey goes on tour he can't shit for like three weeks, I think he should have a concern when we go on tour more than me.

Nenus: We should have a big hotel room so we could put him out in the corner or something! Ha...

Brian: Driving in a van with Joey is hell because you need deodorizer every ten seconds!

Joey: There's something really terrible about Joe, he stuck his thumb up someone... I can't say because he's got a lot of girlfriends...

Brian: We can't say because we plan on going back there someday and Joe might score! Ha... (Everyone leaves except Joe...)

Pookie: Now that they're gone you can talk royal shit about them.

Joe: On the road they were a complete nightmare. They bickered, nobody fought, it was just Joey and Brian. That's it. I think it's because they're like fire and ice - so incompatible.

Pookie: What about the big European tour?

Joe: We're going with Van Halen. Actually, we're considering touring with DI, it's in a grey area, it's up to them. It will be with them or somebody else. In late winter is what we're thinking about. I'm interested in what kind of scene is going on in Europe. I've heard nothing but good things about it from bands who have been there a few times. It's something we're all looking forward to. Pookie: Any last words?

Joe: Stay sane inside insanity... the opinions expressed - we all don't agree on them - so there!

Nenus: Well, all I have to say is for the amount of time we've been together we're doing really good. It's a great feeling. Buy our 7 inch!



"SATURDAY NIGHT IN AMERICA BELONGS TO SPINOUT"

- KEITH LYLE, EAST COAST ROCKER

"IF YOU DON'T AGREE THAT SPINOUT'S (DEBUT) ALBUM IS ONE OF THE BEST ROCK 'N' ROLL ALBUMS OF THE YEAR YOU'RE,

WELL, AN IDIOT."

- CHRIS MORRIS, LA READER

"GENIUS... THE STUFF GARAGE DREAMS ARE MADE OF..."

- JOHNNY ANGEL, LA WEEKLY



© 1991 DELICIOUS VINYL, INC.



ALBUM OUT NOW!



WE BITE RECORDS - NOW FINALLY AVAILABLE IN THE USA!



RICHIES WINTER WONDERLAND LP/CD

Suburban Voice:" 3 chord ravers punctuated by buzzsaw guitar chords and lots of harmonies." – Punk Rock out of Germany, CD contains "Fish Licence" EP as bonus!



GÖNNINGER STR. 3 7417 PFULLINGEN WEST-GERMANY PHONE 0049/7121/78993 FAX 0049/7121/79507



SUCKSPEED SLOW MOTION LP/CD

Slow and intense Metalcore from Germany, absolutely unique!

ALSO AVAILABLE:
ATTITUDE, DEATH IN ACTION, EMILS,
EROSION, JINGO DE LUNCH,
NEGAZIONE, SPERMBIRDS, THERE'S
A METHOD TO OUR MADNESS – Comp.
plus even more releases by
CAPITOL PUNISHMENT, SUCKSPEED
and RICHIES!

Most stuff is available in different formats, some in colored vinyl (limited!), for free catalogue please contact ROTZ RECORDS!

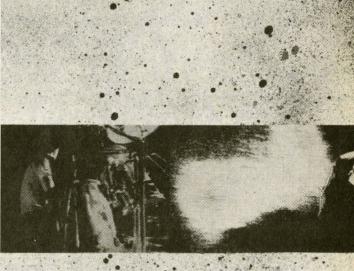


CAPITOL PUNISHMENT BULWARKS AGAINST OPPRESSION LP/CD

Very engaged political Hardcore from Fresno, CA; CD contains "Glutton For Punishment" EP as bonus!

In the US & Canada exclusively by: ROTZ RECORDS 17 North Elizabeth Street Chicago, Illinois 60607 Phone: (312) 942 – 1710 Fax: (312) 942 – 1806





THE YOUNG GODS

PLAY

KURT WEILL

Featuring

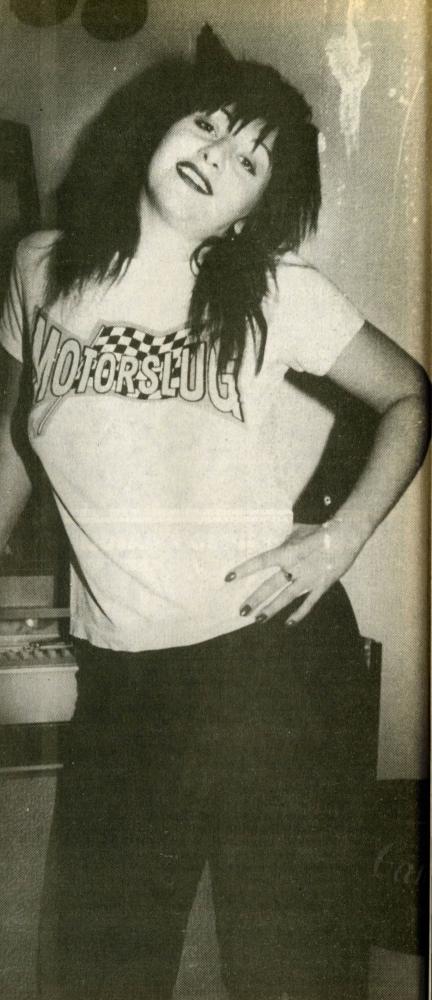
Alabama Song September Song Mackie Messer (Mack The Knife)

LANGE IDENT

by Falling James

Lydia Lunch's specialty has never been the language of silence. Whether she's working within the confines of music (with such disparate combos as Harry Crews or 13.13), movies (Fingered), spoken work (Oral Fixation), or books (Adulterers Anonymous, a collaboration with Exene Cervenka), she's used her art as a pulpit and made herself into a gadfly during an era lacking in articulate dissent.

As the United States government leans further towards censorship and repression, Lunch's work has grown progressively more direct and caustic. In January, her label, Widowspeak, released *The Conspiracy of Woman* (a wide ranging verbal assault recorded in 1990 at Cafe Largo) and *Black and Blue News* (a spoken word performance by local poet Wanda Coleman). Lunch will make a return to music in the spring with a 12" recording with J.G. Thirlwell (a.k.a. Foetus), a cover of Blue Oyster Cult's "Don't Fear The Reaper." March will also see the publication of two books in conjunction with Last Gasp: *Incriminating Evidence* (a prose collection of essays, as well as two plays



written with Emilio Cubeiro) and As-Fix-I-Ate (a comic book written with Nick Cave and illustrated by Mike Matthews). One of her most popular music albums, Queen of Siam, will be re-released in the spring and a spoken word album by New York painter/sculptor David Worno Rowicz will be made available through Widowspeak in the Fall. In June, she appeared in Ebensee, Austria at an outdoor festival with a band made up of Die Hant and Kid Congo. When does she sleep?

Hurricane Lydia swept through Los Angeles in

December for a series of live appearances with Wanda Coleman that could only be termed the Monsters of Rock and Poetry. At Al's Bar, Lunch read "The Beast", a piece detailing a wild ride through Manhattan that Mr. Toad could never have imagined. Full of real life incidents or terror and broken beer bottles, "The Beast" nonetheless revealed a poignant slice of Lydia and served as a disturbing tribute to the late Bradley Fields, the drummer in Lydia's first band, Teenage Jesus and the Jerks.

She saved her most toxic venom for the audience at The Breakaway, delivering an unsettling manifesto titled "Capital Punishment For Petty Crimes." She began by explaining that she had recently moved from Brooklyn to New Orleans to escape the crime that had victimized her one too many times. Her suggestions on how to deal with such violence surprised even her liberal audience, proving that there is no simple way to define this dynamo.

James: Considering that you're identified so much with New York, do you have any regrets about moving?

Lydia: Yeah, that I didn't get out sooner.

James: Which part of New Orleans did you end up in?

Lydia: I live uptown near the zoo, which is appropriate. The violence there is very minor. There's more corruption there than violence, I think. The crime is isolated to certain areas, it's not as widespread as say, in New York or Chicago where crime

plagues many sectors and neighborhoods.

James: New Orleans is certainly the most liberal of all the southern cities, yet, ironically, it's also the place where that KKK guy, David Duke, ran for senator, and the state of Louisiana has some of the

country's strictest abortion laws.

Lydia: The whole place is a total dichotomy. A lot of gays and assorted other types fled there in the late 50's and 60's because as a city New Orleans is so liberal. The general atmosphere is one of "do whatever you want", but it is one of the most conservative states. That kind of hypocrisy, which is prevalent in the entire country but more obvious

there, is very interesting to me. I mean, most people don't get the irony or the sarcasm or the hypocrisy in most of my work anyway, so I thought I'd go to a place that is an expert in such dealings.

James: Each time you come out here, the performance is more and more a call to arms, literally. Your role as either a singer or an actress seems to be diminishing to the point where you're pretty much making speeches. I'm wondering if this shift to further blatancy is a barometer of the times? Lydia: There's no reason not to be blatant and bold



in the complaints of the day because I don't see anyone else protesting. I'm operating in a very traditional format, political speeches and manifestos. No one utilizes that format except to use the con of the English language to manipulate people's political or religious beliefs. That's where all the best speakers are today - in politics, although half of them don't even write their own speeches. There's no reason to give entertainment, that's everyone else's job. I've never considered myself an entertainer. I don't really even call it performance. It's not like I'm acting things out. I'm just re-telling the stories when I'm telling the story or delivering

the manifesto with no bullshit attached. I never offer any solution because there isn't one. I just outline the problems and relieve some frustration along the way by articulating them in a concise fashion. I'm not a politician, why should I offer any solutions? My solution would be to fucking destroy everything and start again, which is what the government intends on doing, so I guess we're on the same wavelength.

With a speech like "Capital Punishment for Petty Crimes", without completely giving a demonstra-

tion of a public execution, there's not much further I can go with expressing my sentiments. I ve written as much as I can write about violence, abuse and destruction. I'm clearly not going to be writing fiction when I live in a place where reality is more far-fetched.

James: "The Beast" revealed a gift for character study. Do you have any desire to get into fiction? Lydia: No, I don't have a gift for fiction. I've never written a word of it. I don't have to write fiction. The stories I tell about people are 100 percent true, no reason to exaggerate when you have characters like this littering your life. James: Do you believe the white male has added responsibility in restoring some sense of equitable

social order?
Lydia: Yeah, they do, but they're not taking it as far as I can tell. No one is assuming responsibility for correcting the damages already done. No one is offering any solutions. People are too busy with their own greedy needs to concern themselves. Why do politicians get elected? You don't think it's from the common vote.

James: I haven't been able to figure out for sure if it's all rigged, or if it's just a combination of people's stupidity and apathy.

Lydia: Apathy is, I think, the biggest crime this country propagates

James: Your call for punishment to be applied more correctly sounds a little scary. Lydia: It should.

James: There are more people in the US prisons than ever, with a disproportionate amount of them minorities. How would you avoid systematic oppression of the

underclass?

Lydia: Well, you have to start within the society itself. The government has continued slavery in this country for hundreds of years. The situation in the inner city and the ghettos and among minorities is just further continuation of the concept to enslave the poor and minorities, to fuck them up on drugs so they can't do anything. To not give them jobs so that there's no choice but to sell drugs and to keep repressing everyone except for the white fucking male. Prison absolutely does not work because crime is still committed within the prison system. Also, people in prison still manage to run crime

rings outside of those four walls because of the connections and the power they wield and the fact that they're going to be released anyway because of over crowding. It's a vast waste of money, and it doesn't have anything to do with rehabilitation whatsoever. For some people, life in the ghetto is absolutely no different than life in prison.

I think there have to be stronger deterrents at the first sightings of crime. I think if people did initiate more neighborhood crime watches and did have some responsibility to turn in repeated offenders, whether that's financial responsibility certainly you can't count on people's morals. I'm not talking a 1984 kind of thing, but I think that if people started patrolling within the community

itself, things would improve immediately. Everyone turns a blind eye, no one wants to get involved, they don't want their ass on the fucking line. I think public execution is a fantastic idea.

James: In lieu of prisons.

Lydia: Yeah. In lieu of detriment, as the ultimate detriment, and in the factthat it does satisfy the victimized's need for blood lust. And to re-empower the individual by showing them that anyone who victimizes another person is in turn going to be victimized two fold. Why not? It's not like these people are committing their first felonies by the time they get busted. I really think that my concept

about sending prisoners to war is an excellent concept. That's what they're skilled in is killing and raping and plundering. Send the people who are most ambitious in a life of crime to commit crimes of war.

James: Do you think that women are ultimately superior to men, or are they equal?

Lydia: I don't think we have to rank. The problem in the world now is that sexual inequality is the basic root of all evil. That's the bottom line. Who told men in the first place that they were better? It was their concept. They're the ones that started that women are responsible for agriculture, men are responsible for war. It boils down to basics. Women are much more sympathetic and understanding, and they don't have the inherent blood lust that men do. They don't have the intrinsic need to kill, to dominate, to destroy. Those aren't feminine attributes. It's just not. I'm not saying that there aren't women into those concepts, being one myself, but for the most part, they are nurturing characters. That's why they bear the burden of motherhood. They're bred to have feelings. Men are bred to deny their feelings.

James: How can women take power into their own hands?

Lydia: Just by going into business more and trying to get into a position of financial security. With that, they could then instigate assisting other women to get into positions of power. That's the first step. By being paid less than men from the word go, that's the first problem. There is not equal pay for jobs done.

James: Harlan Ellison wrote in the 60's that if women stopped sleeping with the war makers, the war would end sooner.

Lydia: If we could just start with more females in jobs like mayor, running cities. I would instigate cities run by women just to see how that works. We

have to start small with corporations and then work our way up. I don't think they have to go on general sexual strike. I don't think that's going to prove anything. It's just going to torment the few men that might be worth carrying on with.

James: Half the time after one of your readings, I feel like we the audience are supposed to march on the radio stations of something. Considering the seriousness of the issues you raise, is the implied entertainment factor holding back the possibility of direct action? Is it enough to perform, or is the performance itself just a release of tension before we all go back to our lives?

Lydia: Well, I wish that my speeches could inspire people to take matters into their own hands, but I

I'm too far underground for the government to notice me... If they heard what I was saying, no doubt they'd want to assassinate me, but I just don't think that I've penetrated the mainstream enough to be a threat to them. I am just one woman screaming into the void.

can't arm them with hand grenades and AKs. I don't have the financial stability to do so. I don't know what the desired response is. If it just makes people think for five minutes, then I'm successful. Anything further than that I can't even imagine. The desired effect could be political uprising when I do decide to go into politics, man my own army, but until then, entertainment value is not something I'm concerned with. The response that people have I am concerned with. I hope at least they go and consider the options I am raising in spite of the fact that I'm doing them in a very aggressive and sarcastic manner. Like I said, sarcasm, the irony, and the humor go over most people's heads. They're so hung up on the aggressiveness of the delivery. I think if I would've been doing this stuff in the 60's, it would have had a greater impact. That generation was far more concerned with the condition of the world. Our generation is too busy trying to pay

James: Has it ever occurred to you to run for office? Lydia: I think when I get older I'll have no choice in the matter because things are only going to continue to deteriorate, and I'm only going to continue to be equally as mad as I am. I was apathetic for the first twenty years of my life. I was just so inundated with the condition of the world and my position in it that I had no choice but to start speaking in the manner that I do. Before that, I had no interest in politics at all. But I think that as I get older, there's not going to be any choice just because there are no leaders to respect. No one is telling the truth. Everyone's mad, but no one is doing or saying anything about it. I have no choice but to continue in this fashion. How far it will go, I have no concept. As the times continue to catch up with my philosophy and ideology, there might be no choice but for people to stand up, take a number, get in line, and march behind me.

James: You put so much energy into your work, how do you maintain your health?

Lydia: I don't do drugs, and I don't drink. That helps. I guess I just lead a good, clean, healthy life. I'm not stressed out. I'm under a lot of stress just because of the turnover of the kind of things I want to continue producing, whether they're spoken word performances or whatever. I really don't have very many responsibilities living the life of the so-called artist. I just have to pay my rent, I don't have expensive habits or desires. A lot of people who are out to make money or have expensive lifestyles are going to be a lot sicker in the first place just because they're under that threat. I don't keep late hours, I just read and write and ride my bicycle.

When I'm not running around causing verbal chaos, I lead a pretty sedate lifestyle. I don't go on massive tours. I just perform where I want to when I want to when I have something to say. When it's time to relax, I know how to do it. I know how to shut everything out of my life, to just shut down and take recuperation from the rigors of being a verbal terrorist.

James: Do you ever worry about government reprisal?

Lydia: Strangely enough, this could be out of ignorance or stubbornness, but I'm too far underground for the government to notice me. I know I've been on some religious shows where they've called up my records and stuff. If they

penetrated the mainstream enough to be a threat to them. I am just one woman screaming into the void. If I had the problems of someone like Lenny Bruce or even Jello Biafra... I could be wrong. James: I don't want to belabor the point because it's just negative thinking; it's almost like a reverse form of egotism to assume that somebody is that important, yet it always seems like all of the most verbal and intelligent spokesmen, even just rock musicians, seem to accidentally die at a rate that seems far more than coincidental or because of

hard living. I always wondered why David Crosby

heard what I was saving, no doubt they'd want to

assassinate me, but I just don't think that I've

lived, but Jimi Hendrix and Bob Marley died. Lydia: I didn't expect anyone I know to live to be 30. and I don't think they did either. That's why it's so important for me to do what I do at the rate that I do it because if I was to be felled tomorrow, either by the government's hand, my own, or someone else's, at least I've said all that I could in this time. Most artists, anyway, whether they die at 30 or die at 50 or die at 90, their work is not respected until after they're dead. Like so many of my favorite artists, whether it's Artaud or Henry Miller or the Marguis De Sade, it took 20 to 50 to 100 years after their deaths for anyone to even understand what they were talking about. I'm very well aware of my own mortality, and the possible fatality I could be faced with any day. The only solace I get from that is knowing that I have left my mark, however small that may be. I have done the documentating, I have released the records, the books are printed - that's all that's important. When I go back and read Henry Miller and stuff that he wrote 40 years ago about New York City and Brooklyn and it still holds up today, that encourages me and tells me I'm doing the right thing.

TWO REASONS FOR LIVING

on GIFT OF LIFE RECORDS



YARD TRAUMA LOSE YOUR HEAD

Gift 29 Lp • Cd • Cass DENSE POWERFUL SOMEWHAT SCHIZOPHRENIC A LOT OF FUN

BADTOWN BOYS BADTOWN BOYS

Gift 013 Lp • Cd • Cs FAST AND THICK CHAINSAW POP



Also: NEVER ALONE 3 track 7" featuring 2 ex-members of ULTRAMAN

FOR A MAIL-ORDER CATALOG, SEND S.A.S.E.



Interview by Robert Cantu goes back a long way. Tony: We all quit.

Robert: How did you guys meet and form the band?

Max: I met them first... well, Tony and Armand met as brothers... Armand: Yeah. Actually, we moved out here just to get into the music scene. We figured, "Yeah, L.A. looks like a good place. There's a lot of stuff going on..." so, we moved out here. We originally moved to San Diego for a short spell, but we quickly got our senses and moved up to L.A. I met Max...

Tony: We were at a New Year's Eve party at Max's. I don't remember the year... '85 maybe. We met as friends. Max was a friend of a friend. I don't think we knew we were in bands or anything. We were partying, getting drunk and spraying each other with whipped cream or something.

Max: We used to have a studio where I used to live... That was awhile ago when I was living at home.

Laurie: We were sharing a studio. I was goofing around with some other people, it was Linda from Deathride 69 drumming and another guy on guitar and I... wasn't doing anything really. We were looking for a studio and these guys had one. Tony, Armand and Max were a three piece and we started sharing a studio. We needed a bass player, and Tony started playing bass for us. Armand started playing guitar and Linda drummed with us for awhile, but it didn't work out. Her musical interests and ours were a lot different, so we asked Max to come and play. Max started playing with us and we got rid of our other guitar player. That's how it basically started. The evolutionary process

Tony: Back to '86 or something.

Max: I quit the Daggers... Do you remember the Daggers, with Levi Dexter? I quit that band and went right into Spiderbaby which was

called the Farmer's Daughters or something. We were together for four to six months and then there were lots of hassles. People were quitting... the band broke up.

Max: I went and did other things and they started the band back up a

Laurie: We kept going even though we weren't really still practicing. Armand: We talked about it for a year and we figured let's do something. Laurie: We had another drummer for awhile and then he didn't work out. Max saw us at a show with one of our many shitty drummers.

Max: Me and Armand were at Del Taco and he said 'Hey, dude! You want to join the band again?"

Armand: Before I even talked to these guys. Laurie: We didn't care, we were thrilled.

Max: That was about two and a half years ago.

Robert: I didn't realize that Spiderbaby had been around so long. The first time I saw you guys was about two years ago.

Armand: That actually when we first started playing out.

Max: They had only recorded but didn't play live before that.

Armand: Before that we were just tinkering around and learning our instruments.

Max: And we still are.

Armand: Still learning. Sad to say, but we didn't start gigging 'till '88. Laurie: We actually had our record done, our EP, before we played

Armand: Yeah, we had a record done before we learned how to play...

Max: No one is this room plays on the first EP.

Tony: Our engineer Edwin played all the instruments.

Armand: We had some input. We got to buy the pizza and

Robert: Were your compilation tracks recorded at the same time as the EP?

Laurie: The track from the Flipside comp is from 1986. We would

have put a new song on but they told us that whatever we used we couldn't use on anything else. We could have used something from our upcoming

Max: The single ("Turn Me On"/"Lookin' Up Yer Dress") is from our album. Armand: We're doing another single for Sympathy.

Robert: Which songs?

Armand: There's a kind of slow melodic one and a faster one. "Fallen" is going to be the A side. The B side is kind of up in the

air. Either "My Minds On Fire" or "We'll Have No More Of That', the Stiff Finger's thing. Robert: You guys do a lot of interesting covers... Laurie: We don't usually record them.



Armand Spiotto - guitar, Maxwill Eidson, Tony Spiotto - bass, Laurie Fookes - keyboards photo-Robert

Armand: We like to do originals but for playing live we do a lot of covers. We do Modern Lovers, Stiff Little Fingers...

Max: 'We'll Have No More Of That' is such an obscure Still Little Fingers song, really...

Laurie: Most people don't know it.

Max: Unless you're into Stiff Little Fingers.

Laurie: So we like to think of it as an original.

Max: "Sex Beat" is an obscure Gun Club song we do. We're almost ready to put out another album. We've got enough songs.

Armand: We could make our debut a double album.

Max: We should put out a studio album and a live cover album. Do all covers, we have enough.

Laurie: We do practically. We did the EP independently and it's hard to get good distribution. We want to make sure that the record gets around and people can actually go out and buy it.

Max: We're waiting to tour until the record comes out.

Laurie: If we get tired of waiting we'll get 500 cassettes made and just go on tour and sell the cassettes at our shows.

Max: We're pretty desperate, eh!

Laurie: We'll get down on our hands and knees and beg people.

Max: It's weird for me because I think we're up there in L.A. everybody knows who we are and stuff and I can't believe we haven't got any deals. Armand: Our single did good locally.

Max: Our single did great. It is selling really good. I can't understand... Armand: The Majors look at us and just laugh 'cause we don't take

ourselves really seriously.

Max: I think we started going about the album toward the end of last year when all the budgets were spent up. The smaller labels that we're going to get only sign so many bands. They've got to look around a lot before they really put the money into a band and hopefully we'll be it.

Laurie: Just our luck to finish the record during the recession and the war. It's so disheartening. But, we'll keep going even if we don't get signed right away 'cause... we're stupid! No, that's not why we keep playing. We play because...

Tony: Drink tickets!

Max: Yeah! I hear that outside of L.A. they give bands free beer. Robert: When you all got here from different places that you are all from, what did you think of the club scene in L.A.?

Laurie: Fucking great!

Armand: Compared to where I grew up in the dinky town of Scranton, Pennsylvania where there was nothing at all. When I moved out here I couldn't believe it, it was great!

Laurie: It was like a dream come true... different clubs every night of the week. You could go and see anything. I thought I'd died and gone to heaven. To see the Minutemen, Tex and the Horseheads...

Tony: It was pretty impressive. Alternative stuff in

Scranton, Pa. was like college kids with their GQ haircuts and stuff.

Armand: Playin' all cov-

Tony: Getting really out of control and playing Clash covers.

Laurie: Romantics covers...
"What I Like About You"...
Tony: And that was going
over the edge.

Max: I've been here forever. Isaw the Germs. I've been in L.A. for... I was in the punk scene. I played at the Cathay De Grande. My guitar players head went through the ceiling at the Cathay when we played there because it was about this high. The men's room didn't have a light and you couldn't see anything so you had to hope for the best, ya know! Where ever it fell, it landed! It stunk real bad... Laurie: Sounds like your apart-

ment!
Max: It was a great place. I remember thinking at the time,

remember thinking at the time, "How much better can it get!" The atmosphere was so much fun.

Robert: Now it's the China Club. Max: What happened! That's horrid! The people we see going in when we drive by...

Tony: Our studio is around the corner.

Max: I mean, rich people can't wear leather pants and think that they're cool! Like, "Let's put on leather pants and go slummin'!"

Laurie: That's like being a Sunday Christian. Punk rock isn't a one night a week thing.

Max: I think the scene right now is really good. Popdefect comes to see us all the time. Carnival Art, a lot of good bands. Clawhammer! And we go see them. The bands that I would consider are like us are really tight. There's a few bands that are, the same kind of music. Hard power punk, thrashy kind of rock'n roll. I think that we're sticking together. Hopefully we'll all get a deal together and can help each other out. I think Clawhammer, Popdefect and Carnival Art are all great.

Laurie: And Riot Act and the Tommy Knockers. Weatherbell...

Max: And the Lazy Cowgirls. If they can ever get something back together I think that would be great! Robert: Most of your recordings have been produced by the same guy, Edwin, uh...

Laurie: DeShazo.

Tony: He's up in San Francisco now. I guess he's still recording.

Max: If you look way back at the Spiderbaby files, I played on a recording that never had anything done with it. It was the worst night we ever had. This was before the band broke up the first time.

Tony: We were gonna do an album or something.
Laurie: We put a lot of pressure on our drummers. It was like, we're recording this album and we're getting all the drum tracks tonight!

Max: It was a bad night for everyone. I'd recorded quite a few times and it was the first time I'd been in the studio where they didn't have a guy that did the drums. I had to do the sounds, you know, make it sound good. Usually there's a drum technician and they didn't

roadie. Max?

> have one. I had to do it all myself and I had this huge drum kit that was oversized. Big, oversized kits just aren't good for recording. It just wasn't going good that night. I was messed up beyond belief on... substances.

Laurie: This was before we broke up. There was a lot of pressure.

Max: Things were falling apart. It wasn't pretty.
Laurie: There were... bad elements. We shed those bad elements like a snake sheds its skin and got back together.

Robert: Is this the reason that you guys are so tight, because you've been through the worst?
Tony: I think we have.

Max: I think it's 'cause we're all really good friends.

Even when we weren't in a band together. That's what makes a band really. We haven't fought in the last

two and a half years.
(Everyone but Max begins coughing)
Laurie: I'm sorry, I must be in the wrong band.
Max: I mean, we don't fight like normal bands do.
Laurie: Our fights are why we're as tight as we are.
Everytime we get into fights it makes us a lot stronger.
We've worked through a lot of problems. We're at a point now where the lines of communication are open

and we're not afraid to speak our minds.
Max: I don't think we'll break up again.
Not for at least another twenty years.
Laurie: We're not sure if we're happy or
sad about that either! Twenty years...
with these guys!

Max: We have to mention that Cris and Matt help out a lot.

Tony: Cris is Max's wife and Matt is our... roadie.

Max: Sound technician. He's been with us for five or six months and he's really incredible. He does everything.

Tony: He tunes our guitars, picks us up when we fall down. Laurie: And Cris takes care of Max.

Max: We've been married a year.
Laurie: She's at every one of our shows.
If she and Max ever got divorced Max
would be out of the band!
Robert: Would you keep her and lose

Robert: Would you keep her and lose Max?

Laurie: If we had to choose... yeah! Max: Hey guys!

Robert: Where did the name Spiderbaby come from?

Laurie: It's a movie.
Tony: A sleazy B movie.

Laurie: With Lon Chaney Jr. We got these Spiderbaby t-shirts straight off the back of some comic book.

Robert: Where did you get them from?

Armand: Mutilated Graphics in New York. They have a catalog.

Max: The funny thing is,
I've had a
Spiderbaby t-shirt
for fucking eight
years. When we
were still the
Farmer's Daughters I
used to wear it all the

Laurie: We never noticed it.

Max: It's a great movie. You should see it. It's about this family that has this disease where they regress back to, like, cavemen. After a certain point they become cannibals. Robert: Is that what Spiderbaby music does to you?

Max: Basically, yeah. After awhile you start to regress...

Laurie: It describes us too. (Reading off of Spiderbaby t-shirt) "Seductive innocence of Lolita and the savage hunger of a black widow!" That's our music!

It's nice when a band you've seen and admired in small club gigs starts to break into the big time, which for most musicians means that at last they can dump that day job. Success is not unknown to "alternative bands in these parts: Faith No More made it, in a big way. Sister Double Happiness is poised on the brink of mass appeal, waiting for that Warner Bros. album which should be out any time now. And the next album I buy after that should be the debut by 4 Non Blondes, whom I predict will be signed any day now. And it couldn't happen to a nicer, harder-working or more talented group. If you've seen any of their shows around the Bay Area, you've been very impressed and probably become a fan. If you haven't seen them, or you live somewhere else, be sure and check 'em out when you have a chance.

The first thing you might notice about the band, should you see them live, is that the singer seems absolutely nuts, or at least very happy. We're talking about Linda Perry, from Massachusetts and of Brazilian extraction. She grew up in San Diego, tried to be a solo folkie in L.A., and then fled to 'Frisco, where her voice has transformed into an incredible rock and roll instrument. Asked to explain how she developed her capacity to be heard for miles, she claims that her voice "sort of happened." As for influences, she cites Queen, Aerosmith, Madonna, and "Melody, I'm into melody. Anything with melody I'm influenced by."

Drumming for the group is Wanda Day, who's straight outta Salt Lake City. She started drumming at age 8 and has played "all different types of music, jazz band to marching bands to reggae to punk rock to country western to a show with Johnny Mathis." During her latter years in Salt Lake she was with a ska band called 004, who toured around the West and opened for a

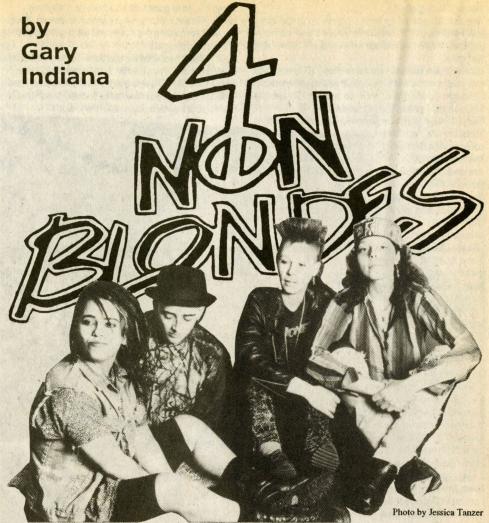
lotta big acts.

Christa Hillhouse does the bass duties in this group. She escaped from Oklahoma City about ten years ago and has allegedly played in 14 bands around here. Her funk influences liven up the Non Blondes' sets, fortunately she wasn't long ago drafted by some thrash funk band or she'd be signed and out ta here.

And playing some very tuneful guitar is Shaunna Hall, a native. She shares most of the songwriting with Linda, and is determined to get the band the recognition it deserves. She thinks Hendrix is God, which he is, and admires Pete Townsend's songwriting.

And lets notforget the roadies: Hyde Street Wendy, Wanda's bro Clayton, and Al MDC!

I interviewed 4 Non Blondes in their van after getting chased out of the Firehouse basement. I'll let them tell their story in their own words which are better than mine, and that's the way we do these things at Flipside, because it's easier than creative writing.



Flip: Wanda, you backed up Johnny Mathis?

Wanda: Yeah, it was a union gig. This friend of mine was in the Utah Symphony, and the drummer didn't' show up, and so she called me, and I had three hours to look at the music. I sucked, I was so embarrassed, but I got paid.

Flip: How about 004?

Wanda: 004 was really a great band, it was a ska band. I started with 004 when I was about 19, and we played with the Blasters and X and Black Uhuru and Steel Pulse and Bow Wow Wow, and hung out with TSOL and Black Flag and the Dead Kennedys. It was great! I was a child and had a lot of energy, and I had a lot of fun. And then I played punk rock with some guys who are now the Descendents and then I took some time out, and now I'm back.

Flip: This was all in Salt Lake?

Wanda: We were based in Salt Lake but we played out here, we played the IBeam and the Stone and Mabuhay Gardens....

Flip: LA?

Wanda: Yeah, we played in LA too....Madame Wongs, the Whiskey about three months before it closed, with the Blasters, and uh, we played all over down there.

Flip: Did you really play with Robert Cray?

Wanda: Yeah, we went down to this club and watched Robert Cray play and then they all went back to my friends house, and he showed up about three in the morning, and we just jammed with a bunch of blues lovers. That was probably 1983, it was when he'd just released Bad Influence.

Flip: Christa, name the 14 groups you were in.

Christa: Do I have to? I moved to San Francisco ten years ago and I've played with a lot of different people. I've played in funk bands, I've played in rock bands, I played

in a band that did Brazilian jazz and salsa. Pretty much just anybody I met that was a writer that I liked I played with. I played in a band called 17 Reasons that I really liked that has a guy named Jim Capilongo as guitar player. I really learned a lot playing with him. I've played funk, me and Shaunna played in a couple of different things. And I was an accountant in the daytime, which was interesting, because I'd go from being an account to playing, and I used to make a point of, like whatever clothes I wore at my gig, I'd sleep in them and wear 'em to work the next day, just to kinda like make the moment linger on or something. I'd get a job and after I'd had the job for about six months when they really depended on me I'd like shave my head. I ended getting my own office for it 'coz they'd try to hide me, y'know. I did accounting and payroll so they really depended on me to be there. I worked for a law office for almost six years in the financial district, and when I got a Mohawk I ended up getting my own office.

Flip: Were you in any famous punk bands we mighta heard of?

Christa: Oh no, 'coz actually I never played in a punk band in my life. I really love a lot of punk thrash bands and Wanda is a hellacious thrash drummer. I listen to a lot of funk, because as a bass player I played funk bass for years, that was my influence. Of course Stanley Clark was God, but the Brothers Johnson, Louis Johnson was a big influence and Jaco (Pastorius) was rippin', I used to listen to Weather Report because he was so damn good. But as far as punk bands, I never got any kind of a bass influence from punk, or even really most rock bands. Now, with thrash/funk the bass is standing out more, but for the longest time in rock bands the bass player was like the one nobody ever saw, nobody knew their name, so I was really into funk because the bass player stood

Flip: Shaunna, you studied with Bonnie Hayes? Did you write songs with her or was she teaching a class or what? Shaunna: She taught at Blue Bear School of Music which is a non-profit school in San Francisco that teaches jazz and blues and rock 'n roll. She had a class there called songwriting and I took that for a couple of semesters when I was 19 years old. I just studied the philosophy of songwriting according to Bonnie Hayes, and she turned out to be quite an authority, because she won a Grammy last year. That's how my relationship with her started, and it continued on, she's a good friend of mine today and is real supportive of me and has encouraged me over the years to keep at it.

Flip: Does she ever come see the band?

Shaunna: Yeah, she saw us at Nightbreak back in May. Bonnie's still one of my big influences, she inspires me to do somethin'. She proved that hard work gets you because Linda was working a coat check somewhere and I went in there and I was just like, y'know I think you're a really good singer, and I play in this band and we're lookin' for a singer, and she's like oh yeah sure, she's brushing me off and stuff. Somehow she saw the three of us, I guess when we were still in the other band. Linda: I saw them and I thought, they're great, this woman is really lucky to have these girls behind them. And then me and Shaunna were at the Nightbreak and we both got drunk and we're talkin', and she's like yeah well we left that band and I go, Oh really, well I'm a singer. And she's like, I know.

Christa: Shaunna played it cool, I made a total ass of myself, kissin' Linda's butt, and she's like thpthpthpt. Linda: We were drunk, y'know, and when you plan things like that it never works out. But they ended coming over to my house and gave me a tape and stuff. For the first couple of months I had a hard time getting

Flip: What are you trying to say in your songs?
Linda: Expression of your feelings.

Shaunna: Reality, that's how I'd sum it up. They're observant, sometimes autobiographical. In other words, I don't think I tend to, and I don't think Linda tends to write about very superficial, typical rock subjects, because it's been done.

Flip: Trying to stay away from cliches.

Shaunna: It's not intentional, it just happens. If forced to analyze it, that's what I'd come up with.

Linda: I don't like to tell people what it's about, because, when I write something, the first thing that comes outta my head is usually what the is song gonna be about. And I don't know why that is, I don't know where that comes from but it comes from some reason so I just write it, and at the end of me writing it I look at it and I take my own vision of what I see that is, y'know, what this song is about, but Christa will take it completely different. And

that's what my songs are about, for anyone to be able to listen to it and feel something, or put their life in that situation. So my songs are about everything that is going on in anyone's

head.

Christa: They're emotional, though. If I'm ina certain frame of mind I can put on one of these songs and it changes me, it's emotional and it gets way up under me and I think it affects a lot of people that way and that's why we're popular. It's not like they're all surreal or something. Linda: People aren't that stupid to not know what is phony to what is real,

and I don't think some musicians give those people out there credit. But there are those dumb dipshits out there. And there's this one song in particular by Poison, they just wrote this one song called Life Goes On, I mean, if you watch them and listen to the words, it's just completely stupid. It's totally not them, it's totally completely phony, whoever wrote the words was trying to write those words, they didn't just come to them. And that's what I can't stand, is that type of writing, that you know, where does that come from, there's nothing in that person that I can feel, by watching them perform this, that they have experienced this. And by all of us, you can honestly feel that you're not being cheated.

Flip: Future, labels, what's happening?

Shaunna: We're lucky enough to be in the middle of negotiating a deal. We're on the upswing definitely. You can pretty much bet on the fact that we'll be making

records for the masses pretty soon.

Flip: Do you think that people can handle 4 Non Blondes? Linda: We're totally on the borderline, people are wanting something knew. The companies that we've talked to, whoever in the business, they know it, they know that the world is ready for 4 Non Blondes, and many others like us. It's obvious that we need a different style of music because the music that's going on right now is poo.

Shaunna: I'd like to say that there's a lot of good music

going on but it's not on MTV.

Linda: We get all kinds in our audiences so I think that
we're gonna totally make it in the commercial thing but
not be commercial.

Shaunna: We're not gonna fit into any executive's idea of what's commercial, we're gonna create a new market.



someplace, y'know. She's great, she works hard.

Flip: Did you get together because of the earthquake or did it have anything to do with it?

Christa: No, that was our first rehearsal the day of the earthquake, and it was funny because it was right after five and rehearsal was at six and nobody wanted to cancel rehearsal the first day! And everybody was like, should we go?

Wanda: My brother had to grab me, I'm like, I gotta go to rehearsal I gotta go to rehearsal and he grabs me and he shakes me and goes Wanda there's been a major earthquake! A major major earthquake! And I'm like no no I have rehearsal let me go! I had my cymbals in my hand, I walked out and there's bricks all over the road and I'm goin', damn! Then I heard the bridge had broke and I thought well damn, maybe it'll be cancelled. Couldn't call anybody, y'know. So that was pretty trippy, because we were out the door and it hit, Bam!

Shaunna: We had had a hard time getting together, so it was real important. We'd finally pinned down a date, we were all gonna be there.

Flip: Who hooked up first?

Christa: Me and Shaunna. We were friends for several years, we were living in the same house. We used to jam in the garage and just have fun. And then we met Wanda in another band that we started playing in, it was a four-piece band. The three of us left the band because of personal problems with the lead singer. We heard Wanda play, both me and Shaunna were just like wow, this is the drummer we've been looking for. And then the three of us played around, and then we were looking for a singer, and we saw Linda doing a solo performance and we were just like, this singer. And it was funny

to practice because I was so used to being solo, I could practice whenever I wanted, pick up my guitar and go do whatever I wanted. I had to snap out of it and go Linda, this is a band now, this is not your own time and it's not at your own convenience, you have to get it together. Shaunna: I remember! You used to say, Linda, what's the problem here? And she'd just be like, well that's just the way I am!

Linda: Being in this band I've gotten very responsible. Shaunna: Yeah, first she quit her job!

Linda: It's a different thing for me, I'm not used to people relying on me, I'm used to just going and doing whatever I feel like doing. Yeah, it was hard at the beginning. Flip: How does it feel to go from doing mellow solo things with acoustic guitar to getting up there and screaming your lungs out?

Linda: It's completely different, it's so much more because when you're solo you have just yourself, you have no one to fall on, no one to turn around and see any kind of support, everybody's watching you. Mind you, I love that, the attention. But with the band, I don't feel threatened, I love their support knowing that I could just fall down and someone would be there to catch me. So it's very different, and it's more fun because, I love to rock out, I'm not a hogie.....

Christa: A hogie! Linda linga!

Linda:it's fun to do that with people that.... Christa: Persponderent! She's very persponderent! Wanda: She's not the perspondering hogie! Linda: I make up words and they bug about it, I can't help it!

Flip: That doesn't get into the songs, does it? Wanda: Not yet, don't give her any ideas!

Interview by Greg and Toast at Denny's in Portland Greg: So Al, who's in Some Velvet Sidewalk?

Al: Don Blair plays the drums, Martin Bernier he plays the bass, and I'm Al Larsen, the singer.

Greg: And they live in Seattle-

Al: Those guys live in Seattle, I live in Olympia, practice in Seattle.

Greg: Some history?

Al: Some Velvet Sidewalk started a long time ago, back in 1987 – just played with a lot of different people under the name Some Velvet Sidewalk and then I met up with these guys, that was about almost a year ago, and we've just been doing a whole bunch of shows-

Greg: So, on the single (K records: "Land") that I've heard, its just you and a drummer...

Al: Robert-

Greg: Did the girl who's on the cover of the single play on that?

Al: No, but she went on tour with us to New York; she was in the band with us for awhile, but she didn't record with us because when she was in the band, then we

out a lot...Patti Smith does this stream of consciousness poetry thing..."Horses" is kind of a neat album, because the band on it can't really play!

Greg: I like your song "Curiousity" a lot.

Al: Yeah, that's a new one...it's like, you want to know something you shouldn't...

Greg: I also liked the one you opened with, "Apples".

Al: Yeah, that's a new one; its gonna be on our new single.

Toast: So what do you guys have out?

Al: Well, there's two singles out with the old band, and an album with the old band.

Toast: What are the other songs on the new single?

Al: "Pumpkin," "Apples" and another one we haven't decided...

Toast: So mostly, your available exposure is in Washington...

Al: Yeah, or Oregon.

Toast:...or buy the single...tell us about Loverock! Are you guys a Loverock band? We played tonight at the



went on tour and we got to New York, and she decided she wanted to stay there, so...

Greg: Then you met Martin and Don through an ad? Al: Yeah, I found out they were really into the Wipers and Ball, so I knew it was right!

Greg: So why did you record a Patti Smith song instead of one of your own?

Al: Because it's a great song! Really chilling...! remember I would like be in my apartment by myself playing guitar and I would like—I'm sort of the person who can't really figure out songs if I listen to them on a record—but it was something where I was in my apartment just strumming my guitar and started to go off on the lyrics, and it really....worked, so we added a lot of new lyrics, and left

Loverock Explosion, why was it the Loverock Explosion? Al: Loverock is based on the idea that there's a future and possibility in the world, where like punk rock is based on the idea that everything is fucked up and deathrock is based on the idea that everything is fucked. Loverock is like we've had 10-15 years of punk rock and deathrock, we know everything is fucked up and its time to have hope—

Toast: So is this a music driven philosophy, or a philosophy driven music?

Al: I don't know what you mean-(the waitress inter-

Al: I'd like two eggs over hard with hash browns and an English muffin...honey with the English muffin, please?

Toast: Does Loverock come out of the philosophy and into the music, or out of the music and into the philosophy?

Al: The idea of Loverock is expressed in all these different ways; it doesn't come out of the music or like the music doesn't fit into it so much as like there's music or a piece of music or a band or a musical subculture in which you can look and know about Loverock; you can say "Oh well, that's really Loverock;" it's something that can be manifested in different places –like tonight the place we played at was so incredibly Loverock, because it was all-ages and it was in the worst part of town, and the people who ran it were totally open (the X-ray, Portland Oregon); they're totally open to the people who are in that part of town - people on the street, and its just so cool –full of life and the possibility of things happening.

