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Issue #10

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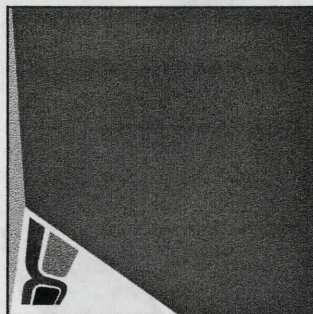
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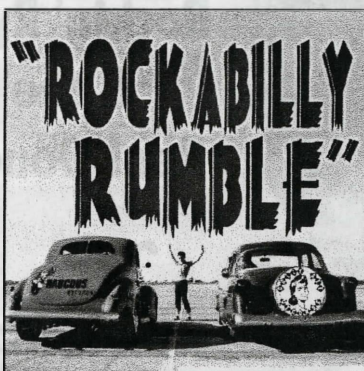
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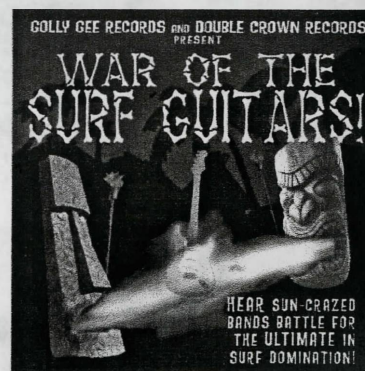
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G — TORRID NIGHTS.
Music reviews can
make those cold
nights sizzle. Pg. 19

L THE AMAZOMBIES
From Seattle comes the titillating
sounds of a band recently linked
to the epidemic of global warming.
Scientists are still debating. Pg. 17

I — HAREM PLAYMATE.
Jeff Lamm from Half Life
drew up the clip art in our
reviews section & would like
to see more women in outfits
like this. www.halflifepunk.com

H. THE DEMPSEYS
As the house band at
Elvis Presley's in
Memphis, these guys
have won the hearts
millions, but are
their intentions
pure?? Pg. 4

A. THE SHARKS.
This is one of the key UK bands
in psychobilly and neo-rockabilly.
Their music is known to inspire
delinquency and euphoric dementia
in impressionable young minds... Pg. 2

C. MILWAUKEE WILDMEN
These psychos from Holland have
ruined many a young girl as they
brazenly defy the laws of nature
and civilization. Your fear is
their delight. Pg. 12

E. ALPHABET BOMBERS
These psychobilly manimals have
poisonous quills that can induce intense
spasms of rock'n'roll euphoria.
Approach with Caution. Pg. 14

**O. ROCKIN RYAN &
THE REAL GONERS**
From California comes a calamitous
rockabilly band that will one day lead
the nation's youth in a revolt against
everything pure and wholesome.
Can they be stopped? Pg. 6

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his weight in Irish whiskey
& cheap wine.

F — YUM-YUM.
Tasty secrets and scandals
uncovered. Learn the latest
gossip about Richard Nixon,
Batman, Michael Jackson,
and Alan Alda... Pg. 8

Don't be a Victim of Fashion!



Rock N Roll Purgatory
www.rocknrollpurgatory.com
rocknrollpurgatory@yahoo.com
342 S. Walnut St.
Wooster, OH 44691 USA

Cover Art: BFF Enterprizes, Eric Fargiorgio
Editors/writers: Ben Lybarger & Lisa Donnalley
Guest Reviewer - Brett "the Machetti"



An interview with Alan Wilson
founder, guitarist, singer of...

THE SHARKS



The Sharks were one of the important British neo-rockabilly bands that dominated the waters of the early 80's, and are still swimming around the current scene. Since the early days they have gained longstanding recognition from both rockabillys and psychobillys alike. Don't go thinkin' that after more than two decades they've gone soft either, because these saltwater rockers will still tear you up like a baby seal. I did this interview with Alan Wilson, the band's founder, in early March 2003 via e-mail. If you haven't already, check out their site and get their albums. You won't regret it unless you are one tasteless chump. - BL

www.the-sharks.co.uk

RRP: Having begun in the late 70's as a 50's style rockabilly band, what factors started to shape how your sound progressed and eventually helped to forge the neo rockabilly scene that was developing around the time of your classic first release, Phantom Rockers?

Alan: I was always into 50's Rock 'n' Roll as a young kid. I learned to play guitar at a fairly early age by listening to my parents old Buddy Holly albums. I had a mate at school called Joe Hobbs and he was getting into Eddie Cochran in a big way, and we were the only two people in the whole school who were into 50's stuff, this was way back in maybe the early 70's. We were both having drum lessons at the time and after about 4 years we decided to start a band, but two drummers was no good so I switched back to guitar - which I'd still always played alongside learning drums. By about age 14 we were both fanatical about Rock 'n' Roll and obscure Rockabilly and knew all there was to know. This would be I guess about 1976-77. There was by then a huge undercurrent of a revival starting up over here, it was a real exciting time. People like Chuck Berry, Carl Perkins, Bo Diddley and Bill Hayley had started touring over here again, forgotten in their own country they found a second stab at fame in the 70's here. We went to see them all and I was really hooked, still am. By the time I was in a serious band I was looking to evolve further and by about 1981 I was a bit tired of writing songs about pink Cadillac's, so I started writing about other things.

RRP: Shortly after releasing that release in 1983 the band split up. What prompted that decision, and also what persuaded you to get back together 10 years later?

Alan: By 1983 I was just so tired of it all and me and Steve Whitehouse used to really clash so I thought it was time to quit. We split right after a tour and I think we were just sick of the sight of each other. I went into producing and Steve formed Frenzy. It wasn't until about 1992 that I was working with Gary Day on a project I was producing. Gary told me he'd always been into the Sharks in his younger days and he actually suggested we reform. Gary was our bass player for about 3 years I think, and we had a great time and were really busy. He left due to his workload with Morrissey, but I've done stuff with him since such as The Gazmen recordings etc. We then approached Steve to re-join in about 1995. By then we'd both grown up and we got along a lot better!



RRP: These days The Sharks don't play many shows, but in the past you have toured extensively. Do you ever miss the road, or did it have its bad side also?

Alan: Well, Steve loves touring and still plays live with Frenzy, I have never really liked it and now I'm so busy with producing that I just can't justify playing concerts as my time is always really tied up well in advance. I don't consider the band split up though and have managed to write 7 new tracks which will eventually be a new Sharks album. So no. I don't miss touring. I made a lot of friends and met some nice people, but I won't really get back into it. At one stage I was playing for the Sharks, The Frantic Flintstones and Colbert Hamilton and it seemed like my whole life was spent either waiting at airports or in the back of a truck, so I am glad not to be doing it now.

RRP: Last year you were going to play the Wrecker's Ball in L.A., but since the dates changed you couldn't make it. Would that have been the first time that you have played the U.S.? What other countries far from home have you been to, and which have been the best or worse experiences?

Alan: I'm fairly lucky in that respect. I've seen a lot of the world for free. I think I've played just about every European country and also been to Japan etc.... I haven't ever played the states, but my wife is American so we spend as much time in America as we can. I really love the South Western parts and our long term plan is to re-locate there later in life.

RRP: The other day I was able to try eating alligator for the first time. It wasn't bad. What are some of the interesting foods (or drinks) that you've sampled while traveling or otherwise?

Alan: I love Mexican food but hate seafood. In Japan I ate at Denny's and McDonalds every day to avoid the fish. Drink wise I drank so much in my youth that I don't drink a whole lot now, but when I do it's either Jack Daniels or Lager.

RRP: We were recently in the Everglades in Florida and were in a pretty bad airboat wreck. What has been your closest brush with death?

Alan: I've never had a serious injury in my life although I had a spectacular Evil Kneivel type Motorcycle accident at age 17. I've also been in some nasty car wrecks but always come out OK. I have led a charmed life so far. Can't say I've ever had an airboat wreck, that sound much more interesting!

RRP: I know that you also have a recording studio (Western Star). What made you decide to go into the sound engineering side of the music business, and also what bands have you recorded there?

Alan: I've done this for 20 or so years now and it's something I have always enjoyed. This studio is not my first but it's definitely the most successful and I am always booked solid up to 6 months in advance. Bands that you'd know that record here..... Frenzy did their last album here and are in for 3 weeks at the end of March to do their next. Frantic Flintstones last album (although I've produced about 6 for Chuck in various locations over the years), Mark Harman (of Restless) was



here last month. I also have a lot of Punk bands as customers too. The studio website is: www.westernstar-studio.co.uk

RRP: You've mentioned starting a record label as well. What is the label to be called, and what releases do you have planned?