Toast: Does that guy come all the time, that guy who was handing us money?

Al: I've never seen him before in my life.

Greg: That was really strange!

Al: He had a cane...

Greg: He kept telling me, "I run the store around the corner, I have all the booze and weed you can handle, just come on up after

the show...do you need a place to stay?'

Al: Don and I were on the other side of the room, and Don was saying, "That guy's giving them money!" and he sort of pointed and saw us talking about him, and he looks at me, picks up the money and goes (waves napkin in a come-hither manner)!

Don: He was making these hand gestures...like he was shooting at a basketball hoop

Toast: He called you "Red"...

Greg: I thought it was "Rebel"...

Toast: 'C'mon Rebel!'

Steve (Tulip Drums): He kept offering me bills while I was playing, but I couldn't stop!
Toast: He gives me money and then he says, "Go to Hell!"; I couldn't take the money
because my hands were full...

Greg: You're supposed to take it in your mouth...what about when there's nobody at a gig, there's about like, three people, don't you feel weird moving?

Al: We move when we practice by ourselves; we jump all around...but yeah, we've played shows where there's one person in the audience who's not part of a band... Greg: The bartender, the doorman...

Al: And we just keep on rockin'...the worst thing is when there's someone playing pool, or when the soundman puts the house music on during your set!

Greg: When you play...you normally wear glasses; are you wearing contacts?

Al: I decided I should only wear my contacts when I play because I want people to be able to see my eyes.

Greg: Oh, so you can see the audience when you play?

Al: Oh yeah!

Toast: These guys don't (meaning Martin and Don)!

Greg: A mass of movement under a mass of hair! Is there a division in this band between the long haired rhythm section and the shorter haired singer?

Al: How so? Oh yeah, we've got our metal influences, with the Iron Maiden endings!

Greg: So you do like looking at the audience, then...

Al: Sometimes I really have a hard time getting used to it; I figure it's just one of those things I'll have to deal with; sometimes I stare over people's heads...

Martin: At the neon signs over the bar!

Al: One time we had this gig, we were playing at Gilman Street and there's this guy in the back sort of like laughing at us, so I just started staring at him, like I was gonna kill him, giving him this look, like wait until we're done and so then he walks up to the front of the stage and starts like getting into us! The Ol' Ray of Death...

(the 3AM breakgreasefast arrives...)

Greg: Don likes his eggs...

Don: Poached, with white wine vinegar and fresh cut basil!

Greg: ...and Martin likes his..

Martin: Hatched.

Greg: Have you guys always freaked out on stage like you do?

Al: Always explosive – well, Don's sitting down, so he's like rockin' on the drums and cymbals are flying everywhere, and Marty's just like –yeah, well he just really moves—that helps get me going too...! used to do this thing where I'd just like stand there and I'd have this really like scary expression on my face like I was really scared before we'd play; I'd get really nervous and really scared and I'd build myself up into it so I'd go out and I'd stand there...staring at people like it was such a triumph for me to walk out on stage...and people would get that idea and they'd go – God! and then...

Greg: If you were in a movie what would you play?

Don: Corpse!

Martin: Stand-in who just walks by...

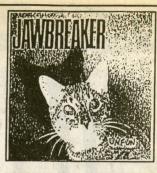
Al: You know what I want to be? I want to be the printer...I want to make this movie where it starts out there's this guy in a room with a printing press and he's taking out all the letters and setting the type and you can't really see what he's doing and he's inking it up and puts down the paper (roller noises)...prints out this card and lifts it up and its the titles for the movie— and then he lifts the card to fill the screen and disappears, and the titles start running!

Greg: So that's the whole movie-titles?

Al: That's as far as I got ...









The DROOGIES are one of Germany's best bands. "Heaven" is their 2nd album and features ringing guitars and powerful production. JAWBREAKER are a great California band whose "Unfun" LP has become a punkcore classic. PARASITES are a pop-punk band from New Jersey with a 16 song debut album. Their "Last Caress" 7" is a Misfits cover and is pressed on orange vinyl. The single is 3 bucks; the albums are \$6.50 LP/Cass. Add \$1.05 1st pound U.S., 43¢ each additional. Checks payable to: Blacklist, 475 Valencia St., S.F. CA 94103

SHREDDER RECORDS Dist. by MORDAM RECORDS

2000DS NEW LP "SQUAT THE LOT" \$6ppd T-SHIRTS M, L,XL 100% COTTON \$7ppd

SCRAPREC.S
P.O.B. 8001
NEW HAVEN
CT. 06511
U.S.A.

EUROPE CONTACT:
2000DSc/oCULTUR REFLEX
RATIBOR STR.16
1000 BERLIN 36
GERMANY



5 song EP \$4 ppd
FEATURING EUGENIO THE BASQUE BASSIST
THUNDER CROWS SPREADING THEIR WINGS

And now for something different

HILL OF BEANS

Interviewed this last March the bean boys are the current darlings of the coffee house scene in LA, playing an acoustic form of music they call terror folk. With a CD and a video under their boiling pot, the beans are ready to serve. Heading east for a short tour across the coun-

try. - GUS

Gus: Well, how long have you been together?

Steve: About three years.

David: Well not really, we started off as real amateurs.

Were we amateurs?

Steve: We're amateurish! (We all laugh aloud.)

David:We're just amateureans.

Steve: We're professional amateurs.

David: Yeah!

Steve: We started out just writing songs and fooling around.

David: We stared playing around with this bass player from a band called Crotch, he was the guitarist for our band.

Gus: Was that the band that was playing the other night

(Sunday)?
Steve: Yeah, me, Kevin and John that sunday night at the

Punkin House (downtown LA)

Steve: (When they 1st met) We ended up at the Grateful Dead parking lot at one of their shows, on various substances and wrote.

David: Our entire repertoire and totally remembered, little by little over a period of time.

Steve: We used to come to the Pik Me Up and ask them to turn off their music, then bombard them with three or four sones and just leave like a commando —.

David: It's called terror folk.

Gus: The CD you guys have out, when did you decide to do that?

Steve: I guess about a year ago. We recorded it last March. We thought about it for 6 months. It was a combination of things. We got together with Michael who had sung for Crotch.

Gus: He wanted to record you guys.

Steve: Yeah, so we said why not.

Gus: Why CD and not vinyl and cassette?

Steve: The initial idea was to get radio air play. We thought that CDs are just getting affordable to put out compared to vinyl, and this way it would stand out a little more. So we decided to go that extra step, and Cassettes don't get on

David: And they're good quality. We didn't have the



money to go the full route.

Gus: How many did you press?

Steve: About a thousand.

Gus: Are there any left?

Steve: Yeah, we just got a small distribution with Rough Trade, (which has gone belly up sense this interview,) and Cargo.

Gus: I've heard that Rough Trade has stopped its distribution of records.

Steve: Hopefully they are still going. It's just that they laid off some workers. Cargo in Chicago is our main distributer. It just takes a long time to get things happening, but it's going pretty well.

Gus: How did you pick the name Hill of Beans?

Steve: It's just that, occasionally, a gnome that appears in my mind, whispers key phrases like "Satan Lend Me A Dollar".

Gus: It's weird. Whenever I mention your band's name "Have you heard of this band, Hill of Beans?", they seem to
remember that one song, "Satan lend me a dollar".

Steve: The way that song worked, yeah, it's one of those things. I swear, I get those things whispered to me. It was that time we were at that Lictisternium club. We got really high and were dancing to that band Christie McCool.

David: Yeah, we were very stoned, and we thought they were the best.

Steve: They have an album out now, don't they? I would like to hear it.

David: When they first did "Satan Lend Me A Dollar" with Crotch, I was playing bass. We were working on it together

and it was rocking hard electric but sounds good acoustic

Steve: Yeah, it just followed us to the acoustic mode. Literally, the line "Satan lend me a dollar" just came from space and got whispered in my ear, like I said, for no apparent reason, and that brings us back to the name "Hill of Beans." I don't know why we picked that name. But you know it's like that old saying "nothing adds up to a hill of

David: It's the kind of phrase that you don't hear any more.

No one ever says it. Actually, George Bush...

Steve: Yeah, George Bush.

David: (Trying to sound like the President) "He's been saying this and that, but it doesn't amount to a hill of beans." Steve: I think that was a newspaper head line that we should have gotten that somewhere. Yeah, it's a popular phrase in the old world, I guess. It's a very visual title and made for a good cover too.

Gus: It's seems you have gotten things going and moving with a CD and a video for "Satan Lend Me A Dollar." Where do you get the money to finance your projects?

David: I want to make it public that we don't sell ourselves in public toilets.(laughter)

Steve: We have been fortunate to find a patron of the arts helping us out, Michael.

David: Our guru Michael Redkin.

Steve: We're hoping that it will slowly maneuver us into

David: We've been careful not to spend our gig money on beer, but instead on our band.

Steve: It's been lucky so far how things have worked out. Gus:Well, I looked inside the CD cover and it said recorded at 20th Century Fox.

David: Let me tell you we got 20th Century for free. Gus: Well, that's what I'm trying to get at. You use your friends to get access to get things done.

David: But there are some expenses you can't avoid like the cost of a CD. No friends are going to help you on that. Steve: Too bad we don't have any friends at the CD plant (laughter)

Gus: There isn't even a plant on the west coast where they press CDs is there?

Steve: No there isn't.

David: Ours was pressed in Georgia somewhere.

Steve: Atlanta I think, they have offices out here and they ship everything to the east.

David: At first we were thinking about those little CD singles, but it worked its way to a full album.

Gus: It seems you have hit all the cafe house in town. Steve: Right now we are planing our big Hill of Beans tour (July 5th - July 23).

(Further into the interview)

Gus: How was that anti-war protest show that was put on downtown by City Hall?

Steve: It was cool, there were definitely a lot of people. David:We got a little attitude.

Steve: Yeah, we're not from the Hollywood rock star

Gus: I wasn't there. Was there a mix of people? Steve: Yeah, but there was mostly Red Hot Chile Peppers crowd

David: There was a zillion people there.

Steve: A huge protest march took place in the plaza. There were speakers on for a long time, but there was still a solid crowd by the time we played.

Gus: I don't want to put down Shawn Stern, who organized the event, but I noticed he had his band play, and it was like here we are. What are they called, "This is it"?

Steve: Yeah, he organized it. He deserves whatever. Well that's what you get with these type of things.

David:He definitely got to toot his own horn.

Steve: But we were these strange guys.

David: That don't have these big large amps. Steve: Yeah, and we kinda got sort of the squeeze.

David: They were saying (in a nasally voice)"What are you

guys doing, we want to play longer?"

Steve: So we only got to play a couple of tunes, but the best part of it was that there was this guy in a George Bush mask and a muscle man outfit running around with a meat cleaver all over the stage.

David: He had this flesh colored leotard with packets of raw meat stuffed in his pockets. He looked like this huge, muscular thing.

Gus: Did anybody film it?

Steve: Someone did film it and supposedly we were on CNN. That's what somebody said.

David: And we were singing the song "Don't Attack Iraq A Rack" before the war had started. And we think that Saddam probably saw it. (on CNN)

Steve:We had been musically following the war. Before the war we had "Don't Attack Iraq A Rack " and once the war had started we were doing a song "The Shit Has Hit The

David: And also the song "That Saddam Is A Pain In My Bottom" and " --- is a pain in my foot" which is the other half of that song.

Steve: Now we have this new one "Peace not Pieces." All these songs are musically chronicling the war. Its weird, you know, people getting up there. That happens when you get people rallying around an event, or start getting people promoting things like Hemp for fuel.(laughter)

David: It started to get to be a conglomeration of fools

after awhile.

Steve: But that's what happens when you been given the stage to a large audience. It helped us out a lot by letting thousands of people see us play. They know our name now. It was good for us.

Gus: What's going to be the subject of some of your future songs?

Steve: A Car one ,(a plug for up coming comp), and another of a large man who eats food.

Gus: What are you going to do with the war tunes now that the war has wound down? Are you going to take them out of your repertoire.

Steve: was thinking of leaving them in as a trilogy.

David: I think its going to be important to ditch those songs for awhile. Those songs were being out dated as fast as we

Steve: They'll have there historical significance. I just heard "The Shit Has Hit The Fan" on KXLU yesterday. I don't know why. But yeah, those were truly like instant songs, which is great.

David: It's better to do it and let die. We used to do gigs like that-pick subjects from the audience and just make up songs on the spot.

Gus:Instant response.

David: Yeah.

Steve: It keeps the whole thing fresh and spontaneous. That way, every time someone comes to see Hill of Beans at a rally or whatever, there is always going to be a new take on a subject.

(later into the interview)

Gus: What are your future goals?

Steve: The Houston Astro Dome. (laughter)

David: To have this traveling gypsy show. We're testing it out this summer with this tour. It will be a combination of music and magic.

Steve: Yeah, I just got a book on magic and I'm a clown at birthday parties. We're going to make money as we go, playing at gigs.

Gus:Like a variety act?

Steve: Yeah.

David: With trained lizards and cockroaches on little thread leashes.(laughter)

Steve: Tightrope walking. It's going to be this wild extravaganza when it happens. The main thing about this band is that its so mobile. We're like this lean bean machine. That's the philosophy behind this band. It's that we can come to a place like the Pik Me Up, turn off the music tape, and just play instantly without having to set up a P.A. system, lugging amps or drums around.

David: And not lose touch with the people who want to

Steve: Exactly, we try to keep the energy of a punk band with the mobility of an acoustic one. Keep it live, keep it intense with social consciousness. Reflect with what's around us. With an electric rock band you're rocking out with amps. You can say what ever the fuck you want, which is cool. That's what I love about some bands. You say things just 'cause it sounds good. When it's just an acoustic guitar and a little accordion, you have to at least "say something" because they're going to hear it. If you're at the Anti-club, you might not hear the bands, so we try to have weird lyrics and rhymes.

Gus: Do you have any mentors or anybody that's influenced

Steve: "Willie Wanka and the Chocolate Factory" has always been powerful. There are the best songs in that

David: And of course Thunder Clap Newman. I've always been very big on them. We try to mix it up, Irish jig here and something else there.

Steve: Maybe some rap, well maybe not. We'll crack that market some other day.(laughter)

Steve: We're influenced more by the Clash than, say, Bob Dylan. I've just got this cool Woody Guthrie album that I just heard. But I'm just not as into that as ,say, Aerosmith. David: We'll be on Joan Baez's hit list some day.

Steve: Yeah, we're out to destroy the myth of an acoustic band that only creates beautiful, splendid bliss music.





JUL 1991 81 SECOND AVE NYC NY 10003 (212) 353-9660

Can. \$44.95, \$24.95 / Overseas \$54.95, \$29.95 / NY add sales tax

THE LIST GOES ON ...

YOUTH GONE MAD

MAY 1991



Interview by Al, Liz and Gus in May 1991 inside their groovy bus outside of the Roxy in Hollywood.

What do you get when you put members from Killing Joke, Ministry, Revolting Cocks, KMFDM, Thrill Kill Kult, and Skinny Puppy (to name a few) together to tour and make records? Right! Your imagination runs wild! Well here you have Pigface, who are exactly that - a combination of friends from the biggest names in industrial/experimental music, and they're out to destroy all of your preconceived notions of what bands sound like, how they record, how they tour and how they present themselves. An amazing project to say the least, Pigface are individually and collectively very interesting.

Present for this interview were: Chris Connolly (Fini Tribe/RevCo - who slept through the interview), Martin Atkins (Ex-PiL, Killing Joke, Ministry), William (Thrill Kill Kult, Ministry), Bill (Ministry, Lead Into Gold) and Raven (Killing Joke).

Al: First off I wanted to know why you are doing Pigface. I mean, you all have other bands and projects that are quite good and quite successful?

Bill: Before we answer that I want to ask a question right back to you - watching the show tonight, what sort of sense did you get from the show?

Al: I thought it looked like you guys were just having a good time, a bunch of different bands playing together as one band and jamming it out.

William: Besides us having a good time, were you having an interesting musical time

having an interesting musical time. **Al:** I was, yes, but I'll have to admit that I do like your individual projects better. As a whole it was great to see all of you up there together.

Bill: Uh. huh.

Al: Well Hove Killing Joke, Hike Skinny Puppy, Ministry... this was just different, it was enjoyable as well.

Martin: Pigface is... we're sort of inviting people to come to shows and watch us experiment and explore on stage, and fail or not, in a very visible way it's evolving. This was a studio project, a month ago it was a studio project. And now, 2/3's of the way through 42 shows in 42 days - none of us want to stop. It is becoming it's own entity. Becoming a more powerful, more inspirational, more charismatic, more grooving project than anything else I have ever been involved in. It reminds me of early PiL in '79/'80, because I have a sense that we can do anything we want. There are no parameters in Pigface. I think it is somewhat difficult, some of the explorations... Some of the things that excite us might be difficult to listen to the first time, but I think that as we continue to keep Pigface alive - which we fully intend to do - it will grow. If you say you like Killing Joke and Ministry, well how well did you like those projects when they were four weeks old? Pigface is just becoming this "thing" that is surprising us all. I describe it as a "watershed" for all of us and for all of the bands that each of us are involved in. Because I can't go back to Killing loke after doing this. This open relationship that we have, going back to Killing Joke just feels like my day job. We play the same songs every night. What's the difference between that and working at a 7/11? Not a lot.

Al: Wow

William: One of the things we're committed to in the bands we work with is to re-create fairly faithful versions of LP cuts. The way people are used to hearing it. With Pigface we don't have any sort of "rule" that we have to do that. We can expand on anything musically and we know each other well enough musically that we can maintain that sort of vibe and high contact thing. We have an option to do anything we want.

Bill: So what ends up happening is that we end up recreating the songs everynight. Although we've been playing for well over a month almost daily, the songs are continuing to evolve. They don't remain static whatso-

ever

Martin: There's a section in "War Ich Nicht..." which is a song that En Esch came and did with us on the album and Ogrejust makes up different words for it everynight, there's a section at the end which seems like we go into a different song every night that we just make up. We're taping every show because we want to put together a live CD and video. It would be "Pigheaded" but just to prove a point to release a hundred versions of the same song, to show people that over the course of a hundred gigs you can see how a song mutates and changes.

gigs you can see how a song mutates and changes.

William: I think our music demands more of the listeners attention. We don't have any hit's, the band has only been together a few weeks and we are presenting the music in a fairly pure form - I don't know how willing

people are to accept that,

Martin: Going back to what you said at the beginning -why are we doing this if all of us are involved in one, two, three or four other successful projects? It is precisely because of those other projects that we can do this. We can say, hey, we don't have to pay the mortgage with this

project. Here are all these people who are totally free to do whatever the hell we want and we don't have to sell a single copy. We've redefined success on our own terms. The fact that the album sold twelve thousand copies last week is very very nice, it makes me happy but it's neither here nor there. The only time that comes to my mind when somebody who has been successful has used that success to experiment was David Bowie when he did "Low". Once you come up with a formula people are like; "Well it's ok but it just doesn't sound like Killing Joke." What the fuck is that supposed to mean? Suddenly you have to do things a certain way to conform to people's expectations. We started out from the beginning saying we don't know what Pigface is, except that it isn't limited by anybody's boundaries. It is only limited by our imagination. And while we have people coming on stage and playing bass or drums or whatever, I would be very excited to get involved with artists, people who make rooms smell different. There's no reason why a Pigface show couldn't be 18 different smells in a room. It doesn't have to be music, it can be anything we want - or it could be a combination or smells, visual art and the music. I hope that we are just scratching the surface here, and I think we are. We've embarked on a road that no one knows where it is going to lead, but we are all very excited.

Al: So this is definitely not a one off deal.

Martin: No, there are already plans for a live CD. The live shows are very different to the album. The album is very fragmented, this is a band. This more of a band that I have ever been in and I want people to understand that. There will be a video as well because visually the show is wild - and the live video will be different to the CD. There will also be a box set of 7 inches, where each one of us has our own 7 inch that we can do whatever we want on. That will be even more fragmented than the

Al: Well who is actually in the band, or that might be doing the 7 inches. I didn't know Paul (Raven) was in

Pigface until I saw him up there.

Martin: Well, so far, there's Chris Connolly, Raven, William Tucker, Bill Reiflin, me, Matt Schultz who invented that instrument that he plays the ATG (antitank guitar), Ogre, Trent and flown out and done a few shows with us. We kidnapped the bass player from Gwar, Beef, we had bagpipes in New York, we had the drummer from the Lunachicks, we had the drummer from Devo tonight as well as Enormous from the Mentors. En Esch from KMFDM. We're hoping to team up with a flamenco troupe...

William: (Chuckles)...

Martin: It's not so absurd. We're surprised everyday by the things we do. "Wow, that would be totally wild, a flamenco troupe!" If you listen to the "Howers of Romance" there's flamenco handclaps all through a song. We want to expand.

William: I think it is pretty important to fuck with people's preconceived notions of music in general - the fact that we can do bag pipes, and have whoever wants to come up on stage - it's not the standard factory issues any more. It's totally different every night. We obviously work within a song structure, but that can change.

Al: I had a friend who expected to see Steve Albini doing

something tonight.

Martin: That only thing that you can guarantee that he'll do is play pool basically! He was involved with the album, he lives in Chicago, I like him a lot and I invite him over to dinner when I cook Indian food but he's not into this kind of groove at the moment. It would be nice if he did come up. He played guitar on some cuts on the album. would have really liked to have teamed up with David Yow as well, but they're on tour and it just didn't work

Al: How does it work, finding these people that you want to play with...

Bill: What's happening is people are finding us, and that's what is exciting. We show up and all of a sudden ah, so

and so would like to come up and jam. If they haven't already asked us to do something, we ask them to do something. In some cases that is part of the deal, they want to come see the show, well then you have to come and play.

William: The piece that we generally recruit people for is "The Bushmaster" and it is the last song of the set. With all the drummers. It mutates every night, you bring up a bunch of different people and it's going to be

Martin: After doing this for an awful long time it's very strange to be involved in this project and being excited

Martin: We've got two days off after this then Raven and Myself and the sound guy and the main crew guy go straight to Europe with Killing Joke. William is doing Thrill Kill Kult and Bill is doing Ministry.

William: I have 5 months with Ministry and then two months with Thrill Kill...

Al: Then Pigface gets put on hold...
William: Well, we've got all these other commitments, but the first open time slot we have we will most definitely rock. We're totally way into this.

Gus: All that won't cause you to burn out musically? Martin: No, Pigface has saved us!



and surprised every single day. I feel like I'm ten... when in fact I'm twelve!

Al: Was it just as exciting working on the recording of the album?

Martin: Yeah. Bill and I would work on the foundation of the tracks and all these people would just wonder in and put stuff over it. It was wild. It's very exciting to work with other people, many bands just work within the framework of their band and don't get a chance to broaden their horizons. It's a real buzz.

Al: What happens when your other bands decide to go on tour?

William: We're all on tour forever.

Bill: Pigface has been the revitalization of all of us. William: And it has totally changed me a lot musically. Al: But the touring, travelling, living on the bus... Bill: It's what we do ...

William: We're used to it.

Raven: This is a very low stress tour, there's not a lot of assholes around and there's no ego problems flying around. And that makes it easier. It's just when you are surrounded with dickheads that it gets hard.

William: This is a bunch of people who not only respect each other as friends, but respect each other as musicians. And it's really like that.

Bill: The lack of ego on this tour is what has allowed the

character of Pigface to surface. It's really remarkable how the band has evolved and continues to grow because no one is demanding this thing or that thing to

happen.

Martin: It's stale for a band to make an album, then rehearse and rehearse and rehearse, go out and just regurgitate that album live in its polished format. That's what most touring bands are, trained monkeys. It's crap. It's dishonest. Go home, play the album, if you want it to be just like the album.

Bill: Pigface started partly as a reaction to the way we have all worked in the past. We were interested in

doing what you wanted....

William: But you're playing the same kick ass music everynight...

Martin: Killing Joke has played "War Dance" for ten years in a row!

Raven: For me it's because of the other people I've been playing with, but I find this the most enlightening experience. I can't bear to think how much time I've wasted being with shitty people.

Martin: This is above and beyond what PiL was supposed to be in '79/'80. It's not a band, it's creative individuals with total freedom, with a knowledge of the

and a half while the lawyers put a deal together. What the hell is that? We're making music now, It's a reaction to now, and yesterday and the day before - and it should come out now. It's essential to keep things current.

Al: Well being the people that you are, in the name bands that you are in puts you in this unique situation. Martin: It is a unique situation and it would have been - knowing what I know now - I think it would have been criminal if we hadn't embarked on this path a year ago in the studio. If we just all carried on in our other groups... it is the success in our other bands that have enabled us to just let go and see what happens. See what the chemistry brings, whether it's good or bad. And that's what we have done. Pigface has evolved out of this. Maybe we'll look back at this first recording and this first tour and see it as the longest, most complicated kind of feeling around year and a half to eventually put a group of people together that became Pigface. We started to talk about this during the Ministry tour, me and Bill. There we were, two drummers, but all we were doing was re-creating Ministry songs. We weren't exploring what two drummers can do. Now we are.

Bill: To get back to being in a band and being in a rut... it's not necessarily the bands that we are in but nearly any band that you will see these days are just performing their songs - song after song after song. It's just the nature of touring, the nature of playing songs. Pigface are trying to create an openness in the music that will allow us to be free within it. It's something unique and something I haven't seen anyone recently do. We can surprise ourselves as well as the audience.

Al: I can only look at it from a fans point of view. When Killing Joke came to town, yeah, I wanted to hear you play that new album. Same thing with Ministry...

Martin: I enjoy playing drums with Killing Joke, but I get something different out of that. It is a very physically demanding set...

Bill: There's different skills involved, for instance playing in Ministry there is a skill and a discipline involved in that and I find it challenging and I find it enjoyable. But to do this involves different skills and a different mindset that you apply to it when you are playing. It's apples and oranges.

Al: It's almost hard for me to tell because when I see you up there, there's a lot going on, a lot of musicians and sometimes the wall of sound can overwhelm what is

Martin: We practiced six hours before the tour... we have a practice space at Invisible and what ended up happening is that we worked the first day for a couple of hours but had a bunch of interviews to do. So we did that, then maybe went and had coffee or ordered a pizza and the next day when we rehearsed that song again we changed it around. That's what we do and it became obvious to us that once we come up with a theme or a skeleton of an idea then that is enough. We leave it at that and it will mutate and evolve throughout the tour. So rehearsals were more discussions around our kitchen table in our living space, talking about things like we are talking about now.

talking about now.

Bill: When Martin and I were playing together during soundchecks during the Ministry tour we started to talk about recording. And we decided that we wouldn't work anything out before we got into the studio, again so it would have that immediate quality-flying by the seat of our pants. Which I might add is sometimes a bit scary.

Martin: It's really scary!

Bill: The first few days in the studio were pretty frightening. We sat down and got everything set up, got all the sounds loaded in and all of a sudden - ready - go - record! Oh!?! We have to make a record now? Eventually it happened. We were finding that if we give ourselves the opportunity to just play, the music would actually take care of itself. We just had to give it the chance.

Al: What are we actually talking about with two drummers playing together. What have you discovered?



injecting spirit and vitality into the music. The concern is with the spirit rather than the production values, or playing really tightly, making everything being perfect. We wanted to bring back an immediacy to playing and recording.

Al: I was under the impression that your individual bands weren't like that...

Bill: It's different being in a band and buying a record and listening to it at home. A band is a job like any other job. Whether or not you want to, eventually you work yourself into a rut.

Al: It amazes me to hear you guys say that Killing Joke or Ministry is "a rut" when I thought you were pretty

music industry on all levels - booking, logistics, merchandising, publishing, recording - so that it's not just a music thing. We know enough to not be manipulated. My label, Invisible, is in partnership with Pigface to make this happen. Anybody in Pigface can do whatever they want at any time and it will be released within 6 weeks - in whatever package or format they want it to be. With no input from the label whatsoever other than to package it and have it out quickly and effectively. Invisible is manufactured and distributed through Tough & Go, which is why Pigface is as widely available as it is. To have that machinery at our disposal is wild, it's insane. Some projects I've been involved with sit on the shelf for a year

Martin: That eight left turns and you end up doing a straight line. Like I can do and insane rhythm and Bill does an insane rhythm and yet the end result is like a Bo Diddley rock and roll drum beat! I think we discovered that it's not a bad thing to have fun making music.

Al: I was wondering if you were trying to achieve something rather than just doing it together to see what

Raven: The fun of anything is the doing of it, not what you get at the end of it.

Al: There's obviously enough talented musicians that it's

gonna be good. Raven: There was no certainty by any way shape or form that it was going to be any good at all. And sometimes it hasn't been - but sometimes it's been a real

Bill: I think about two things. First is my response to the record "Gub". When it was finished I spent a long time listening to it and it actually took me awhile to really like the record a lot. I think it is a difficult record. It was a difficult record to enjoy. Now I think it is absolutely

Raven: Even within us there are mixed opinions about that because not everyone likes the record.

Bill: The other point is the audience. Are they used to listening to something a certain way? Are they used to not listening? There are situations when you have an audience and they really don't know how to listen to the music. Or get into it. Even when it is really good. Part of it is the listening.

Martin: It's strange, I think the expectations of this show were very focused, rib cage manipulating, fast bass drum rhythms, people jumping off the stage etc. We're not doing that. We could do that standing on our heads. We know how to do that from a musical point of view, from an engineering point of view, from every point of

Al: Exactly what Ministry were doing on their last tour?

Martin: Yeah, that's what they do. But this is something else. This is new territory and it would be naive of us to think that everyone in the audience would be wowed by this. What usually happens is you hear the keyboard line from "Requiem" (Killing Joke) and then that's it - autopilot, slam dancing, the rest of it's in your head. Well, that's not what is happening here. First of all the music is really new, it's difficult and it is different when we play everynightanyway. So you can't go on auto-pilotand dive off the PA. It's a challenge to the audience. I would have liked to have hired a bloody marching band to have them come on at the end, just for the hell of it, just to challenge people's ears. Maybe you came because of Ministry or Killing loke or whatever, but now listen to bagpipes for 10 minutes.

Bill: It's not to be done to the point of abstraction, ultimately we want to make really good music. We're not trying to be bizarre, or freak people out or see how far we can push ourselves just because we can - we still want to make really good music.

Al: When this tour is over, is it all put on hold for awhile? Martin: Then the seven inches come out, the live record will come out, the live video will get put together. Then we go out again... I'd like to see the set become more fragmented, and have a bunch of interesting

Raven: We just have to spend some money on some new toys and what not, and do it again.

Martin: My seven inch for the box set is going to be a reinterpretation of Hamlet in the style of Clockwork Orange called Clockwork Hamlet. And it won't have any music on it at all, it will be spoken word and I simply be putting it together with some actors and actresses.

Liz: What part of Hamlet are you going to do? Martin: I don't know yet, that's why I'm reading it. I have to read it and digest it. There's somebody from the Royal Shakespeare Company in England who has staged pick his brains. But I think it really is something that I have to discover for myself, that's why I'm researching it now. Maybe int he next Pigface tour there'll be a 15 minute interlude while the Pigface players perform Clockwork

Bill: (Chuckles!)

Martin: But that's what this is about - sure there will be some wild music in there somewhere. I hope!

Al: What do you have in mind for your 7 inch?

William: I going to do mine with my friend from Thrill Kill Kult. The name of the project is "Fucked Up On Drugs". That's what it has to be.

Raven: I've already done a remix of a part of a loop made from some Killing Joke tracks with Chris's voice on it and some celtic music. It's different stuff. On the other side I'm going to do a track with John the keyboard

player from Killing Joke.

Martin: We kidnaped Martin from Thrill Kill Kult, he woke up and he was on the tour bus! The longer this goes on it's just like everybody in the world that we like will be a member of Pigface! What a fabulous situation. Liz: Where did you come up with the name Pigface? Martin: Pigface was the name of a band I was in when I was twelve years old. I remember asking the lead guitarist, who was deaf, why the band was called Pigface. And he said, well, it's named after my wife. And at the time she was standing by a window in their house, she had obviously made these curtains and had some material left over and made like a trouser suit out of that same material. And she was wearing it standing by the window and the effect was like pretty strange. That, combined with the fact that we used to play music for strippers in the north of England really made Pigface stick in my mind. Scarred me for life. So when we came up with this new mess I just said "Pigface Pigface..."

Write to these guys if you want more info: Invisible P.O. Box 16008, Chicago, IL 60616





I caught these guys at Newport Roadhouse and in my drunken enthusiasm I asked their drummer Joe if he would want to do an interview. Of course when they found out it was for that scene leading zine Flipside he was instantly interested. We headed to Lino's Pizza in Huntington Beach and conducted the interview over beers and pizza.

Dug: I guess we should start with what are your names and what instruments do you play?

Eric: My name is Eric and I play guitar. Eric Johnson. Not the guy from Texas.

Hamilton: Hamilton and I play bass and I sing.

Joe: And Joe Haden and I play the drums. Dug: How long have you been together?

Joe: Just a little over a year. Dug: Is this your first band?

Hamilton: For me.

Joe: This is our first serious band. Me and Eric jammed on and off with a lot of people. Like me and Eric were jamming for awhile there with Mike from Olivelawn, him and O because Mike came from Seattle and said, "Wow, start a band".

Dug: How long ago was the demo recorded?

Joe: November of '89. We want to put a single out to use as a tool to get more shows. We'd really like to put out a single on C/Z. A record on SST would be a beautiful thing.

Eric: Hold on it's Rodney King.

Dug: We're watching Rodney King get beaten into part of the asphalt.

Hamilton: For the 10 thousandth time.

Joe: Asphalt with eyes.

Dug: You guys played with L7 two shows in a row,

how did that come about?

Joe: Actually Jennifer called me and asked if we wanted to do the Raji's show. The one at Newport Roadhouse we've been trying to get for a long time. They had to work it out between their manager and Craig (the booker at Newport). As far as L7 were concerned, it should have happened a long time ago. Eric: We had been trying to get a show with them forever, and all of a sudden we had two.

Joe: Donita had a tape of ours and she really liked it and she actually helped us get a show at the Gaslight with the Electric Ferrets and the Nip Drivers. We ended up playing after the Nip Drivers because my drums showed up late. So we ended up playing last. Eric: A few people left because they thought the Nip Drivers were the last band, but I yelled, "Hey, I Own



Interview by Dug

the Sky are up next", so most people stayed. It was a really good show.

Joe: We did a cover of a Cars song.

Dug: What song?

Joe: "Just What I Needed". It's on our demo. It was just a last minute thing. We were in the studio and Ham said do you want to do it? It took us 3 takes... Hamilton: That's another great story, the time we went to the studio.

Joe: We were in the studio recording with a friend of ours and we had everything miced and he said "I'm going to go dial your sound in the board." So we were sitting there for a long time and Eric needed an Allen wrench for his guitar so I went into the booth and his assistant was sitting there and our friend was sitting behind him and there's this radical naked chick doing this dance for them while this KNAC music is cranked way up. I'm like what the fuck is going on?

Eric: These guys rent out strippers on the side. Joe: Then she walks by us and bends over and gives us a little "wink".

Hamilton: What a beautiful brown eye you have. Dug: What's the best club you've played?

Eric: Raji's or the Gaslight.

Joe: I think the Doll Hut is pretty cool. We haven't got fucked around for money yet. We've been treated pretty fair. The worst places we've played are Nightmoves and The New Club on the Block in Newport because of the bouncers. Both the people who book those places are ok but the people who work there are lame. The bouncers have this OC attitude that they don't want people to slam and have a good time. They want you to sit there and mind your business and who goes to a club to just sit there and

Eric: They come out and want to kick your ass and throw you out. They don't try to understand that you're trying to have fun.

Joe: Especially for our kind of music we need a reaction from the crowd to get us amped and when the bouncers keep the crowd from getting off it really prevents us from feeding off the crowds energy and

giving them a good time too. But places up in Hollywood they just let it go free like at Raji's it just gets out of hand and everyone has a good time. At the Gaslight, you never see anyone get pulled out of there in a headlock.

Dug: So the OC bouncers are jocks?

Joe: Yeah. They need to ...

Hamilton: ...not be there. They should be at home polishing their football trophies.

Dug: Who would you most like to play with?

Eric: I would say Sonic Youth.

Joe: That would be very cool. I've always wanted to play with Nirvana and we got to play with them. I'd love to tour with Nirvana because they're really cool guys. I'd like to tour with Public Enemy.

Dug: What do you guys listen to?

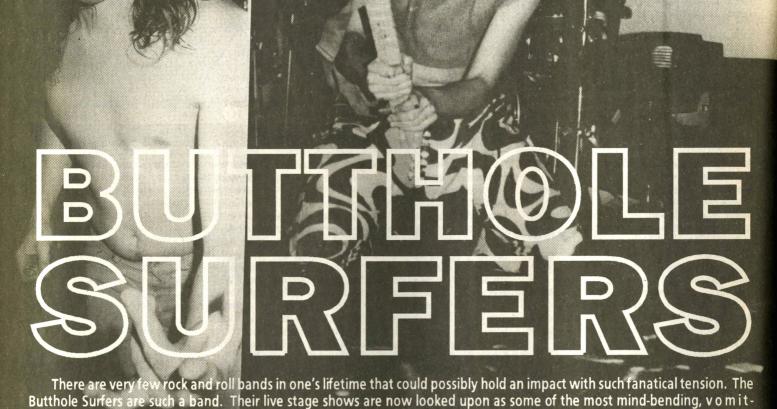
Eric: Germs, Black Flag, Jimi Hendrix, Led Zeppelin, Nirvana, Mudhoney.

Hamilton: I never listened to punk when I was growing up and to this day I really don't know punk rock. That really comes as a shock to people because they say you write the songs - how do you get this background? But really, if you're angry you have angst and that comes to the surface unless you suppress it. A lot of the stuff I listen to is more poporiented. Joe Jackson and Peter Gabriel are the two musical geniuses out there. But I'll be the first to go to bat for bands like Husker Du, Nirvana and Buck Pets. Joe: When I was real young I listened to the Beatles and I still like them a lot. A lot of really off the wall jazz like Miles Davis and Alice Coltrane and a lot of Eastern influenced music. But I also listen to bands like Iggy and the Stooges and Blue Cheer. I also want to mention the Devil's Anvil, a 60's fuzz band from the Middle East. They're great!

Dug: So you don't really listen to contemporary music? Joe: Well, I'm a really big Sonic Youth fan. The new Helmet record is fuckin' radical. Those weird guitar tunings, I'm really into that.

Eric: But when I go out I want to see really hard driving

Hamilton: That's what it's about live.



inducing and unforgettable of the late 1980's and early 1990's. The moment that I discovered this band (really discovered this band) was on April 3rd, 1987, at the Variety Arts Center in L.A. I have never turned my back on them...and I never will...ever. As the Velvet Underground, the MC5, the New York Dolls, the Stooges and the Sex Pistols were influences to the music world at large and to the culture that we live in... so, too will that be with the Butthole Surfers. Just wait and see. Just wait and see. From "The Shah Sleeps In Lee Harvey's Grave" (A Brown Reason to Live e.p.) to "Lady Sniff" & "Cherub" (Psychic...Powerless...Another Man's Sac) to the absolutely brilliant "To Parter" (Cream Corn From The Socket Of Davis) to experimental whathefuckisthatstuff ("Mark Says Alright" from Rembrandt Pussyhorse & "Eindhoven Chicken Masque" from God's Favorite Dog compilation) to damaging cover tunes (Black Sabbath's "Sweet Leaf" turned into "Sweat Loaf", the Guess Who's "American Woman", and Grand Funk Railroad's "Paranoid") to maddening druggy tributes ("Jimi" (Hairway to Steven) a homage of sorts to Jimi Hendrix with some of THE most brilliant displays of guitar histrionics ever and finally to their awesome cover of "Hurdy Gurdy Man" by Donovan and their "letsgonatripbutdon'tknowwherewe'regoing" epic "PSY" (from pioughed). The Butthole Surfers have vastly changed from the surreal hardcore to the surreal rock spectacle. They are not a band that should

The Butthole Surfers were interviewed at the Warfield Theatre in a downstairs lounge and feasting room. Thanks to King for allowing the interview to be possible and thanks to Paul Leary and Jeffrey Pinkus for being a part of it. Asking questions and the such were Booth S. LePlus, Slingshot, and Cake. Extra special thanks to the stage manager for allowing entrance into the Warfield. This interview took place on May 16, 1991 at around 6:30 p.m. to be extra meticulous.

Photos by Krike

be missed. Onward I say, oh Calypso!!!!!!!

(Talkin' about the disastrous Tijuana concert with the Red Hot Chili Peppers in 1989)...

Paul:...they threw everything out the door in big heaps...and made us kiss the hood of the cop car for forty-five minutes...and caused some pain...

Cake: Did they ask for money?

Paul: They didn't ask for it...they just took it.

Cake: Paul, your solo album just came out (THE HISTORY OF DOGS) which I think is a brilliant piece of work.

Paul: Oh yeah...yeah...I think so, too. (Ha! Ha!) Thank

you!

Cake: It was a great idea to put Mark Farner on the cover.

Booth: Safe forever. Is she on the road?

Paul: No, she's retired from the road. She's back home on a pillow.

Cake: How old is Mark Farner,

anyway?

Paul: Nine or ten, I guess.

Cake: (TO PAUL)...and you recently got married...

Paul: Yeah

Cake: How is that...is that a strain on the band...

Paul: No, NO...it's a relief for me.

Cake: You don't have to worry about meeting people after the show..

Paul: You don't have to worry about who you're going to wake up with or anything. Cake: How long did it take to

record the solo album?

Paul:...about six months, I
quess.

Cake: Were you using MIDI equipment as well?

Paul: I worked at home on the computer for most of it...then went into the studio for about four weeks to put it down.

Booth: Did any of the other band members have any input at all?

Paul: No.

Booth: No? Just you play everything on it... Cake: Is there going to be future work like that?

Paul: Absolutely! Absolutely! Cake: How soon?

Paul: I'm going to start work on it next week...so then, hopefully there'll be another one out within a year.

Cake: I noticed that your vocals kinda remind me of Marc

Bolan.
Paul: That's what the record company told me.

Cake: Really?

Paul: Yeah. They thought it was a seventies retrospective.

Cake: My favorite track on it is "Indians Storm the Government."

Paul: Oh, cool! You're one of the first ones that said that (HA! HA!) That's the first one.

Cake: "The Birds are Dying" is a pretty soft song. I was thinkin' "Wow, is that Paul singing?"

Paul: Ha! Yeah. My mother was in the hospital when I

wrote that.

Booth: Any plans to emigrate that stuff into your live

show...someday...do your own show.

Paul: Eventually...Right now I'm real busy with the

Paul: Eventually...Right now I'm real busy with the Butthole Surfers live...and that's more live than I care to do anyway...so.

Cake: Do you like playing bigger places than the I-Beam (in San Francisco)?

Paul: Oh, hell, yes...and I'm looking forward to the Lollapalooza in July, too...the bigger the better.

Sling: Are you going to tour less?
Paul: Maybe...

Cake: You don't like touring 'cause the last time I spoke to you about it, you said that you didn't like it.

Paul: Well...you don't eat very often...sleep in motels...and step into weird showers...it's boring...it's fun in the studio and I've got a wife and a house and that's better than anything on the road.

Cake: Does this mean that the ranch is history?
Paul: Yeah, we're in the process of selling the ranch...it's
a done deal...we just have to pick up our shit...

Booth: Are you in the city?

Paul: (shakes head) Downtown Austin.

Booth: Is it more expensive to live in the hill country than in the city?

King: It's cheaper... It's a lot more expensive to live in the

Cake: The bass player has a sticker on his guitar that says
"Butthole Surfers". I think he's a fan.

Paul: We're fans of them, too.

King: A couple of years ago, we played the Reading Festival in England. There were about 50,000 people there when we went on stage. The thing was, we were three or four bands down the bill and most of the people in attendance were there to see the Mission who are inexplicably huge in England. So 50,000 weren't here to see us...but I was convinced that they were there to see me personally...I was laughing..we were laughing...cracking up...

Paul & King: Taking pictures!! (HA HA HA) of the

Cake: Great picture in the WIDOWERMAKER booklet of Gibby with megaphone and 50,000 confused screaming



city.

Booth: I noticed parts of it were yuppified-they put condos there.

King: Fuck, yeah. I thought that the real estate busts were one of the best things to happen to Austin...and Texas in general...because all of a sudden there's these skyscrapers built all over town...everywhere...and all theses houses crowded over by condos...I mean, this was happening NATIONWIDE...and finally, the real estate busts happened...and I was really pleased.

Booth: Yeah, I noticed one really ugly set of condos out there...It was in congress with the rolling hills and the whole thing...you know...

Paul: We are a lot farther out than that anyway. There was nothing but goat ranches, cattle ranches...deer...and turkeys.