Alan: The label is being launched in April. It's called the Western Star recording company. The first two CD's will be out in April and they are a Space themed Rockabilly/Psychobilly compilation called Depravity in Zero Gravity... and I've done an album for Kill Van Helsing who are a greaser/surf punk type band,

really heavy driving stuff. I loved it and had to have it. All my releases will be stuff that was recorded here. I want the studio and the label to have a strong identity, a bit like say Sun studio and Sun records did. The label website should be up by mid March www.western-star.co.uk

RRP: I understand that you have worked on many side projects, including The Woodies and the Reservoir Teds. Could you describe a little about these bands and how they differ from what you are doing in The Sharks?

Alan: Well the Reservoir Teds is a tongue-in-cheek spoof of a 70's revival Ted band. I play all the instruments and it's more an outlet for my sense of humour than anything, although I will release an album and have already had compilation appearances. The Woodies is a band of me and a few mates doing rockin' stuff. The best side-project at the moment is the Popeye's Dik album due out on Crazy Love. Popeye's Dik is basically this weird guy called John McVicker who's band split up so he hired my studio to write and record an album with him. I had to fix up a hybrid band for him so I used the Woodies drummer Ben Turner, a punk guitarist called Steve Eaton, Steve Whitehouse on slap bass and me on guitar/keyboards and I engineered the project. We've written some cool tracks together and have been able to do some really mad idea's that I just could never get away with in the Sharks. Check out www.popeyesdik.co.uk. Oh yes, then I have a project going with Ben, the singer of Bill Fadden & the Silvertone Flyers www.billfadden.com - this is one of my favourite band's and one of my best studio clients. Ben and I are doing a Rockin' album together but with a big Mexican influence using Mexican horns etc.... we've written some great tracks together and it's a lot of fun. Ben's a pretty cool guy to work with in the studio and he's up for experimenting a lot, which is why I asked him.

RRP: In addition, your web-site mentioned a country album that you have in the works. Who is working with you on that, and when are you looking to have that out?

Alan: That's mainly me on most instruments but I've pulled in a good steel player and bass player. This is a long-term thing being done in my spare time (!) so may not be out for years.

RRP: What concert or record did you see or hear when you were young that inspired you to pick up the guitar and play? What are some of the favourites that you still think about and enjoy today?

Alan: Well the reason I played in the first place was listening to Buddy Holly records, but stand out concerts for me are: Seeing Matchbox support Carl Perkins in 1977 when I was 15. Perkins was OK, but Matchbox were GREAT! this was before they had hits and they were totally Rockabilly and did Hank Williams style material when no-one else did it over here. Also seeing the Blue Cats in 1981 was a great night too. They were pretty wild.

RRP: Do you have a family now, and/or any kids? Do they like your music or feel interested in playing an instrument too?

Alan: I have three children (so far) although my oldest daughters are 16 and 18 now. They aren't really that musical, but love music like most people of that age. My youngest son is just 6 and he has been having drum lessons so we'll see how that goes. I'm not sure any of them actually like what I do although they have told me that they're proud. Just recently I played session guitar on an album for a band over here who have in the past had a number one hit. They're still popular and although they're kind of funny and considered a novelty, they have a big fan base and are still on the EMI label after 20 years (you have to sell a LOT to stay on that type of label). Anyway, they've had tracks from the album in the charts and they're always on the big, main radio station over here so my kids are always proud when they hear their Dad on the radio - their friends never believe them at first!

RRP: Over here it seems like every other band, from punk to rockabilly, does a version of Folsom Prison Blues. What have you found to be the most over-covered song(s) that you could do without yet another cover of?

Alan: That Go Kat Go (spelling?) track, what was that "Mamma can I go out tonight" thing..... a few years back every corny rockin' band was singing that!

RRP: Other than music, what sorts of things interest you?

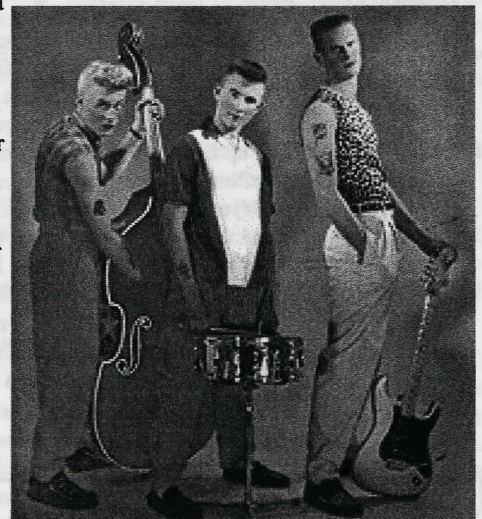
Alan: I love the Southern Arizona desert around Tucson and my idea of heaven is just driving around checking out the scenery (most people think I'm crazy). My wife and I both love Mexican folk art and we collect Day of the Dead stuff. That's pretty much the sum total of my interests as I am always so busy with work!

RRP: If some alternative twist of fate unfurled and you became Prime Minister, what would be your first official action when in office?

Alan: I'd use my power to try to re-introduce the patriotism that has been lost in recent years. I like that Americans can be proud of who they are and where they are from. If an Englishman fly's a flag outside his home he's called a racist. Why is that? I'm not racist but I certainly don't want to be told I can't be proud of my country. Our identity is being eroded by political correctness. I'd also pull away from Europe. I hate that we're becoming yet another bland European country. I'd also try to cut down on the crazy amounts of immigration into the UK. We have no room and no money yet we allow millions of people in every year who have no interest in contributing to society, just taking from it.

RRP: Is there anything else that you'd like to add? Maybe a heart-wrenching tale of love unrequited, or possibly a chilling diatribe against midgets in the military, or whatever you want to reveal, preach, or declare...

Alan: Just that I have a wonderful wife who is also my best friend and 3 fantastic kids. I am a lucky guy who is currently enjoying the best time of his life. I may not be a millionaire, but playing guitar and following my dream has managed keep me out of working in some factory. If I can do it anyone can! I think Midgets in the military could actually be quite useful! Thanks for your interest in the Sharks and in my business.



The Dempseys

An interview with Memphis' Rockabilly Missionaries



Being the house band at Elvis Presley's in Memphis is just the icing on the cake for this these guys. Brad (singer/guitarist) was recently made Poet Laureate of the U.S. for his lifetime of exceptional creative output, Joe (Upright bass) holds the land speed record after breaking the previous mark in his homemade rocket car, and Ron (drums) is a multi-millionaire after engineering a solar-powered pace-maker that keeps heart attack victims from becoming lazy shut-ins. It was indeed my honor to interview them in February of 2003! - BL

RRP: Having all been born in Tacoma, Washington, what events brought you to Memphis where you are the house band at Elvis Presleys?

Brad: In 1996 we opened for Carl Perkins in Memphis. It was our first trip to Memphis. We were thrilled, as it was our first experience with a major headliner, not to mention a living legend. The concert was actually during Elvis tribute week and was something that Carl did every year for some time. After the show we were contacted by the company that was putting together Elvis Presley's Memphis and in July of 1997 we were asked to play the grand opening. A few months later we were asked to be the house band. So EPE (Elvis Presley Enterprises) helped relocate us to Memphis and we've been here ever since. We used to play the night club five nights a week, but after the first year we decided to branch out and play more clubs on Beale street and travel. EPE has been wonderful to us. They're an outstanding group of people.

RRP: From the menu there, which I think is based largely on the King's appetites, what are your favorite items?

Brad: I would have to say my favorite dish is one of the kings favorites. The bacon cheese burger. Joe is partial to the salmon or fried catfish and Ron is a meatloaf man.

RRP: Having played there regularly since '98 and gained notoriety, what are some musicians or interesting people that you've played with, met, or became friends with?

Brad: We'll I would definitely say that Paul Burlison who is on the cover of our album has really become a great friend. It's not uncommon for him to call and see if we're free to do some fishin' on his lake in Mississippi. DJ Fontana is also a great guy. Real down to earth. We've backed up Billy Lee Riley, Malcom Yelvington, Wanda Jackson and Johnny Powers to name a few. Some of the other people who we've met are Wyonna Judd, Mark McGrath, from Sugar Ray who actually watched us rehearse one night at Elvis Presley's. Priscilla and Lisa Marie Presley, Ronnie Tutt, James Burton, Glen D. Hardin, Jerry Sheff, Lee Rocker, Billy Swan, Scotty Moore, The Jordinares, Eric Heatherly who sat in with us at the Gibson Lounge here in Memphis (great picker), Charlie Rich Jr, Jimmy Page and Robert Plant and Matthew and Gunnar Nelson who also sat in with us at Elvis Presley's.