Booth: The "Salt Lick" restaurant. **Paul:** That was a bike ride away.

Booth: I tried to eat there, but it was closed.

Paul: Yeah, you gotta go there Friday, Saturday and Sunday.

Cake: Who asked you to be on the Lollapalooza tour...Jane's Addiction?

Paul: I think so.

video.

Cake: Was it a hard decision to make?

Paul: No..No..it was one of the easiest decisions that I

Sling: Have you ever met Jane's Addiction?
Paul: I don't think so. I saw them wearing our shirts in a

people in front. Was that concert videotaped?
King: Yeah, it was.

Booth: Any live video stuff comin' out... I mean "Blind Eye Sees All" is kinda dated...

Paul: Well, we have a massive video footage collection and we recently had a fairly decent multi-camera shooting down in Portland...with the kind people from Smegma...it has an audio track from the board...friends in Washington also filmed us with our newlight show...it's something that I would have liked to of seen in high school...we've got a new light show this time around...it surpasses what we had before...hands down.

Cake: Any surprizes on the screens?

Paul: Nothing surprizes me anymore...but I guess that it's a bit of a jolt when you first see it.

Sling: Who puts it together?

King: Motley Crue. We're friends of Motley Crue and asked for their spare gear which they weren't using anymore...it's pretty cool...they work...

Paul: See how nice people are when they get rich? Sling: Are you going to tour with Motley Crue?

Sling: Are you going to tour with Motley Crue?
King: Well, they're really big fans and they'd love to do
it but...

Paul: Their management's afraid that we might blow them away before they go on. I can respect that, though.

Sling: Maybe someday they'll tour with you.

Cake: Wow! That's news. That's something I didn't know about. Was the departure of both Kathleen (the dancer who now fronts the band BEME SEED) and Theresa

(drummer) hard to adjust to?

Paul: We moved on from Kathleen and Theresa moved on from us. We miss them both...especially Theresa...hopefully she made the right decision.

King: I think, to a large degree, that Theresa was tired of being in a band. We'd all be doing this for years and years and years...and nothing would be changing...we'd be playing the same clubs year after year and playing the

same songs year after vear and I respect that she wanted to try something different ... and this might sound sexist...but I think that she was getting sick of hanging out with four stupid dudes twenty-four hours a day...week after week. Paul: ...being delicate and frail...not frail...she's incredibly strong...you'd look at her and think Being a pretty little girl, you know, it's amazing how much she put up with."

Cake: Yeah, I know that she left the Surfers before...

Paul: Who knows? Maybe she'll come back again.

King: (About Theresa's new band) She was trying to get one together...it was called the Deadbeat Girlfriends...but I think that it's been put

aside...she's currently working at the Texas School for the Blind in Austin.

Booth: That's a question...there's a movie out called SLACKERS, I saw it at the Film Fest, was she in it?
King: Yeah, she had the best scene in the movie.
Booth: She was in the still and THAT was her...I thought

King: By far, the best scene in the movie...it's really funny.

Cake: Has Theresa done any vocal work other than 'American Woman'... or live?

Paul: Ah... (pause) There's one she's on from the Jackofficers... ("Do it")... She did the fake Donna Summers or whatever... better than Donna Summers.

Cake: Yeah, Jackofficers (the Buttholes side project) are pretty cool, too.

Sling: You produced the Jackofficers?

Paul: Yeah, but I'm not on it.

Sling: So, the Surfers have always produced themselves? Paul: Yes, yes...that's probably why we're still playing small clubs (HA! HA!).

Sling: Will you use another producer...if...

Paul: No...no...we might...I think...I've pretty much engineered...put the studio together...from now on...we're going to go into professional expensive studios and hire professional expensive engineers and produce ourselves.

Booth: A couple of years ago ...you were thinking of having Bill Laswell produce...

Paul: We talked to Bill Laswell about it...he said that he had two policies...if he liked the band, really liked the band, he'd do it for free and if he didn't like a band he would charge. He said that he'd do us for fifteen grand. Thanks, but no thanks, Bill.

Cake: You guys just came back from a tour of Australia.

Paul: ...and New Zealand.

Cake: How many dates was that?

Paul: Ten or twelve? King: Yeah, I think so. Booth: Was it fun?

Paul: Best seafood in the world!!...in Sidney.

King: Australia is kinda like England and a tropical country with a heavy California influence...all the kids there speak California slang...and there's a big surfing element there...and they watch massive TV...like Ameri-

Paul: It's too scary.

King: Maybe...if Jane's Addiction put in a few words...maybe...

Paul: Faith No More spoke to Gibby about that three day Rock in Rio festival...180,000 in the stadium...the people in the front refused to move...for three days...shit and piss as you are...by the time they hit the stage the smell of feces and urine was OVERWHELMING. "Shit in a cup

and throw it...that

Booth: oh....

guess...people over there better have good hats...the fecal smell of Mexico...you familiar with that?

Cake: Pretty much.
Paul: Enough said!
Cake: You guys once
said in Europe that
you were a Mexican
punk band.

Paul: yeah, in time of crises you say that and they become your buddies.

Cake: Any other covers that you've



can TV...they can watch Tom Brokaw...they can watch Peter Jennings...CNN...crappy comedy sitcoms...

Paul: An Australian version of "Wheel Of Fortune"...an Australian version of the Cosbys...

King: My favorite was New Zealand TV...there's this one show...the native peoples are the Maoris and there's this one Maoris situation comedy show much like the Cosbys...there's one that covered New Zealand racial issues because one was...the husband was a Maoris husband...the wife was an Anglo woman...imagine the comedy from that, you know, so there were troubles galore from the cultural differences of the two.

Paul: Kinda like the Jeffersons.

Booth: Was it better than Europe?

Paul: Yeah, real friendly people...sellout shows...except everyone is white...which is a little discomforting...

King: It's unnerving...

Paul: You get the impression that some heavy racism has come there...in times gone by...and maybe the present.

Sling: Ever think about playing Japan?

Paul: We...think about it. Supposedly our last album and my solo album are going to come out there in the summer.

King: I also think that we have that adorable look that Japanese girls seem to like.

Paul: The tall ones like King.

King: I kinda look like Robin Zander of Cheap Trick, I think...but I cut my hair...so, I blew it.

Booth: "BUTTHOLES AT BUDOKAN"

EVERYONE: HA HA

Paul:(Pointing at King)He got tired of being called "A Flock Of Seagulls" everytime he walked down the street. King: Yeah...that and the Thomas Dolby comparisons...were cutting..did something about it.

Cake: Will you be touring South America?
Paul: NO. HA! HA!

Cake: Brazil...Rock in Rio fest...

been working on?

Paul: I've wanted to do "EL PASO CITY" by Marty Robbins... King: There's a chance that "D.O.A." by Bloodrock might be on the next album...it's an old song from the past like "Hurdy Gurdy Man".

Cake: Yeah, it'd be cool if you guys did "Green-eyed Lady" by Sugarloaf...

Paul: (whistles)

King: 'Green-eyed lady/ocean lady/son of satan/son of

Paul: It's on our minds constantly, but we never tried it



before...good idea!

Booth: It could use some "spicing up" and I think you could...

Paul: ...we could tone it down a notch.

King: I was looking through a New Jersey local music magazine, good for chuckles, and it read "Drummer Available-used to be in Sugarloaf-wants to be in Wedding bands...or Bar Mitzvahs. Please call Marty at so-andso number."

Cake: It's gotten to that point.

Paul: It'll be us in ten years.

King: Yep, we'll be there!

(Conversations about the Dallas Cowboys, the Tom Landry-Davy Crockett connection and a book Landry wrote called "The Day the Laughter Turned Into Tears" (or so, Paul says) follow)

Cake: What I like alot about the Butthole Surfers is the way you spontaneously play unreleased songs at the beginning of your sets...like three years ago at the I-Beam (debuting with "Nee-Nee", "Edgar", "Blind Man" and "1401")...you remind me of the Dead...not musically...but...there's that ...mystique...

Paul: Every once in a while, I'll hear an old song on the radio and "...we gotta do that again!"

Cake: "Eindhoven Chicken Masque" is one of my favorites

(from the God's Favorite Dog' compilation).

Paul: I don't even remember how that goes...

Cake: Its got horns and...Jesus, that's a great song...you

should do it live.

Paul: It's not that Spaghetti Western...

Cake: Did they ask you to do one?

Paul: Yes, they did.

King: They had a contract about an inch thick.

Paul: ...wanted to own my left nut for the next five generations...wasn't worth it since we weren't going to see any money out of it.

King: We could have negotiated some of it out...

Paul: Except for the "FÜCK YOU, SUB POP!" (HA HA HA!)...can't blame them for askin' though...I shouldn't have said that...I know some dope dealers who've got better deals.

Sling: Did you start touring after the album was recorded (PIOUHGED)?

Paul: No. We finished the album, did the Jackofficers and then the Paul Leary...it sat around a long time...next time we'll go to a big studio...and hopefully next time the press won't say anything about a "bullshit country/western song" either.

Cake: I thought it was a great record...I mean you guys have such different varieties from "THE OMEN" (Speed metal take-off) to "Lonesome Bulldog".

Paul: I was shocked when the British press chewed-up "Lonesome Bulldog" as a "bullshit country/western" song...of all the things to complain about...bullshit country/western song about a black nappy-headed child from Kentucky named Mahatma Gandhi who drives off the Chappaquiddick Bridge narrated by Walter Brennan with a Ted Kennedy accent...

King: I mean... they missed our bullshit Thai-Pop music

Booth: Did you get to see ZZ Top recently?

Paul: Goddamn it-No! We were on tour. I almost quit the band...! shit you not.

(About Gary Floyd, ex-lead singer of the Dicks and presently fronting Sister Double Happiness)

Paul: It's about fucking time...I love the man...we worship the ground that he walks on...he deserves whatever success he gets...he's one of the greatest persons around...and one of the best vocalists that I've ever heard.

(About major label interest)

Paul: They're foaming over us now...Hal Milgrom, the President of Capital, saw us two shows in a row in New York...

(About their new (now defunct) label, Rough Trade)

Paul:They're good people but they didn't promote the
new album.

Cake: Is your movie "Freaks" coming out?

Paul: Well, with the success of "BILL & TED'S EXCELLENT ADVENTURE", the cartoon series and other lucrative deals...we're kinda on the back burner...at least we got to do a video on Impact Video Magazine (Alex Winter's excellent creation)...Alex is a good person to work with...he's a genius...I like his "Idiot Box" on MTV.

Booth: Are there any bands you like to tour with?

Paul: ED HALL from Austin...and a real great bluegrass

Paul: ED HALL from Austin...and a real great bluegrass band called The Bad Livers, from Austin...they're a three-piece band (bass, violin, & banjo and sometimes tuba, accordion) but no drums...they play everything from gospel music to Metallica covers...they chewed up the



King: Yeah.

Paul: Oh, I know which one that is...we went to Holland and they asked "Do you think that we are chickens in Holland?" and I said no, no. We bought a chicken mask in Eindhoven and we were fighting about who was going to wear it during the recording of the song.

Sling: Are you putting out a single on Sub Pop?

Cake: There's a rumor that you were going to put out a seven inch single on Sub Pop...a limited edition of 10,000.

Paul: An unequivocal no! Capital N-O!

Booth: What do the Jesus and Mary Chain think about the redone "Something" (a homage to said band and a "Never Understand" note-for-note reproduction sung to the tune of one of their most cerebral tunes ever.)? Paul: They called me from England to find out which reverb I used to get that sound...that's about as exciting as when I ran into Billy Gibbons at Leo's Mexican Restaurant in Houston, Texas...and as I asked for Billy's autograph on a napkin...the owner asked for mine IN FRONT OF BILLY...those are the two most memorable things in my rock career.

audience...I do remember seeing people screaming like that since...they play in our dressing room an hour before the show....two hours after the show they do the same...they're kicked into the street where they continue playing...I'm fuckin' torturin' them so they'll allow me to work on their first release...

King: They definitely have some interest...I mean any

band that can play the baddest version of "20 Eyes" by the Misfits on a banjo are pretty worthwhile... Paul: I got to sit in with them and do "The Shah..." in New

York... you know... really funny...

dingadingadingadingading... people'll find out about them...keep an eye out...we don't foam over bands usually... I mean we cried when they said goodbye

at the end of the tour. Cake: Has Gary Shandling heard

"Revolution part 2" yet?

Paul: I don't know. Donovan was asked by a journalist friend of ours if he had heard "Hurdy Gurdy Man". He said "no" and this friend said "I've got a C.D." Donovan said 'Thanks, but I don't have a C.D. player." Our friend said 'Here, I brought one". Donovan said "I don't own any speakers", our friend said "I brought headphones", and then Donovan says "Look, goddamnit, I wrote the goddamn song and I'll listen to it when I want to!!"

King: I respect Donovan for that.

Paul: I'm sure he likes it when he gets that increased royalty check from his publishing com-

Cake: How did you get that "cut-up" effect vocally on "Hurdy Gurdy Man'?

Paul: I used a Yamaha spx90 on a hand delay setting with one side taken out.

Cake: What do you think about **Acid House music?**

Paul: We tried to go to an Acid House club but they wouldn't let us in 'cause we weren't cool enough...we needed those Montreal ponytails, I guess.

Cake: What's going to happen to your studio in the ranch?

Paul: We're liquidating the studio...we have our own individual computer stations.

King: We're interfacing with NASA and getting more into space exploration.

Paul: We listen to Talknet with Harry Rubin.

Sling: King, when is the next Love & Napalm coming out? King: June 1st with Crust, Ed Hall, Pain Teens and...Drain. Cake: Your band.

King: Right. We're doing an LP. Butch Vig is remixing it as we speak...he's willing to remix anybody for one hundred dollars a tape...that's pretty cool...just send him a tape...he's also mixing the new Nirvana LP.

Cake: What the fuck is Gibby saying during the song "Eye of the Chicken"? Sounds like "...reminds me of that champagne that I vomited while I was cleaning my brother's diapers..." or something like that...

King: Grubs, our friend, sat Gibby down so he would listen and write down the lyrics to that same song...at times he couldn't really figure out what he was saying...

Paul: Yeah, I've got to whisper each and every line of "Florida" to him nowadays...."psst...turning muddy water into vaseline stains...HA HA..you be making tadpoles the size of Mercury, Gibby...HA HA...potty train the

Chairman Mao...

Paul: There's shitloads and...no telling...someday we'll

Cake: Any unreleased songs?

Paul: HA! HA!

Cake: What does Gibby say in "Revolution part 2"...Jody Foster...Marty Balin...Robin Givens...?

> Paul: Yeh, Harold Lloyd, Neil Armstrong, Joey Bishop...

Cake: Has David Letterman heard of you?

Paul: He requested a copy of our new album from Rough Trade claiming that he's a fan...I'd love to appear on his show...I have an individual desire to be in Paul Shaffer's band...

Cake: Yeah, I can imagine them playing "Concubine" with you

King: Anton Fier playing drums... 11 be in the back playing the tambourine...

Paul: ...that schmucky guitar player wouldn't let me play...

(The conversation moved on into the tendency of bands like N.W.A. and Cowboy Junkies being popular despite the crude use of language and the heavy drug references and also the triumphant victory of the pot-smokin' Governor Ann Richards of Texas. King hopes that more Butt-Heads follow the band around and is happy that MTV played the 'Hurdy Gurdy Man' video recently; hopes that the band can market their very own Bar-B-Q sauce in the future; King's label, Trance Records, will be releasing a Crust 7 inch, an Ed Hall 7 inch, and the Love and Napalm #2 by Summer. In the Fall, expect releases like: full-length lps by Crust, Ed Hall, Drain (King's Band) and Sugar Shack. King says

that since Rabid Cat shrivelled-up(Scratch Acid's old label) there hasn't really been a cool Texas label...here's wishin' him success.)

(We also spoke to bass player Jeffrey Pinkus about the

Jackofficers and how he used samples of old disco records, Taco Bell and Jack-in-the-box commercials; the Jackofficers two recent shows in Holland and one at the SouthbySouthwest music seminar in Texas..."smoked a couple of joints...drank some gin...and..oh, yeah...took some acid, too." Jeff says that their set will be upped from 30 minutes to 40-50 minutes for the Lollapalooza tour and that he also has an outside project Daddy Long Head, which features King, Paul, Ray Washam, lots of guitar and some violins. He said that the LP should be out in July; Jeff also remembers the riot show in L.A. in 1988 in which over one thousand of their Tshirts were stolen and how Paul and him found silver suits downstairs at the Variety Arts Center that were used on the set of the old 1960's comedy variety show

"LAUGH IN"; and finally, according to King, they had asked the Go-Go's to tour with them, but they had to settle for Redd Kross...Jesus-fuckin' Christ...these guys are fuckin' insane... I love 'em!

DISCOGRAPHY

A Brown Reason To Live" (Alternative Tentacles-Subterreanean) 12 inch only (1983)

"P.C.P." (Alternative Tentacles) (Live 12 inch) (1984)

"Psychic...Powerless...Another Man's Sac" (Touch & GO) (Ip,cs, cd) (1984)
"Cream Corn From The Socket Of Davis" (Touch & Go) (12 inch -also available on cassette and cd of "Rembrandt Pussyhorse*) (1985)

"Rembrandt Pussyhorse" (Touch & Go) (lp.cs.cd) (1986) "Locust Abortion Technician" (Touch & Go) (Ip,cs,cd) (1987)

'Hairway To Steven' (Touch & Go) (lp,cs,cd) (1988)

"Double Live" (Latino-Bugger Veil) (Ip,cs,cd-out of print; but available in England on double Ip and double cd) (1989) "Widowermaker" (Touch & Go) (12 inch, cs, cd & import 3-inch with deluxe booklet of pictures from the Reading Festival)

Hurdy Gurdy Man" (Rough Trade) (12inch, cd single, Australian 12 inch on RED vinyl) -OUT OF PRINT (1990) "Piounged" (Rough Trade) (lp,cs,cd,import lp with bonus 12 inch of remixes of "Hurdy Gurdy Man"-OUT OF PRINT) (1991)

COMPILATIONS

A Texas Trip (with "Flame Grape" and "All Day") (Caroline) (Ip,cs) (1987)

Cottage Cheese From The Lips Of Death (1st pressing with rare remix of "The Shah Sleeps In Lee Harvey's Grave"; 2nd pressing with "I Hate My Job") (Ip only -OUT OF PRINT) (1983)

God's Favorite Dog (with "Eindhoven Chicken Masque" and "The Legless Eye") (Touch & Go) (lp,cs)(1987) Smack My Crack (with "Boiled Dove") (Giorno-Poetry)(Ip,cs,cd) (1987)

Nothing Short Of Total War (with live "Jimi") (Blast-First) (Ip,cs,cd) (1990)

"Blind Eye Sees All" (1986) (Touch & Go) (1st pressing came with a 5inch one-sided single of "American Woman" (different version))

LONG OUT OF PRINT

Impact Music Video Magazine (includes story and video of "The Fast Song") (1989); directed by Alex Winter.

I know of the existence of two lps and five seven inch singles, but due to my respect of the band I refuse to mention them; also a lot of video footage exists that I know about, but will refuse to mention. Tapes, though, are cool. Anybody wishing to trade please contact CAKE at this address.

MEMBERS

Gibby Haynes - vocalist, guitar, gibbytronics Paul Leary - guitar, vocals Jeff Pinkus -bass, backing vocals King Koffee-drums

"Butthole Surfing is never having to perform oral retrieval of analy-deposited semen" - Gibby Haynes

Paul: That's flattering.

put out a 20 volume retrospective when we're ready to burn our bridges...HA HA. Sling: Most of your unreleased stuff is in tape form.



Cake: We've got a friend who's got over 70 shows on

Paul: God bless those people.

King: He sent me a list...all the places and dates... I had a hangover after reading it!

...end



despised

6-song EP 10-song cassette 10-song CD

For a free catalog write: Sub Pop, P.O. Box 20645 Seattle, WA 98102



Youthful, Loud, Rude, Innovative,

These words describe the products manufactured by a new label designed to crush stereotypes and promote a variety of new, exciting sounds and textures made possible by some of the best bands in the world.

This label is DAVIES PRODUCTIONS.

We suggest you make yourself accessible to what will soon become a major force in new independent music.

Green Wall single	\$4.00
Green Wall shirt	\$7.00
Heavy Pink Insulator single	\$4.00
Heavy Pink Insulator shirt	\$7.00
Heavy Pink Insulator hat	\$8.00
Sound Corporation single	\$4.00
PhunHogg single	\$4.00
Davies Productions shirt	\$7.00
Davies Productions hat	\$8.00

DAVI ES **PRODUCTIONS**

Green Wall, H.P.I., and PhunHogg are on colored vinyl.

All singles are limited edition releases of 500.

All prices are POSTPAID. (Add \$1.00 for overseas.)

MONEY ORDERS ONLY! Payable to John Davies, Thank You.

To order, write to: DAVIES PRODUCTIONS 206 east Farnum Royal Oak, Mich. 48067

Also distributed by: RAVE, Twin Cities, and Dutch East India Trading

BULMA BANQUET FILLED WITH

STARRING IN...

BUROPE ONTEN DEUTSCH-MARKSA DAY!

WITH

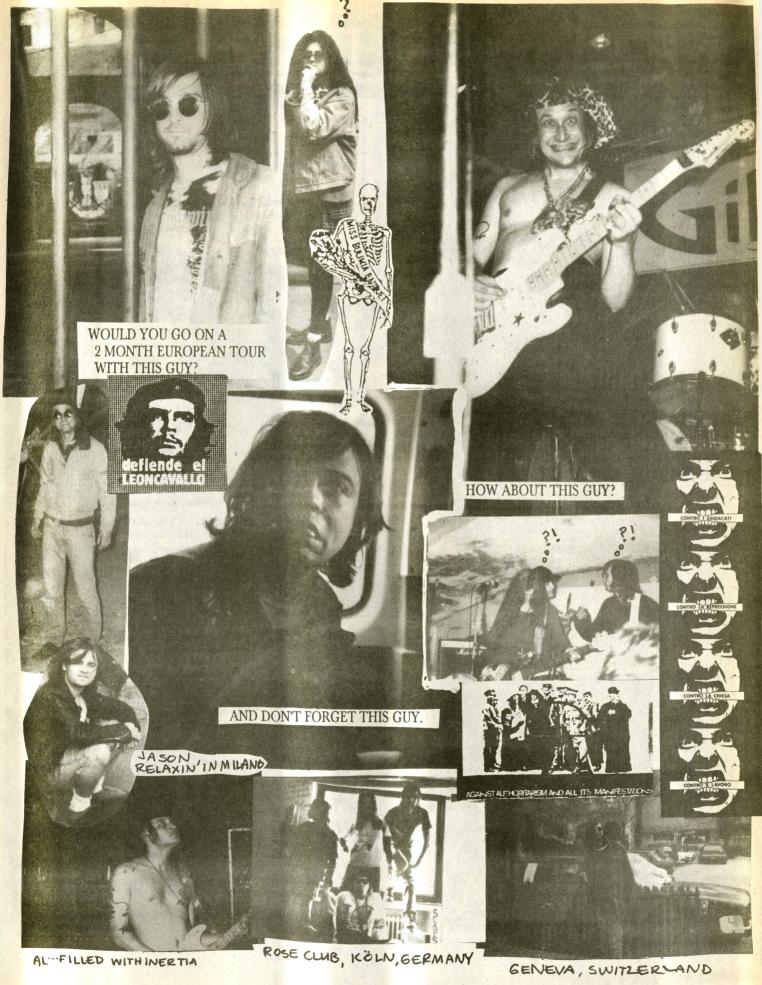
ALAN.

JULA,

JASON.

AND DEZO

Hi. I'm Jula and I have just come back from a 2 month European tour with Bulimia Banquet. I think I am posessed by demons. I have learned how to say "Kiss my button" and "Elevate my Snake" in four different languages...



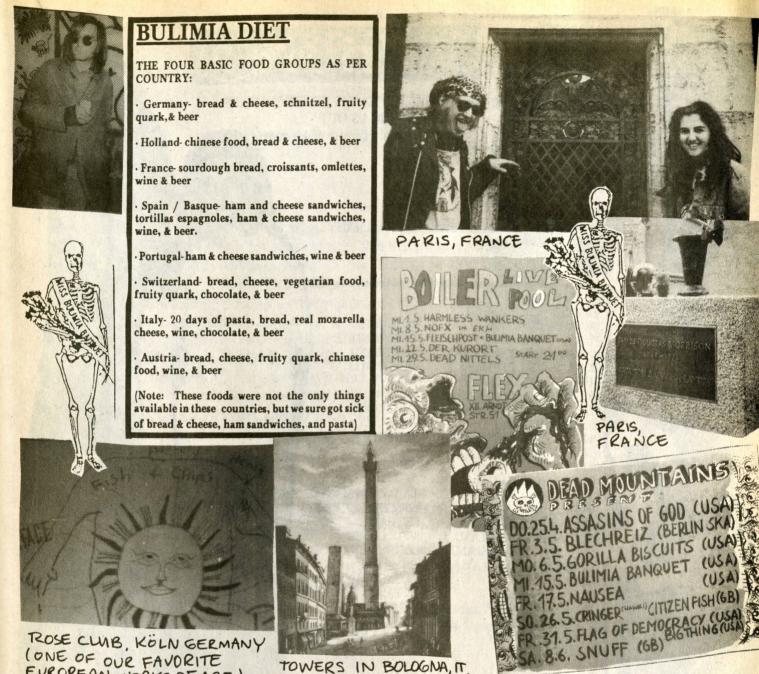
JULA'S TOUR HIGHLIGHTS



Basel, Switzerland / thought I was having a

heart attack)

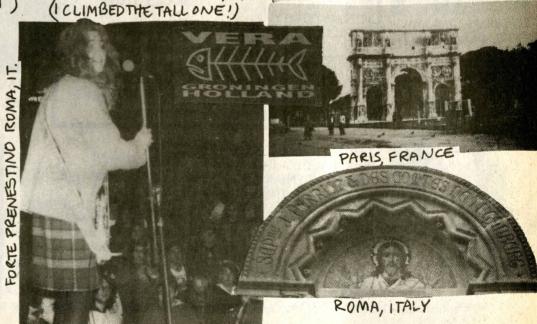
& Maria



CONE OF OUR FAVORITE EUROPEAN WORKS OF ART)



FIREPIT AT REMHALLE





3/31 KOLN, GERMANY

5/21 KOLN, GERMANY

22 DUSSELDORF, GERMANY

4/1 BOCHUM, GERMANY

A SPECIAL THANKS TO THESE FOLKS FOR HELPING US OUT:

these guys and gals were major studs

VINCE HOUNDT, GERMANY



-EX -AIZ -ROSE CLUB -ZWISCHENFALL -ROTERSAND -MARKTHALLE -VERA -JUZ THE BUNKER -GIBUS -BIKINI CLUB -ATICO 7 -LA MAISON MANTEE' -HIRSCHENECK REST. -REITHALLE ROTE FABRIK -LE USINE

-LEONCAVALLO -EL PASO -SCIA SOBBALZO -LA CINTILLA - L'ISOLA NEL CANTIERE -FORTE PRENESTINO -DISKARICA -BRANCALEONE -CPA -LEONCAVALLO -PERGOLA -FLEX -FLEX -YOUTH CENTER -ROSE CLUB -YOUTH CENTER



HERR BERT, GERMANY



HANGING OUT AT REITHALLE IN BERN, SWITZERLAND WITH MY PAL TOM.



TOM, SWITZERLAND

A BIG BIG THANK YOU TO:
DOUG &CRISTINA CARON, TOM DREYER, FITZJOY,
LAURENT, STEPHAN & HIS WOMAN, GI LOVE, VINCENTE (ATICO 7),
BRANCALEONE, TOM FROM FLEX, PETER FROM VERA,
ROLAND NO WAY & ROTE FABRIK, FISCHER FROM HIRSCHENECK,
DISKARICA,INFEZIONE, CHRISTA & ROSE CLUB, HAFENSTRASSE,
CLAUDIO & MR. MAGOO IN UDINE, GIULIANO ROSSI, ALEX, LUCA,
REEPAX AND LEONCAVALLO, GILLES FROM THE BIKINI CLUB,
PATRICIA AND THE FOLKS FROM LE USINE, JOAO AND CAMERAMAN
METALLICO, LUK SPONSELEE & THE BUNKER, PERGOLA, EL PASO,
LUCIANO & CARMELO, NEVENKA, K.C. AND STEPHANIE, GENEVE &
LAURA OF FLORENCE, AND EVERYONE AT HERR BERT'S HOUSE.



LEONBERG, GERMANY

RELEASED EMOTIONS

P.O. BOX 132, ACTON, LONDON W3 8XQ, ENGLAND.

QUALITY RECORDS AT RECESSION-PROOF PRICES!!!

LATEST RELEASES:

THE PRICE - THE TABLE OF UNCLES (REM 007-MINI LP)

"Great pop/punk from the inheritors to the Buzzcocks throne" - SPIRAL SCRATCH The Price are the Nineties answer to the Buzzcocks and The Jam!

RED LONDON - TUMBLING DICE (REM 010-LP/CD)

Brand new album from this veteran punk band with a social conscience, includes a cover of Chelsea's 'Trouble is the Day'. "Hints of the Clash, the Ruts, SLF and Chelsea are clearly apparent here" - SPIRAL SCRATCH.

RED LETTER DAY - MORE SONGS ABOUT LOVE & WAR (REM 011-LP)

The first full album from this young band. A classic debut, up there with the first Mega-City Four and Senseless Things Ip's, includes the single 'Last Night'.

FLAME ON - CORRUPT MIND (TCS 003-7" SINGLE)

Pop-punk on seven inch in a Hard-Ons/Husker Du vein.

ALSO STILL AVAILABLE:

ANHREFN/LAST ROUGH CAUSE - SOFT LIGHTS (Part II) - (REM 003-LP)

A shared album of two of the best British punk bands of the last few years.

U.K. SUBS - MOTIVATOR (REM 004-MINI LP) & LIVE IN PARIS (REM 005-LP)

The Subs at their best in the studio with Dave Goodman and live in Paris 1989.

MANIACS - AIN'T NO LEGEND (REM 006-LP)

After thirteen years the album to follow up the 'Chelsea 77' single.

Includes "Chelsea 77' and tracks recorded live at the Vortex, 1977.

This is a limited edition of a thousand, very few left!

THE LURKERS - POWERJIVE (REM 008-LP/CD)

The reformed line-up back with a stunning lp, that is just classic after classic!

DISTRIBUTION

UK - SOUTHERN (Order from any good indie store or Our Price)
GERMANY - FIRE ENGINE
FRANCE - LE SILENCE DE LA RUE
U.S.A. - GO AHEAD

MAIL ORDER inc. P & P

7" SINGLE - £1.75 (UK) £2.50 (EUROPE) \$6.00 (USA) £3.00 (OTHERS) MINI-LP - £3.00 (UK) £5.00 (EUROPE) \$10.00 (USA) £6.00 (OTHERS) LP - £4.00 (UK) £5.00 (EUROPE) \$10.00 (USA) £7.00 (OTHERS) CD - £6.00 (UK) £7.00 (EUROPE) \$14.00 (USA) £9.00 (OTHERS)

SPECIAL OFFER - ONE COPY OF EACH LABEL RELEASE ABOVE (Inc. P & P)
UK - £30.00 EUROPE - £35.00 USA - \$60.00 OTHER - £40.00

"You're saying nothing, but it's worth listening to."



Tony Fag · Doug Hillsinger · Michael Dean · Jay Crawford

Bomb, who achieved worship status with their second LP "Hits of Acid", hit L.A. only three years after the fact. In a desperate and confusing attempt to try and make reason of Bombs unconventional and deranged musical/lyrical approach, Dan Druff (much to my chagrin -Dan) and I arrived at 6:00 PM and pressed "RECORD"...



Mike Dean - bass, vocals Tony Fag - drums Jay - bald Doug - guitar

photos by Krk

Krk: How do you rate Tony's tattoos (asking while Tony steps out to get a beer)?

Mike: Some of them are dumb.

Mike: Some of them are dumb.

Doug: Some of them are dumb.

Jay: But he has some good ones too, generally they're

Krk: What about Mike's tattoos?

Jay: Now his are dumb.

Krk: (to Mike) What is that, sperm going into a bomb? Mike: This is (pointing to his chest) Boris Badinof lighting a bomb Doug: Show him the spider you got on your ass. Krk: I think I'll skip on that, thanks. So does that sum up the band - sex and explosives?

Mike: Part of it.

Krk: You seem to have a lot of it in your lyrics, stickers, t-shirts, graphics.

Doug: Sums up the imagery, sometimes.

Krk: What's going on with the imagery? Doug: Tony should be here.

Krk: Does he write any lyrics?

Jay: A lot.

Mike: A lot, a few. The better ones usually. Doug: All the ones you really like a lot.

Mike: People always go, "Yeah, I really like your lyrics "Da-da-da-da-da" and they usually name some of his lyrics. It felt really good today when Kelly said, "Yeah my favorite line is "Da-da-da-da-da" and she named one of mine for once.

Doug: What song was that?

Mike: "Ana".

Krk: So what comes first, the lyrics or the music?

Jay: Formula really - just happends.

Mike: Stuff that Tony writes (Burp!) he can't really play guitar or sing. And he'll thump something out on bass, playing all these weird notes that don't really fit. Then he'll yodel it out on his yodely little voice. Then I'll bring my god-like voice in and make it right. Put the right harmonies in. Stuff that is written as a group or stuff I write is written differently.

Krk: Is this the line-up that recorded the Elvis LP? That was your first release, right?

Mike: Me, him (Jay) and Tony.

Doug: They recorded that without me.

Mike: As was "Hits of Acid."

Dan: Why was the second guitarist necessary? Mike: Cuz we like him.

Jay: Cuz I took off and had a kid.

Mike: Then Tony took off and went to nurshing school in Albuquerque. We've been around 5 years. Two and a half not to together. So really only three.

Mike: He's back (as Tony enters) - don't print what I said about him.

Krk: (to Tony) Tell us about the concepts behind the graphics you come up with. I hear you come up with the

Tony: Most of them. Dan: Which ones?

Krk: How about God-Mary one...

Tony: What do you see when you look at that picture? Krk: Uh, good question.

Dan: I didn't see it as Mary, I just thought it was a nun.

Mike: That's what most people think Krk: I kinda thought it was Mary, although it is a nun.

Tony: Are you Catholic?

Krk: Not really.

Tony: Were you brought up Catholic?

Krk: Attempted, yeah.

Tony: It's really easy to be brought up Catholic and not be Catholic.

Dan: I got away from that. Tony: What do you see in it?

Krk: I guess it is disturbing as far as... the way I was brought up... not necessairly shocking but...

Dan: I gave it a thumbs up. Tony: Why did you like it?

Dan: There was no special reason to liking it other than I really... don't believe in God and I just think people, mature people going around believing in God and stuff are just really silly. And they haven't really thought about it.

Mike: I believe in God.

Doug: You're really immature though. Dan: So when I see something like that, without even thinking about it, I like it. Tony: Basically when I did that I was really angry with Catholicism and um... I wanted people to see another side of Catholicism. To see that they are a lot more than what they are told they are. Like what the Church tells people about the Bible, Jesus and all that - it's really one sided. That's all a lot of people know, is what they're told. I just wanted to offer something else and give people something to think about. Because there is much more to them than what you're told. I spent most of my time in this church in Albuquerque on Sundays, because these people I was taking care of wanted to go to church every Sunday. And I just heard the stuff the minister told the people and it was really disgusting and it brought up memories of my past. Reminded me of... how much guidance there is in the Church... reminded me of my parents in a lot of ways. It made me really angry. They are lied to so they stay in the church, stay

devoted. I got mad and I wanted to hurt the catholic church by attacking their deciples, giving them something to freak out on, "Oh my God, what the fuck is this?" Krk: Have you made the artwork available to them?

Jay: We were driving down the highway yesterday, going to the beach, and we passed this pick-up truck that was filled, every inch, with "Jesus Saves", "Love God". All religious Jesus stickers on the whole entire truck. It was this guy with these Oakley glasses on, long black hair, but anyway, so he passed us and we're watching him for awhile. We decided to give him on of the stickers. I just stuck my arm out the window, he was like 'Hey! What's that?" Then we passed him and looked and he was waving, like "Bye bye sinners, see you in hell."

Mike: A good christian wouldn't damn you for that, he'd pray for you. I think that's what he was doing.

Tony: The Fundamentalists, people I'm talking about, are so brainwashed. They see that and it's just sacrilegious to them. But I'm hoping to show them something different. Another possibility. Maybe Jesus had mortal desires. Maybe he wasn't such a fucking man that he didn't just fuck women and he got his dick sucked. Maybe he was such a cool guy that he would actually eat out the women and do her a favor instead of asking..

Mike: That's rape though, you can tell by her face.

Krk: So you're admitting that he exists...

Tony: He exists because people believe he exists. So he is there, he's dead but he's more alive than when he was alive. So in that way he does exist.

Krk: You write lyrics too?

Tony: Yeah. I write all the damaged, sad, depressing

Jay: I wrote the lyrics to "Happy All The Time".

Mike: You don't write all the sad depressing dumb stuff. You write the stuff that you can tell what it's saying. I write the stuff that's dreamy.

Krk: Who wrote that song, 'My father was a black man, my mother was Jesus Christ."

Mike: He did.

Krk: That's pretty off beat. Is that an attempt to provoke reactions from people. Regarding racism and...

Mike: My dad doesn't like that. Tony: Is that what it did for you?

Krk: That didn't bother me at all I was just curious if you were trying to stir up shit.

Tony: I think people should question things, should not accept everything for what it is. Just think, think of things in different ways. Like if you were to look at this table and told me what you saw, it would probably be different that what I would see. By talking about it we could see things that the other person didn't see. We would

grow and learn - get more out of it.

Krk: Do you think so same theories apply to music as well? Do you approach music in that same way?

Tony: To promote thinking?

Mike: I approach music to approach feeling.

Krk: Seriously?

Mike: Yeah, not thinking. I don't want to change the world. I feel things and they might not even be worth retelling but I feel the need to have my feelings heard. Tony: I want to change the world, I think it sucks. Things

I write about are things worth spending a lot of time

thinking about for me. If I come up with an idea, or if something happends to me, I end up thinking about it a lot. Turning it over in my mind. Something I may be able to work on and turn it into a song, cuz I figure if it's worth thinking about and I come up with a conclusion or a resolution of it in some way, then maybe someone else will get something out of it. When I was younger I used to listen to music a lot. For guidance and therapeutically, just to make me feel better. So I know it's possible for music to make you feel better or just get you through

Mike: Somebody told us that one of our songs kept him from killing himself. That was the biggest compliment I've ever gotten. Ever.

Krk: What if someone told you their brother killed himself listening to your record?

Mike: Someone once told me if that even happened he would quit making music. I don't think I would cuz I don't really think it would really be my fault. Just the same way I don't think my song, our song, saved this guys life. It may have been a catalyst to help him stay alive one more day, then find

Tony: Music is very powerful. I mean we've been doing this for a long time and we're not famous or rock stars but I love it. There isn't anything I'd rather do. I've been totally starving since I've been in L.A., but I'd rather be down here starving, combing the streets of L.A. looking for things to do, trying to forget I'm hungary - than being rich and being full of food and hating life.

Cuz I'm loving life right now... Krk: Getting back to basics. The first album was released

on your own lable? Jay: Boogadiga records.

other things.

Krk: What was happening at the time? How long were you together when that was recorded?

Mike: I was living in a garage at Jay's house. We were practicing and...

Tony: Did you drink coffee, Mike?

Mike: No. (Jumping around, skateboarding around, just plain hyper...)

Tony: You have a lot of energy.

Mike: I know, I've got to get it out. Doug: Go masturbate.

Mike: I don't feel like it. (To Krk) What do you mean? Krk: I don't know, were these songs recorded and you couldn't get a lable?

Tony: We were 3 guys, we got together, wrote these songs. The reasons we got together is because it just clicked.

Mike: We didn't ever like each other. I didn't like Tony at all, but the music was enough to keep me doing it. I like him now sometimes.

Tony: It was just a good thing we were able to come up with songs really fast. We got the money to put the record out and we did.

Krk: It was taken well, by the press.

Tony: Yeah, the people that wrote about it...

Mike: Out of 7 kids in Kansas that got the record, 3 of them think it's godhead... I don't know. Our music is, uh, I can't think of a fitting analogy. But people that like it, love it to death and a lot of people are really indifferent about it. I originally wanted to make music... my goal was to get people to hate it or love it. Unlike other music that strikes over the head and gets in your head and quickly leaves, Bomb takes longer to get in and seems to stay a lot longer with people. Most people that have heard us for 5 years still get up in the morning and start their day with it.

Krk: So how did Boner Records come along?

Mike: I liked the name so I sent him a tape and he said he

Krk: Why did you bother to re-do half the songs from the first LP?

Mike: We weren't happy with the way they were recorded the first time and we weren't very prolific at the

Tony: We recorded that first record for free. Didn't cost us anything. We knew this guy that was the janitor at a studio and he got paid with studio time. He used his studio time on us. He wasn't experienced at doing it either, it was a low budget, uneducated production. He wasn't very familiar with the equipment. We were able to get a sound that we liked out of it, but it was real relative. It was compared to the sound that was available, but it wasn't at all close to what we are live. So we did it again. Drums sounded like he was hitting wet bails of hay, which isn't what Tony sounds like at all. But... we also did that after going three days on alcohol and speed. Basically we tried to do it better than we did it

Doug: I think it's nice to listen to two different versions of your favorite abnds songs. Although the first one was minimal.

Krk: How many copies of that were pressed?

Mike: 1084. We broke one to christen the batch, so 1083. About 500 were used as promotion, so 583 were actually sold.

Krk: So how did you (Jay) end up in Europe?

Jay: Well, we were on tour... Krk: This was after "Hits of Acid"?

Doug: "Happy All The Time"? Jay: This was after "Hits of Acid".

Mike: This guy came over my house and he knew all... Tony: What are you talking about, the band going to Europe or him going to Europe?

Krk: Well, which came first?

Jay: So, there I was in Europe...

Everyone: No, no, no!!

Jay: Oh, we broke up in New York after a lot of bullshit. We were kind of tired, all sick of each other. Mike broke the last straw on my camels back, the roadie that was with us... we decided to drive back. Ands we did! When I got back home I said "Maxine", my wife, "It's time!" I didn't have a band right now because I knew we wouldn't break up forever.

Mike: Cuz breaking us is hard to do.

Jay: Cuz we're definitely married to each other, that'll last forever. So I moved to France. Lived in the country, had 13 chickens and a garden and made a baby.

Mike: I asked him "How far are you from the nearest city?" His description I really liked a lot, "Nearest pooltable is 20 kilometers away.

Jay: The when Penelope was a year old we started talking on the phone. I said I didn't want to go back 'til we tour Europe. "You guys come over here first. It's a

waste of time for me to come over here then go back." I really wanted to tour Europe.

Krk: Did they come over as a two piece or a three piece? Jay: Three piece. They had already done some gigs with Doug and already made "Happy All The Time". So while I was gone they had an album come out. Which was nice. They called me a lot.

Mike: We called collect.

Jay: They would call and complain. I'd tell them "Well you have to do this. Keep Mike away from this and that... Mike: What is "this and that"?

Doug: Who and who!

Jay: At the time I think it was drugs and...

Doug: Fat girls.

Jay: So they came, we meshed guitars for a month and then toured Germany for one month.



Mike: Beautiful city. The first month of that tour we were pretty much starving. The thing that kept me thru was thinking about all the bands I know who would give their eye and tooth to be in Europe. Not to be bragging, I think we've had a lot of grand accidents in our favor and we're continuing to have a lot more everyday. We have a meeting with Atlantic Records on Monday

Jay: Capitol Records bought us four beers last night. Tony: Don't you feel cheap, like a prostitute right now? Jay: No! I wrote my mom a postcard today and I told her! Mike: You didn't tell her you were broke?! But the two months that we toured in Europe were really, really good. Better than the 3 or 4 tours that we did in America. It was consistently really good. We made a good amount of money - hotel rooms - food...

Dan: Was there ever an incling to stay in Europe? Tony: Not by me.

Mike: Yeah! You wanted to stay an extra two months! Tony: Not to stay, I wanted to keep exploring. It was great, everything was brand new. I learned on that tour that it is very important to live life as a tourist. Be happy to see evrything you can. Be "wow" amazed. Take advantage of your curiosity.

Krk: So tell us Doug, what did you think of Bomb before you joined?