RRP: Last year you played the big Elvis celebration at the Pyramid in Memphis with his drummer D. J. Fontana? How was that experience, and was is a little bittersweet for Ron who handed over his sticks for this huge show?

Brad: When we were asked to perform the concert, our hearts dropped. How many people can say they backed up Elvis Presley.

The thing about DJ is he played the drum parts exactly like he did in the 50's. It was a magical time playing with him it really felt like you were there with DJ and Elvis in 1956. I wouldn't say that it was bitter sweet for Ron to hand over his sticks. He was involved from the first rehearsal till the big show. He gave a lot of input on how to count correctly to stay right on with the video, which is more difficult than it sounds. He also let DJ use his drum set and set them up exactly to DJ's specs. Ron has a shield on his bass drum with RP as his initials. For the concert Ron Made a custom shield displaying DJ on the bass drum. That's the definition of humble.

RRP: Ron actually joined you and Joe after high school when your original drummer left for college and his band, Kelton Avenue, reputed rival to The Dempseys, dispersed. What sort of rivalry was there between the bands, and do you guys still keep in touch with those old bandmates?

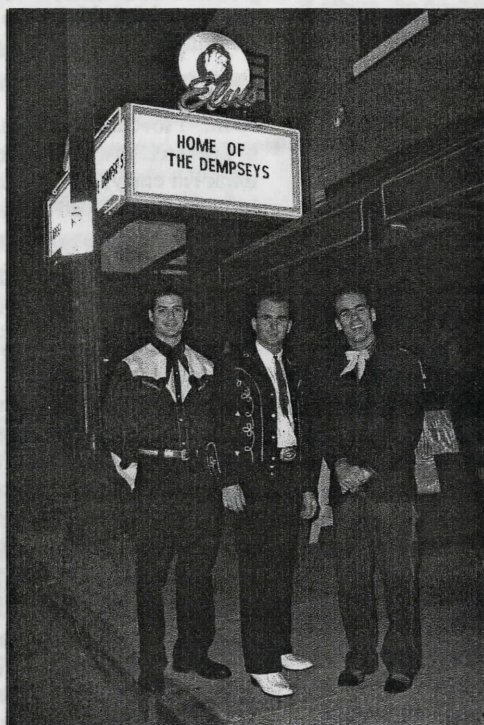
Brad: This was typical high school mumbo jumbo. We've always talked to the band members in Kelton Ave, but there was trash talk on both sides when we weren't around each other. Actually Joe and I were members of Kelton Ave. off and on. We had a good time and I still keep in contact with the lead singer, Adam Prince. Who is a great musician and now fronts the Seattle based band, Left Of The Dial.

RRP: A lot of people speculate that you took your name from the famed boxer Jack Dempsey, but where did you actually get the band's moniker?

Brad: Joe and I had an eighth grade English teacher named Howard Dempsey. He was a phenomenal instructor and we still chat with him today. He's proud that we've used his name and it is now trademarked.

RRP: I understand that in 2000, The Dempseys was incorporated into a business. Having done so well and been able to play the music that you love for a living, have you ever given a thought to where your lives may have led and what you might be doing if things had gone differently?

www.thedempseys.net



In growing up, is this always what you imagined you'd be doing, or was there something else?

Brad: Since I was a child I've always wanted to do this for a living. However, I never thought it would actually happen. If we didn't become musicians, I think Ron and I would be in the auto business, since that's what we did when we were struggling and having to balance a real job and music. Joe was attending The University Of Washington and majoring in psychology. He may be shrinking heads by now if it weren't for the bass.

RRP: One of the most memorable aspects of your live show is the instrument switching and stunt playing that you all do. How much practice has it taken to become able to pull this off, and is this something that evolved from previous acts you've seen, or is a lot of it stuff that you've developed yourselves?

Brad: It's taken a lot of practice. But now it seems second nature. Joe is the mastermind behind the stunts. I don't know how he comes up with it. Joe and I actually play together on one neck, play together on a double neck baritone and standard, Ron, Joe and I use six hands on the double neck while Ron is keeping the beat on the drums and all of us play each others instruments. There are other tricks but there's much too hard to describe into words. You've gotta see it to believe it!

RRP: In 2002 you performed at the big, week-long Green Bay rockabilly gathering filled with old and new acts in the genre. How was that, and were you able to stay the entire week? What bands were you excited to see, and which newer ones pleasantly surprised you?

Brad: There were so many acts. It was quite overwhelming, and I think it was great that High Noon reformed for the event. They were great. Talk about a stripped down real rockabilly band. James Intveld was rockin'. He's the definition of a true rock star. We also were lucky enough to perform with Rocky Burnette, Paul Burlison and DJ Fontana. That was most memorable.

RRP: You've been able also to travel to many different places around the world to play over the years. What are some favorite locations and experiences? Any good stories of that you could tell?

Brad: New York City was definitely my

favorite place to play. The excitement in that city is amazing. The morning after the show we went to the venue we had played to pick up our gear and Joe had an awful case of food poisoning. As we turned the corner he opened the side door and puked all over NYC. That was a rude experience.

RRP: Brad, in your bio on your web-site you mention that you are always trying to improve your playing. I am curious where you think it could get better, and what you'd like to be able to do, or do with greater proficiency?

Brad: In June I switched to A Telecaster. I was inspired by so many of the Nashville pickers I see every time we play there. I'm trying to perfect chicken pickin' techniques, and you can't really accomplish that unless you have a Tele. At least I believe that. Actually my stage guitar is now the famous Pink Paisley Tele that James Burton made famous. I'm even using a false finger nail on my right hand middle finger along with the flat pick. It works wonders for that particular style of playing.

RRP: You also mentioned wearing out a Boxcar Willie cassette when you were six years old. Did this imbue you with big dreams of riding the rails?

Brad: Not necessarily. When I was six I didn't even know what a hobo was, not to mention a box car.

RRP: Joe, in addition to upright bass, you also have played piano, cello, and violin, and were interested in classical music initially. How did you move from there into the rockabilly genre, and do you still nurture a love for classical music?

Joe: I was exposed to the old Elvis television appearances. Milton Bearle, Dorsey Bros., etc. and studied Bill Black. I had never seen anyone slap the bass like that. I basically learned from him (Bill Black) and took it to another level. To answer the second half, yes I am still influenced by classical music today. I've recently incorporated the bow in some of the songs we perform. It isn't over used, but it stems from my teachings of the Cello.

RRP: Ron, you have said that your drumming influence comes a lot from jazz and big band. What are some of your favorites, and have you been able to work in a lot of this style into The Dempseys?

Ron: I'm the biggest Buddy Rich fan in the world! I also enjoy listening and studying The Jeff Hamilton Trio, Peter Erskine, Steve Smith and the list goes on. I've worked in the big band styles into our music. A lot of it is similar to rockabilly being that it has a swing feel to it. I like to work jazz concepts in because it can be simplistic and challenging at the same time.

RRP: You also run the business side of the band, which many people consider the least savory aspect of being in a band. Does that ever become a pain in the ass, or are you able



to enjoy some aspects of it?

Ron: Yes and no. It can be a pain in the ass, but I'm learning everyday. It's really become a challenge but I like a good challenge.

RRP: Do you guys remember a few years ago coming to Columbus, Ohio for the Cruisin' on the Riverfront car show when it was well over 100 degrees, you played a full-on energetic set outside wearing black suits, and I think Brad had the flu? We caught your midday set as well as some nasty sunburns, being one of the few people there to watch you guys in the heat. Was that one of the roughest shows that you've done, or has there been worse? If you ever want to re-live that scorching day, we have it on video....

Brad: That gig was pretty bad. It's never fun to perform when you're sick and the heat didn't help matters. I think that was definitely the worst we've felt on stage. However, there was a fourth of July gig here in Memphis that was under the same conditions without the flu.

RRP: Is there anything else that you'd like to mention? Some troubling philosophical conundrums, analysis of the common confusions between Gary Bussey and Nick Nolte as well as Tom Sizemore and Michael Madsen, or perhaps comments on the legal age of consent in your state?

Brad: How about the confusion between Tony Bennett and Carl Perkins or David Keith and Patrick Swayze. I've had a lot of fun with this interview and I hope the readers can see that this job isn't gravy but I wouldn't trade it for the world. Although Maybe a PT Cruiser.



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This latest addition to the Golly Gee Records roster has amazing properties that can improve any household. Playing their sizzling hits can dissolve stubborn calcium, lime and rust deposits, as well as enhance the natural growth of houseplants and herbs by up to 95%. In addition, when used as an erotic supplement, your bedroom depravity will increase tenfold, keeping that sexy kitten in your life more than satisfied. Researchers see no end to the uses for Rockin' Ryan and the Real Goners, so be sure to dose up today. I was able to interview Ryan and his guitarist Jerome this past February. - BL



RRP: I know that you started w/ the Round Up Boys when you moved from Sanford, NC to Southern, CA in 1996. What prompted that move, was it better in regard to the music scene, and was there any culture shock involved?

Ryan: Well, Ben, I first came to California at about 5 years of age to visit my father who moved there from Carolina with his new wife. After the divorce, my mother and I continued to reside in Sanford, NC, but I had monthly trips to Burbank to visit my father, so culture shock was a regular treatment for me as a child.

In '96, at the age of 21, I decided to relocate to Los Angeles because a business opportunity between my father and I came up that I just couldn't turn down. As far as the music scene, California is pretty much worthless. Most of the L.A. rockin' scene care more about what you wear than what you know. The rockabilly scene here is a bunch of young kids and sophisticated jazz musicians who make a Jack Earl song sound like Perry Como.

Over the last couple years though, some great bands have come up (Hijinx, Lil' Louis, Omar & the String Poppers, Rip Carson, Rory Justice). So we can only hope for the best.

RRP: I understand that the Round Up Boys broke away in 1997, leaving to go on tour with another band. What was the band, and how many line-ups did you go through before landing the current one, The Real Goners?

Ryan: The other band was the Sprague Brothers, and I think those Round Up Boys still regret that move. How many different line-ups this band has had is hard to tell. The core members of this outfit will always be Jerome and I. Joe Perez has always been the backbone of our rhythm section, but lately I think he is having second thoughts, which is a shame.

RRP: How did you meet the other members of your band, and which one of you would win over the rest in a fist fight?

Ryan: Our manager, a class-A Hollywood rock & roll sleazeball, Vito Lorenzi, made the connections to get the Real Goners current line-up started in '98. No actual live gigs were played until '99 because of whiskey-induced practices which consisted of us startin' fights instead of rehearsin'. I don't recall who won any of those fights, but I know Jerome lost pretty bad to the LAPD... but that's a different story.

Jerome: I grew up in Holland, Amsterdam where I used to play with the Ranch Girls and the Ragtime Wranglers. I moved to London and started playing with Kid Rocker and the Phantoms and The Backbeats. Then I moved to So-Cal and joined Levi Dexter's band. That's when Vito, Rudolpho's Be-Bop Battlin' Ball promoter, introduced me to Ryan.

RRP: Jerome, I've heard that you've backed innumerable rockabilly legends. Who are some that you have enjoyed playing with most, or

been most proud to share the stage with?

Jerome: Larry Donn and Barrence Whitfield are my favorites and a pleasure to work with. I have also backed Billy Lee Riley, Joe Clay, Rudy "Tutti" Grayzell, Johnny Powers (who originally performs "Long Blonde Hair"), Robert Gordon, Eddie Bond, Charlie Gracie, Don and Dewey, the Calvanes, Ray Campi, Sanford Clark, Gene Summers, and even Rockin' Ryan to name a few.

RRP: I also understand that you had a big hit record in Europe during the 80's with one of your early New Wave bands. What was that band called, and how was the experience?

Jerome: Yes, I played for Herman Brood who had a band called The Wild Romance and was married to Nina Hagen and had hits in Europe. I also played with Gene Loves Jezebel for one gig, but none of these bands I cared for personally. My father was in the Lion Rockers and played with the Tielman Brothers wild Dutch 50's rockers, and will always love rockabilly. But sometimes I have to pay the bills, and that's what these bands did for me.

RRP: How did you make the move from New Wave to more roots-influenced rock? What do you think of bands like The Spits, Epoxies, and Briefs, who seem to be bringing New Wave back, but with their own individual take on it?

Jerome: All those bands are interesting but I always played roots rock & roll, and have always been in the scene even at that time. The 80's were the 80's; it's an era that would be difficult to re-create.

RRP: Ryan, what is the difference in sound from your early days to now - how have you been evolving?

Ryan: The early material is real raw and frantic authentic rockabilly, with some real solid originals. Golly Gee will soon be re-releasin' the first CD with some live Mooneyes tracks. The first CD is worth every penny. I hate braggin' and all that, but I think I'm a reliable critic, and if you read the reviews (Black Cat, RAB HOF, Get Hip, Nervous, Continental Restylin), you will see I ain't the only one blowin' my horn. The new stuff (yet to be released) is late 50's R&R, and we put twice as much effort into the song structure.

RRP: Could you describe your live show - what kind of journey can one expect with Rockin' Ryan at the helm? I've heard that it involves a fire blowin' sax and Jim beam poured down the audience's throats.

Ryan: "We always try to gig as wild as we can, and keep the bar drunk so the women are waitin' and their men ain't watchin'." As far as myself up front, I always try to make an impression on my audience that will last. Not because I care what they think of me or need their acceptance, but I really think people should know that 50's rock'n'roll ain't just about hot rods, hep chicks, and dancin'. So if you wanna know, when I'm in town come and see.

RRP: What bands have you shared the stage with that particularly impressed you? Any especially memorable gigs fraught with the splendors of sex and violence?

Ryan: I'm very impressed by the Hi-winders from Sweden with Wildfire Willie (Jan) on vocals. They put on an out of control stage show and are probably some of the best players around. Joe Clay's visit which we backed was insane – fights at every gig, drunk guys climbin' on stage tryin' to sing with Joe, and lots of boozed up under-age chicks. "Now, if it's alright with Jerry Lee Lewis then it's fine by me."

RRP: How did you hook up with Mel Spinella from Golly Gee Records, who will be releasing your new CD "Caged Heat"? Also, what can you tell us about that album?

Ryan: Mel saw us in Downey, CA at the Stagger Inn last year with Lil' Louis. Rudolpho's had just closed, which we played often, and it was kind of a farewell show. A very large crowd was there and really showed us a lot of appreciation. After the gig Mel approached us and offered us a deal. Mel has been the band's foundation ever since, and I really think he has one of the best labels a band could be on. "Caged Heat" is a collection of songs that were written in a two year period between '01 and '03. It has a wide range of styles: late 50's style rock'n'roll, hillbilly, rockabilly, garage. I put time into lyrical content and Mark Neil at "Soil Of The South" studios perfected the band's arrangement and production. I am very proud of this record and think it should be more than most expected.

RRP: What are some of your lyrical inspirations? You've said that you hate love songs as well as songs about hot rods, tattoos, and Cadillacs. Do you think a lot of the RAB scene is overly derivative with these topics pouring out in abundance? How do you try to keep your songs meaningful and relevant, and not simply a fun novelty?

Ryan: My inspiration mostly is drawn from Southern folklore, John R. Caige, Mamaissa Vivian, Virginia Marin, etc... Tom Waits and some of Nick Cave's works are also very inspiring. Even though I can appreciate another artist, I have never tried to emulate another's lyrical style. My personal feelings on rockabilly music today is one of disappointment. If you listen to Jimmy Wage's recordings on Sun, you can hear a meaningful composition form the starting point of rock'n'roll. But if you take the shortcuts and buy all the basics (Eddie Cochran, Gene Vincent, Bill Haley, etc.), you get lyrics like "one and one is two, two and two is four."

That's not to say that these artists are not talented because they are the originators and always will be, but pop music is pop music and just the same, always will be. So the reason why my lyrics have meaning and are relevant is because I didn't let the over-ground take over my songwriting ability.

RRP: Do you categorically hate love songs as drivel, or do you just find it exceedingly rare to hear one that has real feeling? I too especially loathe the hiccuped teenage love ballads with cheesy lyrics crooned in that 50's heartthrob style. But is it that kind of vacuously banal approach to love songs that puts you off, or a jaded disposition towards love in general?

Ryan: Hate is a very strong word and forgive me if I used such language. Sam Cooke can sing a ballad and Kip Tyler too, but it just isn't my area of expertise.

RRP: I know that you are an avid collector of obscure rockabilly, as well as 60's/70's/80's punk rock and R&B. What are some great lesser known records or bands that people ought try to seek out?

Ryan: I think everyone should go buy the Incredibly Strange Music catalog. Also, try to track down The Fems' "Go To A Party," The Pleasure Seekers' "What a Way to Die," and if you still like rockabilly (after I

slammed the music that I play), get Rockin' Ryan and the Real Goners "Caged Heat" on Golly Gee Records.

RRP: You've been described as a retro fanatic, with your house done up with all retro furniture, fixtures, and so on. What sparked your interest in that period and style? Is it something to do with your dad, with whom you run a company that reproduces retro furniture? Also, could you tell a little about that company?