Doug: I had met them... I was in another band on the east coast. We were going to tour out to San Francisco. At our first show Mike was in front and he said "Wow,

you guys are great. Will you come play with our band?" and he gave he this big lie about how great it would be to play with Bomb. He told us it was going to be live over the radio and it was all a lie. Anyway, we went and played with them. I thought they were really good, I like them a lot. We traded tapes, records and t-shirts and shit. They called me up to get them gigs in Philadelphia and

Mike: He got us some really good gigs.

Doug: They came and stayed at my house a couple of times. That's when I jammed with them.

Mike: Ate your food.

Doug: I got kinda tired of the east coast. I had been visiting San Francisco and decided to move there. Mike was one of the only people I knew. So I went and started to hang around. I really didn't intend to substitute in Bomb...

Tony: He had to do it or he didn't have a place to stay. Doug: It sorta happened like that. But when I was in the east coast I was really into them. I would turn all my friends on to them and shit.

Krk: What was the name of your band?

Doug: It's not important. The drummer of my band was

in Ruin! You might have heard of them.

Mike: He's now drumming for Helios, which is great. Doug: We jammed, it was really great. Then Tom from Boner records came to a practice and asked if we wanted to do another record. "Yeah, of course" When someone is asking. So we did that and that go everything back together. Tony moved back to San Francisco. Then we got everything back going again.

Mike: In a dark room starving.

Tony: Starving in L.A. instead of San Francisco.

Doug: So when I heard that record I was really into them. Thought it was great.

Krk: Elvis?

Doug: Yeah, personally when I met them I didn't like them. I thought they were all jerks. I thought they were speed idiots, super drunks. Then they came, thrashed my house, fucked my girlfriends, drank all my beer. Didn't say "thank you" and then left.

Mike: I said thank you!

Doug: Then they did it two more times! Then Tony came to one of my parties and spit beer and pretzels all on my friends and I still stuck up for him.

Mike: Why?

Doug: I don't know. I saw some impairment worthy quality in these people. Even though they were playing games I could see through it and try to draw the real positive person out of that.

Dan: It didn't work.

Doug: Maybe that's why they like me. I stuck with them.

Tony: He's the clean-cut in the band. The boy next door

with the Converse shoes.

Doug: The librarian. (Mike exists the room).

Krk: Mike seems to be a very interesting person.

Dan: That's Michael.

Krk: Oh, is he pretty weird about that? Dan: Yeah, he told me earlier.

Krk: How is that spelled?

Doug: M-y-c-o-l-e.

Krk: Is he always that hyper?

Doug: Strange guy.

Tony: What you've seen and what brought you to that question that is all real. He is that way.

Doug: Yes it is real. I don't think he can help it. It's beautiful in a way.

Tony: If you don't have to live with it. On stage its a spectacle.

Michael: Hey the garden's open if you want to go back

Doug: Get lost, we're talking about you! Michael: Oh, sorry.



SEND STAMPS FOR COMPLETE LIST AND STICKER

EXCLUSIVE DISTABOOTION BY SCOOBY DOO/REVOLVER

NO CHECKS. NO CHECKS. CASH OR M.O. TO:

SEE THEM ON TOUR

THOUS SUIMOMOEIR

DAVID HAYES PO BOX 8223 EMERYVILLE CA 94662

BLACKLIST SELLS ALL MY SHIT TOO



MORE SOON STAY IN TOUCH!



RECUCLE

PO BOX 2516 CYPRESS CA 90630 i dont know anything about farte i just know what into

THE JESUS LIZARD



TH GET MY E IIIII

ON YEA, I ALMOST

GIVE STUFF AWAY TIME HAS

CUM ACAIN. AL SAID (JUST

CUM ACAIN. AL SAID (JUST

CUM ACAIN. AL SAID (JUST

ONE AND ONLY ABOUT ONE

CD to who ever sends in

R REAL COOL SEKIST STORY

OK? AITMUST BE TRUE, OR

AT LEAST FOOL ME, WICH

25505 FISHER

SHOULDNT BE TOO HARD. SEND IT SOON TO FREE STUFF BEEND FROM AL

POB 363 WHITTIER LA 90608

of JESUS LIZARD-13 FINT . QARSIJ

June 23, 1991

Dear Flipside:

It is absolutely incomprehensible to me how a zine that so frequently heralds the contribution of women in punk and grunge by featuring L7, Babes in Toyland and the Creamers to name a few and an interview with women zine publishers can let "Krk" put his violent hatred of women in print.

In his contribution to Threat by Example (Pressure Drop Press, 1990) Al Flipside bemoaned Holly Hudley leaving the scene and zine due to burnout. Maybe it had something to do with Krk being allowed to answer every letter writer by calling males (or who he ignorantly assumes are males) "pussies" and women "cunts" like he did in No. 72. Showing more than an inability to write, Krk has demonstrated that his outer expressions of misogyny may be no more than inner feelings of inferiority to women and sexual fustration.

In addition, I'm appalled that Krk would excuse the Dwarves' attempts to rape women near the stage as a joke ("If you're a girl, don't stand too close to the stage, because if Blagg don't get ahold of you, a bouncer might"!!). The lead's sexual assault of a woman in the pit at a KFJC benefit in Palo Alto on May 29 which was assisted by a man in the audience was no fucking joke. Although I used to really love them, I can't enjoy their intense grungy punk while writing off their lyrics as a joke anymore after having seen this violence. I used to think that a display of such consistently extreme misogyny had to be a parody--until I saw them in action and realized they were damn serious about seeing women as meat. They're no better than Guns and Roses for putting that rape scene on their sleeve. It's no surprise that Krk, repeatedly calling women "bloody cunts" or "bitch", would laugh off rape because his own way of thinking--seeing women as no more than an organ for his sexual abuse--breeds it.

Sure, Krk may be "joking"? But so what? He's already exposed his most vulgar, sad contradiction: that in the grunge/punk scenes where some of the most innovative music is being done by women, Krk hates women. I wonder he thinks L7 means when they they warn "Get out of my way or I'm going to shove"?

And sure Krk may tag this letter by calling me a "woman" as he has others, as if it's an insult to be called a woman. However, as you can see, I don't have any respect for what Krk says or thinks. This letter is really addressed to the Flipside staff, readers, musicians, zines and labels that have kept this zine going for 13 years. Fire him, leave him be, or talk it out with him is our choice to make. Do what you will.

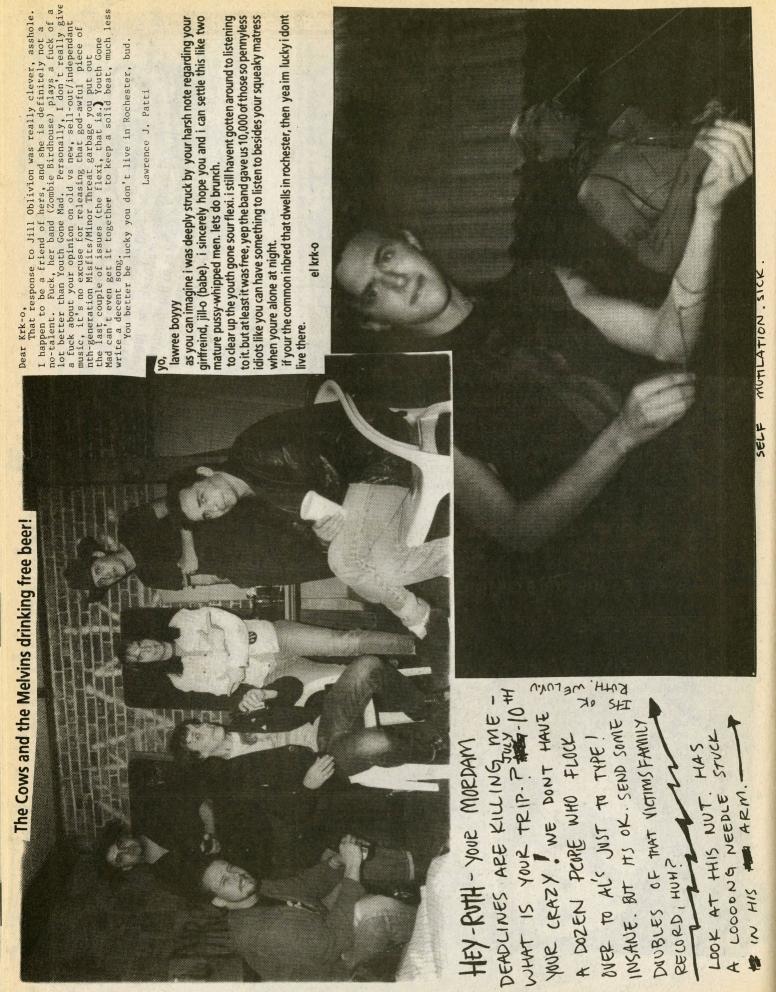
To do nothing however, is to speed up the date at which Flipside becomes totally irrelevant and antagonistic to the music it was once an important part of.

Sincerely

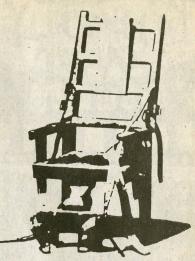
Robert Ovetz

i am very sorry i dont follow your punk rock rules of etiquette. i should make a stronger attempt to be as correct as prince charming. but to save my self time and you from embarrassment. i will leave your response up to all the bubbly pony tailed all you dolls whose hearts i have fondled please give me the babes out in reader land. one favor i never asked for, prove this dork wrong.

thank you'my pets. el krk-o



WE HAVE BEEN MOVED TO A NEW SEAT OF POWER...





ALICE DONUT Revenge Fantasies Of The Impotent (Donut's fourth album, produced by Kramer, Further adventures in NY seasoned craziness.)



LES THUGS LABE LP/CS/CD VIRUS 93 (France's longest lived and best power punk band with their debut AT U.S. release. A must!)



JELLO BIAFRA I Blow Minds For A Living
Double LP / double CS / double CD VIRUS 94
(Biafra's third spoken word album. Includes an updated version of 'Die For Oil, Sucker'.)



NOMEANSNO Live And Cuddly Double LP / CS / CD VIRUS 97



Alternative Tentacles Records Our 10 Year Anniversary 1981 - 1991 The Year Of The Bat

LP and cassette

ORDERING INFORMATION:

LP / CS: \$7.50 IMPORT LP: \$8.50 CD: \$12.00 Double LP / CS: \$9.00 Double CD: \$15.00

All prices are postpaid within the U.S. Other countries write for details. California state All prices are postpoid within the U.S. Other countries write for details. California state residents please add 7.1% soles tax. Send 50 for a complete mailorder catalog. Please note our new address - fallout from the '89 quake! Watch for late summer/early fell tours by Alice Donut, Les Thugs and NoMeansNo. Pending releases include 7" singles by Galloping Coroners (Hungary) and Hack (Australia) mid-summer and a full Tumor Circus album in September.

NEW ADDRESS: P.O. BOX 424756 SAN FRANCISCO CALIF. 94142

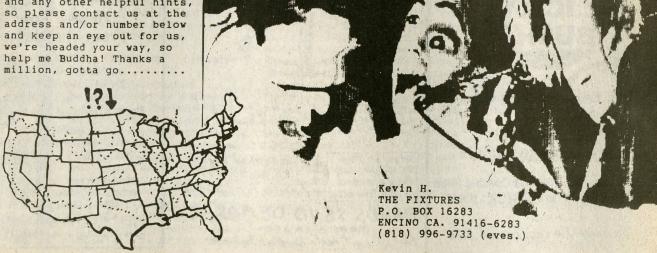
\$7 u.s. /\$10 intrntl. PPD. us cashormo pybl. to kevin huddleson

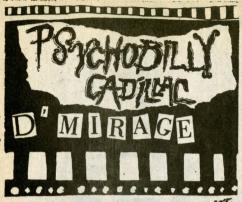
ca add 7% tax

FIXTURE **OUT NOW!** NEW RELEASE - DEFECT

DANGEROUS MUSIC still available on cassette, T-shirts too

Yo, heads up! THE FIXTURES will be touring the U.S. in Sept/Oct/Nov. and need your help with booking/contacts and any other helpful hints, so please contact us at the address and/or number below and keep an eye out for us, we're headed your way, so help me Buddha! Thanks a million, gotta go ...







CLEVELAND, ONIO 44107



WOW!

Video List & Sticker send a stamped self addressed envelope or \$1. for a BIG list! Over 1000 shows available! Alternative-Punk-Hardcore-Industrial - Bizarre Movies 1

all shows available in PAL or NTSC (USA or European System)

Also! Available Video Transferring
PAL to NTSC or NTSC to PAL

Call or Write PETER DEMATTIA 8 HADDON ROAD HEWITT, NJ 07421



PARTY WITH US PUNKERS * PRIMO-FANZINE!

****** DUMPSTER DIVE # 4 ***

WAY COOL INTERVIEWS !! WITH
SOCIAL DISTORTION / CHEETAH CHROME

POISON IDEA / RAGING SLAB / MDC
76% UNCERTAIN / WALTER LURE / & MORE
+ SPECIAL BONUS RECORD WITH CT. BANDS
- LOST GENERATION , THE WUSSIES

-SEIZURE AND THE DUMPSTER BAND !!!

GREAT DEAL RECORD & ZINE !! JUST SEND
[\$3.00 USA PPD.- \$5.00 FOREIGN PPD.]

HOLY SHIT MAN! BACK ISSUES AVAILABLE!

{#3-FUGAZI-SNFU-SHELTER -GG ALLIN - THE WUSSIES - SEIZURE - & MORE}
{#2-HENRY ROLLINS - UK SUBS -

-DOA - LOST GENERATION - LOTS MORE!

{#1-TOXIC REASONS - PRONG - GG ALLIN - MENTAL ABUSE - OTHER COOL STUFF }

YO! FOR BACK ISSUES JUST SEND US -

[\$2.00 USA PPD.- \$3.00 FOREIGN PPD.]
PLEASE SEND CASH OR MONEY ORDER TO:
JACK ETES -- 74 OSBORNE AVE.
NORWALK CT. 06855 USA



Limited Edition 9 Song Cassette \$6.00 PPD

> P.O. BOX 7471 PHX, AZ 85011-7471

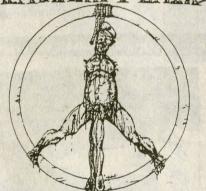
Look for Our New Single Coming Soon From VINYL COMMUNICATIONS

It's Never Too Late To Lick Bash

seratehed.

Presents: RHRACIORY PERTOD

records



their Debut 7" EP, on scary inight" colored viny 1, limited to 666.

3.50 for US, CAN, MEX by air, all others by surface. Air for all others add \$2.25. Its your money!

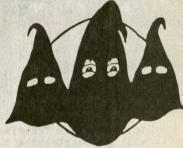
Cash or MO
US funds only
Payable to:
G. Le Blanc

Scratched Records
P.O. Box 800867
Dalles, Tx. 75380-016

BANDS SEND DEMOS

The Illegitimate sons of Jackie O

HAVE YOU HEARD YOUR BIBLE TODAY?



ROCK BIBLE 10 New Songs From The Mentors

Cassette available by mail from the Mentor Record Co. 7325 1/2 Reseda Blvd., #630 Reseda, CA 91335

\$10 U.S. postpaid, \$15 International

Also available from the MENTOR 4-F FAN CLUB:

60 min. video
T-shirts
Bumper stickers

\$15 postpaid \$13 postpaid \$2.00 postpaid

Official 4-F buttons \$2.00 postpaid CA residents add sales tax

FREE! 4-F Club Membership SASE Look for our upcoming release, "HOUSES OF THE HORNY"



Hillebrew

Creamers tore through a wild set of mostly new material that sounded fucking great. Their new guitarist R.J. sounds better every time I see them. Last up were The Leonards. I heard from somebody that they were a pop band with a hard edge, but they have kind of altered their sound since then. The Leonards play some killer hard-edged punk with pop influences. The band had a really good stage presence, a lot of energy. Great show.

CHEMICAL PEOPLE

NO MEANS NO +5 OTHER BANDS

April 22nd at Club With No Name by Thrashead

Al Sharpton's Hair was first. This is D.H. Peligro's

latest band. They played typical punk-funk

that didn't do much for me. Next was

Sweetwater from Seattle. These guys looked

and sounded like The Cult fronted by Donny

Osmond. The tunes did nothing for me, but I

got a chuckle out of watching them. The next

band, whose name completely slips my mind,

played mostly mainstream-type rock. I didn't pay that much attention to them, maybe that's

why I forgot. By this time, I was making fun of

all these morons that were there because I was fucking bored. Next up was Dumpster. They

played their HC/funk set with a pretty decent

cover of the Bad Brain's "The Big Takeover."

Roger Miller was up next. Roger and this other guy played experimental punk/post-punk. The whole set was hit and miss with me. I liked the couple songs that sounded like Big Black. Finally, after hours of putting up with idiots and being bored, the band I came to see finally hit the stage. The mighty No Means No rocked for a solid hour and a half. They played stuff off all of their records and some killer new stuff. Some of the highlights of the show for me was when they played "Oh No Bruno," "Dark Ages," "Real Love," "Tired of Waiting," "Dead Bob," and "The End Of All Things." Fantastic, mesmerizing set. The show would have ended on a good note if this fuck hadn't tried to start a fight with me. Oh well, some people just have to be assholes. Besides that, No Means No played a great show and I'd like to see them again. MOTORCYCLE BOY, THE ULTRAS May 4 at God Save The Queen by Carmen

Been hearing about the Ultras (formerly the Ulraviolets), so I made it a point to go downtown and catch this one. So I got to see what these Ultras were all about: semi-parodic glamthrash with an androgynous singer cavorting around in a leather jock strap. I seem to recall some number about outer space as being alright. They had their ups and downs, but few

real 'moments'. Say whatever you want about MOTORCYCLE BOY, but these guys never fail

to knock out a great set of raunch & roll.

Musically, they drew from punk, pop-glam, and

even swampabilly. Lyrically, they deprecate the

very scene that they're soaking for all it's worth.

Francois is a great visual character, a fine

singer/musician and a remarkably adept, if not

cunning, frontman. He knows what's going on. He and the Boys disguise their laughter well,

and their presence was-how do I explain this?-

perfect. These guys not only understand the

joke, but they understand rock and roll, which

not many Angelenos do nowadays. Tonight

was no exception, as after a great set Motor-

cycle Boy didn't get an encore. That was the

P.M.S. (Pre-Marital Sex) are this all female band

from Santa Barbara. They have two guitarists,

two bassists, a drummer, sax player, and lead

singer. Pretty complete group here. They

sound a cross between X-Ray Spex and A.S.F.

P.M.S's lyrics are fucking great. Songs from a

female's point of view (i.e. certain problems

that females have to put up with that males

don't) delivered with a great sense of humor.

P.M.S. also have a cool demo tape under their

belt. Check them out. Next up were The Muffs.

They ripped another fine early style punk per-

formance. Basic, raw, and catchy. Then The

CREAMERS,

MUFFS,

crowd's choice, and their loss.

May 10th at Raji's by Thrashead

P.M.S.,

LEONARDS

May 12th at Toe Jam by Thrashead

I'd like to thank Joy and Martin for taking me down to Long Beach. When we got there Coffin Break were finishing up their set. I sat outside and talked with some of the guys from O.B.S. for a little bit, so I missed Coffin Break. I went in when the Chems

I LOVE YOU/CELEBRITY SKIN at Bogart's May 18 by Martin McMartin

Lured by the possibility of complimentary drinks/ food, this should have been an exercise in overindulgence. No dice on that, just a great set of mostly new material by Sativaluvbox. A killer hard cover of Simple Syd Barret's 'No Good Trying' started it off as the high decibels bounced off the concrete floors into the glass walls. These guys take the best of British 70's glam/space rock and twist it with an ecstacy drenched up to the minute sound. Heavy fuzz over a huge big beat. Pat Mata sets himself apart from the crowd of Stoogey cock rock revivalists so prominent on "alternative" radio by putting real lyrics among the heavy hooks. What a twisted mind like this might do with some MCA megabucks in the form of some video nastiness sets my mind



Sativaluvbox photo Al

started. I haven't seen the Chems in quite a while, so this was pretty cool for me here. The Chems played a lot of stuff from "The Right Thing" LP and some other killer stuff. The Chems rock'n'rolled big time. Just a good, intense set of no bullshit punk. Great band.

ELECTRIC FERRETS, CLAWHAMMER, **HUMPERS**

May 17 at the Doll Hut by Martin McMartin Electric Ferrets were rock punk that held interest for about 20 minutes until it got redundant. DK's comparison came to mind as the manic munchkin singer dude had that overblown in your face vocal style. Nice to see a bunch of kids playing hard without a hint of image or posturing. A flowing reunion with my old friend Rolling Rock was raging full force, and time seemed to stop as Clawhammer did a pointless 15 minute tune up. Come on guys, you're playing in a closet! It should be mentioned that this was a free gig, and a sloppy spirit pervades in this joint, but my eyes rolled back in my head as I watched a Lazy Cowgirl make an unprovoked rock 'guest appearance' on vocals. Snore. Then a standard cover of the Stones "Live With Me" lost me for good. The chip on my shoulder continued to grow as the Humpers broke out two straight-on moldy oldies from the Stones and Heartbreakers. Do 'em heavier, goofier, in Spanish, anything, but

SATIVALUVBOX 'signing party' at Blue Moon

carbon copy covers get dull.

spinning. I'm still wondering why the fuck I sped down south in time to see Geffen press darlings, I Love You. I saw them a year ago and I don't recall such generic 70's hard rock. I could have been watching the exact same thing at any of 50 bars within a 90 mile radius. I'll smash my watch if the set was a minute less than an hour for a lethargic audience. Who yelled for the encore(s) anyhow? Seeing the spectacle of Celebrity Skin roll in to thoroughly white bread Long Beach is always good for a chuckle. The singer made pals with us locals by greeting, "Hey, all you nasty little military people out there!' The unenlighted boys yelling 'faggots!' at the top of their tough guy lungs missed out on some "Good Clean Fun" from the new XXX album. Stop pumping up, buy some nice pumps and a touch of eyeliner and sing along with these golden boys. I won't tell.

SATIVALUVBOX at God Save the Queen **CELEBRITY SKIN at Bogart's**

Acid House at Beneath Broadway May 18 by Dug

God Save the Queen is at the New Moon Saloon and used to be called the Obituary. I talked to the barkeep, and she told me that the same people run the place though. The last time I was here, Sativaluvbox played! This time they played in a bigger room and had plenty of new songs for us. A rumor was circulating that Steve Jones might be joining this band?! Neither the band nor their record company could be reached for immediate comment. I think this is a band that really needs to

play more often. They put out an album and haven't done anything since. After saying goodbye to Al and Liz, we headed south to Bogart's to catch Celebrity Skin. The crowd was the usual mix of college rockers, metallers, and A&R types. I don't know the name of the band that was on before Celebrity Skin, but their brand of polite AOR style rock offended me bad enough to cut loose with the rudest outburst I've ever directed at a band. Someone behind me said "thank you" when I was finished, and they sounded like they meant it. Celebrity Skin took the stage to a very puzzled looking crowd, but had people bouncing around by the end of their set with their 70's punk/glam sound. One of their better sets I've seen, and these guys really need to play more often, too! Don Bolles told me recently he's now DJing a radio show on MARS-FM 103.1 from 10-2am Saturdays that broadcasts from Santa Monica and Newport Beach, so listen for it. After making a quick exit, we checked our flyer Al had given us and pointed the car toward Beneath Broadway, a great little "club" that has more of a house party atmosphere than anything else. Someone told me this place has events every weekend, so check it out if you're in the area. We met Gus and Toast Paper Tulip there, a very pleasant surprise. We had a few beers and directed our chauffeur

ENEMIES, BADTOWN BOYS, YARD TRAUMA

May 18th at Shamrock by Thrashead The Enemies consisted of Lee Joseph and Zebra (both of Dionysus Records fame) on guitar and bass and a friend of theirs on the drums. They played some real jamming punk'n'roll type stuff. Next up were the Badtown Boys who played their killer set of the straight ahead punk rock they're known for. Then Yard Trauma got up and kicked ass as usual, great punk rock. Another fun Dionysus night at the Shamrock.

NAKED SOUL, LEFT INSANE, F-BOYS, TVTV\$

May 19th at Raji's by Thrashead Naked Soul were this funk-punk-rap band that bored me to no end. Left Insane did their later Flag style jamming. Normally I think Left Insane are pretty dull too, but for some reason I got into them tonight. Maybe it was the sinus medication I took earlier (sinus headache). The F-Boys were up next. Funny costumes and killer melodic punk are what these guys are all about. First the head singer was wearing a purple gorilla outfit, then changed into phallus man, a caped superhero with a dick that hung down to his ankles. Then he changed into some other obnoxious clothes, with a suit jacket covered in maxi pads. The band was real energetic, jumping around and having fun. Great band, check them out. Last up were the TVTV\$. The TV\$ played a cool set of punk/post punk stuff including their single and the "City of LA" track. Blaze was up to his usual antics, waving and ripping up corporate banners. Killer set.

SHOEFACE, TRASH CAN SCHOOL, COWS, NIP DRIVERS

May 22nd at Raji's by Thrashead

Shoeface is Bob Durkee's (Fart Blossom Records) new band with Nathan Wilson (Claremont College radio D.J.) on bass. Shoeface played some very loud, intense punk/noise type stuff that shook the walls, intense! Then Trash Can School got up and played one of their classic bulldozer sets. Next up, the Cows. I've heard from a lot of people that to fully appreciate the Cows you have to see them live. Boy! They weren't kidding. This band is fucking great. The Cows totally reminded me of what it was like living in the Midwest. The shit you came up with just to keep amused. The lead singer was wearing this ridiculous red cowboy hat, had a moustache drawn on his face, one pant leg pulled up and he was playing this beat up trumpet. He was doing some sort of a country type dance. Total subtle humor, it was hilarious. Fucking great band. Last up was the Nip Drivers. They

played a great set with a new guitarist and bassist, but the fact that the Cows played before them worked against them. Besides that they were pretty good.

BAD RELIGION, DOWN BY LAW, JUGHEAD'S

May 24 at the Reseda Country Club by Pookie Musclehead First things first, special thanks to Lee Joseph at Epitaph for putting me on the list, Unfortunately it wasn't there when I arrived. Bad Religion had made sure that the ticket prices were kept down to \$12.50 and it had sold out pretty quick. Jay of BR tried his best to get me in and finally Greg Hetson. arrived and gave me a pass. (Thanks guys!) This time everything had run on schedule so by the time I got inside, JR were down to their final 4 songs. Jughead's played their guts out as usual, but the sound mix tonight did them no justice. Quicker than you could blink an eye, JR were whisked and Down By Law were off to their private limo whisked

HEY KRK,

DON'T MESS WITH

ME CUS NOT ONLY

AM I BIGGER THAN

YOU BUT I'M ALSO

- POOKIE

MUSCLEHEAD

A BETTER ARTIST-

KRK

seemed to improve a bit as the Law boys pierced into their set quicker than a hoop through Krk's nipple. Suddenly, Dave Smalley, drenched in sweat, tore the shirt from his back. Dave's massive heaving chest caused the SE babes to swarm the stage like a Musclehead to Mexican food and barbells. Sorry to break all SE girls' hearts out there, but I heard a rumor that Smalley's tying the knot soon, not to worry though, cus good ole Pookie will still be around. (Worry. -D. Druff) Some jerkoff ruined one of the Law's cords by running around on stage (as if people had come to see the dork and not the band.) After their blazing set, the crack security team led them to their awaiting Harleys. Fresh from New York in the private Epitaph lear jet, Greg Graffin hit the stage with the rest of Bad Religion. They were sporting their new drummer, and though he seemed a little green to the songs, he did a rather good job of his duties. Even with a lot of sound difficulties, BR ripped through their set of older classics and a bunch of newer less memorable tunes that sent the crowd into a shoe and shirt throwing frenzy. (After the show I picked up 2 new long sleeves and a mound of shirt rags off the stage for working on the car.) I talked to Greg Hetson

outside and he told me that they're in the process of

recording a whole new album (already recorded and await-

ing release as you read this), assuring me that this time there

will be a bit more variation. I hope so, cuz what was once a

completely vital band has turned into such an assembly line/

paint by numbers thing and I know they have it in them to do better. On a final note I'd just like to say that I made a ton of money tonight when I got that dummy amp filled with guns and booze past security and sold my wares at inflated prices to the under age audience inside. Crime pays! (HA

SAMBA HELL, CLAWHAMMER

May 24 at the Lingerie by Martin McMartin Samba Hell did a too perfect ska rock thing in an early slot to a few industry types scattered throughout the club who didn't give a hoot. I've said "never again" about five times after shows here due to rip-off drinks or lame crowds but always go back. I went tonight thinking it would be an opportunity to finally here Clawhammer with a good mix on a real PA. Ironically, the incompetent sound dude became the focus of the whole night, starting with the way he berated Clawhammer over the PA as they set up and ending with his intentional mud-mix and a refusal to turn down some bullshit music over the PA as customers screamed for an encore. Drinks were thrown, wacko fans were thrown

out after being locked in a back room, etc. In fairness, I gotta give credit to one of the bouncers who remained righteous while his spastic boss demanded he throw out everyone who complained about her soundman (boyfriend/husband?). See REAL LIFE fanzine #38 for a more detailed account of the mayhem along with a call to boycott this joint. The Royal King Of The Soundboard later declared 'Your band shall never play here again!' so be sure to ask each employee when the next Clawhammer show is the next time you stop in there for a show.

ELECTRIC FERRETS, GAR-GOYLES

May 24th at Shamrock by Thrashead Being late I missed the first band. The Electric Ferrets went on and kicked some heavy ass with their older style punk sound. No frills or bullshit, just straight punk. Their singer

Brian is a total fucking maniac. More older style punk with the Gargoyles. They got up and ripped it up nicely. Great show.

PACKAGE, BUTT TOUCHER, SLUG, BABYLAND

May 25th at Plumber Park by Thrashead

A cool daytime show put on by Ryan Hopeless in the Plumber Park rec hall. I caught the last song by Package. They didn't do much for me, although I only saw one song. I have to check them out for a full set before I can really say what they sound like. Butt Toucher were next. Some people call this band the worst band in L.A. They aren't far from right. They may be awful musically, but fuck were they ever hilanous. I laughed my ass off. I thought they were fucking great humor-wise. Slug were next and they were as loud and distorted as usual. They were asked to turn down a couple times. They played a real ear-blistering set. Last up was Babyland. They tore through their Ministry-type sound like a hot knife through butter. Another very loud set, complete with flares, car horns, facial mask solution all over the stage and more. They played some new songs that kick ass mighty hard, killer. I'd like to see more independent shows like this.

SHORT LIVED, DOWN BY LAW, BAD RELIGION

May 26th at Iguana's by Thrashead

Thanks to Joy Aoki and Dave Smalley for driving me down and getting me in. Me, Allyson, and Leslie were talking outside waiting for the line to die down while Short Lived were on stage. Short Lived play really catchy basic hardcore, good stuff. We finally got into line and waited for 45 minutes in a sea of punks trying to get in. Down By Law were playing by this time. When we finally got inside I caught the last three songs of Down By Law. Like an idiot I made my way to the front until I got a steel cap boot in the back of my head. So I decided to watch from the sidelines. Down By Law rocked out and the people went fucking crazy. After Down By Law I made it to the patio area (barely). After

Out Now! Out Now!

A Progressive Rock featuring:



Biker
Pirate
Rocker
Beatnik
Pub
Phantom
Gunslinger
Martian
Paleolithic
Sleuth
Grunge
& Love Music

\$6.00 ppd. Cassette \$9.00 ppd. Compact Disc

T's also available at \$11.00 ppd.

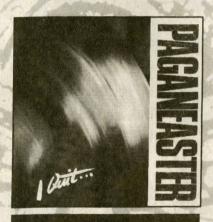
Write to:



Catalyst Records
P.O. Box 2695

Gaithersburg, MD 20886-2695





PAGAN EASTER • "I quit ..." WD007

Europe's answer to Sonic Youth. With hard, brutal distortion overlapping into rhythms and powerful vocals.



GRONGE • "A Claudio Villa (Original Sound)" WD008

An intense industrial project. Combining noise and driving percussion with traditional Italian Music such as opera and classic 1930's popular singers.



Just quit Straight Edge Hair not long enough for Sub-Pop? New Dischord stuff too Welfiel for yel farside Try us. Onion7' ep Crisis 2 My Soul Awake Two new records from Crisis that defy categorization.

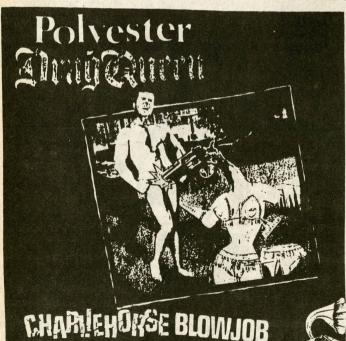
\$3.50 ppd to:

Crisis Records P.O. Box 5232

Huntington Beach, CA-92615-5232

Canada, Mexico & South America add \$50 per record, Europe add \$1.50 for one, \$2.00 for both, Japan, Australia, New Zealand add \$2.00 for one, \$3.00 for both

MENTAL MELTDOWN FOR COLD CASH



POLYESTER DRAGQUEEN

Progressive hardcore/hip-hop with expressive, mind expanding lyrical content.

Supercharged and furious!

Charliehorse Blowjob

5-Song 12 /i EP \$5.00 ppd

OUTSIDE U.S. ADD \$2.00

1085 Commonwealth Ave., Boston, MA 02215

DIESEL RHINO: Cyborg Braindeath Injection

A picture is worth at least 666 words. (A 45 minunute plunge into the nether world of experimental Monster Truck Rock!) 16 song, 45 minute cassette

Carron !

\$ 4.00 ppd



what seemed to be a long wait, Bad Religion hit the stage. They ripped through about one-third of their set when I decided to attempt to go inside and watch them. Until I saw people walking out with black eyes, broken noses, broken ankels, etc. So I decided to listen from the outside. Bad Religion sounded incredible, playing songs from all their LP's. It's great to see Bad Religion still kicking hard after all these years. Classic band, great show.

GROOVIE GHOULIES, TRASHCAN SCHOOL

May 26 at the Coconut Teazer by Martin McMartin I dig the G.G.'s monster mag punk beyond belief and recommend them highly. This was one of those night's that a jillion bands play a short set to a sardined crowd. The G.G.'s set highlight tonight was slow, creepy crawly version of their usually manic anthem "My Computer Said Kill" while somebody changed a string. (You guys gotta lasso me before I do my 'disappearing drunk man' act and finally do the interview. Sorry.) Trashcan School played way heavy Stooge rock with some twisted sax by the confused looking front man. Big bass sound created a wall of largeness. Don't know why I avoided them for so long.-Martin McMartin

GREEN DAY, RHYTHM COLLISION

May 30 at UCLA by Carmen Hillebrew

When I heard this otherwise "unannounced" show plugged on KXLU, I got my ass down to the Cooperage on campus to experience just what I hoped for: a rare opportunity to see a world-class band up close, in a small crowd with no jock slammers fucking things up for everyone else. Openers RHYTHM COLLISION were a young, solid 3-piece from the Bay Area who played punk which I'd best describe as betterthan-average. They came across as sincere and easygoing, and with something to say. Their closing number, "Now", took off in a different tangent than the rest of the set into an experimental, almost Minutemen-ish territory. With more songs like this RHYTHM COLLISION could be developing into something really special. GREEN DAY came on next, and will be playing big halls soon (if they're not already). GO SEE THIS BAND. They're punk with hooks galore that sometimes hover near folk, sometimes near pop. I am mind boggled at the level of songwriting and playing these guys are at considering their age. (They're all teenagers.) The bassist plays a weird, Danelectro-type of thing and was all over the fretboard. The drummer is named Tres, and pounded great arrangements. The guitarist/lead singer Billie Joe is going to prove to be one of the major talents to emerge from the '90's underground. He makes some super-charged guitarwork look easy, and is blessed with an amazing set of vocal chords. With his relentless, quick-witted between-song banter and mock-rock moves, he proved to be the consummate showman, but why did I leave with the feeling that someday this person will be a (gulp) rockstar?

P.S. UCLA Puts on some good gigs (like L7) which are unadvertised outside of the campus. And the shows are free! For their schedule call (213) 825-1958.

I OWN THE SKY, OLIVE LAWN, L7

May 31 at Newport Roadhouse \$8 by Dug

Newport Roadhouse is located on Placentia and 17th in Costa Mesa and despite having great tap beer selection and pretty decent prices I can't really recommend the place for 2 reasons. First, I got there about 8 o'clock and was told even though the cover charge starts at 9, right before that they kick everyone out and make you pay to get back in. This seems like a shameless money grab considering that you're spending money on beer if you're inside, right? Also, security seemed really aggressive for a small show like this. I almost felt like I was at the Country Club! Well anyway, I Own the Sky hit the stage about 9:30 and had only a few people watching them but really caught my attention. I was expecting your typical dogshit opening band, but these guys sounded kinda like a Nirvana/Coffin Break cross. Still rough around the edges, but could develop into something really impressive. Olive Lawn played 2nd, but I'm afraid I can't comment on them because I was too busy networking. I will say though, they packed a good sized crowd in front of the stage so I'll have to pay more attention to them next time I see them. L7 took the stage around 12 and really need no introduction to you readers, do they? If you haven't seen or heard them yet, you probably live in a cave so I'll just say that

out of all the songs they played, none were from the first album. One of their members told me a while back she doesn't really like those songs and they have so much better material now they really don't need them anyway. They closed with "Bloodstains" and "Let's Lynch the Landlord" and I really wanted to hear "Funky Dying Brain Cell", but they must have dropped that one too. I was trying to pogo during their set but some jock behind me threatened me with great bodily harm if I stepped on his foot again, so I moved to the other side of the stage. But don't let that scare you off. All you LA/Hollywood scene makers and touring bands come down and see us sometime. Despite what you've heard, we're not all card-carrying members of the Republican Party!

FEARLESS LEADER, BAR CODE RANCH, LOST DOG, CLAWHAMMER, THE JAKK, THIRSTY BRATS, RIOT ACT, THIS IS EDWIN, HOMEBOYS OF THE APOCALYPSE, THE GITS

June 1 at Isla Vista (USCB campus) by Carmen Hillebrew It was like Woodstock '91; sunshine, grass (?), lots of free bands, and tie-dyed t-shirts everywhere. Trigon Records hosted this 'Saturday in the Park' for fun, good music and good vibes. Everything flowed smoothly throughout, beginning with Seattle's GITS, making a pit stop on their current tour. I wasn't there yet, but Trigon said they rocked very hard and didn't sound anything like their record. HOMEBOYS OF THE APOCALYPSE, besides having a great time, were the local heroes. THIS IS EDWIN featured a supreme-geek frontman on hidden stilts who was decked out in plastic grocery bags filled with crumpled newspaper. He threw the crowd a lot of marshmallows during their goofball set, and got most of them back. All I can say about the RIOT ACT is that they played for half an hour and were the main reason I was there. THIRSTY BRATS stumbled through drunken punky ditties with J. Thunders overtones. THE JAKK practically blew themselves off the stage. These guys slammed, cranked, hyperventilated, and kicked out some jams! The obvious comparisons to Jeff Beck/Led Zep/Rod Stewart are accurate, but if I'm gonna go see some retro-tainted R&R, I'd rather get filled up by THE JAKK than endure yet another formula punk band. Guitarist Franc Torres is truly on par with Beck, and the rhythm section are righteous virtuosos. Singer Lex Wahl (brother of Clawhammer's Jon) is like a dead Rod Stewart (the one who died circa '75) reincarnated as a banshee howlin' the blues. He swaggers, he screams, takes a swig of brew and crashes to his knees in a fit, driving the girls insane. After several years (and names) in Hollywood, the JAKK are just beginning to reach a hard-ass peak with hopefully a great future. There's also their new 7" on Trigon. They were a tough act to follow, but CLAWHAMMER pulled it off with their frantic, explosive dementia. It was my first time seeing LOST DOG, but not my last! They were a hot, gritty, progressive guitar band with a lot of appeal to CLAWHAMMER fans. Around dusk BAR CODE RANCH played a terse set of twisted, near-jazz mania with intellectual lyrics worth paying attention to. It was appropriately pitch black when FEARLESS LEADER took the stage; they lit up their strobes and told the crowd to come down from the hillside and gather 'round. They obeyed, and heard FL stomp around in their platforms and blast their funnyrock into the night. Later everyone went down to KCSB to hear CLAWHAMMER destroy the airwaves with a live set that was even hotter than the one they did in the park. Burn, baby,

PULL YOUR HEAD OUT, PAPER TULIPS, POP DEFECT

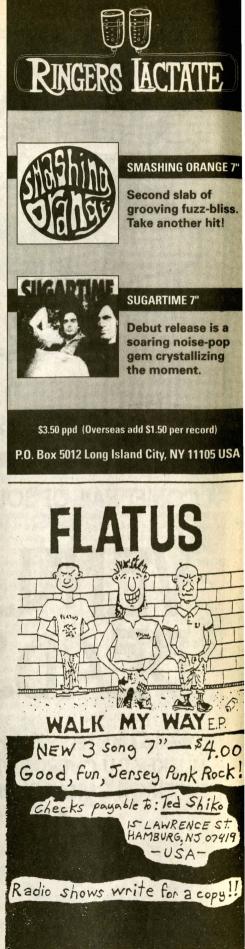
June 2nd at Raji's by Thrashead

Pull Your Head Out got up first and rocked some great discordant punk and broke lots of strings. Paul's voice was totally killer. Next up was The Paper Tulips. The Tulips rocked out one of their usual cool pop-punk sets. Pop Defect finished off the night with a killer set of new and old material. The new songs are really good. Everybody was dancing up a storm, it was great!

MOTORCYCLE BOY

June 7 at Al's Bar by Martin McMartin

Saying your from FLIPSIDE is the worst thing you could do here, said the perky little cashier girl when I habitually asked to hold on to a buck or two so I could buy some more drinks





LP/CASSETTES \$7.00 PPD

T-SHIRTS \$12.00 PPD

(+ \$1.00 Canada, + \$2.00 overseas)

Send check/cash or money order payable to SNAIR to: 8033 Sunset Blvd., Suite 973 Los Angeles, CÁ 90046

"A full frontal attack of alternative action." Lori Dubin • Rock City News • LA

A COMET HAIL OF SOUND FROM AN UNCHARTED MUSICAL GALAXY

VENUS BEADS

"WAILS LIKE TELEVISION IN HÜSKER DÜ OVERDRIVE... **SUPERIOR GUITAR SHRED"** -Rolling Stone









INCISTON

Debut album out now featuring "Moon Is Red"

Emergo Records • 225 Lafayette St. • Suite 407 • N.Y., N.Y. 40042 Distributed by important

for a kindly Scott "Humper" Drake who designatedly drove me here from a nearby party. Motorcycle Boy have been gone for a year and I was itching to see what kind of effect NYC had on these bad boys. Their trademark 'Big E' one chord opener had me grinning like a mental patient until minutes later, at the start of "Feel It," it seemed a tipsy Francois picked a fight with Kenny's drum kit and tempers exploded. Fists, guitars, and drums flew and a collective "HUH?" was heard throughout the crowd. I started a "play more!/Ratboy solo!" chant that did nothing but piss off a few of their friends. I plead guilty to really wanting to hear and support the band. Lighten up. We paid 33 bucks between 5 people to see five minutes of the band. Why is the cashier so cranky when the bar can pocket a cover charge when bands don't play? She should be smiling all the way to the bank!

PETER HIMMELMAN

June 9 at MaCabes by POOCH

Every very now and then an artist comes along who actually performs for the customers rather than ignoring them, either through fear or ignorance. No two Himmelman sets are ever the same. He varies his songs, arrangements, and rapport to the audience and has been known to pass out crayons, animal crackers, etc. to them. He frequently carries out personal conversations from the stage.

In town to promote his fine, new release FROM STRENGTH TO STRENGTH, Himmelman followed three opening acoustic songs by slowly adding the members of the group to the stage, like an artist layering colors on canvas. Because he writes many of his compositions in the first person, his onstage insights flesh out some of the ambiguities; giving a sense of purpose to the songs themselves. If you enjoy artists like John Hiatt, Cat Stevens, and Mark Knopfler (and many of you don't), you might check out his next (possibly more electric) performance. He's certainly entertaining, and unpredictable.