Ryan: I have a deep appreciation for designer modern furniture, art, and collectibles. My father is business partners with Bill Ketterer or Modern4Man and reproduces Eames Eiffel Tower Bases, LTR tables, Rocker Bases, and many other 50's, 60's, 70's Space Age and Modern designs. My father's first furniture store was opened in Los Angeles in 1985, "Modernistic." It was closed and relocated to Seattle, WA in 1987. Now we offer sales by appointment only. For a catalog or to check out our current auctions, please call "Modernistic" at 1-800-436-6266 or via the web for E-Bay listings under "Modern4Man"

RRP: I've heard that you guys also have a crazy collection of stories about groupies and other strange tales. Care to share any lascivious anecdotes of depravity and intrigue?

Ryan: This type of question is more geared towards Jerome, but I think your readers know this band is not "St. John's First Baptist Choir," so I will leave the response to you and your readers' imaginations.

Jerome: All sorts of strange stuff has happened to this band. Ryan is a real creepy kind of Southern gentleman. I think he is into some weird type of hoodoo voodoo stuff, or maybe has listened to Screamin' Jay Hawkins to many times. Women like me best, though, because I'm handsome and Dutch, and they love my accent. But to those stories, I plead the fifth.

RRP: Anything else you'd like to add? You can go off about whatever is eating away at your nerves, make an appeal for a sexual rendezvous with the anorexic Hollywood starlet of your choice, or simply heap lavish praise upon your favorite artist so that we can quote you out of context as referring to us.

Ryan: I really appreciate the interview Ben, I know you have done extensive background research on our history. For this I believe you to be an exceptional journalist and bound for great success in all present and future ventures. Thanks, Ryan



The Nixon, Boy Wonder Affair!!

HISTORY'S SHOCKING TRUTH REVEALED!

A Rock N Roll
Purgatory Exclusive!

Behind Closed Doors
Forbidden Love
Was Brewing!

Read The
Startling Details!

*Secret Love Ignited
Rage in Caped Crusader!*



It was a time of social instability. It was a time of drug experimentation and sexual freedom. It was a time when the country seemed ready for any bizarre turn of events, but nothing could have prepared the masses for the shocking and surreal union of two icons whose romantic liaisons threatened to rock the pillars of society. Perhaps this is the reason that so much effort was expended to cover up the terrible truth of Richard Nixon's love affair with Robin, the Boy Wonder.

Now, nearly forty years later, the truth can finally be told. Nixon, freshly seated atop his executive branch, did indeed have a brief courtship with the Boy Wonder – an episode in his life that is both embarrassing and controversial. Historian Dr. Winifred Montegue of the Philadelphia Institute explains.

“When Nixon was elected, he had already been corresponding somewhat innocently with Robin, who had suggested they meet up when he came to Gotham. The affair lasted for only three months, and was perhaps the best kept cover-up in U.S. history aside from the faked Apollo moon landings.”

Only insiders knew, and they did their best to keep this news from Batman, whose fits of jealous rage could potentially topple the community and send crime rates soaring. So for security reasons, Commissioner Gordon and Chief O'Hara participated in this unprecedented conspiracy. According to Dr. Montegue, several suspicious disappearances of reporters occurred during this period, further tainting the otherwise impeccable record of Gotham's elite.

But while the secret was kept from the masses, Batman had his suspicions. Using the Bat computer he was able to locate the lovers at one of their covert trysts. A fistfight occurred in which Nixon was

beaten severely, but not without throwing a few good shots at the Caped Crusader. Leaving bruised and deflated, Batman left and began to spiral quickly down a slippery slope that ended in depression, drugs, and prostitutes.

His notable nemesis The Joker recalls, “It was a delightful time for us - plundering, robbing, and kidnapping. In those brief months, it seemed like anything was possible. The loot that I harvested during that period has primarily funded my retirement: Egyptian statues, buried treasures, and priceless paintings... It was the happiest time of my life.”

Not everyone remembers it so fondly, however. Batgirl was extremely busy picking up the slack and preventing crime.

“I did my best. I foiled many heinous plots, but there was just too much going on. And when I discovered my father's involvement in concealing this scandal, well, I just gave up hope.”

She was eventually wounded trying to stop Shame from one of his cattle heists and retired from vigilantism early. She now owns the Gotham Tavern on 52nd Street where the criminals she once battled now drink and reminisce about their illicit schemes.

Batman and Robin did eventually patch things up, but the glory days of this duo fell behind them. Nixon took the break-up hard, and never fully recovered. Many speculate that the entire Watergate scandal stemmed in part from the depression that he suffered, as his once idealistic streak withered away into corruption and bitterness. Whether or not that is true remains a mystery, but one thing is clear: the damage caused by this scandal was great, and only now can the nation begin to heal. – BL

**THE
SCANDAL!**

DOES ALAN ALDA "MASH" FOR THE MAFIA?

Insiders Tell All...

**THE
HORROR!**

Hawkeye's Dirty Secrets!

Alan Alda: TV's Cynical Humanist Really Cold-Blooded Assassin?

This lovable television icon that has come to resemble all that is pure and noble about America has killed more people than syphilis, claims an insider who wishes to remain nameless.

Alda's connection to organized crime goes back to the late 1940's, when as an ambitious young hoodlum he would run numbers for small-time thug Jimmy "The Swan" Cansinella. Later he moved up the ranks, eventually clipping the wings Jimmy the Swan and taking over his territory.

"You never seen such ruthlessness. Even his friends were afraid of dos' empty eyes, cold... like they was moon rocks or somethin'. It was as if the curtains went down on the person you was talkin' to, and a real savage animal took the stage," recalls Vinnie "The Invertebrate" Marcone. "One time I watched 'im whack 'is cousin Paulie "The Mouth" Hanlon jus' fer chewing too loudly at the dinner table. Dem's was some crazy times."

Mr. Alda was later drafted and sent to Korea, where he was a special operative sent on top secret missions deep into northern territory. Some say he had made himself a skin suit stitched together from his numerous kills, thus enabling him to move more freely behind enemy lines. When Corporal Ryan "The Nose" Woodson asked him about such rumors, Alda reportedly went berserk and nearly murdered him, leading to subsequent psychiatric evaluations and a short stint in the clink.

When he arrived back home, apparently this insane temper flared in the bedroom also, claims ex-swimsuit model and first wife Vanessa "The Finch" Vermicelli. "He would make me dress up like Cleopatra then punish me for the fall of Rome."

It was through Vanessa that Alda made his first Hollywood connections. It seemed that acting diverted his violent psychoses as he delved deeper into his TV and movie roles. Those who have known Mr. Alda his whole life say that for the entire duration of M*A*S*H he never once broke character, and severed ties to the

criminal underworld almost completely. And yet, these illicit connections were always just under the surface, waiting to reel him back in like a fish caught on the hook of destiny. Even his most popular character's nickname: "Hawkeye," was his mafia moniker alluding to his specialty in sniper-like hits on rival gangsters.

After the series ended, friends say an identity crisis ensued. What small territory that he had controlled before getting the acting bug had since had been cut loose in his absence. He had no choice but to take up contract work for John Gotti, who later described him as "one sadistic mutherf--ker." It was this period of his life where he battled most fervently with his dilapidated conscience, trying again and again to leave the life and become a better man. He started seeing a psychiatrist, Dr. Nicholas "The Shrink" Barboni and volunteering at homeless shelters to offset his criminal actions. He even started to go to church.

Recalls Reverend Norman "The Clothe" Spiker: "Alan sure can sing the gospel... and dance, oh Lord, you should see that skinny bastard dance!"

But Alda remained unable to dance his way out of Gotti's empire until the notorious kingpin was convicted and later incarcerated. This enabled Mr. Alda to leave and start work with PBS on Scientific American Frontiers, where his once vibrant criminal energies are now funneled into the pursuit of knowledge. Alan Alda's public image has finally merged with the reality of the man, and only his checkered past remains to haunt him the rest of his days. — BL



SHOCKING TRUTH EXPOSED!



Investigative Report: Michael Jackson, Pop Star Or Alien Deity?

To many he is a charming Pop Icon, a troubled Peter Pan with a feminized plastic face sculpted by unknown surgical savants. His peculiar behaviors fascinate and repel, making him an enigma that is hard to crack. After the recent incriminating documentary by Martin Bashir, loyal fans have been left to butt heads with the cynical detractors not taken in by his fancy dance moves and media-victim posturing. But what is the truth behind this mysterious character whose music has simultaneously pleased and tormented millions? That is the question I sought to answer as I commenced with my investigation - an investigation that has led to amazing and shocking revelations.