BIM SKALA BIM, SKELETONES, SPECS, SKANKIN PICKLE

June 13 at the Whiskey by Pussie Musclehead

I'd like to thank Goldenvoice muchos for putting me on tonight's list. I arrived late, just in time to see Skankin Pickle load pack up their equipment. All the other times I've seen them they played really tight ska with modern twists and their cool singer once pegged me with a real pickle he threw from the stage. The Specs were up next sporting a full horn section, blew out some totally irresistible ska originals. A couple years ago they really sucked but now they's gotten totally tight. What's really amazing about this is they live as far apart as Ventura and Riverside, making practice an all day event. The Skeletones hit the stage and smacked the audience across the face with some great ska, rocksteady, and reggae with a few newer elements. Their singer didn't ride the audience on his surfboard or hump a blow-up doll in his boxers this time, but he was still pretty fun to watch just the same. (look for a split CD with them and the Specs coming soon.) Lastly the band I had mainly come to see, Bim Skala Bim. I've seen these guys about 3 or 4 times and let me state for the record that they just keep getting better. (Their new CD skanks on yer face!) They even took Pink Floyd's boring "Dark Side Of The Moon" and turned it into a ska masterpiece. After the show I hung out with the Bim and they were really nice people ta boot. I had their skinhead trombonist autograph a flyer for my friend's 6 year old daughter who totally digs the guy. I was going to interview them, somehow it never happened but take my word for it, they're worth supporting! Well, that's all folks!

HOLE, NIRVANA, DINOSAUR JR. at Hollywood Palladium

JESUS LIZARD at Al's Bar

June 14th by Thrashead

Thanks to Dean for paying me, Allyson, and Amy's way in. When we got to the Palladium, Hole was on. They sounded really good. But we were only outside, we didn't see them. Then Nirvana went on; I wasn't expecting much. To my great surprise, they were fucking intense. They played a long set of known, unknown, and new stuff. Nirvana haven't changed a bit, they still fucking kick ass. I was impressed. We only stayed for two songs of Dinosaur Jr.

because they were kind of boring. I heard it got better toward the end of their set. So off to Al's bar we go. We caught the second half of Samba Hell's set, they were pretty good. Finally, the almighty Jesus Lizard hit the stage. This band is fucking intense!!! The musicians hammered at their instruments while lead vocalist madman David Yow went crazy. Yow is the type of vocalist that likes to challenge the crowd, see how much shit they can take. A few of us took the challenge and had a great time. Yow jumped on me and knocked us both to the ground. Later on I jumped on Krk's shoulders. About 20 of us were bashing and being total idiots to the tremendous jackhammer sound of Jesus Lizard. For anyone into one intense time, check out Jesus Lizard. Fucking killer band!

CLAWHAMMER, POP DEFECT

June 15th at Gaslight by Thrashead

We got there in time to find Clawhammer setting up. We missed the first two bands. Clawhammer ripped through a good almost hour long set, new and old songs. Great cover of Devo's "Uncontrollable Urge." Watch for an album soon. Next up was the killer Pop Defect. They got up and ripped their best songs and some killer new ones. The crowd was fucking nuts! The great mood of the show was kind of ruined when the soundman pulled the plug (literally) out of Charlie's amp. Total mayhem ensued. I've never seen Charlie freak out like that. Charlie, Al, and a couple of soundmen were up on stage shoving each other around. Then Dean jumped up on stage and got involved. I came damn close to jumping in myself, but by that time things had calmed down a bit. Apparently it was 1:45 and they wanted to close the bar (alcohol curfew is at 2 a.m.). They wouldn't let Pop Defect finish their last song and went about the wrong way of stopping them. There was about 30 seconds left in the song when all this happened. Stupid, huh.

FACE TO FACE, GUTTER-MOUTH, OLD NICK, CHEMICAL PEOPLE, BIG DRILL CAR

June 21st at Spanky's by Thrashead

Believe or not this is the first time I've ever been to Spanky's. I figured it would be a shack in the middle of nowhere, but I was wrong. Spanky's is in this outdoor suburban type shopping mall. Strange place for a punk show. Face To Face were first, they play some pretty catchy melodic punk. Pretty good band all around. Much to my pleasant surprise Guttermouth were next. I didn't know this until I ran into their lead singer. Guttermouth totally ripped through a set of fucking intense early style hardcore with a great sense of humor. They played all the songs off their killer 7", and the classic "I'm Punk." Mark was all over the place being obnoxious as hell and having fun. Guttermouth are one of the better HC acts I've seen in quite a while. Check them out. Next up were Old Nick. Old Nick played metal influenced punk that was decent but not my thing. Then the Chemical People hit the stage, and fuck were they loud!!! I could hear everything perfectly, it was fucking great. They played a lot of stuff of their recent LP and some new stuff that sounded killer. Last

up was Big Drill Car. I wasn't sure about Big Drill because I've haven't seen them in quite a while. All I can say is that they sure didn't disappoint. Big Drill Car rocked and rolled all over the place. They played a great cross-section of their released material including some great covers. The cover of the Buzzcocks 'I Don't Mind' was fucking fantastic. These guys are also really energetic performers on top of it all. Over all this show fucking ruled, yeah!!!!!

GROOVY REDNECKS, FUGITIVE KIND, INSECT SURFERS, WEEDS

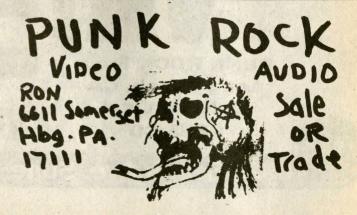
June 22 at the Gaslight by the Mad Slasher Any bill with the INSECT SURFERS is worth checking out. Missed the WEEDS; heard they were 'pretty interesting'. INSECT SURFERS were great to begin with (12 years ago), and somehow keep getting better. They do all instrumentals in the 90's surf style, which they themselves are busy defining; traditional, yet progressive. They look and sound exactly like their name. They've recently enlisted the services of veteran hotrod drummer Steve Bidrowsky, giving their dynamics the support it had been lacking. Their new songs were all great, and the set was enthusiastically received by the crowd, which isn't usually the case in Holly "Act Cool" Wood. The FUGITIVE KIND were their usual terrible selves. They're washout '60's garage punk with the mandatory Sonics cover. I do give them credit for opening with a King Crimson tune, "21st Century Schizoid Man". (Who does King Crimson songs anymore?) The GROOVY REDNECKS were a wacky rockin' country-blues thang spiked with a lectric fiddle. A huge, blond, bearded guy wearing a 10-gallon hat belted out the appropriate covers of 'Boots Are Made For Walkin" and 'Folsom Prison Blues' until local guitar whiz Beto Lovato stepped up and steered the band into more

bluesy stuff. It was Beto's 21st Birthday Party. Good luck

GUSTAVER'S TRAVELS

being legal!

Well gang the indie scene looks like it's up at a cross road. This has been the deadest year in the last five, for the club scene in LA. Last year, as all that Sub Pop stuff was at its peak, too much of it came out. Giving much of us a sour taste in our mouths. With many of the major indie record labels and distributors giving up and going out of business. The big time majors have been signing up the cream of the smaller labels. I'm sure you heard this all before. There is a difference, over the last couple of years the younger audience has been getting smaller and smaller. The hardcore scene is nil or reactionary racist. So who wants to be involved with that. Commercial rap groups have taken a large part of the radical voice away from the alternative punk scene. To keep from getting bored, over the last couple of months I've been taken weekend excursions out of town. I've been getting rides with bands on tour or air flights up the coast to San Francisco. Four times over the last 7 weeks. Each excursion of course, has been an adventurous time. Van problems with the TV-TV\$, drinking Red Hook at the Chameleon with The Paper Tulips and a barbecue in Washington Park (North Beach) with Pop Defect. I know (Kirk), it's 3 of the 6 same bands I deal with issue to issue. Well like I've said before, what I do here is not a job. I don't get paid to do it, It's a life style. My only complant, there is no sex involved. (only kidding its getting to be a scary thought). On to rumors and band info — A new sunday nite club at the Hill Side Bar in Signal Hill (On PCH near Long Beach) lots of cool bands have played in the last month, a good alternative to Bogarts. The Spice Club in Hollywood has a thing called the Petting Zoo also on Sunday, the Weirdos played there a couple of weeks ago. Sativa Luv Box gets signed to MCA. They even tried out a another guitar player by the name Steve Jones. Babes in Toyland are the latest rage in England appearing on the cover of many music mags there. Don Boles gets to be DJ on Sat nites on a new radio station, Mars FM in Orange county. Its a short one again I'm out of here...



"All the people in the world have been waiting for Shonen Knife's new album... white, black, yellow, everybody. I'll present it for you now..."

SHONEN KNIFE "712" (ROCK6065)



On sale at record stores that matter starting 7/12.



Shonen Knife are at the Roxy in L.A. on August 11th, and the I-Beam in San Francisco on August 13th (They will be appearing with very special surprise guests both nights!).









JOIN THE RESISTANCE



PUNK ROCK From Long Beach, CA Colored Vinyl CASS/CD



6520 Selma Ave. Suite 1305 Hollywood, CA 90028

THE NORTHERN NOISE

Before leaving on tour with his band, Devon left me the resposibility of doing this month's scene report. Here goes:

The farthest back that I can remember is May 1. It was a straight-edge show up in Davis with Discipline, Discontent, the Dread, and Playground. I don't really remember anytihing distinct about Playground except that they sounded okay and were nice people. Before even playing a single note, the Dread, being the only non straight-edge band on the bill, were much heckled by the crowd of close-minded, X-wielding 14-year old brats and their demigods, Discipline and Discontent. The latter were awful and totally un-original; all I heard from them was a bunch of Youth of Today and Minor Threat covers to which they did no justice.

On May 18 I headed over to Gilman to catch Neurosis, Grinch, Blister, and Urge. Due to the offer of dinner at Picante's with my best friend Monica a la Mike Stand, I missed Urge. Got back in time to see the almighty Blister. They played so tight it was incredible! They're definitely one of the best new bands around here. Next, Grinch, the local all-star band featuring ex-members of Christ On Parade, Attitude Adjustment, and Crimpshrine, thundered through their set. Finally it was time for Neurosis with...(surprise!) Simon on keyboards! Noticing the huge rack of synthesizers, the crowd seemed to disipate into a low buzz of Danzig comparisons. The keyboards sounded pretty good, really dark and eerie I thought, but there was kind of a sell-out quality to it; my mind kept on flashing back to seeing Danzig at the Warfield. I think it's cool that Neurosis isin't afraid to experiment, however.

The following Friday was the much looked forward to Warlock Pinchers show. Missed the first two bands. Got there in time to see Beat Happening. The crowd was really into them; I thought they sounded like R.E.M. on the wrong speed. The Pinchers had a new guitar player. They didn't sound as good as the last time I saw them, maybe it was because of the drunk fuck heckling them, but they were awesome nonetheless simply because they are the Pinchers.

Went to a party up in Santa Rosa the next day which took place in a huge open field with no shade, too much sun, and a lot of bands. Among the local talent that played were Toxic Lop, the Insanity Puppets, Skeletal Bliss,

and Twisted Spector. Both Slam and the Motherfuckers and Prophecy, the local glam-rockers, were supposed to play but didn't. I wasn't too disappointed. Capitalist Casualties were definitely band of the day. They rocked! Even when the police came and tried to break up the party, they kept on going with their song "Fuck the Police". It was cool.

On May 30 was Blister and the Dread at Berkeley Square. I play in the Dread and I hate when people play in bands and then do scene reports in which they talk about their band the whole time (like SOMEONE did last month) so let's just say it was an "off" night. Blister was awesome as usual. I wonder if they ever have an "off" night!

Boredom and Devon whining about being too busy to hang out brought me to Gilman the next night and I'm sure glad I went because I got to see Tribe 8, a lesbian band from San Francisco. Everything I've tried to write about them so far has come out sounding like a homophobic insult so I'll refrain from saying anything except that it was interesting and the singer looks like Stiv Bators. After a much too long and disgustingly politically correct poetry reading (something about a girl named Pigeon) came Blatz. Jesse was in prime form and looking really good I must say. New York Sam, the guy Monica and I conned a ride home from, was bored so we had to leave early.

Total Fucked played an instrumental set in my backyard the next weekend. They didn't quite out-do Blatz who played last year, but they came close. It was a chaotic set which resulted in a lot of broken glass (which they politely cleaned up afterwards, thankyou) and Stevie Sex Offender's going to the hospital for some 30-odd stitches. Only in Concord...

On June 14 was Urge, Kerplunk, and (sigh) the Dread at Rumors, the only all-ages club in San Francisco. The place was pretty packed along with lots of Chinese men peering in through the glass at all the noise. The Dread played a tight, short but sweet set. After them were Kerplunk who really jazzed up the place with their sexy saxaphone smoothness and rockabilly beat. Watch for these guys. Urge, the headliners for the evening, had the most incredible bass player-his fingers were literally a blur. He played lead bass-totally incredible. It was a fun show.

On the 16th, I went over to Gilman accompanied by Stash to catch Jesus Lizard, Glass Eye, Jack Killed Jill, and the Winnona Ryders. Jesus Lizard had to cancel due to

their van catching on fire. The Ryders soared through their set of sweet catchy songs including a cover of the Juicy Fruit gum commercial jingle (stick it in, the taste is gonna move you when you pop it in your mouth...). Jack Killed Jill were great despite the minimal crowd and singer Revik's injured back which she hurt while sneezing; Revik's voice is truly amazing. Had to miss Glass Eye because Stash and I had to rush back to Concord to play a party with Total Fucked and Green Day that night. The party was a gathering of local Concord-ites with lots of free sodapop. Total Fucked played without their singer (again) and were somewhat disappointing as I was expecting some nakedness and blood but all Stevie Sex Offender did was scrape his forehead with an aluminum can. 'They don't deserve anything more.', was what he said afterwards. Dread were next followed by Green Day, whom I didn't watch but heard from the front yard along with lots of screeching female voices accenting every chord they played.

It was around this time that I went to a ware-house party in Oakland. Got there kind of late and missed Paxton Quigley. Overheard a lot of people talking good things about them, however. I did see 23 More Minutes who were really fun. Yellow No. 5 were after them which is a two piece band featuring Tommy from 23 More Minutes on drums and Josh from SawHorse on guitar.

Gilman in Berkeley in hosting the first annual 'Fuck Lookout Records' show on the 20th of July. Featured artists are Capitalist Casualties, 23 More Minutes, the Dread, Total Fucked, and the cutest band from the south bay, Drippy Drawers. Should be interesting. Check it.

UPCOMING VINYL NEWS: Capitalist Casualties' debut vinyl release on Slap A Ham is due out in July. 23 More Minutes and Logical Nonsense are doing a split 12-inch. 23 More Minutes are also doing a bunch of other 7-inches and compilations. A compilation of Concord bands to be titled 'Straight Outta Concord' featuring Anal Mucus, the Dread (last time I promise), and Total Fucked is due out in the fall. Asbestos Death who have chaned their name to Sleep are recording an LP to be on Very Small Records.

Go catch Scherzo, All You Can Eat (say hi to Devon and give him a big smooth from me), Filth, and Monsula as they're all on the road now. All European punks, go see Econochrist because they're awesome.

Hmmm...I guess this is it. Devon should be back for the next issue I think. Bye! ATHENA c\o\The Dread, PO Box 6545, Concord, CA 94524.

by Gary Indiana

I wrote this goddamn column once and my computer ate it so I'm gonna try one more time and it's gonna be brief, OK? So don't blink or you'll miss it, 'coz I ain't been to many

We're gonna start with May 5 at Nightbreak where I stumbled in to find the ELECTRIC LOVE HOGS knocking people's brains out with some thrashy, funky, prtnear mind-boggling rock. Unbelievably good, hope they hit town again soon. Then next Friday at the IBeam I caught JFA, those raging Arizona skating disciples of Jodie who are still plugging away, not as hot as they were in Watts in '82 or so but still tight and fun. Headlining was THELONIOUS MONSTER, who I've meant to see for many years and just now finally caught. A sizzling set from these dudes and I look up and think, Zander? Indeed it was Zander Schloss, ex-CIRCLE JERK bassist lookin' cool in his Brooks bros pants and vest and playing a mean git!

What's better than punk rock? Why, it has to be the San Jose Mile, the legendary motorcycle battle which I finally caught May 19 at the fairgrounds. The crowd was mainly leather and tatoos, the weather was great, and the Harleys roared by at breakneck speed as my messenger/racer friends and I hung on the fence above the track. The dirt was a bit slippery and after the bikes roared past us down the straight they'd get sideways in a pack in the turn, banging handlebars and yet mostly staying up. You owe it to yourself to see a spectacle like

this before you die.

Back in the dark club scene, I met Al and new gal Liz at the Chameleon to see HEMI, one of SF's raginest bands who indeed raged hard, plus YARD TRAUMA from L.A., who I didn't like, thought they were straining to be good, but I was too tired to be objective so I bailed. Then to pay Al back for bugging me I rode to L.A. the next weekend to hang out. On



Part of the crowd at the Haight St. fair. Can you find Gary? Phot Chris Churuki

the way down 1011 checked out what the inland communities do on Saturday night, and was impressed by the occasional racetrack action. California seems to be really into all kinds of racing, on a local level in particular, and hell if you ain't in the big city or you ain't old enough to hang out in bars, racing seems like a killer way to spend Saturday night, more wholesome too by god! Anyway I didn't make the clubs that night but next night I checked out the big Flipside Showcase at Raji's. The new owners are cool and they've

added more beers, you don't have to drink Bud anymore! Yahoo! Missed PULL YOUR HEAD OUT or Blow Your Head Up, whatever, but PAPER TULIPS were very very good despite Toast going to SFSU, everyone liked them, the POP DEFECT blasted away, I was impressed, these guys been at it a while and it shows talentwise.

Once again down to the Chameleon Sunday June 2, by the way this is definitely the hardest working club in town, they've got shows several nights a week and free matinees on weekends, bring food for the foodless though. Plus Karen has wonderful beers on tap and is planning on experimenting with occasional different brews, so we could be looking at a Toronado kinda experience, but with bands! Anyway, caught the set by STP, they seemed kinda lame, generic, cliche, which is odd because MOTHERLODE is totally derivative but it seemed like roots music to me, kinda like my first rock shows in the 70's, Humble Pie or James Gang or something, lotsa fun they were, yeeha. Missed BOURBON DELUXE because I like to sleep but I'm sorry.

Then whoa Sunday the 9th was the cultural

AURAL RAPE RECORDS PRESENTS



GROANING BRIDGE 7"EP

IMAGINE GRANDMA SUCKING FUMES FROM A GAS CAN THINKING OF A PENIS, CIGARETTES & THIEVES WHILE GERMBOX ENTERTAINS HER. THAT'S LIFE!

RITUAL DEVICE

7" SINGLE

JOHN WAYNE GACY & HIS CHOKING DEVICE ARE
JUST PART OF THIS BRUTAL NOISE FESTIVAL
DON'T FORGET THE PARTY FAVORS!

AURAL RAPE, GERMBOX, & RITUAL DEVICE 100% COTTON SHIRTS AVAILABLE.

SHIRTS

\$3.50 PPD \$10.00 PPD



AURAL RAPE RECORDS BOX 8188 OMAHA, NE 68108





Discover of the second of the

BLACK ANGELS DEATH SONG: "NOTHING EQUALS NOTHING" • "WHAT DO YOU MEAN"

(ID074522) Members of Trash Can School. Velvets meets 90s Punk Intensity

HELLBILLYS "DRAGSTRIP GIRL Ep"

(ID074523) Punk & Rockabilly ride together in a Big Daddy Roth dragster. From San Francisco.

THE TOMMYKNOCKERS "NOISY BEAST" • "MORE TO LOOKE" (ID074526) Pulsating sexbeats from the back alley

THE ELECTRIC FERRETS "2, 3, 4 Ep"

(ID074527) Fast & furry-ious. Produced by Lee Joseph POPDeFECT "GAME OF FEAR" • "PAPER IMITATION"

(ID074528) Mutated POPNoISE from ex Seattleites

Hey, our records are even enjoyable. You can play them a few times before you stash them with the other horrible records. What a concept!

ALL our records come on mondo colored vinyls with cool pic sleeves.

Distributed by MORDAM. Available in cool shops. If your favorite store is lame & doesn't carry our stuff, fuck 'em. Send \$3.75 each, or \$15.00 for all 5 (postpaid in the US. Canada add .75 per disc. Overseas add \$1.50 per). Send \$1.00 for the coolest mail order catalog in the universe; mags, Lps, Cds, rare stuff & over 600 singles!

Catalog comes free with order upon request

DIONYSUS RECORDS

PO BOX 1975 • BURBANK, CA 91507 • USA



Jeanie Genet and the Tacky Snappers photo Gary

extravaganza of the year, the HAIGHT STREET FAIR. If you ever plan on visiting try to make this event, it's more fun than Mardi Gras albeit much shorter. Haight is blocked between Stanyan and Masonic, five or so stages set up, the street is lined with crafts, beer and food vendors, and tens of thousands jam in and party. Even the I'm just up the hill I got down too late to see GENUINE DIAMELLES or TOOTH AND NAIL, but HOI POLLOI were good, singer sounds a lot like Marty Balin from a distance. Mainly I was socializing in front of Nightbreak, but when JEAN GENET AND THE TACKY SNAPPERS came on I hadta run up front to see Paul from HOUSE OF WHEELS and his friends from Nightbreak, dressed in ridiculous clothes and doing rap versions of goofy songs like "Halfbreed". A real crack-up. Thanks to Moriah's mushroom tea and a bottle of good brew I was in a great mood to see the next band, 4 NON BLONDES, who

blew a few thousand minds, many of them already blown. with a totally pro, mercilessly rockin' set. Linda's voice was so monstrous they could probably hear her in Oakland, and when they did 'Whole Lotta Love" the crowd went nuts. Check the interview elsewhere this ish. This is the next Jane's Addiction, folks.

Just for hometown interest, I ran into two homeboys within a few minutes: Chris Dow' Clark, formerly of Purdue's only punk band DOW JONES & THE INDUSTRIALS. Then up walks Dano DEFEKT, another Lafayette boy, currently down in L.A. with NEW IMPROVED GOD. He sez

they're doing well, go see 'em, they got hair. Next Saturday I braved Skid Row to see NEIL SMITH at the 6th St. Rendevous, Neil (ex-STEVIE STILLETTO) blazed through a high-E set of tongue-in-cheek rock, including a hilarious cover of "Walking on Sunshine'. Next up was the fabulous NOIZE BOYZ, and that they were, the crackwinos outside were peering in looking perplexed. The Boyz drafted some nut to sing with them and their set was the very definition of anarchy and Budwieser.

Down to the Paradise next night to catch CREEP, and once Tom Pitts got through heckling me they settled down to a very tasty set. Looks like they got over that Stones hangover I mentioned before and won't again. Carmella always rocks of course and tonight the whole dang band was just about outdoing her. A futurely signable band? Couldn't stay for the MUDWIMMIN although I love them all and want to have their children.

And lastly Sunday the 23rd Karen was nice enough to take me down to Stern Grove to see the PRESERVATION HALL JAZZ BAND. This band is a New Orleans and even national institution, I've been wanting to see them for a long time, before the original members die off. They laid down some fine ragtime and the crowd enjoyed it a lot, there was even some goofy kids stomping down front, and at the end everyone got so worked up the horns led a big line around the meadow and up on stage!

I thought they were gonna stage dive! Anyway, check out these shows if you're around this summer. True, it's always foggy there and you gotta sit way up in the trees unless you arrive real early, but wotta you want for free? Free is happening, dude.

GOSSIP ETC: While I was in L.A. visiting Becca and Sebastian, she told me that John Macias, singer in CIRCLE ONE (who had recently reformed), was shot by the cops at the Santa Monica pier, Supposedly he was acting weird and charged the cops, who probably thought PCP! John was an enigma on the scene in the early '80's, he and his gang I mean organization PUNX and his religious activities were controversial. But he was a nice enough guy I guess, and going out like that was senseless and a tragedy.

Remember CAPA (Coalition Against Police Abuse)? I tried to get

them involved in the Punk Wars some years back and had a benefit at the Cathay for them and their leader Micheal Zinzun. We had the ALLEYCATS, the MINUTEMEN, SACCHARINE TRUST, STEVE (aka Panty Shields), and the debut of PLEA-SURE MASK. I had raging psoriasis but Zachary emceed, and we made 2 or 3 c's for the bros. Lately I read that Zinzun got 3.8 mil in a jury trial against L.A. because the LAPD played some dirty tricks on him. Who sez you can't beat the system?

THORNUCOPIA, THE WYNONA RIDERS, THE LIST (PO Box 2451 Richmond CA 94802), DAMA THRUSH, SKYTZO, MOLECULES, FIXTURES, BHANG REVIVAL, Rave Records, Lumpy and the REPEL-LENTS, somebody up north who wants me to come to the Petaluma Theatre, and all the little people out there.

Got some news from Indiana courtesy of Lumpy of the REPEL-LENTS. They have a tape (see reviews) and I guess are playing around. as for other bands: the DATURA SEEDS are dormant. The SLAMMIES have reformed. TOXIC REASONS still rock your mama. BITCHEAD are playing. BIRDMEN OF ALKATRAZ are hot. SOUL PAINT sound SubPop. ACID GREEN are dormant. STEVE KOWALSKI'S ARMY are no more. SONS OF REGRET want a deal, and are managed by Marvelous Marvin! SLOPPY SECONDS are on Taang! WITH AUTHORITY have 7', WALKIN' RUINS still at it. VIRGINIA SCRAPINGS have 7'. GO MANGO has Frankie Camaro. RADIATION SICKNESS playing out. CHIBA DOWA broke up mebbe. RAW MEAT back on the grind. Ritz Music Hall now run by Bill Levin! Look for good shows, call him for gigs. The old Crazy Al's is now the Kilamanjaro Klub. Call Mike at (317) 252-9360. Stop by Malibu Trash, or Modern Times, or Future Shock, and spend money. Gary Indiana, PO Box 881343, San Francisco, CA 94188



Bud (Dama Thrush) and mushroom kids photo Gary

The BREAKDOWNS need help with a coast tour. Call (408) 247-0907.

THANKS TO: Robyn in New Orleans, Tracy in Maui,

pretty damn mean and heavy comin' from a buncha wimmin. (I'm just kidding, this band rocks like nobody's business and has for some time, now they have a new bassist. Roxanne.) Lori S. has developed the evil death

A side "I'm Not Talking About" is

GARY'S RECORD REVIEWS ('cause he can't seem to get them

in on time!) BHANG REVIVAL

10710

Side 2 is 'Carpet Burn', hmmm, a cool instrumental, great guitar work and sound. Alien Boys, Melvins, watch out. B.R. could be even heavier. Noiseville, PO Box 124, Yonkers NY

throat vocal stylee on the first cut.

BHANG REVIVAL/HULLABALOO

Two bands count 'em two on this pink orange tutti-frutti vinyl, side Bhang Revival is a tune about real hot weather like Chicago summer, heavy with feedingbacking git breaks. Hullabaloo I dunno who they is but betcha they're from Arizona, anyway it's thrashing metal blasting with caveman scatting and heavy metal trumpet, plus you get a shot of the trumpeter's butt inside. Why not Bhang Revival butts hmmm?

Toxic Shock Records, Box 43787, Tucson AZ 85733

JUST SAY NO

Former members of Meatmen, Fix. Bight, and Violent Apathy abound on this very artfully packaged single. A side "Crickets" is kinda quirky and jerky and strange with whiny vocals, B side lumbers along like a crazed moose from hell. Red vinyl dude! Rave Records, PO Box 40075, Phila-

REPELLENTS

Rocker Bob cassette.

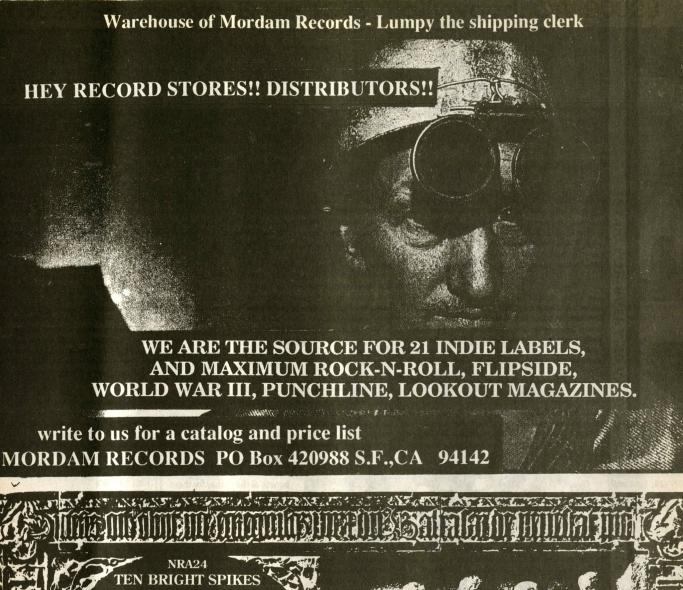
delphia PA 19106

Raw nutty punk rock just like we Hoosiers like it. One side live, the other studio, crazy songs like "Crazy Motorcycle" and "Bobsled to Hell", a tribute to former PANICS frontkid John Barge, etc. Three original 1982 members including Malibu Julie! Get it, it's groovy! - Gary In.

Malibu Trasy Records, 5616 E. Washington St., Indianapolis, IN 46219.

THE BIG THING

Chew Jesus Yum Yum double 7" Two count 'em two records in this package, some very well crafted songs, very tuneful, kinda power pop, gosh you could even put 'em on the radio, college at least. TV fans will like 'Punky Brewster' and Philly natives will relate to getting outta 'Philadelphia". Probably even better than their album of last year. - Gary Rave REcords, PO Box 40075, Philadelphi PA 19106.





THE ROCKETEER

Directed by Joe Johnston A Walt Disney Release

THE ROCKETEER, a welcome return to fantasy cinema's pulp origin, is simple, unpretentious fun. Based on Dave Steven's comic book hommage to the slambang Republic serials of the late 1930's and 1940's (KING OF THE ROCKET MEN and FIGHTING DEVIL DOGS to name but two), the film stylishly recreates the two-fisted, good guy/bad guy cliches with real finesse.

The setting is Los Angeles, 1938. Cliff Secord (BILL CAMPBELL), a dashing aviator, and his ace mechanic Peevy (ALAN ARKIN) become embroiled with the Feds, the Mob, Nazi saboteurs, and Howard Hughes (TERRY O' QUINN) over possession of a stolen jetpack. When Cliff's girlfriend Jenny Page (JENNIFER CONNELLY) is kidnapped by the villainous Neville Sinclair (TIMOTHY DALTON), Cliff uses the jetpack to save the day.

True to the classic serial format, a thrilling crisis pops up every ten minutes or so. But the film, depite the thrill-a-minute setup, manages to spend plenty of time on building flesh and blood characters. Bill Campbell delivers a solid, square-jawed performance as the flyboy hero and Alan Arkin steals the film (and all the best lines) as his wryly humorous sidekick. Terry O'Quinn is an appealingly sanitized interpretation of Howard Hughes as the misunderstood dreamer rather than the neurotic crackpot. But the film's best role belongs to Timothy Dalton as the suavely evil Neville Sinclair. His performance anchors the movie's airy romanticism and gives it the dark kick it needs to break away from the Disney mold of heroic derring-do. Dalton, best known for his Bond/007 roles, relishes the opportunity to take his matinee-idol charisma and use it

to caricature rumored Nazi-sympathizer Errol

Flynn's swash and dash.

Director Joe Johnston (HONEY, I SHRUNK THE KIDS) confidently establishes himself as a serious genre stylist in just his second film. His visual education, learned as a special effects art director on the STAR WARS and INDIANA JONES films, serves him well in delivering the actionadventure excitement audiences expect from their fantasy epics. THE ROCKETEER's graceful sense of design lends the film period authenticity and sharp editing rhythms give the action set-pieces a stylish flair. The visual fx created by Marin County wizards Industrial Light & Magic are wisely kept to a minimum until the grand finale. Their technically flawless imagery works purely in service of the story.

THE ROCKETEER, a nostalgic paean to the faded serial heroes of yesteryear, delivers solid B-movie thrills that are far too rare in today's cinema of hype and excess.

ROBIN HOOD - PRINCE OF THIEVES

Directed by Kevin Reynolds A Morgan Creek Production

Forget all the pre-release hype, the marketing overkill, the merchandising strategy designed with the goal of having a Robin Hood action-figure in every child's Christmas stocking. The newest cinematic version of the classic legend is a stunning swashbuckler that surpasses its predecessors in faithfulness to

historical detail, even as it turns the familiar tale on its head with modern twists.

This mega-budget HOOD darkens the legendary hero in much the same manner that the revisionist BATMAN (1989) did with its iconic figure of avenging justice. Kevin Costner, looking wan and exhausted from his two-year DANCES WITH WOLVES ordeal, struggles to give the role of Robin Hood a different quality from the cheerful derring-do normally associated with the character. His Robin is more internalized than the raffishly acrobatic Douglas Fairbank's version of ROBIN HOOD (1926) or the mischievous panache of Errol Flynn's ADVENTURES OF ROBIN HOOD (1938). His characterization, especially in the early Moorish dungeon scenes, is of a hero more in touch with his own pain than with any heroic ideals. The joy of his escape and return to England is quickly quashed by the evil forces at work in the Saxon land. Robin, and England, suffer mercilessly as all that was good and noble is defiled. When Costner slashes his hand in a blood oath to avenge his murdered father, the legend takes on a deeper significance than the spirited tale of the merry outlaw has ever before

Despite Costner's best efforts, it is Alan Rickman who steals away with film's finest performance. As the splendiferously wicked Sheriff of Nottingham, Rickman (familiar to audiences as the villain in DIE HARD) soars joyously over the top, blowing everyone else off the screen. The Sheriff has a boundless capacity for evil bravado. At one point, in response to Robin

> Hood's exploits in aid of the poor, Rickman orders "NO MORE MER-CIFUL BEHEADINGS! OH, AND CALL OFF CHRISTMAS, TOO!". Tongue-in-cheek to say the least.

> Kevin Reynolds, a little known director (1985's FANDANGO and 1988's THE BEAST), does a marvellous job at holding the enormity of the film's scale together with a consistently engaging visual style. The action is crisply staged and shot with precision and an eye for detail. Only the swordfighting finale between Costner and Rickman fails to match the Flynn/ Rathbone duel for energetic intensity. The atmospheric cinematography revels in the creation of a densely textured tapestry of medieval life. Its breathtaking, fairytale quality is a stunning achievement sure to be remembered at Oscar time next year.

The supporting performances are uniformly excellent. Morgan Freeman as the Moor, Azeem, is a fascinating addition to the saga. Mary Elizabeth Mastroantonio gives a credible turn as a strongwilled, self-sufficient Marion. Christian Slater transforms the relatively minor role of Will Scarlet into a real character piece that becomes important in the overall remaking

of the legend.

A triumphant accomplishment, full of style and bravura, that will be hard to top as the summer's

finest entertainment.

THE ADVENTURES **ROBIN HOOD (1938)**

Directed by Michael Curtiz & William Keighly A Turner Home Video Release

For anyone unfamiliar with the Errol Flynn classic, I can't recommend this version highly enough. The film rests comfortably on my own personal ten greatest films of all time list. Its soaring spirit of adventure has never been equalled. Flynn was born to swashbuckle, and his enthusiastic heroics are trully thrilling to behold. The film's piece de resistance is the extended sword duel between Flynn's Robin Hood and Basil Rathbone's Sheriff of Nottingham. Their fencing has the grace and power of a ballet. As close as Hollywood has ever come to creating the perfect movie entertainment.

10:07 Ded Beet 7

Thick noise comanding rock-pop-punk. Not too bad actually. Some harmony, some guts. Ok, woulda been a lot better if the songs were shorter and catchier. - Krk

ACTIVE MINDS

Capitalism 7 Weird, keyboard thrash! Sometimes sounding cosmically

"new wave" then kablamo - someone speeds up the drum machine. I prefer the more guitar dominated stuff. But not much of substance is really given either way. - Krk (Loony Tunes 23 The Esplande, Top Flat, Scarborough, N.

Yorks, England YO11 2AQ)

AFFIRMATIVE ACTION Blind Eyes and Apple Pie 7°

There's some real hardass punk/HC on this disc. 4 hard hitting tunes that go right for your skull. The lyrics are really intelligent and make you think this is killer. Check it out. - Thrashead

(Dumsteer 336 Libertyville Rd. #1, New Paltz, NY 12561)

AISHA KANDISHA'S JARRING EFFECTS

El Buva LP

Traditional Moroccan music with odd dub recording techniques that sound really annoying at times like a radio wave that keeps pulsing in and out. My dad, who loves a lot of Arabic music, found the music good and the recording annoying also. - Pookie Musclehead

(Barraba El Farnatshi POB 140, 4020 Basel, Switzerland)

ALICE DONUT

Revenge Fantasies LP

More out of tune guitar grain from Miss Donut. "Revenge is quite a bit different than "Mule", (which I loved), still keeps my hopes up that they will play L.A. soon. Opening trasks are un-directed sluggers that have little impact other than thick rhythms wrapped with Tom's nasaly damaged tantrum squeels. "Telebloodprint..." saves the A side with its heavy, hypnotic hook. B side awaken the scene with "Sleep" and the pop based "Naked Sharp and Perfect". "Come Up With Your Hands Out" is a gas, as a wild story unfolds over a bed of cosmic avant garde the way only the Donut can somehow produce. "War Pigs" is funny, the trombone and lack of vocals save an otherwise bad choice of Sabbath covers, "Good Pasta" was a drunken waste. Maybe it's going to take time, but "Revenge" isn't the instant hit that "Mule" was (blame it one Kramer). - Krk (Alternative Tentacles POB 11458, San Francisco, CA 94101)

ALICE DONUT

Get A Job, Get A Life 7°

"Get A Job" is the Donuts answer to tearjerking country, complete with harmonica and some baffoon even plays the tuba (trombone?). Twisted. "Get A Life" is a little more along the lines of what you'd come to expect. Chaotic and obnoxious. Great! - Krk

(Vital Music 263 E. 10th St., New York, NY 10009)

ALL FALL DOWN

I want to like AFD, they are young, seem enthusiastic, they have young and enthusiastic lyrics and there's a cute girl in the band. But all this adds up to doodles after the 3rd or 4th spin of this 4 song disc. "Emotional" post punk. Ya don't want to say "DC" but that just has to be an influence on these folks. Some songs have distinction, like "The Top Of A Hill" with it's acoustic like parts but this just don't spread

(Footlong Records 3 Highland Dr., E. Greenbush, NY 12061)

ALLIGATOR

It's Jim Wilbur (Humidifier-Superchunk) pummelling the percussion behind John Annie and Joe, three lovable misfit newcomers to the rock'n roll universe. Soft noise delivered with minimalistic complexity. It relaxes my small intestines to the point of embarrasment. 500 pressed, green vinyl. (I loved the way you put it Mr. King.) - Krk (Lubricated 1086 Tulsa St., Uniondale, NY 11553)

AMAZING TAILS

Out 7°

Four totally power laden thrash wallops with catchy choruses and hooks that Asta Kask and Funeral Oration would produce if they mated. Decent but vague personal/ social lyrics. I want a whole fucking LP of this stuff. More! More! - Pookie Musclehead

(RM Lantinen Rantakatu 47, 20100 Turku, Finland)

ANTIETAM

Everywhere Outside Cassette

Intricate kinda jangly post punk/rock with decent playing, female vocals, and a fair lack or driving intensity. Original, but it couldn't hold my attention. - Pookie Musclehead (Triple X 6715 Hollywood Blvd. #284, Hollywood, CA 90028)

ARCWEIDER

Jacket Made In Canada LP

Dark edged driving post punk with hints of Gang Of Four and Nice Strong Arm that reminds me a little of Thinking Fellers Union. This LP would probably have fit nicely on Homestead or Touch & Go. "Plastic" is a totally amazing tune and I wish the whole LP was up to it's intensity level. This is pretty cool stuff and yes it is recommended!! - Pookie Musclehead (Big Money POB 2483 Loop Station, Minneapolis, MN 55402)

ARVID SLETTA

Statement LP

Huh. What. Oh was there a record playing? I guess I was snoring too loud to notice. - Pookie Musclehead (Knall Syndikatet POB 4386, Hospitalslokkan 7002 Trondheim,

ASSAULT

'Race To Destruction" 7" EP

Punky, not sucking. Slap on your boots, a couple of shots of liquid fun and this turns into a nifty punk rock sampling. The abnormal pop influences and somewhat catchy guitar hooks make this a-ok. - Krk (Staplegun)

ATROCITY

Hallucinations Cassette

Almost every song on here with maybe the exception of two, revolves around a strong anti-drug message. Another YOY clone you think. Not even close, this is a totally ripping, bowel rupturing Carcass-like assault certain to bludgeon any lower alimentary canal within a five mile radius worse than a hand grenade enema! Though there could have been a little more variation lyrically, unlike a lot of SE bands that learn about drugs from cheesy grammar school films and "community leaders" that smoke like chimneys and drink like fish, telling them to "just say no", these guys do a pretty good job of covering their topic. Repent junkie, repent (or else something really icky might befall on you!). - Pookie Musclehead (Roadrunner 255 Lafayette St., #709, New York, NY 10012)

AUTUMN FAIR

Glaciers and Gods 10" EP

Typically killer letter press package from IPR. The band however don't fare so well. Pretty good experimental, wall of sound music but with a singer that is just way too 'gothic' sounding for my taste. Fave cut is "Novy Mir" with its repetative bass lines that sound like Devo's "Mongoloid" at half speed - Al (Independant Project 544 Mateo Street, Los Angeles, CA

90013)

RADTOWN ROYS IP

The best way to describe the Badtown Boys live and on record is just plain good old fast and loud punk rock. this LP really delivers the kick in the ass. Great, simple, powerful songs to get your adrenalin pumping. If you like good straight ahead punk rock you'll love this. - Thrashead (New Red Archives 6520 Selma Ave. #1305, Hollywood, CA

90028)

BANG TANGO

Dancin' On Coals CD

Wannabe Aerosmith with "the average L.A. Guns flair" (an actual quote from Joe D. of Jughead's Revenge) and tiny bits of wimpy funk. I just love shit like this cuz it makes the stuff I listen to sound all that much better. - Pookie Musclehead (MCA)

Four fairly uninspired punk/HC tunes on clear black vinyl. They put this out by themselves so I guess that counts as something. - Pookie Musclehead

(Banned 409 S. 5th East, Missoula, MT 59801)

BASTARD KESTREL

Oh Splendid Mushroom LP

Another disc I must have played a dozen times, the final verdict being a definite thumbs up. Cluttered, chaotic, simply put; unmusic in it's most horrid state. At times this band sounds like Rudimentary Peni gone industrial. Especially the vocals. Crazy fucked up shit. Maybe what made me like 'em so much was the "Skitzersister" Sonic Youth thing they do on side two. Trip out. - Krk (Wiiija)

BECK'S PISTOLS

Pobel und Gesocks LP

Some fucking great German punk/Oi type stuff here, just pure fun. This first formed in 1980 and broke up in 83, and boy does it show. They got back together in '88 and this lp is a pretty recent recording. If you think the English band from the early 80's had that great mid tempo punch, I suggest you try German. This band will certainly appeal to you. I dug them, great stuff. - Thrashead

(Teenage Rebel Gerresheimer str. 16, 4000 Dusseldorf 1, W. Germany)

BIG BOYS

Frat Cars 7º FP

Reissue Get it - Krk (Smilin' Ear P.O. Box 47655, San Antonio, TX 78265)

BIG CHIEF

Friday Night Aug. 14 / Bong Wrench 7°

"Friday Night" a duel charged rocker that isn't on the "Drive It Off" LP and the b-side hit "Bong Wrench". Worth the import price for the Savage Pencil cover alone. Only non-Dancey Big Chief 7" thus far. 2nd pressing of 300. - Krk (Snakeskin)

BIG THING

Chewy Jesus Yum-Yum Double 7°

Charged rock and roll with all the ugly extras you have come to expect from this dirt breathing label. Quick, guitar driven, obnoxious vocals and wicked cover all adds up to a fun set (Rave POB 40075, Philadelphia, PA 19106)

BIM SKALA BIM

How's It Going CD

How's it going? I've been waiting impatiently for the next Bim Skala Bim release and all that you can say is "How's it goin" Well, that's mroe than good enough for me. The Bim's back with another batch of ska and rocksteady classics, some with calypso flavorings that'll have you skanking quicker than a whole invading army of machine gun firing rudeboys aimin' for your feet. A mandatory potpourri of skinhead skankage and rude rumblings. PS: This, unlike El Krky Trky's made up Sub Pop review, IS TRUE. I love SKA. - Pookie Musclehead

(Unsigned 41 Boston St., Somerville, MA 02143)

The Ramones, non-stop power pop meets the fuzzy fun Jesus and Mary Chain. Weird, but I don't hate it. I can see how Rodney likes it. - Krk (Radioactive Records P.O.B. 1108, Kenosha, WI 53141)

BLACK ANGEL'S DEATH SONG

Nothing Equals Nothing single
Over half this band is in Trash Can School, but their sound is very different from Trash Can School. Black Angel's Death Song are less distorted and more melodic. The seem to be going for a late '60's psychedelic sound with the '90's grunge factor involved, and a slight bit of punk for push. Live they are energetic and fun, and those qualities come through on the recording. - Thrashead (Dionysus POB 1975, Burbank, CA 91607)

BLISTER

Stitches 7° EP

Two twisted, metallish punk tunes with decent playing, painful vocals, and good social lyrics. Can't say I really loved it. Warped vinyl sucks. - Pookie Musclehead (Shred of Dignity 666 Illinois, San Francisco, CA 94107)

BLOODY MESS AND THE SKABS

6th Grade Field Trip LP

I really don't think Mr. Mess is as shocking as he likes to think he is. His vocals are a strained cross between Darby Crash and that loser in Rudimentary Peni. Lyrics are some sorta street wise "punk ethics" which bore. Musically it's pretty basic prehardcore punk. Some songs have hooks and fair beats, most is simple, pimple faced "one two fuck you". Still, I know this, as tired as it is, will probably be a big hit with punk rock dorks that wander the local shopping malls droolingly waiting for the Exploited to return to their home town. The single was ok this is worse - Krk

(Black & Blue 400D Putnam Pike #152, Smithfield, RI 02917)

BOLSHEVIKS

Perestroika EP

Fun, obnoxious drunk rock from Long Beach's favorite punksters. This 4 song EP is full of alcohol-induced zaniness; the songs are funny, melodic sing-alongs with lyrics that range from serious to silly. Nice! - Thrashead

(Damaged Goods PO Box 671, London E17 6NF, England)

BRIANRURYK

Shaking Floor 7'

Loud guitars like acid rain endlessly showering you with sharp piercing needles. Thrashing vocals and a wound up rhythm section. Intense. Buy 2 copies. - Krk (Brianruryk POB 13 Stn. C, Toronto, Ontario, Canada M6J

BRIGHT LIKE ICE 7°

BLI really tug at my biggest of leanings, these folks are doing lots of noteworthy stuff here. First, the cover - hand painted

shades of blue which might be a hint as to the mood these two songs lurk in. Female vocals that aren't sweet or sexy. No, Jean's voice is bitter, teeth clinching mutters. Not very comprehensive but effective they are. Musically sharing the same minimal, dismal qualities. Really cool. I just wish the songs didn't drag and had more of a hook or cling along. Still, a great 7". - Krk

(Smarten Up 1320 Salsbury Dr. #304, Vancouver, BC, Canada V5L 4BC)

BULLETS FOR PUSSY

Gun Control 7° EP

3 live cuts, one being "Life Of Crime"! Not as inspiring as the Hyenas version but BFP really deserve some credit for even trying. "Hate-3" and "Coming Down" are in vein with what these anguished young men continually produce. "Hate-3" being my favorite. This is an Australian release of 600 available thru Orphanage for 5 bones. - Krk

(Orphanage 1702 W. Camelback, Phoenix, AZ 85015)

CAN'T DECIDE

Five Seven Nine Eleven Mini LP

Six decent mid to fast HC tunes with tight playing and good social lyrics. Vocals are a little weak ala SNFU. Something about this failed to keep me attentive. - Pookie Musclehead

(In Your Face POB 203, Nottingham, England NG1

CANDY FLIP

Madstock... CD

What came first, this band or those funny "candyflip" pills we were popping at last summer's acid houses? Whatever the answer, the connection is there innocent, overproduced pop with the sub-sonic drive and that bubbling quality that makes "ecstasy music* what it is. I quite enjoy this and it certainly does bring back memories and elicits a Pavlovian response from this reviewer. - Al (Atlantic)

CANDY SKINS

Space I'm In CD
When I first set eyes on this I thought maybe they
were a bunch of skinheads with lolly pops and chocolate bars but what this really is, fairly common light-weight pop. - Pookie Musclehead (DGC)

CANTANKEROUS

Mostly mid paced modern metal edged HC with short quickie drum rolls and a decidedly east meets west coast feel. No lyric sheet (Bad doggy, bad doggy!) but this is definitely anti-system and seems fairly "PC" without being prea-chy. Not great, but a HC fix for sure. - Pookie Musclehead (Leverace 24331 Muirlands Blvd. #4-241, El Toro, CA

92630)

CHEATER SLICKS

The b-side "Go-Go Gorilla", a cover I'm sure, is a fun trash dancer. "If Heaven Is Your Home" is a dragged out blues thing which bores. Still cool. - Krk (Dog Meat GPOB 2366V, Melbourne, Australia 3001)

CHIA PET Chia Pet LP

This stuff that mostly needs more uumph I would probably liken to neo-funk though they like to call themselves "white trash boogie". Anyway, whatever you want to call it, I call it a record store trade in. -Pookie Musclehead

(Johann's Face POB 479164, Chicago], IL 60647)

CHLOE

Soon Enough / First Born 7°

Killdozer played with good punk energy would be my best description. Grungey, ugly and faster than sludge pace. A festering fun fest for the whole family. Kickus Buttockus! - Pookie Musclehead (Gawdawful POB 1331, Cambridge, MA 02238)

CHRIS CONNELLY

Whiplash Boychild CD

Chris's name has come up on quite a few more "experimental" projects lately (Ministry, Pigface) but you wouldn't know it from this release. Sounding a lot like early Bowie or even later Swans/Gira this release just does nothing for me. 1 suppose I could get into it, it's got a nice rhythmic sense (like Bowie did), but then again I need the piledriving. - Al (Wax Trax 1659 N. Damen Ave., Chicago, IL 60647)

CITIZENS ARREST

Colossus LP

After the killer 7° comes this full view slaughter. The "Heard it before" stance has to be put aside for one second because this 11 round release is a hardcore masterpiece. Up there with your dusty copy of White Cross' "Whats Going On". You know what I'm talking about, bub. Really pro packaging to boot. - Krk (Wardance 35-18 93rd St., Jackson Heights, NY

CLAWHAMMER

Get Your Za-Za Yout Cassette

This is an official release of a live-in-the-studio set broadcast over KPFK in August 1990. There's 15 songs, the tape quality's great, everything cuts through in the mix, and needless to say, it's a killer performance! These guys get pretty damn frentic live, and this tape is a fine document of their cataclysmic insanity. A must for all Clawhammer fans, especially those outside of L.A. unable to see them live. Quantities are LIMITED, so if it's not at your record store I suggest mailordering one from Trigon right away!!! A - Carmen (Trigon Records, 6837 Hanna Ave. Canoga Park, CA

CONFLICT

Various CD

Ahhh, Conflict on CD! The ones I got here are "Turning Rebellion Into Money" (the double live album), "The Final Conflict", "Standard Issue" (a collection of singles and early LP cuts from '82-'87),
"Against All Odds" and "The Ungovernable Force". Yeah, yeah, now I can pump it up louder and work myself into a frenzy-Conflict seem to have endured and still maintain their anger, although their music has indeed gone through some changes (as you can hear on these discs). Britains stalwart anarchists, these discs are classics that can really bring that emotion back. Good for them. Fans probably already have these, since their LPs have long since worn through - just like with Crass. - Al (Mortarhate POB 448, Eltham, London, England

CONTRABAND

Contraband CD

Disposable commercial hardrock with ever so slight blues rock influences. A few covers including Mott The Hoople and Bowie couldn't save this commonfare. Pookie Musclehead

(Impact 6255 Sunset Blvd., Hollywood, Ca 90028)

This is actually really interesting, after quite a few spins it's become a permanent stay. Almost ballad, almost background, almost a sleeper, but no, Control pull out of a deathly nose dive. Drum beat like a coma, as some dude mumbles a tale as some subtle guitarness churns in the background. Cool shit. - Krk (Casting Couch POB 151222, Columbus, OH 43215)

CRANKSHAFT

7" FP

Punky funk - fun rock, I'm such a sour burnt out dork I don't really go for this type-o stuff, but I know a lot of Op Ivy fun seeker types will flip for this. Catchy, aggressive on a cool label and great art work. Only 518 made. Send 3 bucks. - Krk

(No Idea POB 14636 Gainesville FI 32604)

Dead Weight/Stay With Me single

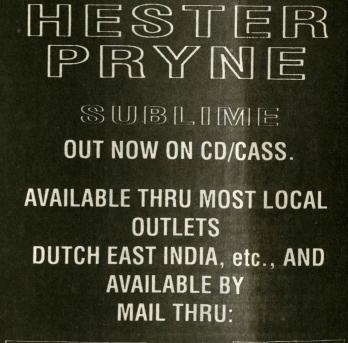
This is the Creamers first record for Triple X, and their first record with their new guitarist, R.J. As with past releases, the Creamers are still kicking ass with their own brand of power punk. Both songs have a straight on, in-your-face delivery, with Leesa's vocals driving it home. A great single with a lot of energy. Pick it up. - Thrashead

(Triple X 6715 Hollywood Blvd. #284, Hollywood, CA 90028)

CROWD, THE

If you were an L.A. type person that doesn't get down to O.C. much then you probably wouldn't know that the Crowd are alive and well. But they are. This new EP shows a bit more overall energy than their last LP, and almost leans back to their earlier sounds. Up beat and high energy pop, with Jim Deckers always strong, unique vocals and strong guitar action. A nice surprize here is their version of the Buzzcocks "Love You More" which isn't all that different but is actually completely Crowd-ized! A





12.00 - CD

8.00 - CASS.

LP PENDING

*PRICES MAY VARY DEPENDING ON DISTRIBUTOR

1 6 4 4 6 13

records

SOW BELLY



7 inch EP

Four songs to melt your mind, churn your tummy and make you bark like a dog.

Clear vinyl

\$3.50 ppd

rage

PO BOX 85571 • SEATTLE,WA • 98145

"FLYPAPER/IF" 7" **UNEARTH** as it is in HELL. From the guts of the city that spewed forth the MELVINS, SKIN YARD & **NIRVANA** comes 2 cuts of unworldly pain. Lmtd. Numbered Blk. vinyl. \$3.50 ppd.



UNEARTH

BEWARE THE MAGNETIC MONSTER!

Cassette-only compilation: "Beneath The Valley Of The Magnetic Monster". One hour of entertainment in glorious chrome dolby. Rare or previously unreleased songs by: TV Personalities, John Bartles, Eden, Fusebox, Girth, Gold Plated Haemorrhoids, David La Duke, Lord Litter, Mata Rata, The Poison Ivy, The Prayers, Sack, Sosumi, Storemage, Swamp Babies, Walter Ulbricht Experience and T. Wayne Wilson. Comes in a 7" sleeve designed by danish comic book artist Sverre H.Kristensen. Send \$7/ DM 10 or NOK 40 (incl. postage to anywhere!!) for your copy. Postal international money order or cash. NO CHEQUES!! Make all payments payable to J.R.Bruun. Trading is possible, but write first.



R

ALSO AVAILABLE:



HYPERTONIA SAMPLER . Our first "catalogue -on-tape" w/Stray Trolleys, Cleaners From Venus, Martin Newell, Brotherhood

Of Lizards, LeLu/Lu's Njurmännen, X Ray Pop, Lord Litter, Political Asylum, Kronstadt, Toshiyuki Hiraoka, Das Freie Orchester, Åreknuteknyterne (\$6/ DM 9/ NOK 35)



HYPERTONIA SAMPLER II. The 2nd one brand new! w/En Halvkokt I Folie. LeLu/Lu's. M.Nomized Meadow Meal,

Modem Art, Mystery Plane, Sack, Åreknuteknyterne, 48 Cameras, Juryen, Don Campau, Kevyn Dymond, The Tables, Cleaners From Venus, C.Manson (\$6/ DM 9/ NOK 35)



Z., Mr. Breakfast, Wotan Klerox Machine, Mike Shannon, Pat McKinnon, John Aes-Nihil, Coalmine 5, G.P.Skratz, Injurien, Fnord Rising, S-Core, Z.B.Z., Vittore Baroni, Early Breakfast w/Hedwig Gorski Band (\$6/

Our (paper) catalogues are free with any order - just ask! 80 cassettes are listed. If you write for these catalogues only, please send \$1 or 2 IRC's. Please mention this ad.

HYPERTONIA WORLD ENTERPRISES Jan R.Bruun, P.O.Box 4307 Nygårdstangen, N-5028 Bergen, NORWAY

Hypertonia are now looking for cover versions of songs by Charles Manson for a coming compilation. Any bands or artists interested in contributing can write for more details.

pretty strong showing from a band who continues to carry on, moving forward yet never denying their past accomplishments. - Al

(New Red Archives 6520 Selma Ave. #1305, Hollywood, CA 90028)

CRUST

Disappointing, tape loop, sampling icky poo. Crust do however manage to entertain with a dirged out "Feelings". Killdozer coulda smoked 'em. Ok. Cover rules though. - Krk (Trance PO Box 49771, Austin, TX 79765)

CYBERAKTIF

Tenebrae Vision CD

Surprisingly good experimental "industrial" stuff from Wax Trax, no disco in sight. Skinny Puppy dudes do a side project and come up with something more musical, less grating but at the same time wildly exploratory. Tons of sampling and noise layering effects add to the total aural overload. I like this but haven't spun it enough times to fully grasp why... -

(Wax Trax 1659 N. Damen Ave., Chicago, IL 60647)

DAMBUILDERS

Pop Song = Food 7°

... then let them starve. At best, a bad Elvis Costello song. I'm sick of upbeat, fun pop. - Krk (Puppethead POB 111, Boston, MA 02112)

DECEPTION BAY

My Color Flag LP

Again, IPR come up with the killer packaging, this one on a mirror/chrome sleeve, whoo whoo! But again, the band falls short. Unfortunately these guys play the same style of gloomy/experimental stuff that you've heard a million times. No effort is made to speed up or otherwise change the tired but true tempos and they remain pretty much to being generic at this format. I could see them being possibly good live - where things are always more

(Independant Project 544 Mateo Street, Los Angeles, CA 90013)

DICKIES

Live In London LP

After all that bullshit, I give this lady the black and white photo of the Dickies drummer. She is like "Photo credit - of course!" Well here it is, the LP with NO PHOTO CREDIT! (They give all the credit to some asshole John Hunt) and no money to compensate for mental stress. - Krk

(Rebel Records Twyman House, 31-39 Camben Rd., London NW1 9LF, England)

DINOSAUR JR.

Green Mind CD

Fuck if "Flying Cloud" isn't one of the coolest songs I've heard this year. Acoustic simpleness with Robert Plant like mumbles and an occasional, KABOOM, The bass drum rumbles your eardrum, like the first time you got sucker punched in the pit at the Olympic. E-gads, I can skip back and forth and I always seem to hit a song I don't hate. Still working the same dirt, Mr. Mascis is the sappy sad story teller to a backdrop of guitar fuzz. Lottsa songs which I actually, gulp, like. Not sure if I'd bother to compare "Green Mind" to "Bug" or "You're Living All Over Me" but a worth while purchase it is. Trip out. - Krk (Major Label B.S.)

DIRT CLOD FIGHT

The Fight mix up elements of grunge, 70's rockus, and punk in a batch on purple wax that'll probably satisfy fans of Sub Pop. If you dig this type of thing then, definitely get out those shovels. Me, I'll look to other veins for my fix. - Pookie Musclehead (Flipside POB 363, Whittier, CA 90608)

DOLL SQUAD

Wishfully seductive photo of 5 girls who are much better at putting on make-up than playing music. Cheep, wanna-be bad girl rock. - Krk (Worry Bird POB 95485, Atlanta, GA 30347)

Single 7°

"Singleton" is one cool song that cements punky vocal, slick back rock'n roll and late 80's noise. Hip. The reverse "Sparrow Song" is too dragged out, dirge. Almost mandatory. - Krk

(C/Z 1407 E. Madison, Seattle, WA 98122)

DOWN BY LAW

This album is chock-full of fantastic, melodic poppunk. The rhythm section, consisting of Dave Naz and Ed Urlik from the Chemical People, have really outdone themselves. Great work. Dave Smalley's vocals and lyrics are as sincere as ever, and very emotionally driving. Songs like "Down The Drain,"
"The Truth," and "Dreams Away" emplify what Down By Law is about; music with a message. Right on. -

(Epitaph POB 6201 Sunset Blvd. #111, Hollywood, CA 90028)

DOWN BY LAW

Down By Law LP

It's a very fine line between "mature" music and boring music and while some might consider this as "mature", it definitely isn't boring. Power, hooks, and Emo powered vocals much like an updated version of the first Dag Nasty album. Really good personal and social posi-edged lyrics written and sun by Dave Smalley, a guy who I personally know isn't full of himself. Cute press photo guys. HIGHLY **RECOMMENDED.** - Pookie Musclehead

(Epitaph POB 6201 Sunset Blvd. #111, Hollywood, CA 90028)

DOWNSIDE

4 song EP

Pretty decent, but non-descript hardcore along the Black Flag vein. Good lyrics and good overall execution but it's just not really moving. - Al (Nemesis 1940 Lakewood Blvd., Long Beach, CA

90815)

DROOGIES Heaven LP

Some real hard edged pop-punk here, with a couple songs having more emphasis on the pop side of things. One really fucking raw guitar sound really pushes things over the edge. The lyrics are mostly love songs. They sneak one thrash song in to take you by surprise, but the majority of this killer poppunk. Good first effort by this German band. -Thrashead

(Shredder 181 Shipley St., San Francisco, CA 94107)

DRUMMING ON GLASS

Asparagus Tea CD

D.G. who I don't want to waste my time "reviewing" just might appeal to some of you dumber folks out there. Fuzzy upbeat "pop" much like a new U.K. sensation. These songs, barely that, lack impact or enthusiasm. "Southern Death Cult" meets early U2? Who cares. - Krk

(Aurora POB 2596, Jamaica Plain, MA 02130)

ED GEINS CAR

Naked Man 7

I remember reading a review for this bands "Making Dick Dance" LP in which some idiot said they sounded like the Misfits (this was 6 years ago so fuck you), so I bought it. Well, he was way fucking off. None the less, that LP has managed to remain with me during the many hundreds of records I've sold. I guess this 11 stay too. - Krk

(Vital 81 Second Ave., New York, NY 10003)

ERIC'S MOTHER

EP 7

Four kinda grungey post punk tunes with sped up vocal manipulations ala Flipper's "Ha Ha Ha". It didn't come with a lyric sheet but there doesn't seem to be much going on in that department. Kinda interesting though it didn't do too much for me. - Pookie

(Walking Lesbian 620 South 3rd St., Columbus, OH 43206)

FACEPULLER

Pull This 7º

Two great songs, "Immortalizer" is a fast paced rocker and "Snakes In The Grass" is a slower hammering. Both tunes are grungey, heavy and have static vocals. Hey Krk, eat yer hrt out!-Pookie Musclehead (Temple North 1552 Kilmer Rd., North Vancouver, B.C., Canada V7K 1R4)

FETISH 69

This sounds like Wiseblood gone dirge. Fetish 69 have yet to impress me, the bands debut 12" came off too pretentious and wanna-be damaged. All Clint Ruin fans will dig it. - Krk

(Project A Bomb 2541 Nicollet Ave S., Minneapolis,

MN 55404)

FIDDLEHEAD

Moneyman / Circles 7°

Two good emo-core tunes, one faster one slower, both with adequate drive and fairly elusive lyrics. Large hole center. Neat-o. - Pookie Musclehead (Fiddlehead 132 Windmont Dr., Atlanta, GA 30329)

FIRST THINGS FIRST

Life Reducer LP

At first listen I was kinda like "Fuck, complete H. Creed ripoff." Now after dozens (seriously!) of listens I still think FTF are greatly influenced by the Creed but I can also detect 'nuff individual moves to make this a winner. Cosmic, psychedelic rock, with tons 'o effects 'n spaced out jams. Doing as fine a reproduction as possible. If you're into it... must have (?)

FIZZY BANGERS

Sunshine Super Demo '91 Cassette

Clever rockin' pop that Rodney B. would go nuts over; probably influenced by Thunders, Blondie and the whole late '70s New Wave thing. The songs are really well written and espouse some pretty comical themes. As far as demos go, this is excellent, and they should put it out on vinyl. Live, this band gives the Sunset Strip the trashing it so richly deserves. And by the way, there ain't many singers that I think are talented, but this guy is fucking GREAT! B - Carmen (Fizzy Fan Club Inc. 213-659-7389)

FLOUR

Machinery Hill LP

Dunno... just sounds like a schizophrenic dude to me. Ya got your basic Jesus and Mary Chain song-Foetus song - Big Black song, then he somehow manages to create a pop song out of his influences. If you liked his other two discs you'll dig this, it's just wearing thin on me. But then again my speakers are blown from listening to rap. - Krk (Touch and Go P.O.B. 25520, Chicago, IL 60625)

FREAK THEATRE

Some kids playing "rock" older than the fungus' growin' in the glass that surround me, but with hearty open ear, it sounds like "Old Man In A Chair" has some lively guitar pluckin' and even the puberty conquering vocals squeel a harmony worth sitting through. The other side is plain and drags with very little interest. The climaxing geetar lead is a dead Eno dud. Still, they don't stink too bad. Plug your nose; jump in. - Krk (Heat Blast POB 491, Eatontown, NJ 07724)

FUCKBOYZ

Rock'n'Roll Problem EP

Some snotty punk'n'roll here, with a real fun, twisted sense of humor. Lyrically, this whole EP pokes fun at the whole cock rock mentality. The title song is a really funny parody of the rock'n'roll lifestyle, with the music to go along with it. Cool EP. - Thrashead (Truth About Fonzie 2864A 24th Street, San Francisco, CA 94110)

FUDGE TUNNEL

Hate Songs In E Minor CD

Having found a winner in Godflesh, Earache dig up these dirgeheads, but the end result isn't as earthshattering. UK's Fudge Tunnel are quite a bit more riff oriented and sound like a grindcore band on barbituates with Soundgarden pissing in the final ingredients. I think I would like this a lot more if every song didn't sound the same. - Krk (Earache POB 144, Nottingham, England NG3 4GE)

FUNERAL PARTY

EP 12"

Side A yeilds 2 great tunes with tons of drive and a sound like earlier Echo and a very early Chameleons. Side B has a slower, later period Chameleons-like tune and a good speedier tune that's a little cluttered. The thing that stood out most was the excellent driving drums and the great mix left them sounding crisp and clean yet didn't make them cheesy and slick. A must have debut for gothic fans and should appeal to others unlike a lot of that other cheesy "gloom" shit. Ugly monsterous press kit (I know paper grows on trees but you still shouldn't waste it!). - Pookie Musclehead

(Soundbox 345 Riverside Dr #6A, New York, NY 10025)

GAME FACE

These guys play a pretty creative funky/ska/Big Drill

Car blend with some good vocal harmonies. The recording is a little fuzzy but I can hear great potential under there. Hopefully they'll keep their edge and not clean it up too much and these guys could end up really on top of things. - Al

(Nemesis 1940 Lakewood Blvd., Long Beach, CA

GEAR JAMMER

More motor run rock; this time it's Hazelmyer with what appears to be a drum machine. I'm sure there were a few other equally as demented lugs behind the wheel, but little info is given on the black on black cover. A lot nosier and wreckless than the Flies, these two songs "Video" and "Two Tons Of Chrome" have that Big Black hammering but also combine a rock and roll edge with guitars that work on hooks as well as impact. A lot of mayhem on just two songs. Worth the trouble, no doubt ... only 400 floating. -

(Amphetamine Reptile 2541 Nicollet Ave. S., Minneapolis, MN 55404)

GLEE CLUB

Great artwork, lyrics even interest, but two out of three don't cut it this time around. - Krk (Footlong 26 Hayes Rd., East Greenbush, MN 55404)

The muffled vocals thing is old and the riff rock thing is worse. The last band I would rip off is Skinyard. These boys are doing it all wrong, I'm sure it will be a big "alternative" success. Yick! - Krk (Heat Blast POB 491, Eatontown, NJ 07724)

Tempus Edax Rerum CD

Slick pop rock for the over 30 lobotomy squad. Zero impact. - Pookie Musclehead

(Impact 6255 Sunset Blvd., Hollywood, Ca 90028)

GRISLY FICTION

Soft rock with clever moments. More "art" driven than "rock". Ok. - Krk (Grisly Fiction POB 53100, Philadelphia, PA 19105)

GROTUS

Grotus, an agro froged group from S.F. slam down two attention demanding songs on this debut disc. Heavy percussion reminiscent of some of the cooler more industrial, less disco Wax Trax bands. Thick, constantly blaring guitars. Mnay noises sampled with full rhythm awareness makes this a "industrial" offering, swallowable and more important - enjoyable. Check it out. - Krk

(Spirit 535 Ashbury #1, San Francisco, CA 94117)

GROWING CONCERN

What We Say 7

Seven good SE HC tunes from Italy with tight playing, good production and a kinda US 83 HC sound instead of the typical metallic mosh mix. Lyrically this can be pretty naive. From "Hood Crew" we get "Wearing our gear, put on the hood now no time for fear" and "Without our sweats, we can't take it no more"; while "Different Attitudes" states "Don't want to be part of a herd, whatever it is". Now there couldn't be anything such as a SE herd, could there? Nnnooohhhh! - Pookie Musclehead

(Break Even Point V. Vallebona 28, 00168 Roma, Italy)

GUMBALL

Special Kiss CD

Gumball finally won me over, with this 13 1/2 song disc. I've never raised much of an eye brow for the Fleming phenomenon, musician, producer or fashion leader, but I've got to give the Ball a high five on this collection of trash saturated rock 'n roll. Lottsa scuzzy multi-layered guitar prowling with mega vocal harmonies, sometimes sounding like *Born Innocent® Red Cross, which I guess is a compliment. Slither into the leather, slick it back and peel out. -

(Primo Scree 114 West 26th St., New York, NY 10001)

GUTTERMOUTH

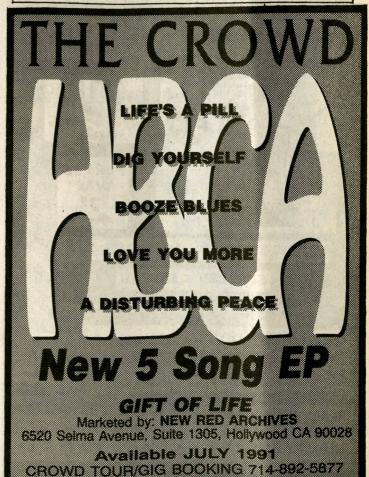
Guttermouth are one of the funner hardcore bands to rear their head in a while. These guys play straight-on early '80's punk/HC and do a damn good job of it. They also have one obnoxious sense of

ERIC'S MOTHER

Psychedelic grunge noise-makers boasting screeching sound effects death metal riffs, garbled tape noises and screams. Eric's Mother is a painful, quasi-punk nightmare symphony...involving amputees, wigs and a small but touching freak-show. You'll never be the same

7" EP Now Available on WALKING LESBIAN RECORDS P.O. Box 06101 OH 43206 Columbus,

Distributed by Dutch East India, Rave Records Twin Cities and in Europe by Semaphore



Ace & Trixi's T. Shirts



Ace & Trixi's House of Fun

top quality heavy weight tees choose black white L · XI

all shirts \$16 ppd

send check or money order to Ace & Trixi's House of Fun 17853 Santiago Blvd. Suite 107-268

OVERSEA AIR \$ 5 EA

outside US add \$2 Villa Park, CA 92667 ·also available for-

53 MYRTLE AVE.

MIDLAND PARK, N.J.

07432

illustrations · designs

humor. The energy of Guttermouth's live performance is perfectly transcended onto vinyl. These guys take themselves seriously enough to play well, and after that it's a free for all. This is a killer EP, pick it up. - Thrashead

(Dr. Strange POB 7000-117, Alta Loma, CA 91701)

HACK

The Rotten World Around Us LP

The God Bullies' Mike Hard singing his obnoxious soul out for a bad low impact imitation of the Swans ("Greed"-"Filth"). If the production was BIG this might climb to mediocre. - Krk

(Seaside POB A537, Sydney South, NSW 2000, Aus-

HALO OF FLIES

Big Mod Hate Trip 7'

Everyone already has this, or they should. But could you imagine some dork out there who after all these years hasn't formed an opinion on the Flies? Scary

(Amphetamine Reptile 2541 Nicollet Ave. S., Minneapolis, MN 55404)

HAMMERBOX

These guys came to town the other day, everyone that came with 'em were like "Hammerbox are the next big thing", I'mlike "Sure, how's about buying me a beer?" Live, under the circumstances, they were "ok" rock. Singer had a real sweet voice 'n physique to match. I dig 'em but found myself cashing in my last dollar on 50 cent beers. Lazily, I play this LP but wait, this isn't much of what I remember? Fuck, this is really good. After many, many spins it's easy to see I will own this LP for quite sometime. Hammerbox kick ass. Soulful vocals that shift from rock to folk to lounge like ballads, all with grace and a natural belonging I haven't stumbled onto in quite sometime. Musically the band is capable of equal magic. Rockin' every listen worthy aspect of music; most songs charged and enthusiastically upbeat. An awesome display of diversity, musicanship and just plain passion. My highest compliment I could give any band, "I'd buy it new on CD." - Krk (C/Z 1407 E. Madison, Seattle, WA 98122)

HAPPY FINGERS INSTITUTE

Job Specimen LP

Some Pretty warped Texas punk here, mixed in with other stuff. This band contains a couple members of the Pain Teens and this project also has an exmember of Culturcide. This album lyrically is genius, with songs like "I Lived Through Ronald Reagan", "Commercial Rock", "TV Fundimentalist" and others like those songs. Total biting satire that I haven't seen in long time. The music is very original and kicks pretty hard, but might not be for everybody. If you want something different and cool, this might be what you're looking for. - Thrashead (Bayou Logical P.O. Box 7312, Houston, TX 77248)

HARSH REALITY

Grimm Facts LP

Except for several musically good Sabbath inspired tunes most of this sounds like the crap Metal Blade put out in the med 80's. Some awful balls-in-a-vice vocals and song titles like "Fistful of Fire" and "Children of the Rock" leave no guess work as to how cornball this is. - Pookie Musclehead (Skyclad POB 666, Middlesex, NJ 08846)

HEAD CANDY

Starcaster CD

Ah the name - Head Candy. What does that conjure up in your mind? Yeah, exactly - really mediocre, if not entirely typical guitar rock and roll. By taking no chances and playing it totally within bounds these guys will undoubably be "successful". Well, gee,

(Link Records 121 West 27th St. #401, New York, NY 10001)

HEAD'S UP

Duke Cassette

Tight, overused Chili Pepper funk rock. Next trend. Pookie Musclehead

(Emergo 225 Lafayette St. #709, New York, NY 10012)

Victims of Deception Cassette

Very cleanly played speedmetal and metal, like a more commercial Metallica with vocals that hit a higher end range than the usual throaty fair but never sound balls-in-a-vice-ish. Ok lyrics about reli-

gion, life's frustrations, fate, etc. Contains the worlds longest "Special thanks list". - Pookie Musclehead (Roadrunner 255 Lafayette St., #709, New York, NY

HEILAND

Solo LP LP

Guess this is the solo project of one Helmut Heiland (of Austrain punk legends Extrem) that consists of varying post-punk with a drum sampler. Decent lyrics that seem to convey a slight feeling of hopelessness. Can't say I got into to this one much. - Pookie

(Sacro Egoism Potschnerg. 9, 2500 Baden, Austria)

HELL BILLYS

Wild hardcore punk-a-billy type stuff with a lot of fucking energy. That bass player really can that stand up bass pretty quick. The pace of this record will keep you attentive. Cool ripping EP, let's hear some more. - Thrashead (Dionysus POB 1975, Burbank, CA 91607)

HELL BILLYS

Dragstrip Girl / Moto-Psychos / Drivin' Wheels 7°

Upbeat and not at all wimpy punkabilly with an apparent fixation on cars. The A-side takes the cake. Tough vocal and solid playing throughout (esp. the drumming). B - Carmen

(Dionysus POB 1975, Burbank, CA 91607)

HONEYMOON KILLERS

More trash/grunge from the band that was smashing up this genre only 2 albums before everyone else (on their own label even). This 7" is yer classic Killers kiss of lo-fi love. Guitars all over the place with deprived vocals crawling up yer legs. If you don't know what I'm talking about, you're too short. It went right over yer nappy head. - Krk (Sympathy for the Record Industry 4901 Virginia

Ave., Long Beach, CA 90805)

GUANAS

Sweetfish 7°

Boring, ballad type rock-Replacements shit. Other song has the balls of a cat. - Krk (Silence 1202 E. Pike #671, Seattle, WA 98122)

She's Lost Her Head LP

Not the all boy hardcore outfit, no, this is a three piece Detroit "rock band". 3 piece psychedelia with clean female vocal harmony. The very effect dominated guitar playing really serves it's cosmic purposes for the first few songs, but after awhile it's all lost in space. A 5 song EP would have worked a lot better. This 12 song LP lasts a little too long for me. Maybe if all the songs didn't have the same basic tempo, vocal feel and echo guitar wahwahness. Interesting it is. - Krk

(Meantime 11 Salutation Rd., Darlington, Durham, England DL3 8JN)

IRON WORKS

I like this. The first two songs are lazy soothers with bored half asleep vocals. Lottsa dense "hiss", even some acoustic guitar and brass creep along. The last song unleashes what IW twitchingly hold back machine gun, pre- industrial noise. These guys are almost as fucked up as Unrest, 'cept IW seem to constantlylurk in dark provinces. Really coolshit. Oh, they also have a flexi release - "Sea", which is much more early Spaceman 3 than anything else. Still, worth a buck fifty or both for \$5. - Krk

(American Frequency PO Box 100270, Brooklyn, NY

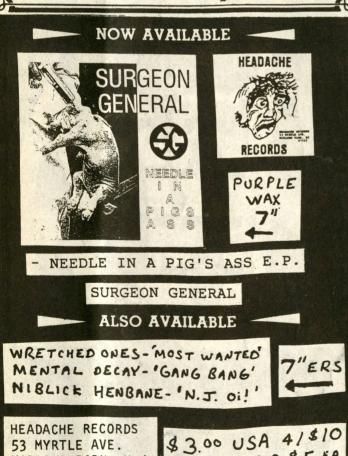
XX Bones 7° EP

Wow, packaging. Color cover, splattered wax, the whole 9 yards. Side A hosts two quick, chaotic, punky ditties that sound like something the Dead Beats might have done. Side B are acoustic versions of those songs, piano and all! Someone from No Means No plays on this, whoopee! Cool disc. - Krk (Scratch 317 A. Cambie St., Vancouver, BC, Canada V6B 2N4)

JP PENNINGTON

Whatever It takes CD

Bad Eric Clapton meets wimped out commercial country. My friend Ken thought it sounded like weaker Eagles. Whatever it takes to sell out I guess.



Pookie Musclehead

JAD FAIR

Greater Expectations CD

Fair, who has always annoyed me in doses more than 10 minutes is really pushing the men in the white suits towards his house on this 45 song (!) disc. You know what to expect, bring your ear plugs. - Krk (Psycho Acoustic Sounds)

Rainbow Red Horizon / Girls and Guns 7°

Finally some good vinyl by a great Hollywood club band. Like a "Gasoline Alley"-era Rod at his absolute hardest rockin' moment, Guitar-heavy, powerful and fast, with beautifully anachronistic chords. B -

(Trigon 6837 Hanna Ave. Canoga Park, CA 91303)

JAWBOX

Grippe LP

Eleven songs, two of which were on the debut 7", a move I didn't go for too much. The production also shines a little too much for this glare frightened fool, that likes it a little "raw". Still, enough hiss and screech can be found on the guitars, which are thickpredrone harmony and just plain rockin'. Side one especially has some electric ditties along with the more gut driven songs that simmer at a tamer pace. A hype worthy release. - Krk (Dischord 3819 Beecher St. NW, Washington, DC

20007)

JEFF DAHL

Ultra-Under LP

Another slew of his typical Dead Boys/Stooges influenced tunes and an ok cover of "Cherry Bomb" that will surely appease his fans. The mighty Dave Nazzworthy and Jaime Pina do their duty for the Chemical groupies. Contains the second song on this label about Mick Jagger killing Brian Jones. (Whoopie). Dahl either has a lot of integrity or zero imagination and a severe anal retentive complex, or a little of both. - Pookie Musclehead

(Triple X 6715 Hollywood Blvd. #284, Hollywood, CA

JELLO BIAFRA

I Blow Minds For A Living Double LP

Spoken word is definitely for special tastes. So I saw this tour, heard all the stuff done live - it was really interesting. I enjoyed the whole "Running For Mayor" story and the "Censorship..." case was equally thought provoking and entertaining. If you didn't hear it live then you have this record. Which pales in comparison. I start to play this and wander off... maybe because I've heard it before (even if this is changed somewhat), maybe these kinds of things don't stand up to repeated listenings like Dead Kennedys records DO. Anyway, this is like a really good book that you just don't read over and over every day, BUT, I highly recommend you hear it at least once. - Al (Alternative Tentacles POB 11458, San Francisco CA

94101)

JOE CHRIST

Loaded Gun / Fire Of Love 7°

Kinda like an all star line-up: Chris Speding, Joe Christ, Chicken John and that sex bomb Sally. I dunno if there was some magical production involved or if Mr. Christ really has a well hidden secret or two but his howl could raise the mange on any coyote. Accompanied by Mr. Spedding's soul dripping guitar shrieks and a casual rhythm section, these two blues dominated tremblers are bound to entertain, if not fully engulf the poor listener. - Krk (Vital 81 Second Ave., New York, NY 10003)

JOHNNY LAW

Johnny Law Cassette

Slightly bluesy commercial hardrock with a few decent hooks and wannabe streetwise lyrics doesn't even produce a slight quiver of excitement in these eardrums. - Pookie Musclehead

(Metalblade 18653 Ventura Blvd Su 311, Tarzana, CA 91356)

JUDYBATS

Massey CD

Weak REM-ish pop with a tiny bit more variation. I wouldn't kill any Martins racing to find it. - Pookie Musclehead

JUGHEAD'S REVENGE Out Of Beer 7'

"Give me Jughead or give me death"; more "FSU" hardcore from one of the very few L.A. H.C. bands that playsmall L.A. clubs! This single is two "remixed" songs from the LP and 5 live ones recorded at Gilman. Not bad, only 1000 made . - Krk (Hard POB 66113, Los Angeles, CA 90066)

JUGHEAD'S REVENGE

Out Of Beer 7

Fuck right, one of the best HC bands around gives us another smoldering piece of wax. Two remastered versions and 5 live at Gilman St. all previously released except for "Stabbed In The Back" (personally I could have done without a remastered "Jughead's Revenge" and a live "Formula 502"). If you don't own any of Jughead's releases I would suggest shelling out a few extra bones and getting their great LP, though personally I wouldn't live without both of them. Limited to 1000, on azure blue vinly. so don't be a sad sack and miss the HC party boat! - Pookie Musclehead (Hard POB 66113, Los Angeles, CA 90066)

JUST SAY NO

"Failed The Test" being the closest to a song of the two, is basic but bombastic as well. Loud amps on 11 riff rock performed as well as possible for a bunch of local drunks. Like most noteworthy noise, the louder ya play it the better it gets. - Krk (Rave POB 40075, Philadelphia, PA 19106)

Chill Out LP

This is real interesting for a band that I've always thought of as a disco band, in that they pull of some real interesting avant garde textures and rhythms. Basically one long song, the theme is travelling by auto thru the southern United States. Lots of samples and sound layering, much like early Pink Floyd with more than a nod to the Beatles. Something you're sure to want to listen to on drugs. - Al (Wax Trax 1659 N. Damen Ave., Chicago, IL 60647)

LAST GASP

Happily Ever After 7" EP

Very generic hardcore, Pooky would probably love

(Face The Music POB 886, Seattle, WA 98111)

LAZY COWGIRLS

There's a New Girl In Town Double 7'

Double white wax rejuvination. The Cowgirls evolution continues, this set contains one really slow song "Repeat After Me" which is a break from the usual Cowgirls nitrous buzz. Still a hard edged rocker, with a great melody. "This Is Where I Belong" is also a bit of a slower, more melodious rocker but the other two songs kick like you'd expect. Band member problems have not permitted the Cowgirls to play out much this year, but it's good to keep getting our vinyl doses! - Al

(Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805)

LES SHAKING DOLLS

God Is God CD

Total Les Thugs action, keyboards and all, minus the really great melodic hooks and over the top power. - Pookie Musclehead

(Black and Noir 4 rue Valdemaine, 49100 Angers,

LIMBO MANIACS

Stinky Grooves CD

Slick white boy sounding funk and rap with tight musicanship, some decent 70's funk elements, and so-so sex lyrics. After a slew of HC winners, In Effect releases this? Try try try again. - Pookie Musclehead (Relativity 187-07 Henderson Ave., Hollis, NY 11423)

LOOP

Wolf Flow LP

This two record set of Peel sessions sure is Loop. 2 records, 9 songs of dirged out, monotonous/hypnotic guitar distrotion and agonizing vocal treatments. You get in the groove and it's really good stuff, it carries you a long way. For those of you into the resurgence of drug takin' music, these guys will be turntable favorites. - Al (Reactor c/o Revolver)

With a good 7" and a great 12" Lost once again find themselves on my turntable. This time around the end decision in a duel thumbs down. Lost, who once



Heat blast

P.O. Box 491 Eatontown, NJ 07724

HOLIER THAN SEATTLE 7" COMPILATION

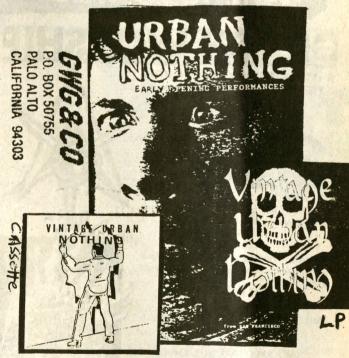
FEATURING: FREAK THEATRE, GLUENECK. **BIG NURSE, & NUDE SWIRL**

FREAK THEATRE 7"

NEW FREAKS ON THE BLOCK 7"

GLUENECK 7"

\$3.50 U.S.A./\$4.00 CAN./\$5.00 OVERSEAS N'WE'RE ONLY HERE TO BRING YOU DOWN." 📣



URBAN NOTHING /early opening performances 7" BLOOD FOLLUTION- w/multi-color on GLOSS 12x14 AUG. '90 tour poster \$3.50.....

VINTAGE URBAN NOTHING LP \$5.50....

VINTAGE URBAN NOTHING cassette first release back in 88 30 min. \$3.50... OR GET ALL 3 ITEMS WITH XEROX COPY OF THIS AD. FOR ONLY 10%a1/2 BUCK'S OVERSEAS or VIA AIR add \$1.50 PER ORDER. (postage)



had all the vigor of a young, breathless punk band have now taken themselves too seriously and ended up with a less than exciting LP. These 8 songs seem to be divided up into two chunks. One a rough rock thing, much in the vein with the overkill "Seattle" sound, which does little to me even in a good mood. The other half are mellower, soft rockers which don't have all that much soul or heart. And catchy, they're not. I guess I'm kinda dicking out here, but that's how I feel. - Krk

(Head Hunter POB 9055, La Jolla, CA 92038)

LOUDMOUTH

Demo casette

Loudmouth are a notorious Whittier party band, and it looks like they got down to business with a great sounding demo. Definitely garage rock'n roll influenced, these guys also have more than a smattering of hardcore/metal flowing in their sound, and a screaming singer that keeps your blood at boiling point. 4 pretty good tunes, it will be interesting to see where they go from here. - Al (Loudmouth - Dan - 213-736-1153)

LOUDSPEAKER

Nothing like the Melvins but within the same barbituated coma like state of un-mind. I imagine Loudspeaker are digging to un-bury some sort of dirge hell, but this is too drawn out and monotone like. I admire it because it's not the Swans or St. Vitus, but it doesn't raise half the hair either of those bands (did) do. Could amount to something. - Krk (Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805)

LOVE GODS IN LEISURE SUITS

Groove Unit LP

More killer punk rock from the Love Gods. Still making a pardoy out of anything that's 70's, this album shows a lot of progression musically on the Love Gods part without sacrificing power, good tunes and that great sense of humor (and fashion, ha ha) these guys have. Great 2nd lp

(Space Fish 420 S. Orlando Ave. #102, Winter Park, FL 32789)

LOW MAX

Spitz Bube LP

While this was playing I didn't even notice it being on. Totally low key bland rock. As exciting as kindergarten math. - Pookie Musclehead (Skyclad POB 666, Middlesex, NJ 08846)

MACHINE GUN MACBETH

Really strange cover photo of a monster robot thing. Musically this group plays an experimentally dra-matic "goth" type of thing, which works on a Bauhaus level. One which I don't particularly get into much. I'm sure fans of mentally depressed music will dig this. - Krk

(Betty POB 31, 01201 Vantaa, Finland)

MALEVOLENT CREATION

The Ten Commandments Cassette

Tight but typical death metal with regurgitated satan vocals and Carcass meets Slayer in the lyrics department. I guess this is what happens when metalheads discover the thesaurus, they write more educated carnage tunes. Don't you want to "Be a participant of the Malevolent Creation Brutalizing Horde*? (Oh gosh golly, I don't know!) Good at what they do. - Pookie Musclehead

(Roadrunner 255 Lafayette St., #709, New York, NY 10012)

MALICE IN WONDERLAND

Predictable rock with some kind of snotty vocals. Lame. - Krk

(Boozefighter POB 101511, Denver CO 80205)

MANSON YOUTH

God's Fun Children 7" EP

Another piece 'o vinyl on this label from these guys with that early So. Cal. punk/HC sound that reminds me a bit of old Modern Warfare. I know that "The Penis..." came out in '84 or '85 on the 'Noise From Nowhere" comp and I'm pretty sure the rest were recorded around the same time. A pretty cool collectors item. - Pookie Musclehead (Dr. Strange POB 7000-117, Alta Loma, CA 91701)

MARCEL MONROE

Framed CD Male and female vocal jangly pop here, getting as dull as a butterknife but after playing this one or so times, I'm ready to put that blade to Krk's wrists. -Pookie Musclehead

(Certain 234 5th Ave. #301, New Yrok, NY 10001)

MECCA NORMAL

I guess this man with a guitar / woman without a voice thing is Bright Like Ice without the rhythm section. Read that review then send away for both.