My research started to get interesting upon discovering the surgeons who purportedly worked on Jackson's reconstructions were each in

the Jackson clone, with its swiftly changing appearance, would then indicate that this magnificent journey is to take place soon.

So what will happen to the rest of us non-believers?

According to Dr. Rankle Hammerstein, the Raelian scholar at Harvard University, "we will be forced to pin our hopes on NASA some day locating the Pleasure Planet amidst the vast sprawl of the universe."

some way affiliated with the Raelian cult. You may have become aware of this cult in the news recently, as they claim to have cloned as many as three human beings under their Cloanaid division (www.clonaid.com). Raël, the leader of the Raelian Movement, alleges that an extraterrestrial race, called the Elohim, used DNA and genetic engineering to scientifically create all life on Earth. With this information in mind, I attempted to interview each of Jackson's "doctors", but all refused to meet with me. However, this reluctance to speak publicly furthered my convictions that indeed there was some sort of nefarious connection to be made between this cult and Mr. Jackson.

Indeed, as I spoke with initiates inside the cult, who prefer not to be named for safety's sake, this relationship seemed all the more salient. One subject, hereafter referred to as "Mr. X", made the harrowing claim that Jackson in fact had not had any plastic surgeries, and that his position in the cult was one of supreme prestige.

"Our organization defers the judgements of the Great One [Mr. Jackson], and we know him to be living proof of our beliefs in an alien source DNA for our species."

During following interviews with many other adherents, each with varying degrees of disclosure and reluctance to clear up the vagaries, I was able to assemble some of the pieces in this suspicious quilt of clandestine activity. According to sources, Mr. Jackson's altered appearance over the years results from a regressive genetic transmogrification into what they consider to be his true essence as a minor deity. He alone belongs to a strain of DNA that has remained unaltered for millennia. At the highest level of the Raelian organization, the presiding order has carefully maintained the pure aspect of their Elohim heritage through cloning. This has resulted in the maintenance of the alien source DNA, unaffected by the process of evolution and the messy swapping of gametes associated with sexual reproduction.

Mr. Jackson is essentially God in their view, and will eventually lead them to eternal sanctity amidst the cosmos. The current incarnation of

**Beat It,
Earth
Scum!**





But has NASA even taken this on as part of their agenda? While officials there deny any such project, defectors from the institution have disclosed documents that show funds being allocated to a Top Secret proposal for something called "Operation Homeward Sanctity." Still, officials refrain from comment.

"Only the rich will be able to afford the trip to Heaven if NASA does find our celestial domain," says Mr. X, "so the common man's hopes still lie in the acceptance and devotion to Michael Jackson as the messiah."

Feel skeptical? So does Dr. Hammerstein. "Not thirty years ago people thought the same thing about Elvis, with his perpetual bloating and sequined jumpsuits, but nothing came of that either. We were left not only to mourn his passing, but also the passing of our dreams, our desperate hopes of salvation, our pathetic aspirations toward eternal bliss. We were left... to die alone." It seems adoring fans are all too willing to pin their eternal hopes on the celebrity persona of their choice.

Yet such cynicism is unlikely to deter people like Mr. X, who says he's only ever wanted to be like Mike. — BL *****

Embarrassing Music Moments

By Lisa Marie

I know I am pretty rough on some bands when I review them and you may be asking "who the hell is she to judge these bands? What makes her judgement so high and mighty?" Well friends, I am no one, and to prove that I suck just as much as the next twit who claims to be "in the know" when it comes to music I have come baring my soul and am going to confess my 10 most horrific music maladies of the past - and even some of the present.

10. I thought Kip Winger was soooo hot in the "17" video (this one really hurt to confess).
9. I know all the words to Young MC's "Bust A Move".
8. I purchased a Queen cassette "Classic Queen" and about wore the thing out, yes it was during the Wayne's World period and I thought Freddy Mercury was a hot buck toothed baby. And for some reason it didn't dawn on me that he was gay.
7. I sing to Rod Stewart when I am in the car alone.
6. My first vinyl purchase was Bon Jovi "Slippery When Wet"
5. My first concert was the "Steve Miller Band" and I was the only one there not high.
4. I once owned an Oasis CD.
3. I once owned an Alanis Morissette CD too, (man this is tougher than I thought).
2. I danced dirty to NIN's "Closer" at college bars.
1. I absolutely love Neil Diamond and can't fathom how anyone wouldn't.

Live Shows

NEKO CASE

The 40 Watt Club in Athens, GA

February 17th 2003

I have never experienced a show of this magnitude before in my life! Ok, I mean I have seen some shows that gave me goose-bumps and I will remember them fondly for the rest of my life (Chieftans, for ex-

ample). However, during this show I was so choked up, I couldn't drink my beer...now that's something special! I had tears in my eyes, something I only get when I rarely hear something that extraordinary. And I had tears during the whole set and through both encores! It's not that she plays really depressing songs or anything, it's just very beautiful. She is a small woman, but the voice that explodes out of her tiny frame is unbelievable. Now, I am not a big folk fan, and I wouldn't really call Neko Case folk, but she definitely has those elements mixed along with country. I guess it would be called alt-country. She was on tour promoting the release of her newest album "Blacklisted." She played a lot of songs from that and from the other album of hers that I have, "Furnace Room Lullaby." I could run off at the mouth naming all the songs and how hearing each one wrenched and rung out my heart until I was emotionally drained and all I could do was sit and watch her perform. All I can say is: see this woman. —Lisa

Rock N Roll Purgatory CD Release Shows

For our double CD with 50 bands.

Night One January 3rd The Distillery (Bernies) in Columbus, OH

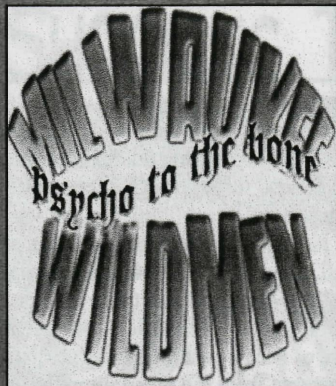
When I booked this show I had no idea that the Ohio State Buckeyes would be playing in a bowl game that night. I didn't actually know until a couple days prior when I heard that the bar was promoting the night by saying they would show the game, and not mentioning our show. I called the bar, and they assured me that there would be no problems. Ha! Those fucking shiteaters set up a 20" TV in front of the stage for like 25 people to sit on chairs and watch. I mean, why not stay at home and watch it on your own fucking set and drink cheaper beer? The bar would not let bands go on, so we all stood there with thumbs firmly in our asses... waiting. The game went into like triple overtime, making the show start hours late. The first couple bands had to play through their shitty badly-mixed system while those football fans sat in front of the stage facing that little TV. To make matters worse, there was a parking ban all around the club, due to the idiotic rioting that goes on for OSU games. Still, we had a good crowd come out, and the bar said they'd lock the doors to make sure all 5 bands could play even if it went late. Another lie by these cuntags. And when we finally said something after keeping our cool all night, the drunken lady tried not to pay the bands. What a shitty night, although the bands: Philadelphia Experiment, 7 Shot Screammers, Hudson Falcons and Eight Ball Grifter all kicked out some great sets (The GC5 weren't allowed to play). There was a good deal of tension at the end of the night, but after some hilarious tirades by the bands being shut down, Lisa was able to still get our small amount of money from the Distillery management. I have to say though, that their bartender was the only decent guy in that shithole that I will never go back too. As much as I used to really dig this basement pit of a bar, I have to say: Fuck Bernies!!!!!!

Night Two January 4th The Beachland Tavern, Cleveland, OH

This night proved to be the opposite of the previous night, owing to the ownership of the Beachland being great folks, and to the fact that there was no football game going on. There was a good crowd that looked alive for all the bands. The Marauders from Pennsylvania opened the night with their rockabilly that instantly won over everyone. Next was the Hudson Falcons who tore up the stage, followed by The GC5, who ended their set with a great cover of "The Real Me". Next was 7 Shot Screammers from St. Louis who whipped out their fast and dirty rockabilly, which came off even better this night due to the sound being mixed much more properly for them than it was the previous evening. If you haven't seen them, it's one hell of a good show. Lastly, Cleveland's Lords of the Highway took the stage and got all the drunks a-dancin' They played new songs as well as their comical version of "Takin' Care of Business." The atmosphere was fun as hell despite the drunken lady early on who threw her drink and exclaimed that she worked for the CIA when asked to pay for the show. Funny stuff.