(Smarten Up 1320 Salsbury Dr. #304, Vancouver, BC, Canada V5L 4BC)

MENTAL INSECT

Skull Tracks CD

The Batcave beat, being one of the last I'll dance to, amazingly enough Mental Insect have lit a match under my foot and I haven't stopped swaying since. The fun, fuzzy drone of Love and Rockets with the early cryptic hiss of Specimen. Plus lots more, like trumpets, pianos, cellos and even a harmonica. Really cool, it works. The album Bauhaus should have gone out with. 4 1/2 songs, edition of 9000.-

(Pterandont 3344 N. Lincoln #149, Chicago, IL 60657)

MESCALINE DRIVE

River Deep Mountain High CD

Found accidentally in the pages of the Japanese pop magazine "Doll", this new all female quartet re-does the song from the classic Phil Spector production of the mid-sixties. Good singing and harmonies, as well as gutsy playing are the hallmarks of this CD. Obviously, no one can beat the difinitive singing of Tina Turner, but what a creditable effort! At present, the only easy way to hear this song is if you are lucky enough to live in the Los Angeles area, and request it be played on the KROQ *Rodney On The Roq* show. Or, maybe request copies through your record/ CD importer. - Ronald Vaughan

(King 12-13 2 Otowa, Bunkyo-Ku, Tokyo 112, Japan)

Spontaneous Repetition Part 6 CD Bad funk rock from someone with a lot of time and money to waste. - Pookie Musclehead (Nab Part 6 POB 866, East Northport, NY 11731)

MOLES

Untune the Sky LP

Somehow the Moles don't bore. Taking the crispy guitar thing into much more awakening realms. I imagine this could be mid-period Beatles outakes. Complete with weird harmony oddities and off the wall choice of instruments. (Rich man). I swear my mom just walked in and said, "What is that? The Beatles? It sounds good.", but then again she owns every Julio Inglesias record ever made. - Krk (Seaside POB A537, Sydney South, NSW 2000, Australia)

MOTHER LOAD

Funk-pop with punk drive, normally I wouldn't even bother but these guys have a real winner with "My Sister*. Look for it used or tape it from a friend. - Krk (Empty Records Muggenhofer Str. 39, 8500 Nurnburg, W. Germany)

NERVE RACK

Experiments With... LP

At times bittingly unsympathetic to ones ears with machine like drumming, while noise guitars are clanging away with the spat out vocals. Other songs work towards a "harmonious" rhythmic punch. Either way, Nerve Rack are a promising band who have just released one fuzz fuck of an LP. Cool shit, check it out! - Krk

(Meantime 11 Salutation Rd., Darlington, Durham, England DL3 8JN)

NO USE FOR A NAME

Incognito LP

Tight determined HC that reveals moments of good originality and Neurosis-like heaviness but often suffers from the standard So Cal Bad Religion power chord syndrome. Not to say that they're copycats but you kinda get that overdone feeling at times. A good variety of social topics and personal gripes covered such as the DMV, IRS, drug legalization, record thievery, etc. Comes on white wax in a cool gatefold jacket. A good solid release that could have been a bit better. - Pookie Musclehead

(New Red Archives 6520 Selma Ave. #1305, Hollywood, CA 90028)

NOTHING PAINTED BLUE

The Bellyspeak 7" EP

This side contains two fairly memorable pop punk goodies ("Let's Kiss" being most memorable) with good hooks, kinda trademark vocals, and plenty of charm. That side has one rather lightweight pop tune not really worth mentioning but I did anyways. They also have an LP out that I've never heard but would like to. (Hint, hint). - Pookie Musclehead (Jupa POB 1243, Upland, CA 91786)

NUKEY PIKES

Nukey Pikes LP

Punk and thrash done without much flair and some pretty annoying dorky vocals. Simple personal/social lyrics that show a decent attitude but they probably could have written much better ones in Japanese, 14 originals and a badly botched "The Kids Are Alright" - Pookie Musclehead

(In Your Face POB 203, Nottingham, England NG1

OCTATRACKTER

Kiddie Fist / Stamher 7

Well the "shmuck" (their word but it fits anyway) who sent this asked for Krk or Cake to review it but since I beat those wimps to the punch it looks like I'll be doin' it. "Kiddie Fist" is a great guitar driven grunger kicked into heavy gear with power to spare while "Stamher" is a good cleaner sorta melancholy post punker with a definite hint of Sonic Youth. Beautiful full color cover. Then again I guess my review doesn't count since I'm neither Krk or Cake, does it? - Pookie Musclehead

(Kil Tel 317 A. Cambie St., Vancouver BC, Canada V6B 2N4)

ONE BLOOD

7º FP

Nine standard hardcore tunes mostly dealing with racism and other injustices. Cool tunes, well thought out lyrics and pretty cool, well put together pam phlet by the band on their opinions on racism. Good package. - Thrashead

(One Blood 2 Embro Dr., Downsview, Ontario, Canada M3H 2M8)

ONE FOOT IN THE NORTH

Jandeck LP

So fucking stripped to the bone, this skeletal sampling of soul is interesting. Man with distant childlike voice (Residents like) mumbles over a guitar that picks at jazz. The drums, recorded a little worse than the rest are basically snair/cymbol. Weird shit! - Krk (Corwood Industries PO Box 1537, Houston, TX

OVERFLOW

Through Department Store Cassette

Hard bass-heavy punk with kinda nasally melodic vocals. Decent, but not grand by any far stretch. -Pookie Musclehead

(Slusaj Najglasnije 41090 Zagreb, Samoborska 107, Yugoslavia)

PAGAN EASTER

I Quit... LP

Italy's entry into the Sonic Youthish sound category with decent female vocals, good musicianship and a decent violin-less cover of "Venus In Furs". If this is your pleasure, treasure, then this might just give you a woody! - Pookie Musclehead

(Wide POB 309, 56100 Pisa, Italy)

PARASITES

Last Caress / Fool For You 7°

Cool poppy re-working of the Misfits classic, great iob. "Fool For You" is on the album but this is a different version, a lot rawer. If you liked the album like I did, then this is a definite must. - Thrashead (Shredder 181 Shipley St., San Francisco, CA 94107)

Perfect Sound Forever 10" EP

Seems simple to me-why can't all pretty songs sound this dissonant? I guess that's why Pavement are becoming more and more the best Stockton, California has to offer. Taking the electric edge of Wires Pink Flag", maybe the best pop-trash of Husker Du and drilling it with modernday (90's) noise. When's that LP hitting the shelves? - Krk (Drag City POB 476867, Chicago, IL 60647)

ield Of Darkness/Walk On By single If you haven't heard of Pegboy by now, it's about time you did. Fantastic, melodic pop-punk in the

Naked Raygun vein. Ex-Naked Raygun guitar hero John Haggerty still delivers that awesome wall of sound that made Naked Raygun so great. John's brother. Joe, hammers on the skins with abandon: Larry's voice soars to new heights; while Steve's bass playing provides the solid base to make it all work. To those people that have heard Pegboy, you'd be a fucking idiot not to get this record. Pegboy rule!!!! - Thrashead (1/4 Stick POB 25342, Chicago, IL 60625)

PLOT

The Plot Thickens LP

Hard, well played post punk that maybe reminds me of the Aupairs a little. Pretty good personal and social lyrics about questioning traditional roles of women, human rights, eating for comfort, etc. At times this rocks fairly good and merits attention while sometimes it does slip into little lulls in energy that lose me. Good attitude and mostly decent tunage - Pookie Musclehead (De Konkurrent POB 14598, 1001 LB Amsterdam, Holland)

POINT BLANK

Blacklisted! 7º FP

The way I heard it this release is in partial reaction to Blacklist Distribution refusing to carry their first release because of their lyrics. Well, from what I remember of that release, this one is tons better! Good, solid and strong hardcore with typical, but good hardcore lyrics. Nothing even slightly objectionable here. This Epshould go over really well with everyone concerned. - Al

(Nemesis 1940 Lakewood Blvd., Long Beach, CA 90815)

POISON IDEA

Discontent / Jailhouse Stomp 7° Blubbering, characterless hardcore. D - Carmen (American Leather Box 86333, Portland OR 97286)

POISON IDEA

Just To Get Away / Kick Out The Jams 7º picture disc Decent rockin' hardcore on the a-side, but the MC5 cover is a version to be reckoned with. B -- Carmen (American Leather Box 86333, Portland OR 97286)

Any Way The Wind Blows/One Sunny Da 7' Pooch's follow-up disc to his "Surfin' Kill City" single is a shattering ray of pop brilliance in a dark musical void. The A-Side opens with an audacious guitar riff that builds nicely under the tight production into a fullblown pop melody of real depth. Double-edged lyrics give the song both a conventional veneer and a sardonic undertone that deepens on repeated listenings. The B-side, "One Sunny Day" is guaranteed to set toes a-tappin' across the nation. Melodic, sixties influenced pop that doesn't sacrifice intelligence or irreverence for commerciality. Move over Brian Wilson, Paul McCartney, and Jagger/Richards. Here's a writer with talent to burn and something to say. - Martin Banner (Flipside POB 363, Whittier, CA 90608)

POOH STICKS

The Great White Wonder CD

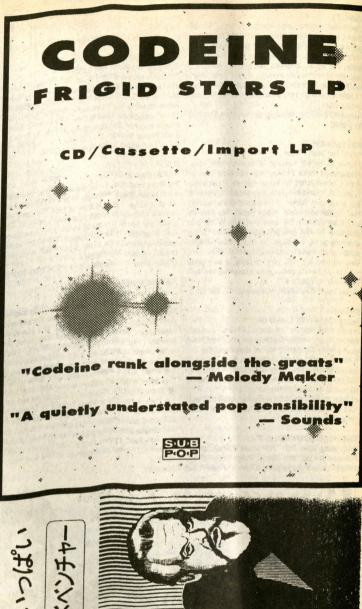
Ok, granted these guys are cute and clever and fun and even talented and creative but all their assets are aimed at recreating some sort of 70's bugglegum sensation. No doubt it's great pop music, their jabs at the genre of the past are informed and tight, but somehow I just don't think this is one of those records I will playagain and again. But I know plenty of people who will. Some of the earmarks from the 70's are recreated here with great precision, but I didn't care for it then and now it seems no better. If you're into the Redd Kross scene and all that, this is your baby. - Al

(Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805)

POP DEFECT

Game Of Fear single

Live, "Game Of Fear" is one of my favorite songs. It's one of those classic Pop Defect numbers that gets the audience worked up like a class full of third graders at the end of the school day. The song itself is really peppy and melodic with kind of a dark overtone to it. Al does some killer guitar work on it. The other song, "Paper Imitation," is one of their slightly slower, more complex songs, with just as much energy. Pop Defect have a knack for getting better with every release. This one is no exception. A definite must-have. - Thrashead (Dionysus POB 1975, Burbank, CA 91607)





あなたのまわめる大語の成績が急に上がった クラスメイトがしんか?海外に派遣される ことになってもりない同僚がいませんか? いたら、イングロュ・アドベンチャーの会 員かどうかきいてば下さい。きっとコクンと うなすくはずです。

あるときなど4人の大学の先生が会合を開いたところ そのうちの2人がイングリッシュ・アドベンチャーの会 リだったこともありました。 日本中で信頼を集めている イングリッシュ・アドベンチャーにはどなれでも、どこ じいても入会でき、いつでも退会できます。しから入会

Low impact, minimal "experimentation" music. Simple drumming, some pots and pans hit the floor. The guitars can sometimes spiral and swirl into domination, but seem to be produced a little low for my taste. The vocals, child-like, can also slip from one extreme to another. As a whole, these 6 songs don't work for me, my attention span is dull and shot, but I know this will go over good with the avant garde crowd. - Krk

(Howl PO Box 2055, Moseley, Birmingham, England B13 9NB)

PRESSUREHED

Wired For Sound Tape

This is easily my favorite release of this issue. Pressurehed make a heavy, hypnotic experimental sound, reminiscent of some sort of Hawkwind/ Kraftwork hybrid and crank it up at full volume with lots of samples thrown in for a good contemporary feel. Quite enjoyable, trippy music. My favorite songs are actually the ones that lean in the pop direction: "Audio Energy" and "Intaferon" being absolute gems, although the repetitious/monotonous longer numbers have a charm all their own. Very stylized but also very versatile, a very good release - and a nice package for a cassette! See their interview in Flipside #72. - Al (Brain Squid POB 38220, Hollywood, CA 90038)

PRIMUS

Saling The Seas Of Cheese LP

I really don't like the first studio LP Primus spat out. Not till I saw them live did I fully get into them. Now, yeah I really dig a good half of that thing, but this
"Cheese..." release really falls short. Sure the vocals remain Residents like twisted; bass playing amazing. The guitars are a scathing wall 'o fuzz. Drumming top notch as well, but the "songs" aren't that. A lot of meat to sink into, but it really don't taste that well. And after many listens I'm still hungary. Ok. - Krk (Interscope)

THE PSEUDONYMPHS 7" EP

With song titles like "Premature Ejaculation", "I Punched A Cop* and "Ronal Reagan's Penis" you already know if you're going to love it or hate it. But for those of you who need more... 3 babes, minimal punky noise. Fun in a cool, sleezy way. So when do they play L.A.? - Krk

(Pseudonymphs POB 6785, Minneapolis, MN 55406)

OUEER PILLS

Return of the Queer Pills Ep 7"

The band who said they saved Hitler's cock is back after a 10 year hiatus. Sounds like a live rehersal tape beating the "Outer Limits" riff to a pulp. Not much worth listening to, but record collectors take note. There's no address listed for "How To Contact Space People Records*, but something tells me to write to Todd Homer instead. C -- Carmen (How To Contact Space People Records)

R.D.P.

Anarkophobia cassette

For those who don't know, Ratos De Porao are now a full blown speed metal outfit and don't do a bad job of it either. Lyrically they've kept the same HC outlook with songs about oppression, religion, TV, greed, etc. For all you purist snobs, you know there isn't a whole lotta difference between some speedmetal and a lot of HC. Decent but in no way crucial. - Pookie Musclehead

(Roadrunner 255 Lafayette St., #709, N.Y, NY 10012)

RASPBERRIES

Capitol Collectors Series CD

This twenty-song CD does a decent job of chronicling this band, but if you're into them, you already own their albums. There's only so much you can keep repackaging, so if you're not familiar with them the previous compilation RASPBERRIES BEST might be a better, more compact intro. (If it's still available). Yes, this band was cool (and somewhat important at the time), and Cleveland's eternally grateful. Do they deserve such an elaborate package? That's not up to me to decide. However, it is up to me to enjoy the liner notes. These tunes helped to bridge the pop wasteland of the early 70's. Bryson and Bonfanti still sound powerful, and they gave Eric Carmen the swift Beatle Boot in the arse he's sorely needed since ("Hungry Eyes", c'mon). Hey, at least it's not a scratch 'n' sniff CD. Some nice suprises at the end, too. -POOCH (Capitol)

RAT R RAT R CD

Offbeat rockin' post-punk with possibly a teenie bit more Texas damage ala early Buttholes/Stickmen. Otherwise I don't know what more to say. Cool in a way. - Pookie Musclehead

(Sound League 370 Court St. #94, Brooklyn, NY 112311

REIN SANCTION

Broc's Cabin CD

Am I just Dinosaur Jr. paranoid or do Rein Sanction share a lot of DJ's early quality? Vocals are a complete snake. The rhythm section might be a little heavier but for the most part, guitars, structure and all. Take off. You'll dig it. - Krk (Sub Pop POB 20645, Seattle, WA 98102)

Mourning Has Broken Cassette

Heavy metal with some fairly crunchy bass lines and operatic vocals that get annoying for the most part. Nothing much in general. - Pookie Musclehead (Noise International 5 Crosby St., New York, NY 100131

SATIN CHICKENS

Double 7

This is going to go over like a steam roller. "It's Savage Pencils band!" is all I hear as folks run to the cash register. The real cool thing is the artwork, done by Bad Otis Link. What you have here are 2 7° discs drenched with coarse harmful matter. The nucleus being "industrial" but to this Throbbing Gristle base the chicks add lots of fucked samplings and pre-hell Nurse With Would textures. This isn't a pretty sound. A symphony so vile, even the deaf would run from it. You need this. - Krk

(Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805)

SCHERZO

7" EP

Emotionally charged vocals drive this bucket 'o bolts. Still not fully together or focused, Scherzo play 'emotional-core' which is not an insult but not much of a compliment either. Catchy guitar based tunes, upbeat to pre-thrash speeds. Lyrics are young and dreamy. You know what I'm saying, you know if you (Lookout P.O.B. 11374, Berkeley, CA 94701)

Take Me To Sekiri CD

After many spins, I can do nothing but give this disc a thumbs up. What would normally bore me to death is pulled off by this veteran, all female Japanese punk band. Sekiri (pronounced "Seky D.") play it as simple as it's going to get, but just as catchy are the grunge influenced Ramones like boppers. Too many fun songs to mention. Too few draggers to worry about. I love the vocals which (according to the translated lyric sheet) can get pretty dirty. "She Likes To Get Sloppy" or putsimply "Let's Fuck, Baby"... so when do they play L.A.? - Krk (Public Bath POB 2134, Madison, WI 53701)

SEPULTURA

Arise Cassette

Tight speedmetal with plenty of doomy apocalyptic lyrics and heavy riffs. These guys aren't quite as manic as before and have even incorporated a little Metallica influence into their sound. Still this is a decent release that'll oblige the metal monger in your family to bang her or his head. - Pookie Musclehead

(Roadrunner 255 Lafayette St., #709, NY, NY 10012)

SHADOWY MEN ON A SHADOWY PLANET Music For Pets 7° EP

More "Haven't I heard that before" instrumentals from this determined bunch of Canadians. Cleaner, crisper and all around funner than that 12" I heard at Greg's house. What's with the calendar? - Krk (K Box 7154, Olympia, WA 98507)

SHARON TATE

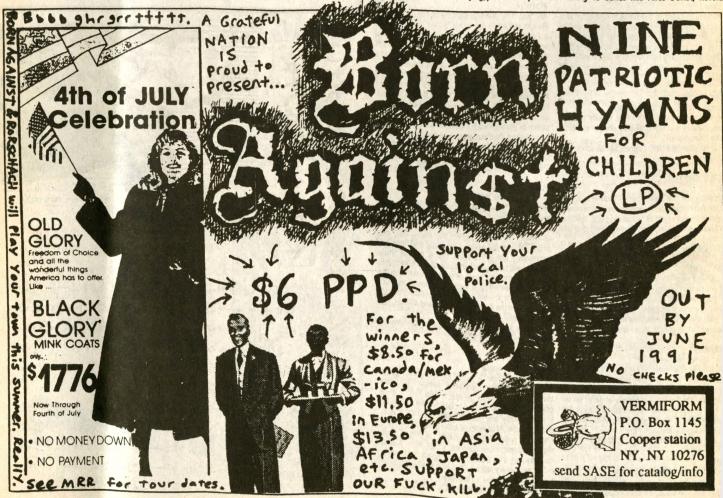
Cassette

Atmospheric HC and post punk with semi sloppy musicianship. Thrashead and I simultaneously found this unexciting. - Pookie Musclehead (Sharon Tate POB 25283, Fresno, CA 93729)

SHIONK

Eee-Yow LP

Offbeat jumbly sorta NY punk that probably owes something to bands like Alice Donut, Reverb



Motherfuckers, etc and nothing to the Revelation sound. With song titles like "Child McSatan" and "Ten Buck Fuck" your guess is as good as mine lyrically speaking. Kinda crazed, kinda interesting, mostly annoying. 4 out of 5 band members are of the female persuasion so Gary Indiana might want this. - Pookie Musclehead

(Comm 3 438 Bedford Ave., Brooklyn, NY 11211)

SHONEN KNIFE

"Lazy Bone" / "Blue Oyster Cult" 7"
Shonen Knife, the Japanese 3 girl pop combo continue to churn out the pop hits. This single is right up there with all their classics. "Blue Oyster Cult" is the more interesting song here with it's Hawiian type feel and Japanese/English lyrics - what I can make out is "Blue oyster poisoning". What do they mean!? Cool stuff by a cool band that will be playing here soon! Yeah! - Al

(Rockville POB 800, Rockville Center, NY 11571)

SIOUXSIE AND THE BANSHEES

Superstition CD

Seriously, it has been a long time since I have heard anything that this band has done. I used to like them -I liked her voice, the cutting guitars, the hard edge, the biting lyrics... Ah, yeah, her voice is still there but everything else is gone. Now we have dance beats, with your standard jangley guitars, and a generally lack luster delivery. I guess I'll pass on these guys for a few years and see what they're doing then. - Al (Geffen)

And Now The Sound Of 7° EP

3 purty long songs, centered around some rumbling drums and guitar like blasts which can drag, almost dirge, or can riff at a pre-speed metal "cross-over" beat. Skink sound aggressive and metallic, while remaining hardcore. Great great stuff. Check it out.

(Sycophant 8 Orchard St., Newthrope, Nottingham, England NG10 2EL)

SKINYARD

Bulldog 10

Skinyard, who I gave up on a couple of years ago surprisingly kick out a keeper with "Bulldog". The piano kills. If it was a 7" I'd recommend it to all

Beatles fans, but the price of the 10° might outweigh the songs importance. - Krk (Cruz POB 7756, Long Beach, CA 90807)

SLAUGHTERHOUSE ROAD

Viroqua 7

Wishfullytribal drumming carry this guitar wah-wah over kill. Back drop industrial grunge. Not very attention getting, but it almost sounds as if they were trying to dig up some sort of groove? So so.

(Slaughterhouse Road POB 28, Freeport, IL 61032)

SMASHING PUMPKINS

Yeah, as far as the "Super fuzz big muff" thing goes, the Pumpkins can hang. I don't know if my speakers are blown or what but these guys seem to have a lot of hip guitar noise going on as well. Songs are catchy enough and I'm sure all new generation hairheads will fling dandruff for this band. All I can think of is having my picture taken by Michael Lavine. - Krk (Caroline 114 West 26th St., New York, NY 10001)

SNAKES

Happy LP

Looks like Dischord released this one just to burn out the punk types, or maybe all the fumes in Jeff Nelson's basement silkscreening setup finally found their way to the main office where someone was listening to their demos. The Snakes, two dudes who watch too much Sesame Street. - Krk

(Dischord 3819 Beecher St. NW, Washington, DC

SON OF SAM

7° EP

No frills raw grungy punk scourging with appropriately matched production and a total Flipper-like fuck all attitude on smokey borax mining slag colored vinyl. Great "society is pathetic" type lyrics, some of them written all the way back in '83 but took this long to get put out. A whole LP would be very called for. Cool. - Pookie Musclehead (44 Cailber 667 Alexandrine #2, Detroit, MI 48201)

SOSUMI

Bad Day At The Lab CD

band tries to create a "cosmic atmosphere" with them. Some of the spooky mystical stuff sounds like subpar Theatre of Ice. Other songs try to get some sort of rock thing going but fail to generate any power outside of flower power. Lame. And to show how well rounded they are, some rap is tossed in. Bad distortion on the guitar which is produced too low anyway! And the vocals sound forced and just plain dull. Not fun. - Krk (Synthetic POB 09478, Cleveland, OH 44109)

SOUND BITE, HOUSE

Ok thrash, with some rock-noise. I don't see what if any big deal is up with this band but they are giving these away. Send a buck for postage and don't blame me. - Krk

(Not For Sale POB 874, Lindenhurst, NY 11757)

SPECULA

Maybe there was a lot of behind the scenes experimentation, but I can't really tell. Avante garde jamming, with a heavy drum back drop and some noises put up front. The guitar riffs are dull and dragged out. Not too amazing, maybe ok. - Krk (Monkeytech 2265 W. Saint Paul, Chicago, IL 60647)

SPLINTERED

Lottsa thud drumming and scuzz riff geetars. One song has a guy screaming now and then, it lasts about 5 minutes. The other has a lot of cut up tapes inserted, which of course come across very original. Mega-phone type vocals 'r old news. Ok. - Krk (Fourth Dimension POB 63, Herne Bay, Kent, England CT6 6YU)

SPRINGHOUSE

Land Falls Cassette

Chameleons-like post punk that was watered down so much it turned into college pop rock. - Pookie

(Caroline 114 West 26th St., New York, NY 10001)

STIGMATA

Strenght In Hate 7°

Fuck how I hate keyboards, especially when the 3 heavy, mid-fast metal thrash nipple twisters with

to early Flag. Is the pizza really as good as they say it is in New York. - Pookie Musclehead (CFY POB 6271, Stanford, CA 94309)

STORY, THE

Grace in Gravity CD

The total Suzanne Vega action going on here. Oh geeze, do I have a penchant for red heads or what? Pookie Musclehead

influences ranging from Concrete Sox to Doomwatch

(Green Linnet 43 Beaver Brook Rd., Danbury, CT 068101

SUCKSPEED

Slow Motion LP

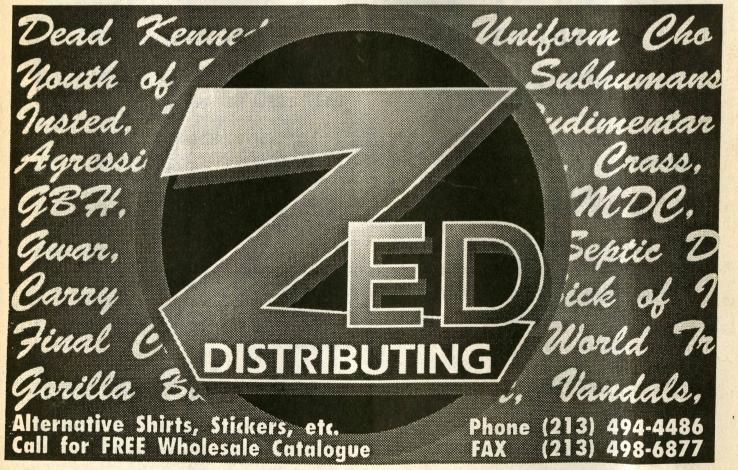
Uncommercial metal and hardrock that shows a very HC attitude in the hard edged music and good personal and social lyrics. Could have used a little more hooks but at least it doesn't kiss corporate buttocks like most bands in this genre. But wait, something is not quite right here; the long hair is wearing the Uniform Choice shirt and the skinhead is wearing the Led Zeppelin one. Kooky. - Pookie Musclehead

(We Bite Gonninger str 3, D-7417 Pfullingen, West Germany)

SWANS

White Light From Mouth Of Infinity CD

Aside from "Filth", "Cop", "Greed" the only other Swans discs I've fully heard would have to be the "Newmind" 12" and with that in my head "White Light..." seems to be a natural progresion. for me those early discs were gigantic, then not understood, steps into the way (non) music would be "created". A sound I didn't want to let go of, but, none the less, it slipped away. 9 years later and here we are, with a new Swans disc, my attention finally capable of focusing on a new release. Opening with the strongest songs, "Better Than You", "Power And Sacrifice* two climaxing waves of symphonic mass that crash into Gira's cryptically calm voice. At high volume, things really become astonishingly colossal. The remaining songs, created in the same textured concrete way, don't have that tumbling impact, but entertaining they are. "Failure" being a lyrical and musical masterpiece is the third and final "hit" as this could have been a three song EP that I would have valued as the best of the year so far, but no, the filler



dulls the edge of this release. Still interesting and Clown Alley' LP is tighter musically and much harder worth an ear. - Krk (Young God)

SWEATERS

Do Anything You Want / Getting Away With It

Fast, well-humored pop-punk, like a happy Buzzcocks.

(103-990 Bute St., Vancouver, BC V6E 1Y2 Canada)

TESCO VEE'S HATE POLICE

Like my favorite Meatmen disc "War Of The Super Bikes" this is rock driven, comedy releasing nonsense. "Crime Pays (The Bills)" is the immediate hit, complete with Tescos constant seemingly non-ending emporium if sillyness, what a card. - Krk (Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805)

TEST DEPT New World Order 12" EP

Test Dept jumped on it, sort of, and got a record out with a sample of George Bush and his now famous "New World Order" phrase. Not all that original industrial/experimental backing make for yet another good background music disc - three mixes is a bit over kill however. I can see that if they named the three versions differently then people would complain that all three songs sound the same. And indeed they do. One idea milked for all it's worth and unfortunately I don't think they hit it. Enjoyable but,

(Jungle Old Dairy Mews, 62 Chalk Farm Rd., London, England NW1)

TEXAS INSTRUMENTS

Crammed Into Infinity CD

Compared to their debut LP on Rabid Cat; the only other disc I have by this band, "Crammed Into Infinity" is a dud. More country, ruck'n dull than the snappy upbeat punky bits these guys used to chirp. Maybe just time wore on them like a sore saddle, whatever the case. Next stop; glue factory. - Krk (Rockville POB 800, Rockville Centre, NY 11571)

THE JIGSAW SEEN

My Name Is Tom EP

This EP follow-up to their earlier "Shortcut Through

edged. There is a consistent vision here that unifies the songs. The band's musical direction has gotten darker and more fully realized. "Warehouse the Wicked*, the opening groove, sounds a lot like early (better) R.E.M. "Black Aggie" and "My Name Is Tom" take the band into more esoteric realms of melody and instrumentalization. A solid cover of LOVE's 'The Daily Planet' is playfully tuneful. The disc's powerhouse cut is "Persephone Again". It literally explodes across the old sound system with a cacophanous reverberation like the best rock n'roll should. Highly recommended for those who like their rock with solid pop underpinnings. - Martin (Skyclad POB 666, Middlesex, NJ 08846)

THINK TWICE

Loyalty EP 7°

SE HC that ranges from kinda mediocre to fairly catchy with the usual words about unity, loyalty and opening your eyes. The vocals tend to be a bit weak and a little hard to hear. Music wise, it's a tiny bit different from the usual SE fare but not enough to really stand out. Decent. - Pookie Musclehead (Break Even Point V. Vallebona 28, 00168 Roma,

THOMPSON ROLLETS LP

Mostly hard rockin' college styled pop punk with adequate power, hooks and good playing that still somehow didn't snag my ears for any real length of time. I could see people getting into this though. -Pookie Musclehead

(Brutal Deluxe 11 Place Bugeaud, 24000 Perigueux,

THOSE ONE GUYS

The Fun Starts Now! EP

Some killer fucking hardcore with good production to boot. The general feeling on this 6 song EP is one of slap-happy angst. Lyrically, they sing about personal topics; musically, they keep you jumping. Fun band, check them out. - Thrashead (Scrap Dog 12013 Monter Dr., Bridgeton, MO 63044)

THROTTLE

New Freaks On The Block 7" EP

Pistman vocals dealing with "Ugly Things". Behind him, a rock base that reminds me of the first Rollins (Heat Blast POB 491, Eatontown, NJ 07724)

TOXIC REASONS

Nobody Tells Us What To Do 7" EP Recorded live 6-18-80 (!) the sound is amazingly not too bad. 4 songs, 2 originals, one Ramones and one Clash cover. When you stop to think how early on these two songs were recorded, they're actually quite good. "Tommy" especially has that guitar rev that the Toxic Reasons brended their own for quite some time. Not mandatory but a fun record it is. I'm sure it will be sought after some time soon. 1000 made. - Krk

LP, which is good, well done and recorded well. Cool

UNBORN-SF

This Is SF - Not San Francisco 7º

First side contains a hop along folksy track and one heavy all out HC assault with gruff vocals. Second side has a heavy, semi-melodic HC tune and those gruff vocals. A pretty good release, but why the picture of the SS troops on the back? - Pookie Musclehead

(Alternative Action POB 74, SF-11101 Riihimake, Finland)

VACANT LOT

She Gotta Leave 7

Wild babes on the front and back cover. Color pictures. Green wax, only one thousand made. Yet musically it simmers down to a "pop" thing. A tame Ramones/All cross, not bad, not great. - Krk (Baylor 48 Monitor St., Brooklyn, NY 11222)

VACANTIOT

She Gotta Leave / All Kinds Of Girl 7°

Both tunes are your classic '78 style easter/Slaughter punk tunes with catchy choruses. "All Kinds" takes the prize here with it's irresistable Slaughter style hypered out Berry/Cochran riffs. Normally I don't go much for this retro shit but this was done with such flair all the way down to the great tacky go-go girls cover. I had to like it. Limited edition of 1000, green vinyl. Step to it! - Pookie Musclehead (Baylor 48 Monitor St., Brooklyn, NY 11222)

VAGUE

Always/Nevermore 7°

"Always" is a good early metal/Sub Poppish rocker

and "Nevermore" is a decent older metal type tune with an updated feel. These guys like their Sabbath. - Pookie Musclehead (CFY POB 6271, Stanford, CA 94309)

VARIOUS

Maniacs From The Motor City LP

A 10 Detroit band comp with 2 Oi! bands, an offbest post punk one, a horrible NY no wave style band (Sunshine Wedge) and the remainder being raw garage punk and HC. Sound quality ranges from ok to not so ok on a few tracks. Some of the featured acts include Inside Out (the all female band), Coven 13, Son Of Sam, Almighty Lumberjacks of Death etc. give this comp a sort of raw charm. Not bad. - Pookie Musclehead (44 Calibre)

VARIOUS

Alternative Action Comp. 7° EP
Twelve punk and HC bands including Awkward Squad, Unborn-SF, HC Andersen, etc. tuen out one track each of varying sound and music quality, though most are decent. Comes on green vinyl with a small band booklet and quality packaging . One the down side, the Mistreat win a dunce award for "MUsical influences come mainly from Skrewdriver and other Oi! bands" and "The lyrics (which some people may call "racistic") are important, but the main thing that matters us most is having fun". Sorry dorks, but Oi! ain't about racism and Skrewdriver don't fucking play Oi!!! Also, one of the guys that runs this label has lots of Skrewdriver to trade. Fishy to say the least. - Pookie Musclehead (Alternative Action POB 74, SF-11101 Riihimake,

Finland)

VARIOUS

Jawbox / Jawbreaker split 7°

What a great idea to have these two on a slit record! Jawbox do a cover of the Buzzcocks "Airwaves Dream* that is pretty good but somehow doesn't achieve that drone that the Buzzcocks could. Jawbreaks, definitely the more upbeat side do a medley of songs - some U2 songs starts it out, then into "Skulls" by the Misfits, a brief NY Dolls riff from Stranded In The Jungle' then a rave up ending with the Vapors "Turning Japanese". Good record. Opaque vellow wax! - Al (Selfless 8827 Hannford Dr. Dallas TX 75243)

PEACE, LOVE AND CHAOS SITUATED CHAOS!

MINT 1/1c - Debut 5 Song 12-Inch/Cass. - "NOBODY HOME" Produced by Tom Lyle - \$5.00 - Out now.

AND COMING SOON!

MINT 2 - Functional Idiots - 7-Inch - \$3.00

MINT 3 - Disemboweled Corpse - 7-Inch - "Black as the Coals of Hell" - \$3.00 All Prices Are Post-Paid - Add a Buck for Overseas.

> Stores, Zines, Distibutors, Hell Anyone Call or Write: 718-848-7398

161-26 Crossbay Blvd., Suite 150, Howard Beach, N.Y. 11414



Les Thugs/Uptown Bones Split 7°

Anybody in the know, knows that Les Thugs are one of the only bands to blend so well such awesome over the top guitar buzz power with totally irresistable melodic hooks and this is one of their best yet! The only thing I'd rather be doing than kicking back listening to this, is having wild sex while listening to this. On face B the Uptown Bones turn out an ok Sub Pop meets Workshed Records tune. If you can't find a copy of this, then life for you is over! - Pookie Musclehead

(Black and Noir 4 rue Valdemaine, 49100 Angers,

VARIOUS

Teriyaki Asthsma Vol. 5 7"

Jonestown, playing what sounds to be a pretty conventional rock'n roll song. Not as noisie as I was expecting. Gas Huffer also pull the pressure off the speed. Porn Orchard play more damaged-rock, like on their 12", ok. Daddy Hate Box throw a quick one which wakes me up. Funk blues the way only DHB can produce. Together as a package, not so hot, but worth a snoop. - Krk

(C/Z 1407 E. Madison, Seattle, WA 98122)

VARIOUS

Search and Annoy V1 7" EP

3 out of 4 of these bands listen to way too much Firehose and the Replacements. Two bands that have overstayed their welcome many albums ago. The last, Lucy Brown, is a lame soul thing. Recorded live. Skip. - Krk

(Complex 131 N. 6th Ave., Highland Park, NJ 08904)

VARIOUS

Sasquatch Double 7"

Nuisance suck. No Means No kick out two live keepers, the Ramones "I Don't Care" and the Dave Clark Five's "Glad All Over". Another not worthy track track would have to be Victim's family "Burly Jalisco* the other three bands Schlong, Moral Crux and Cringer are ok. Still a worthwhile venture. - Krk (Kirbdog 2217 Nordyke Ave., Santa Rosa, CA 95402)

VARIOUS

Ca-co-pho-nia CD

Granfalloon-2nd rate Adrian Bellow meets 2nd rate Police: Seu-ghy-gun fairly similar to first band: Burnt Weenie Sandwich kinda Frank Zappa-ish, quirky and offbest. None for me, thank you. - Pookie Musclehead (Pho-net-ic POB 751, Southfield, MI 48034)

Brouhaha 7'

Jawbreaker turns out their always fun rough pop punk. Nuisance do a decent pop punk number, and Monsula and Cringer do one another. But why would anyone "DO" Lance (Ha ha) and is Van Halen giving Eddie the boot cuz it sounds like Lance is practicing his leads to fill the vacancy. On bubble gum pink wax. Pretty nifty vinyl dude-ette! - Pookie (Piggly Wiggly POB 326, Berkeley, CA 94701)

VARIOUS

Please Don't Lick The Walls 7" Box set

Johnny Digs The Devil plays an alright psychodelic, wah wah thing. Not amazing but a little bit spooky it is. Monkey 101 play among the same dirge lines 'cept these guys have a little more impact and accomplish what Johnny couldn't. Blue, who I remember liking, thrash out a quick garage rumbler that sounds like a more distorted version of the Dwarves. Ashtray blow. Immaculate Hearts try to conjure up some soul grooving blues but fail pretty bad, and this isn't the first time this band has caused me ill. Double Penetration are an alright sing-a-long rock'n roll band. Uptown Bones more Sub Plop influenced grunge rock, not bad but who cares. Rot Gut, who normally on a single base might also bore, compared to the majority of this drivel come of really high powered, fun and still enthusiastic. Even the packaging is subpar. I've seen a lot better. Only two worth while bands here - Blue and Monkey 101. Too

(Rave POB 40075, Philadelphia, PA 19106)

Burnt... Yeah! 7

Cracks In The Sidewalk turn in a trask that would have been a lot better had it not been so repetative and Big Damn Crazy Weight conjure up a vision of gruff ferocity on side one. One side two Elephant clocks in with a heavy kinda grungy track and Allucaneat do an interesting, almost Sub Popish number. A good offering, and at a limited edition of 500 you'd best make haste and ... - Pookie Musclehead (Resin 2300 - B Central SE #198, Albuquerque, NM 871061

VARIOUS

Cowboy Tea Show 10" EP

Deep Purple slightly influences Third Eye, Eyeball Bird are also vintage rock influenced but a little less obvious. Big Trouble House, surprisingly don't bore. They play a heavy riff thing with the expected "break" for guitar spot light. Ok. And by the 4th band and song, Three Car Garage, I have come to the certain conclusion - the rock revisitation has long over stayed its welcome inthe "punk" circuit. All new generation hair heads will love this. - Krk (Rocket Sound Box 40397, St. Paul, MN 55104)

VARIOUS

No Punks In The Pit 7°

On side one lvy League turn out a so-so emo-pop punk thing and Dickey Mo contribute something that's fairly devoid of any energy. One side 2 Billingsgate do an ok SE HC number and Mannequin Hand clock in with a really good pop core deal with plenty of energy, especially on the drumming. Recommended only for the last track. - Pookie Musclehead

(Shakefork 513 Prairie, Downers Grove, IL 60515)

Can You Break Through? LP

One Fantastic comp. Chock full of killer emo-core and pop-punk. There really isn't one bad band on this comp. There is a lot of stand out tracks like Green Day, Beef Trust, Fuel, and more. Lyrically this album is pretty deep where all the bands are concerned. Most have really good production that does the bands justice. If you're interested in some up and coming bands that really kick check this LP out, it rocks - Thrashead

(Skene POB 4522, St. Paul, MN 55104)

Endpoint / Sunspring Split 7° Endpoint does a decent job of the metallic SE HC thing on two tracks with alright personal wordage. Sunspring put in 3 slightly more original SE HC tunes with fairly vague lyrics on the flip. Limited to 500. (I hate limited editions!) - Pookie Musclehead (Slamdeck POB 43551, Louisville, KY 40253)

VARIOUS

Nickel Bag cassette

When the Rats of Unusual Size declare "New Jersey

and you, perfect together" I could have sworn they were yelling "...nothing together", which of course, would have been not only funny but a good summary of NJ itself. All except for Testa, who produces not one but two very well written fanzines and somehow furthers his exhaustion by releasing compilation tapes as well. Most of the bands on this tape (#5) have been featured in either of the publications, the songs taken from demos all have fair to high quality. Musically the range is as vast as the publications themselves. From the funky scooby groove, Crankshaft to the more experimental Crocodile Shop and of course my favorite Gut Wrench doing "Civilization's Dying". At 5 bucks it's a worthwhile venture. - Krk

(J. Testa 418 Gregory Ave. Weehawken, NJ 07087)

Pink Turds / Charred Remains Split 7°

More depressing than impressive. Pink Turds In Space are a minimal grindcore thing that's "ok". Soar throat shit. Charred Remains hold more ground with rumbling rhythms, psychotic guitars and the much too often used, shouted satanic vocals. Still, CR could evolve into some crazy shit. Better drugs. I liked Cyclops better. - Krk (Slap A Ham POB 843, San Francisco, CA 94101)

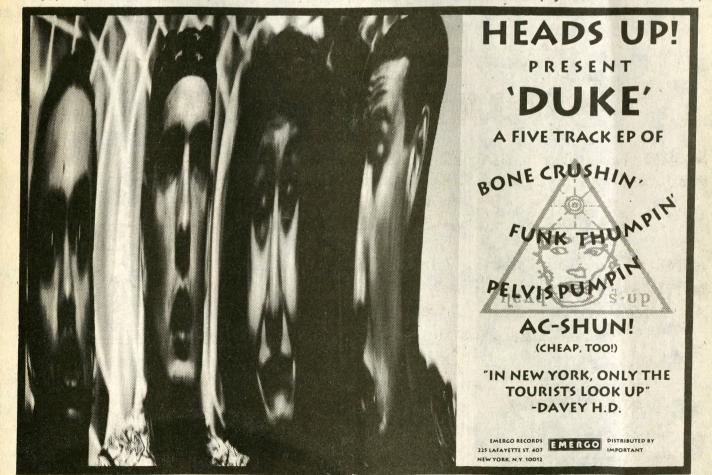
Kray Cherubs / Saucerman Split 7°

Saucerman, rumble out a mono wall quaker that comes across demo-like. Weird. Signs of a great band are spat out but this particular "song" is so-so. Kray Cherubs scream "rot in hell mom", how could you not like that? This never ending song was recorded like a more harmony conscious Royal Trux. This 7°, complete with a Gary Panter sleeve is not for the frail. - Krk (Snakeskin)