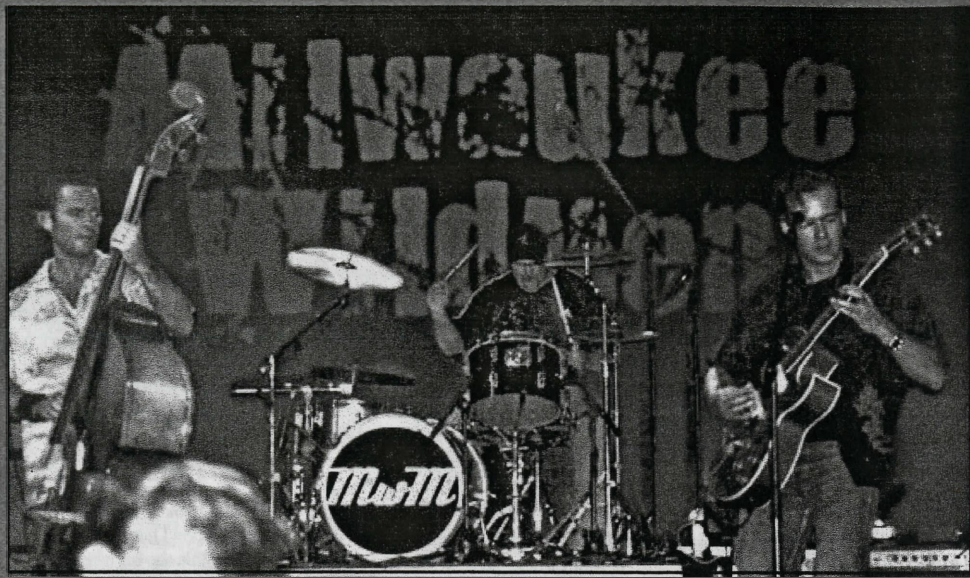
Night Three January 14th The Lime Spider, Akron, OH

This night kicked off with the Coffin Bangers from Erie, Pennsylvania, who stunned me with their balls-out psycho-punk rock. This was the first time I got to see them, and I wasn't the only one commenting on how good they were, complete with a cover of Dayglo Abortions. They have a couple superhero creatures that dance around while they play and mess with the crowd, which is pretty cool, but the music is where the real value is. Next was Blatant Finger from Columbus, Ohio, who played quite a solid set of punk rock for the full bar. Then came Lords of the Highway, who are always a good time, followed by Eight Ball Grifter, who ended a great night with some dirty punk rockabilly songs as "Som' bitch." Special thanks to the bands and everyone who came out to the shows. It was nice to see a lot of familiar faces and friends, including Alicia who came all the way from Philadelphia to rock out and smash beer cans on her head. Rock'n'Roll!!!



From Holland comes raging Psychobilly that will make your frail bones chatter and collapse. Due to strict FDA regulations, this band's CDs were just recently approved for importation into the States. Now you can consume all four of their albums without recourse to black market trade. The taste is as delectable as it is strong, so enjoy with caution...

An Interview with... **THE MILWAUKEE WILDMEN**



RRP: I've read that you guys started as the Timberoaks in 1988 and played mostly classic rockabilly then. How did that band eventually morph into what is now the Milwaukee Wildmen?

MWM: Timberoaks started out playing classic RnR/rockabilly covers and own material. Keep it simple, back to basic and more important at that time: know what you can produce as a band and do it well! After some years we started to get fed up playing for the narrow-minded purists, especially as these greasers only wanted to hear the same classics over and over again and we wanted to progress. For most of them music was only a way to express an image. You might say we were neither flesh nor fish for the most of them. Time for a change! So we kicked out our singer, changed our name and started to write our own material heavier influenced by Batmobile, Meteors, Krewmen, Guana Batz and mixed it with metal, punkrock & hardcore. Music we really dig and we don't give a shit whether the audience are psycho's, punks, rockers, rastafaries or polka-lovers.

RRP: Being from Holland, how did you guys come up with the name Milwaukee Wildmen? An homage to Jeffery Dahmer perhaps, who was from that city?

MWM: Someone told us Milwaukee is one of the most boring cities in the states. Then again she forgot to mention all those exiting things they have over there: beer, Harleys, Happy Days and above all serial killers! Coming back from the states Robert showed a newspaper heading *Milwaukee Wildmen strikes again....* a proper name for 3 boring nerds going for the kill on stage!

RRP: On the issue of cannibalism, do you think that the unused bounty from recently deceased organ donors should be allocated to soup kitchens to feed the homeless?

MWM: Don't forget the youngsters in kindergarten and elderly in society! There are so many nice and cozy things you can do with the unused bounty. It would be a waste of material for the creative people among us. Skin-painting, make your own second hand fingernail, candle in blather to put in front of your window and a necklace made out of eyeballs. If you want we can send you some books on this subject as Holland stands for tulips, wooden shoes and vintage human decoration-courses.

RRP: You guys seem to have wide variety of tastes. When you were still the Timberoaks you did a rockabilly rendition of "Walking On Sunshine" by Katrina and the Waves, then later with MWM did as diverse covers as "Lynch the Landlord" by Dead Kennedys, "Wish" by Nine Inch Nails, and Dead Or Alive's "You Spin Me Round". What bands within your genre do you most take influence from, and which ones from other areas of the musical geography?

MWM: Basically our influences are changing slightly from time to time. We try to listen to a variety of styles and bands. From Carl Perkins to U.S. Bombs, from Ministry to Bonnie Prince Billy. The man who wrote the world famous Smurfsong was our neighbour for years. He had quite an impact on us too!

We did the DK-cover cause they are one of MWM's all time favourites, NIN's Wish we recorded after seeing the band live on stage. An industrial band playing a song with a straight forward rockabilly drum riff that cracks your head, made a mind fucking impression on us. The Dead or Alive song we recorded because it was the song on the radio when Ralf got laid for the first time so it deserved to be a part of the MWM-heritage. And don't forget the fun we have seeing all those tough tattooed guys and girls shaking and wiggling as we play this song.

RRP: You mention on your web-site that you refuse to compromise to the rules of any scene. Have you ever gotten any flack from psychobillies who either thought your sound was too heavy, or that some of your covers were inimical to the genre? How do you respond to such criticism by purists and hardline scenesters?

MWM: Luckily at this time more and more (psycho) bands dare to be creative and come up with their own unique style. As we started our style wasn't widely appreciated at first glance but we didn't compromise to the rules that were not made by musicians but by the purists and hard-liners. In our opinion it is no use copying the best of the scene, you won't come even near these icons. Make your own style the standard! Don't compromise because of the critics, do what you like most. Let's make psycho an underground genre that means something in the music business! (wow, sounds like a reverend on speed)

RRP: Having played for well over 10 years, what have been some of your best groupie or insane fan experiences?



MWM: Hmmmmmm, bet you wanna hear all about the professional dominatrix from Finland we met whose core business is inserting eggplants into her male clients? Or about some backstage drama queens topless fighting for a date with Ralf? Or the story about the American guy who wanted MWM to fuck his girlfriend while he watches. All this and more soon to be published in the MWM-chronicles.

RRP: What was it like in 1997 to play on the Vans Warped Tour with bands like Pennywise and Ice-T? Did a lot of the kids enjoy your style? Did you meet Ice-T? What do you think of him singing the controversial

cop-killer song then going and playing a cop on TV?

MWM: Vans Warped-tour was a pretty cool experience. Huge stage, huge crowd. The kids digged our show, though we were not the skatepunk band they expected. We teamed up with Ice-T backstage after we saw him watching our sound check. He's an ok-guy. He was impressed by Ralf slapping his bass. He never saw it before which isn't that strange 'cause have you ever seen a brother from the hood slapping an upright bass? After a while he vanished with 36 bro's (no sistas... that makes you think!) and a big bag of weed in his tour bus guarded by 4 Hells Angels. We punched the tires and ran away.

RRP: You guys have in addition played many other festivals internationally. Which ones have been the most fun, and have you had any wild experiences? What has been your favorite town to visit or play in?

MWM: We did a lot of festivals in Europe. Most of them were big fun. The festivals in Germany, Jamborees in Finland, Calella and of course the Westcoast Wreckersball in LA (how are you Rachel?) were really great!

Up until now we had the most mind-blowing experiences in Las Vegas, Sin City no.1. The footage we shot over there will definitely be used someday as Fear & Loaded in LV part 2.

RRP: What do you guys do aside from the band, either in your spare time or as a vocation?

MWM: In the little spare time we have we are self-declared members of justice in Holland, i.e. attorney, lawyer and manager of a state penitention. As you see, as a band we're responsible for keeping the crime rate low. Wheeling & dealing, bargains and compromises... just the normal things in everyday life. We stand for free drugs, hookers, drinking at any age at any venue & special no smoke areas everywhere but certainly not in bars, venues, offices, restaurants etc.

RRP: In the States we have everything from a radical Christian Right to Amish communities, to New Age yuppies as well as the

occasional Heaven's Gate cult or David Koresh. Do you have any odd religious movements or fanatical self-castrating zealots in Holland?

MWM: We guess lots of communities you have in the states originate from the old countries over here. (You're welcome!) Nowadays we don't have anything special anymore. It's a shame! We got some over-aged macro biotic hippies, some cult that is in for free sex (which is already normal in Holland) mmmm, boring stuff dude!

RRP: On the topic of religion, if we are to be rewarded in some afterlife once we die, for what deeds might you garner redemption, and what delights would you have await you in the promised land?

MWM: If we're rewarded in some kind of afterlife for good deeds, ouch we got a problem. Then again, it is the little things in life that make the difference as the pope would say if he wasn't acting dead drooling in his wheelchair. But if so....let's reward us with free beer, free women in all sizes and colours, loud music, some dope, a 24 hours BBQ and a big gun. Indeed we're in heaven right now!

RRP: What was the first concert you saw when you were young, and which one made the biggest impression on you?

MWM: We saw a lot of concerts when we were young, problem is that due to circumstances they are not always that easy to remember afterwards. Hard to say which ones made the biggest impression. Let's give it a try: Sisters of Mercy, Front 242 in 1985, NIN in Amsterdam, Batmobile in 1987, AC/DC. A concert is ok the moment you shiver from your neck bone down, holding a beer and you feel the bass pumping in your stomach, isn't it? Lot's of fun were the festivals in Belgium late eighties with Restless, Frenzy, Guana Batz, Meteors. Great atmosphere, great people, superb rumbles!

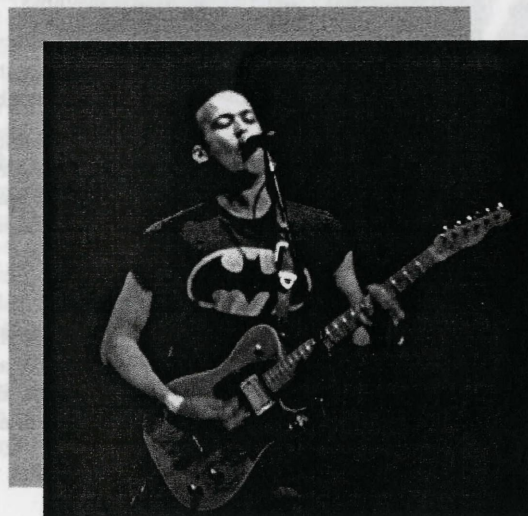
RRP: Is there anything else you'd like to throw in? Maybe offer a prophetic epitaph for humanity, an enthusiastic rant on the benefits of alternative fuel technologies, or searing indictment of Reality TV programming? Anything at all?

MWM: We got no existing philisophies to share with the world, just rock on! Time for a small commercial-break: Check out www.milwaukeewildmen.com, be sure you get a hold on one of our albums or the coloured vinyl releases of Psychosomatic and the compilation album and download the new MWM-videoclip of "get in the pit" the moment it hits the internet! Wear MWM's "psycho to the bone" streetware on a regular basis and be gentle to the girl behind the counter. Most of the time she isn't for sale. An apple a day, keeps the doctor away! And as we say over here in Holland: down search for nails the moment the tide is low!

Time for a beer, it's getting too serious! Cheers,

MWM:

Ralf,
Robert,
Egbert





These genetically engineered bad-asses arrived in our dimension from an alternative reality – just so they could record an album for New Jersey's Spindrift Records. They know things that could bring about an end to civilization, and are able to communicate with the trees. When the mothership arrives, only people with copies of "Wreckless" will be spared total annihilation. You may want to get a copy soon. This interview was done February 2003 with Hollywood Hackett (drums) and Curt (upright Bass). - BL

An interview with the fearsome foursome known only as...

The Alphabet Bombers



RRP: When did the band get its start, and how did it all come together?

Hollywood: Alex and Curt were the core and juice of the apple needing to get a finely waxed skin to make everything taste good. I joined the band and we sounded like a crisp apple that snapped in your mouth with the first bite.

Curt: Alex and I tried to start a rockabilly band called the Unknown Stuntmen a long-ass time ago. I think I was in 10th grade. I didn't know how to play bass at all yet though, and Alex wasn't very good at playing rockabilly yet either, so that just sucked and we stopped trying for a while. A couple years later we tried again and since Alex had gotten a lot better and I had an idea of what the hell I was doing, we actually started practicing and working on songs. We went through about 12 different drummers for our first 11 shows and eventually Richie introduced me to Steve. We played for a while just Steve, Alex, and I. Richie would always hang out when we practiced and all playing maracas and shit. Then he started doing it on stage at shows, so we decided to write a song for him to sing. We liked it so we wrote a lot more songs for him to sing. And that's pretty much it.

RRP: Having started as an instrumental act, do you still work in much of that older material into your live shows?

Hollywood: We do tend to break out the oldies but goodies occasionally when Rich can't make shows. They still make the kids blow their tops. I get off playing our old surf numbers.

Curt: Not too much. We still throw in at least one instrumental song, but rarely more than that. A lot of the instrumental stuff was a lot slower than our newer stuff, so it doesn't all really fit in. Every once in a blue moon or so we do an entire instrumental set though.

RRP: Where are you from, and how strong is the rockabilly/psychobilly scene there?

Curt: Alex and I live in Baltimore, and Steve and Richie live in Arlington. In Baltimore there's not a big scene or anything, but it's still cool. Like, we do shows at the Sidebar a lot, and if we have an all psychobilly show, we don't get a full house or anything, but

enough people show up that we still have some really fun shows. There are some real cool acts in Baltimore though. There's the Poisonares, Sab Grey, Honky Slim, and there was the Boom Boom Cats. In DC there is barely any rockabilly scene. What there is for rockabilly is almost all 21+ shows. Since I just turned 21 a couple weeks ago, I wasn't allowed into that really. Sparechange Magazine puts on some good shows in the DC area though, and the Ubangis are really cool, so there is something. There's still some good bands around here though. Like the Shakedown who are just a rocknroll band that are our favorites to play with.

Hollywood: We're from DC. Curt likes to say we're from Maryland because that's where he and Alex are from and they started the band. I strongly disagree with having an affiliation to the state of Maryland being that it's full of cowards and damn yankees. I'd rather live to France. Virginia is spelled too closely to the word "vagina" so we say we're from DC.

RRP: What towns have you traveled to play and how have those experiences been?

Curt: With our current lineup we've gone to New Jersey, Long Island, Philadelphia, Salem-Winston, and Richmond. I've had fun at just about all four out of town shows except one time in Philadelphia when I had a temperature of 104 and was struggling to stay conscious. We went on tour with the Shakedown a couple summers ago too. That was great. I would have to say the best place we played was Missoula. That is one of the coolest cities ever. St. Cloud was real fun, as was Austin.

Hollywood: We always like rocking the Long Island King's Club and New Jersey's Loop Lounge, but we go to Philly pretty regularly and other small towns where I have more teeth in my mouth than the all the townspeople combined. We're not too choosy about gigs. Contact us when someone you love dies. We always lift the mood at funerals.

RRP: How did you end up playing in Missoula, Montana of all places, and do you plan on touring in support of your new CD?

Curt: The Shakedown had been to Missoula on a tour about a year



before, and realized it was an awesome town. Its kinda a strange place though. My impression was that the population was 50% hippies, and 50% punk rockers. You'd expect everyone to be killing each other, but instead they just had a real good record store.

It was hard for us to tour before because Alex and I were in school and could only do it in the summer. Richie and Steve didn't have an easy time getting off work either I don't think. The tour we did with the Shakedown was with our friend Matt on drums and our friend Sasha on keyboards since Steve couldn't come then. Now Richie had a beautiful baby boy a little while ago, which makes him getting time off work even harder. Hopefully we can do a tour in about a year.

RRP: I've read that you took your name from the film "Crybaby." Having not seen the movie in years, could you explain exactly where it comes from? Is that your favorite John Waters movie?

Curt: When Johnny Depp is making out and all, lightning hits a tree nearby and he gets all pissed. The girl is all like "Its only lightning, it's kinda sexy!" So Johnny is all like "No its not, electricity killed my daddy!" He rips open his shirt to show his electric chair tattoo. "My daddy was the Alphabet Bomber. First he blew up the airport, then the bank, then the cafe, and on and on. My momma tried to stop him, but they killed her too when he was caught..." and he goes on about that's why he cries one tear a day about it. At least I'm pretty sure that's how it goes. Crybaby is in fact my favorite John