VARIOUS

Longjaw / Black Pig Split 7°

Growling vocals strain out "Red Eye/Dead Eye" as an acoustic guitar plucks away. The climaxing end being electrified fuzzed out six stringness. Rhythm section might have added more punch, but I got a feeling Longjaw wanted this creepy effect. Black Pig, drum driven, leather laced and blood thursty. Nothing earth shattering new but Black Pig do make good use of a drum machine and some sampled bits



regarding the Zodiac Killah (?). Another far out disc fromt he freaks at Skakeskin. - Krk (Snakeskin)

VIVIANS

Fear LP

The Vivians are back with a blast! Their sound now very mature and solid sounding, reminding me of a blues/dirge influenced Avengers. Most songs on here are quite good, especially when they throw in a little unexpected noise punch or two. I saw these guys a few years ago and thought their drunken set was just wonderful, I wish they'd come and do it here in L.A. (Hint hint...) - Al (Hit and Run Records P.O.B. 44302, Cleveland,

OH 44144)

VOLCANO SUNS

Career In Rock LP

A career in rock it should be. The Suns, who I forgot all about come barging home with this door kicking down LP. 10 full throttle trash 'pop' jems, noise laced, rock-punk, hooks and all. You'll swear you've been into them since "Bumper Crop". Well, you weren't, and after the so/so SST releases this is an amazing follow up. So why the fuck don't they play L.A.? Get it fat boy. - Krk (Quarter Stick)

WALKING WOUNDED Hard Times CD

Jerry Giddens is physically large by R n'R standards, kind of the John Wayne of the local scene. When he sings of freedomand strength, it feels more like a threat than a suggestion. By steadfastly adhering to his Americana direction, W.W. is destined to ride the trail of the Blasters, Beat Farmers, etc. This might be fine for critics (I do like these guys), but unfortunatly may not garner them the attention they deserve. What a shame. Giddens is a rare breed. A storyteller with rock sensibility, his voice can fill every corner of a saloon. His band is solid enough as musicians to support his power. Some of the best songs on this release were composed with Roger Prescott, late of the Pop, another band of misunderstood talent. If Giddens and co. ever "make it big", it'll be on

sheer determination alone. That day of sweet redemption shall stand as a testiment to substance over (hair) style.- POOCH (Doctor Dream 60 Plaza Square, Orange, CA

WATCHMEN

Crunchy very metal heavy New York HC with good'n mean gruff vocals that sounds like a showdown between Sick Of It All and Motorhead. Lyrically the topics covered are MIAs and life's insanities. The production isn't exactly top notch but the tunage still makes for some mega lifting for NYHC lovers. -Pookie Musclehead

(Rorschach 5765 Stone Rd., Lockport, NY

WEIRDOS

Weird World 1977-1981 LP

It has been a very long time. Weirdomania had knocked me on my ass 14 years ago. The Weirdos, indeed, had changed my life. This record just brings back so many memories of Weirdo-ness. All their phases - from being on top of the world, to the back lash, to obscurity, to oblivion... And now I can say that I love every song on this LP, and I can say that I still love the Weirdos (who are very much alive). It's not like I couldn't have dug most of this stuff out and played it anyway (as most is previously released) but you know, the excellent LP layout, the chronology, the lyric sheet, and the fucking music. People might get excited about the Gilman scene, or the ABC No Rio scene, well, this was the Masque scene and that's what we got excited about. Ok, I'll shut up, just go buy the fucking record!!! - Al (Frontier POB 22, Sun Valley, CA 91352)

WORSTS

Understandin LP

Tight metallic HC thrash with female vocals, decent production and ok social lyrics from this Brazilian outfit. Sometimes the energy and drive are there while other times it seems to loose intensity. - Pookie Musclehead (Disgraceland Arndtsr 48,4800, Bielefeld, W. Germany)

WUSSIES

New Age EP 7

Pop-punk with the Ramones type drive. Grungey and raw but happy at the same time. 4 pretty powerful tunes here, good stuff. - Thrashead (Headache 47 Myrtle Ave., Midland Park, NJ 074321

YARD TRAUMA

Lose Your Head LP

Precision power chord punk meshed with 60's garage and other little twists give the Trauma truly their own sound. Cool lyrics about life, anxiety, slipping time, etc. While not one of my favorite bands I have to admire them for keeping it together all these years and for getting harder instead of wimping out. A band to be reckoned with. - Pookie Musclehead (Gift Of Life Turmstr. 15, 4300 Essen 1, West

Germany)

YOUNG FRESH FELLOWS

Electric Bird Digest LP

Aside from a handful of singles I'm not going to even try to find, my only other exposure to the YFF would have to be "The Men Who Loved Music" LP. A fun, diversely "pop" LP. "Electric Bird Digest" on the other hand has two basic speeds; pumpin', jumpin' punk and cruise control like tamer pop. Maybe if I didn't have the attention span of a monkey minus a banana I would like this entire LP, cuz catchy 'n fun it is. But I'm a young hot rod head, I like the quick stuff. Fuck, Kurt's guitar licks scream the Fast Backs on some of these songs. Does this guy get around or what? Solo Ip? Fun, check it out. - Krk

(Frontier POB 22, Sun Valley, CA 91352)

ZYKLON B Demo tape

Killer straight ahead 80's thrash with no let up, yeah! The lyrics are about basic living in Los Angeles. Those of us living in the nicer (yeah, right!) neighborhoods of L.A. can relate to "Caught In The Crossfire" about putting up with drive by shootings. "I Drive Fast" is about the fucked traffic in L.A. Other song lyrics are along the same lines. Great lyrics, killer tunage. Chech these guys out. - Thrashead

(Hugh G. Rectinn 4611 Saturn St., Los Angeles, CA



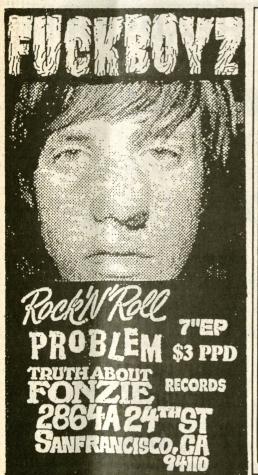
brand new 11-song cassette

catchy, upbeat, juicy, melodic, bright, festive, wholesome, sound, cheerful, pleasant, friendly, rich, delightful, rounded, tuneful, ripe, seasoned, jovial, genial, dulcet, and vivacious hardcore

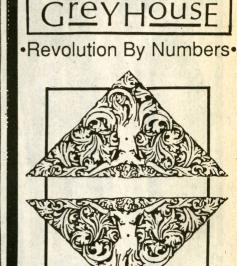
> all 'n one \$3 ppd. in u.s. \$4 ppd. overseas

ryrot

lie hodges 1677 capri lane richmond, in 47374







three song seven-inch now available \$3.00 ppd U.S.A. • \$5.00 ppd world cash, check, or money order payable to Withering Records



Withering Records P.O. Box 422 Mountain Lakes, NJ 07046

Withering 002 coming soon-Freefall seven inch

FUCK OFF AND DIEIII



debut album out now!

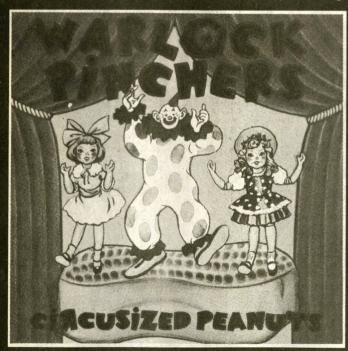
Don Fleming
Jay Spiegel
Eric Vermillion



gumball on tour summer

'91!

LADIES AND GENTLEMEN, WE PROUDLY PRESENT ... WARLOCK PINCHERS
The greatest record ever made from the greatest band in the history of the universe



WARLOCK PINCHERS "Circusized Peanuts"
(LP, Cass, or CD)

ALSO AVAILABLE

(Although obviously none of this stuff can match the awesome majesty of "Circusized Peanuts".)

STEEL POLE BATH TUB "Tulip" (LP, Cass, CD)
MELVINS "Bullhead" (LP, Cass, CD)
MELVINS "Gluey Porch Treatments" (Cass only)
ED HALL "Love Poke Here" (LP, Cass, CD)
STEEL POLE BATH TUB "Lurch" (LP, Cass, CD)
WARLOCK PINCHERS "Deadly Kung Fu Action" (LP, Cass)
MELVINS "Ozma" (LP, Cass, CD)
STEEL POLE BATH TUB "Butterfly Love" (LP, Cass)
T-SHIRTS (Melvins, Steel Pole Bath Tub,
Warlock Pinchers, Duh, Ed Hall, Bomb)

COMING SOON:

MELVINS "Eggnog" DUH "Blowhard"

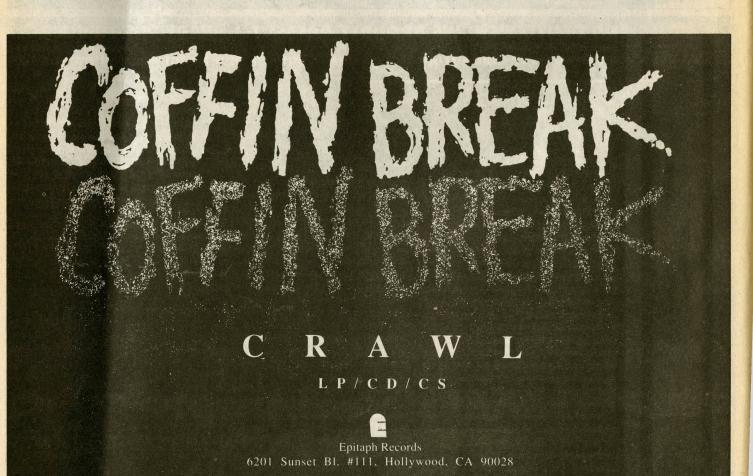
LP or Cass \$7, CD \$12, T-Shirt \$10 All prices postpaid in the U.S. Send a stamp for a free catalog

BONER RECORDS, PO BOX 2081, BERKELEY, CA, 94702-0081, (415) 695-1154

PENNYWISE



LP, CASSETTE, AND COMPACT DISC OUT NOW ON EPITAPH RECORDS





MISFITS/SEPTIC DEATH "Vault of Horror" split 7". Numbered out of 500. Up for sale of trade. Min. bid \$15. Send to: G. Ancheta/ 8624 Hemlock Hill Dr./ Houston, Texas 77083

NEED ANY LIVE AUDIO/VIDEO OF BIG DRILL CAR!!! Lots to trade (Inc. many DESCENDENTS/ALL.) Send lists to: G. Ancheta/ 8624 Hemlock Hill Dr./ Houston, Texas 77083

I DON'T WANNA WALK AROUND WITH YOU, but I'll talk with you. Any and all Ramones fans write, as well as fans of Big Drill Car, The Dickies, Murpy's Lawand the rest of those good sounds. Mr. Dale/ 13444 Heflin Dr./ La Mirada. CA 90638

CHUMBAWAMBA TOUR VIDEO! W/ Eye Libertine. Dos. Firehose. Jello Biafra. Nip Drivers. & others. \$10.00 (post paid) to: Roger Ahlforth/ 30811 Casalina Dr./ RPV, CA 90274

VOMITORIUM PRODUCTIONS NEW TAPE LABEL NEEDS BANDS NOW. Send best quality tapes possible. No racist, sexist or homophobic lyrics. Send tapes and letters to Vomitorium Productions/ 553 N. Pacific Coast Hwy/ Ste B 282/ Redondo Bch, CA 90277

ANOREXIC TEENAGE SEX GODS! Bands send demos to "The Definite Damage Digest". Glam, trash, punk! \$3.00 post paid or 6 issue subscription for \$15.00. Next issue features: Gunfire Dance, X-Offender. Hello Disaster, Glamour Ghouls, Nymphs, Johnny Thunders NY Tribute Show, Walter Lure, Circus of Power, Motorcycle Boy and more! Cks. payable to Dimitri Monroe C/O Niki Rose/ 78 Pleasant \$t./ Cambridge, MA 02139

ANCIENT VOODO SPELLS CASSETTE. Rare, fun and easy to do! Love, money, hate, lottery. Ten spells that are fast! Change your life, have success! Order Now! Send \$7.00 to:L+A Publishing/ POB 621554/ Orlando, Florida 32862

INTERNATIONAL ADDDRESSES LIST FOR THE ALTER-NATIVE TRAVELLER: Available #2 w/alternative traveling guides for Amsterdam and Glasgow, plus addresses of travellers from all over the world. \$2.00 ppd. from: Marco Castelli/ Via Pergolesi 8/ 20052 Monza (MI)/ Italy. Send addresses!!!

VINYL FOR SALE: Youth of Today "Breakdown..." (Wishingwell), U.C. "Screaming..." (Wishingwell), Psychic TV "Pagan Day".LP, X "Burning..." promo 12", Killing Joke "Wardance" 7", Motorhead "Louie Louie"7", Abrassive Wheels "Prisoner" 7", Specimen "Beauty of Poison"7" and others. Send SASE for list: T. Bishop/2177 Stewart Drive/ Hatfield, PA 19440

RESONANCE MAIL ORDER—Industrial, alternative doings, experimental, HC, 60's reissues and more. Send \$1 for catalogue to: Resonance Records/ POB 549/ Village Station, New York, NY 10014/ Attn: Dept. F.

STRAIGHT OUT #9 is out now with TRANSCEND, END-POINT, Kent McClard and Vic ENQUIRER in THE VEGEFORUM, photos, columns and a two-color cover. Send \$2 to Shayne Robb/ 7103 Oakwood Glen #15/ Spring, TX 77379.

ALLISON AND BUNNY age 20, want to correspond with others in the Manhatten, N.Y. area into the alternative/industrial scene. We're into Pigface, KMFDM, Revolting Cocks, Mary Throwing Stones etc. Write us at: 1405 Parkway Dr./ N.W. Salem, OR 97304. We'll answer anyone anywhere.

YOU DIDN'TWANT Social Unrest "Making...". You didn't want Dickies "Paranoid". I don't want letters from Music Mart telling me that for \$11.85 my ad would do well in their pages. Now I'm going to throw another record on the fire: Youth Brigade first album (yeah, that pressing). \$75 minimum bid. I have both pressings, both available, second one cheaper. \$A\$E for record info. Write: Paul Mendelowitz, P.O. Box 3326, Redwood Gity, Ca. 94064

SCREWDRIVER POSTER: 'ALL SCREWED UP' 1st LP (preneo) promo poster. Nice group shot of original band in 1977. \$10.00 ppd, tubed MO's only to: D. GIOVANNI/ P.O. B. 46881/ MT.CLEMENS, MI 48046. Inquiries SASE.

NEW VIDEOS Besides our catalogue of 100's of punk/industrial/HC videos, ask about new stuff from Coffin

Break, Bad Religion, Firehose, Pink Lincolns, Screeching Weasel, Johnny Puke, Fugazi, Murphy's Law, Slapshot, Shelter, Redd Kross (the movie), No Means No and more. W.C. Video/ 151 First Avenue/ Box 4/ NYC, NY 10003.

SKOINK #4 (punk-oi!-ska-HC zine) now available with the Lurkers, Judge Nothing, John Brown Anti-Klan Committee, The Abnomnal, Political Asylum, Hotknives, Void Section + gig/record reviews. \$1.50 (surface)-\$2.00 (air mail) to Van Mieghem Johan/ Postbus 41/ 9550 Herzele/Belgium.

VIDEOS AVAILABLE! On all world systems! Hardcore/ Punk/Ska/ Industrial/Movies! Misfits, Samhain, Rollins, Bad Religion, Agnostic Front, Meatmen, Gorilla Biscuts, Leeway, Cramps, Primitives, Skinny Puppy, GG Allin, Nick Cave, E. Neubauten, 7 Seconds, Bold, All, YOT, COC, Gwar, Janes Addiction, Hard Ons, Dickies, Swans, Dictators, Mudhoney, Jesus Lizard, Social Distortion, Dead Boys, Buttholes, Suckdog, Ramones, Thunders, Pistols, Decline/Swindle/Another State/ & More! Fast Service No Rip-Offs Send \$1 For Big List P. DeMattia 8 Haddon Rd. Hewitt, NJ 07421 USA Phone (201)853-4420

IF YOU'RE INTO PUNK, thrash, speed, Oi, or ska and would like to know more about what is going on get put on Nomad Prod mailing list or if you would like to send some info on your bands, night clubs or your partys or anything that you would like to send to us. Send a SASE to: Nomad prod. c/o "Support the Underground" 15865-b Gale Ave. Suite #621 Hacienda Heights, CA 91745 USA

ABC NO RIO spoken word video featuring Johnny Puke available now. All proceeds benefit New York's only non-profit all-ages venue. This VHS video features Johnny and 10 other poet/performers for only \$22.50 from Hardcore Video, 8 Haddon Road, Hewitt, NJ 07421

Rare punk records up for bid. Misfits "Hatebreeders" LP, Kraut "Unemployed" 7", Die Kreuzen "Cows & Beer" 7", Nercos "Conquest for Death" 7", Poison Idea "Pick Your King" 7" (1st pressing, clear vinyl), Redd Kross "Born Innocent" LP (1st press. Smoke 7 Recs.) WC 151 First Ave. Box A NYC 10003

JOHNNY PUKE "Won't Shut Up" Spoken Word Tour tshirts available for \$6.00 postpaid. Shirts are all 2 colors, 2 sided, XL, and 100% cotton. Write to 418 Gregory Ave. Weehwken NJ 07087

ANTI-MRR CLUB #2 out now! \$2.00 postpaid, green money only. Get it while it's relatively recent. Also starting to accept submissions for Anti-MRR Club #3. If you hate MRR write me a half page or full page essay on why you hate MRR. And all you hardcore punk bands: I don't solicit records for review, so I don't worry when I don't get them. But it bugs me that the only types of bands that send me unsolicited records are fucking speedmetal bands and fucking rock'n'roll bands, not hardcore punk bands. How come no hardcore punk bands has ever sent me their record, CD, or tape? That means speedmetal bands have more guts than you big, tuff punk bands do. That's a shame. I wanted the Anti-MRR Club to be a haven for punk bands that hate MRR, but there are no punk bands that hate MRR. I would like to print out that issue #2 contains an essay by a skinhead of the Rules OK variety, so you skinheads are also welcome to send your essays and records. Write: Paul Mendelowitz, P.O. Box 3326, Redwood City, Ca. 94064

AUDIO TRADERS I have: Sonic Youth, Minutemen, fIREHOSE, Dinosaur Jr, Rein Sanction, Steel Pole BT, More. Looking for Cows, Swell Maps, Sebadoh, Wire, Blastfirst, Shimmy Disc Bands, trade lists. Write Jon Moon 3181 Noah St Deltona FL 32738

SUPER BLUE GREEN ALGAE- no, it's not a band but a 100% wild, organic whole food that's an excellent source of protein, chlorophyl, beta carotene, vitamin B12 and other nutrients. For info write to: Colin Hendry, 1153 W. 7th Ave. Vancouver BC V6H 1B5 Canada

ATTENTION EAST COAST PEOPLE! I will be travelling around the eastern part of the states in August. Won't cause any trouble, but maybe YOU can help me with accomodation, places to go etc. I need any help I can

get so please write today! Data: 22, male, hmm, write to find out about more. COSTA CASPARY, IN DER AVE 41, 5000 COLOGNE 50, GERMANY

X-O TOXINS 5 song EP on swirl vinyl, 1000 hand numbered available for \$4.00 ppd. THREAT IV and a new LARGE HARDWARE EP both available soon on Signal Sound System Records. So. California punk at it's finest! Distributor inqueries welcome. Send check or money order to: Greg McWhorter, PO Box 1861, Victorville, CA 92392 USA earth

HI! I'm doing an international TapeTrader list. So send yr list + wants and be on it. The list has 6 parts of 10 pages with about 100 addresses each (Tape Traders, Mailorder info, Zines and More). Available for \$1 post-paid/issue. 6 parts for \$5, 5 parts for \$4... All mailorder info, zines, messages, & anything else you would like the world to know welcome. Write to Kris Verreth-Tervuurstwg 1H-1820 Perk-Belgium

BASS PLAYER and singer wanted. Influences-Gang Green, GBH, Black Flag, Ramones, Accused, Dr. Know, Motorhead, MC5. Must have equipment and be able to play. Call Anthony (818)981-8632 or Jim (818)782-7746

HELLO, HELLO, HELLO. Buy, Buy, Buy. Dead Lazlo's Place 5 song cass. only release on Lawsuit Records. SLF meets Doughboys in So.Cal. \$3 usa-\$4 world. Cash only. Order from: Luis E. PO Box 265, Van Nuys CA 91408

2 AMERICAN GUYS, 21, traveling to Europe in September to? Wanting to meet guys and girls to party, stay with, and goout in England, Scotland, Germany, Wales... Please write John PO Box 185 Tucson AZ 85702

VIDEO/AUDIO FOR SALE OR TRADE- YOUR LIST OR STAMP GETS MY LIST INCLUDING HELMET, HELIOS CREED, COC, MELVINS, BIG BLACK, RAPEMAN, NA-PALM DEATH, SONICYOUTH, PRONG, BUTTHOLE SURF-ERS, RHCP, BLACK FLAG, SEPULTURA, BAD BRAINS, SOUNDGARDEN, WHITE ZOMBIE, LEEWAY, EXCEL, VOI VOD, JANES ADDICTION, FUGAZI, POISON IDEA, PRIMUS, WRECKING CREW, LUDICHRIST, CRO-MAGS, SLAYER, CRYPTIC SALUGHTER, AGNOSTIC FRONT, ADRENALIN OD, ACCUSED, CRUMBSUCKERS, KILLING TIME, SOIA, KREATOR, MINISTRY AND LOTS MORE! LOOKING FOR ANY DIDJITS, GODFLESH, STEEL POLE BATHTUB, COFFIN BREAK, SURGERY, ARSENAL, MORE! NOTHING TO TRADE? I WANT YOUR CASH! COOL PRICES AND FASTEST SERVICE! WRITE NOW: ALTERNA-TIVE VIDEO/AUDIO C/O JAT 1026 THOMAS BLVD. MUNDELEIN IL 60060 RON N. & MARYANN (RI) HOW ABOUT AN ADDRESS NEXT TIME? WRITE AGAIN

VAMPIRE RODENTS- War Music. Brutal Industrial Cannibalism. "Not for the squeamish"- Flipside. "Highly recommended"- Technology Works. "Absolutely fabulous"- Factsheet Five. 56 minute cassette- \$7 US/ \$8 overseasppd. CD (Dossier) \$11/\$12V.R. PRODUCTIONS/ PO Box 36988/ Phoenix, AZ 85067

"HUH?" zine's got free penpal/classifieds and very cheap ads! #'s 1 and 2 out now! 3-.29 stamps each. "HUH?" Needs poetry, art, reviews, anything! Bands that send material for review get free ad! Will trade ad space. "HUH?" will be out every 3 months. Write "HUH?" Box 118 4712 Ave N. Bklyn, NY 11234 P.S. Congratulations to Antiseen's Jeff Clayton and wife on the birth of their daughter on May 8th!

FUGAZI Sub Pop 7"-Itd to 2000 copies-bid-bidding ends Sept 1-also a whole bunch of other Sub Pop stuff-Send SASE for complete list-Trent- 1271 Oakhurst Drive-Slatington, PA, 18080

LOOKING FOR correspondence. 24 years and digging the Butthole Surfers, the Breeders, John Zorn, Celebrity Skin, Can, Buckpets, Devo, Hunter S. Thompson, Victor Banana, Bongwater, Executive Slacks, Sparks, Masters of Reality and all other related interests of the above. Tired of the same old same old? Then write to: Steph Silk 123 Albion St. San Francisco, CA 94110 "Wiggle, wiggle."

23 YEAR OLD from Orange County doing time would like Pen Pals. If interested write Mark Neel #D-88997 PO Box W Bld. #4-4-Cell #10 Represa, CA 95671

NEW FAITH CONDITIONING 10 song cassette is out. So dig deep and check it out. Only \$3 ppd Send cash only to Bullet Proof Cassettes c/o Joe 111 Vail Ave. Peekskill NY 10566

DISTORTED

WOULD LIKE TO THANK

Kenny Latham, Chip & Tony Blackbird, Death Ride 69, Cathy Behrens, Slug, KXLU, Lara U., Sam & Tracy U., the Carroll Family, Master Paul Douglas Fritz, Ramblin' Rob, Raji's, Dobbs, Mark Rude, Pleasant Gehman, Mike & Bruce Skelter, Shelly Rewolf, Lectisternium, Patrick Lectisternium, Die Happy, Jack Marquette, No Show/Multimix Inc., Baba, The Germ, KUSF, Spirit House, Cringer, Daniel & Lay Screaming zine, Darby & Ben Is Dead, Substitution, Maximum R & R, Irene & Serophim zine, Stereo Toxic Device, Sandy Duncan's Eye, Waldo the Dog Faced Boy, Katia Petruski, Mike Murphy, Nick Faigin, Geko, Jack and Kathy Brewer, Cliff Jones, Hutch, Carlo, Evan & Ivy, Trashcan School, Beat Happening, Maureen Mulvehill, Karen Fritzenger, Rick Atkins, Tim & Keith, Charlie Dever, Sandy & Dot, Margot Reyes, Endless Party, Colin Sigue, Joy Aoki, Psychotechnics, Micheline Levy, Wallace Ross, Tim Price, Harold Barefoot Sorders, Donnell Campell, La Loca, Rich Be Bop, Monte Means, Adrian, John & Carla Meatplow, the Ski Room, BDS, Dino & Courtney Paredes, Scott Palmer, Devan Umberto Sarno, Buddy Wallace, anyone who's ever come to our shows, and of course, Ron Jeremy.

Debut Record Out Now On Piece Of Mind Records Limited Edition of 1000, Clear Vinyl, 3 Song 7 inch

Debut Record Out Now On Piece Of Mind Records Limited Edition of 1000, Clear Vinyl, 3 Song 7 inch

12/13 1/1/10	Available 1	VOW
TO TON	Distorted Pony	\$3pp
IF CH. S. MEN STATES	Ethyl Meatplow	\$3pp
	Coming S	oon
الماء والمعرفية الماء والماء	Black Angels Death Song/	
	Possum Dixon	7"EP
THE RESERVE TO STATE OF THE STA	Bulimia Banquet	7"
	Seizure Salad	
	Weather Bell/Spirit House/	
	Too Many Joes	

BANDS SEND TAPES Bullet Proof Cassettes are looking for material for the Bullet Proof sampler #1. Any style welcome. Send to Bullet Proof Cassettes c/o Joe 111 Vail Ave, Peekskill NY 10566

BANDS/MUSICIANS: Send demos. We are a good indie lable interested in putting out new stuff and will give anybody a listen. Surf music and hispanics encouraged. Del-Fi Records attn: Carmen Hillebrew POB 69188 Los Angeles, CA 90069

WANTED TO BUY/TRADE: The Mad "I Hate Music"
7', Adolescents 1st LP, L7 1st LP & "shove/Packin"
a Rod", Killed By Death comp. #/s 1 & 3 and any
are Misfits. Tapetraders, your list gets mine. C.
Perez 9710 62DR Apt 10J Rego Pk. NY 11374

THE LAZY COWGIRLS are looking for a drummer. Must be energetic and hard hitting with good attitude. Indie record deal, US and European tours. Influences: Ourselves, Ramones, Dolls, Stooges, Saints, DMZ, Stones. No hardcore, metal, glam. No drugs, drunks, or flakes. Seriously. (818) 981-8843

SET SALE 45 list. 120 punk and hardcore singles from 77-90 forsale. Send SASE for a list. Dischord, Sub Pop, Toy Dolls, Damned, etc. Trades considered. Bert Q. 1843 Irving St. NW Wash DC 20010 P.S. US & UK New Wave/Post Punk list also avaiable for another stamp

NEW PAPER TULIP T-shirt! \$7 PPD. White L/XL 100% Cotton POB 21815 Long BeachCA 90801

22 YEAR OLD GUITARIST WITH 6 YRS XPEIRIENCE AND GOOD GEAR SEEKS LIKEWISE EQUIPPED BASSIST/VOCALIST AND DRUMMER TO COFUND NEW 3 PIECE. BASSIST MUSTSTAND 9 FT TALL WITH A VOICE TO MATCH. READY FOR GIGGING AND RECORDING, NOT JUST WHACKING OFF IN A GARAGE. HOPE TO BE IN LEAGUE WITH MELVIINS, GODFLESH, HELMET, SWANS, ETC. CALL DAN (714)773-1594

7' RECORD AUCTION; Fugazi (Sub Pop, Green, signed, mint), SNFU "Menu" (red, 500 made, mint), Descendents "Ride The Wild" (white, mint), "Minor Threat" (original, red cover, insert, mint). Send bids to J/D/M Enterprises, 3491-11 Thomasville Road, Suite #131, Tallahassee, Fla 32308.

CHEEP BEERLTD. comptape out now. 10 Dayton bands, 20 songs, 80 min. tape ony \$3 ppd. Features: Sunken Girraffe, The Oxymorons, Liquid Draino, Identity Theory and more. CBL POB 3445 Dayton, OH 45401

SEEKING CONTRIBUTORS - Hugely ambitious, national comics mag. starting. We aim to mix undergrounders with one-shot pieced by the famous (Burroughs, Raymond Pettibon, David Lynch, bands, etc.) Especially like personal work. Evenif you've never picked up a pendi before you could send a copy of something for consideration to M. Ewert: 4613 Ambrose Ave., LA, CA 90027

LIVE AUDIO AVAILABE...NYC & NJ area shows. Sonic Youth, Replacements, Pixies, Metallica, Mission, FNM, Smiths, REM, Cure, Cult, Janes Addiction, Maiden, hundreds other rock, ofternative tapes. Send list or \$1 to: John, 74 Brighton Ct, Bklyn, NY 11235

TAD-"8 WAY SANTA" (Naver Played) Original 1st pressing cover that is out of print and no longer availabe. For Sale to best offers, availabe on LPs (Black Vinyl) and CDs. Mike Theilemann, 1425 Apple Drive (Apt 144), Mechanicsburg, PA 17055

WANTED FOR RAND NEW PUNK ZINE. Records and zined to review, scene reports from your area, and any poems, stories, jokes, etc...worth printing. All submissions are appreciated. Thanx Dave King 2635 W Spencer St. Appleton WI 54014

WANTED: Fields Of The Nephilim, ANYTHING. Simply write and tell me what you've got. I'll let you know, I promise. Also, rare Skinny Puppy, original Evil Dead II Video wanted. Mary Poppin, Bakersfield, CA 93309

SKA MIX TAPES; Rare 2-tone, rare Bad Manners, rare Madness, rare singles, American, German, Jamaican, Australian, UK, Acid SKA, and more! Also, Northern Soul and some vinyl titles. SASE for song lists. MJS 101 Buena Vista East, SF, CA 94117-4156

FELIX HAVOK; I lost your address, and you owe me for 10 copies of Torn Scrotum. Please get in touch. TS, POB 1523 Pl. Bonaventure, Montreal Quebec, H5A 1H6 Canada.

JESUS SAID, "Get the fuck off yer ass and get Torn Scrotum" I laughed as I cut off his head with my chainsaw...Issue #5 out now! \$2.75 ppd. Torn Scrotum, POB 1523, Place Bonaventure, Montreal, Canada, H5A 1H6.

RAMONES STUFF WANTED! Looking for everything about them, especially newspaper items and live photos (swopping?). Please write to: Christian Pemsel, Schlegelstrasse 59, D-4019 Monheim 2, West Germany

BANDS SEND DEMOS for review in a new zine coming out end of June. Screaming for Change fanzine. Also bands wanting to play Southern Oregon, please contact Sluglord Productions 751 Becklin DR. Merlin OR 97532 or phone (503) 474-4594

YOU BETTER GIMME sarcastic, dark writing, "Hate Crime" News clippings, anything anti-hollywood info on cool moral murderers, Strange facts, Tatto pics, Politico-artwork, Dead Policemen, Intelligently rude commentary, and submissions...for "Quarter." Claire 7103 Oakwood Glen #15 Spring, Tx. 77379

VIDEO COMPILATION: Primal sounds from NYC! Lunachicks, PMS, Ed Gein's Car, Rats Of Unusual Size, Tracy Lords X-Lovers, Destroy All Bands, Deans Of Discipline, George Tabb, W.O.O Bloodsisters, Pornodracula, Norman Bates, Fastlane, Waldos, Holy Crow. \$20. P. DeMattia 8 Haddon Rd, Hewitt, NJ 07421

ORIGINAL SAMPLES FOR ROLAND SAMPLERS! Analog basses and synths, TR-808, Voices, FM Synths, Mirage. Percussion: REM, Zeppelin, Kate Bush, Crimson. \$10 per disk. Demo cassette \$5. Discounts for Quantity. Send SASE L Todd Capman, 451 Jackson Street, Murfreesburo, TN 37130

NO MORE DISCO! I don't know what the problem is with Disco, but the responses have been few. So here's the game plan: I'm making a tape of songs that should have never been recorded (for example, "Feelings" or Fishbone's latest album) J. Hunter 7304 Masonville Ct. Annandale VA 22003 of course, If you have a disco song, I'll still take it. Seriously, please don't sent "Paradise by the Dashboard Light" as I don't need (or want) two covers of it.

CERTIFICATE OF STERILIZATION. Test negative for AIDS/HIV certificate of Diplomatic Immunity Diploma. Frank Zappa authentic quality. \$7.00 each. Dr Rubinovitz 1093 Broxton #710 Westwood, Ca 90024

FOR SALE OR TRADE: L7 7" on green. Bad Religion -Into The Unknown LP-SNFU7" (screened cover), Killdozer SX7" Set-Melvins/Steel Pole split 7" - Infest -slave 12" x7" on clear vinyl. Any offers or trades to Mark POB 1065 Stanton, Ca 90680

BANDS!! Send your tapes & info for an international comp. with a worldwide distribution and radio shows. "Ultra Violet Eye" have already agreed!! Follow then to: 2 Ugly things tapes c/ o Marco Castelli, Via Pergolesi 8, 20052 Monza (MI) ITALY

PUNK from all over the globe. Trashy underground rock'n roll and avant weirdo shit. FREE catalog. Big Spazz Productions 4470 Sunset Bl. #570 Hollywood, Ca 90027 USA VIDEO COMPILATION: ABC NO RIO Spoken Word with: Johnny Puke, Ken DiMaggio, Jay Donnelly, Vipin Bharathan, David Huberman, Gina Bonati, Margaret Petron, PaulSkiff, Mathew Courtney, Bob Hart, Donny The Punk! 50% goes to ABC-NO-RIO 60 min. \$22,50 P. DeMattia, 8 Haddon Rd., Hewitt, NJ 07421

IMPORTS and all kinds of punk, underground rock'n roll and avant weirdo shit. FREE catalog. Big Spazz Productions 4470 Sunset Bl. #570 Hollywood CA 90027 USA

STREETLIFE is currently looking for contributions for issue #2 for "Mystical Issue" Topics include new age, withchcraft, tattoos, skateboarding, body piercing, religion, along with the usual poems, bands, stores. Diana POB 3005 Pt Pleasant NJ 08742

UNDERGROUND GRUNDGE/ NOISE/ PSYCHEDELIA: Check out the real audio underground from Southern Ohio and Indiana including bands like the Hairy Patt band, Devil Nut Mother Hole, Grouse, Schwah, Critical Piece, Altered States, Rakehell, Duh, etc... Send SASE forcatalogue to Mutant/Steeltoe c/o J. Krummel, Apt. #2 441 E 9th St., NY, NY 10009

PURTUGUESE MALE (22) is going to discover Europe by inter rail, Looking for friendship any accomodations offers, I am into animals rights, peace, big fan of HR, Sonic Youth, DK, Misfits, Chumbawamba, Fishbone, Gorilla Biscuts Please write before September Joao Carlos Apartado 5207 1706 Lisboa Portugal

BANDS, LABELS, ETC. I program and host a new music show called "Unradio" on WUTC in Chatt, TN. We are a 50,000 watt NPR affiliate. If you send it, we'll play it. Unradio 6466 E Brainerd, Suite B1 Chatt, TN 37421-3907

SKINS; Sweet little innocent girl seeks skinheads (big meanones) to ruin her purity. Be mypen pal, Okay? Writy Jane Doe 1433 Rustic Dr. Apt 1, Bld 53, Ocean NJ 07712

OI SKINHEAD GIRL 16 wants to hear from skinz & punkx. Antiheros, Condemned, Partisans, Toy Dolls. Write 2: Christie -100 Wilgar Drive, La Habra, Ca 90631

LIVE TAPES from punk/independent bands wanted, especially Husker Du. I've got loads of tapes for trading, so write to me at: Andreas Martin, Sonnengasse 2, 2808 Syuez, West - Germany

UNDERGROUND rock n roll, punk and avantweird shit from all over. FREE catalog. BIG SPAZZ PRODUCTIONS 4470 Sunset BI. #570 Hollywood CA 90027 USA

PSYCHOTRONIC HORROR T-SHIRTS, Mark of the Devil, John Gacy, Cannibal Girls, S&M Sex, Medical Attrocities and more! Plus!! Driver Education Scare films very gory, and drug scare films on video! Send 1.00 (3.00 overseas) to Mutilation Graphics 3765 Oriol Court Shrub Oak, NY 10588 SELLING lots of rare 7 es: Halo of Flies, Sub Pop, Sympathy for the Record Industry, UK-punk, Ossies, Us-Punk, Etc., 70's and 80's. Send two IRC for complete list. Carlos Molina, Austr.29 4051 Basel, Switzerland

BARGAIN HUNTERS: I'm cheaply selling off a mixture of Cd's 7°, Lps and cassettes from my collection that just got too darn big. Send 2 stamps to get my list to: KTD/24 Marvin Dr. C-3/Newark. De 19713. Will Trade!

CRASS-CHRIST live LP. Vinyl document of the last tour in 1984 in typical Crass-like sleeve and lyrics. \$5 Postpaid, \$9 overseas. Misfits-Bullet EP repress. \$8 postpaid, \$10 overseas. Cash/Postal money order to: A. Martin PO Box 151244, San Diego, Ca 92175

GG ALLIN-GG is out and I still have a few red vinyl 7", entire live show, "inside outside" ep's. KRK said it wasn't worth the 5 bucks but he'll be on his

knees suckin' for one in 10 years when he finds out it's the 1st record that runs inside out in stereo ever. Very positive reviews MR&R, Factsheet #5. Two Essays By GG, Drawings and label art by GG \$5 Post paid to Bitter Boy Records PO Box 71 Plain City OH 43064

RARE RECORDS FOR SALE, Buzzcocks, Cramps, Dils, Gen X, Pagans, Pil, Discharge, Misfits, Adverts, X, Bowie, Lots More. Also many rare zines for sale. Send SASE for list. Tom Miller 2977 W. Cleve Oh 44113

FUCK THE BOOTLEGGERS!!! Get the Genuine article! Dwarves 'Toolin' Fro Warm Teabag' 12' Guaranteed limited forst pressing of 2000 - last remaining copies - \$25 each. Checks payable to The Dwarves c/o Nasty Gash 4099 17th Street, San Francisco, Ca 94114

TRUTH is coming...for more info, call (714) 531-5876...ask for Jake...leave message on answering machine if I'm not home...all calls will be answered...

WANTED; any records on Come Organisation or Broken Flag record labels. eg. Whitehouse, Come, MB, Ramleh, compilations etc. Will buy or trade punk or other records. Write: A Martin, POB 151244 San Diego, CA 92175

FORCE MAJEURE RECORDS is seeking bands for possible recording / distribution / promotion!! Guaranted reply to all inquines. Send all tapes, photos, records, biographical material, etc.. to Forced Majeure Records POB 39148, Detroit, Mi 48239

PUNK AS FUCK! That's Jersey Beat's Nickel Bag, a 60 min cassette comp with Downfall (yeah, Lint from Op Ivy doing SKA), Gore Gore Girls (Ben Weasel & Co), Pink Lincolns (totally unrealeased track), and lots more cool punk, pop and hardcore. Comes with it's own photozine and stichers in a baggie, just 5 bux to Jim Testa, 151 1st Ave Box A, New York NY 10003

PEN PALS WANTED: 20 year old wants to correspond with people. Interests include music, fanzines, writing, books and hockey. Favorite bands include Shudder to Think, Big Drill Car, Descendents and Jawbreaker, Bob POB 7952 West Trenton NJ 08628

FREE STICKERS, Free mailing list, tapes that cost some money. Who? The Oxymorons. Tapes: The Oxymorons' \$4 ppd. (30 min.) or 'Bash on, Regardless' \$5ppd (40min). Attn. Zines, comp. makers, show booking people or anyone else, write us. We like mail and we write back. The Oxymorons POB 3445 Dayton, OH 45401 Grog (513) 299-1517

FANG Fiends - I'm looking for any articles on Slammy's arrest, and, if possible, an address where I can contact him. Please respond to: Gin Stiegr, POB 633, Hurst, TX 76053

DELUSIONS OF DEATH... DEMENTIA...
DELERIUM...Hallucinations of the untimely end..
The end of this illusion, only a delusion...Only a
picture monentarily glanced at through eyes not
yet opened... ilence drowns out our screams of
uncontrollable panic as our minds disintigrate
into a void of nothingness... (10 page zine, \$1 5
song cassette \$5 Bat Eyes, POB 633 Hurst TX
76053)

ANY CREATURE WITH QUALITY LIVE RECORD-INGS (esp masters) of 2 Nice Girls, Goo Goo Dolls, Phranc, Shocked, Dyke Bands, N Griffith, J Armatrading, Donner Party, Downey Mildew and so much more write to: KTD/24 Marvin Dr C-3/Newark, DE 19713

SET SALE: Loads of collectable records by Misfits, Samhain, SNFU, Bad Brains, Really Red, Butthole Surfers and many other punk/hardcore bands both old and recent, plus compilations and some non-punk titles as well. Send SASE or \$1 for list to J/D/M Enterprises, 3491-11 Thomasville Road, Suite #131, Tallahassee, FL. 32308

DOWN BYLAN





THE INCREDIBLE DEBUT OF A BAND FEATURING

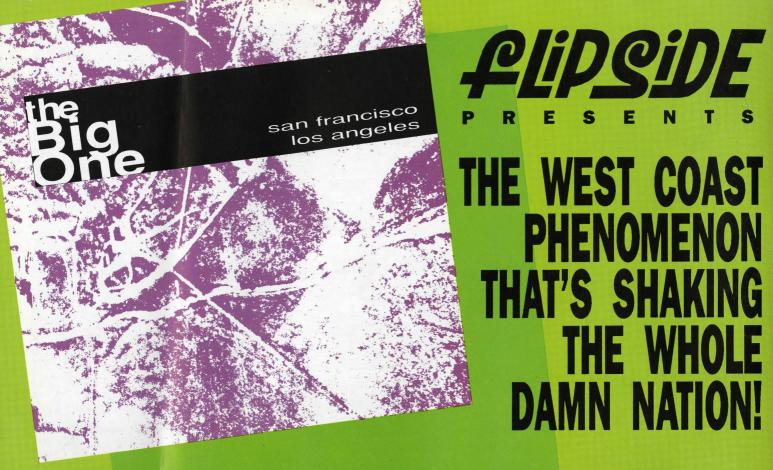
DAVE SMALLEY, CHRIS BAGAROZZI, ED URLICK AND

DAVE NAZWORTHY:



Epitaph Records 6201 Sunset Blvd. Suite 111 Hollywood, CA 90028





A COMPILATION OF SELECT NORTHERN AND SOUTHERN CALIFORNIA BANDS...

SOCAL

BIG DRILL CAR • POPDEFECT • DOWN BY LAW • CLAWHAMMER THE OFFSPRING • HUNGER FARM • DISTORTED PONY • BLACKBIRD

NOCAL

STEEL POLE MELVINS • SHARKBAIT • HELIOS CREED • VICTIM'S FAMILY CRINGER • MONSULA • MR. T EXPERIENCE • GREEN DAY

LOCAL (CD ONLY)

MOTORCYCLE BOY • SANDY DUNCAN'S EYE • BAD RELIGION • L7 SPIDERBABY • ANUS THE MENACE • TRASH CAN SCHOOL • CREAMERS

DON'T FORGET THESE OTHER FINE RELEASES:

POPDEFECT - "That Was It" / "Puro Desmadre" 7".

ANUS THE MENACE - Full length debut LP/CS.

BABYLAND - Debut 4 song 7" EP/Poster.

POOCH - His second solo 7".

DIRT CLOD FIGHT - Debut 4 song 7" EP.

PAPER TULIPS - 3 song 7" EP/booklet (Soon!)

POPDEFECT - 4 song "Roadburns" 7" EP/booklet (Soon!)

TVTV\$ - Full length LP "Brain Washington" (Soon!)

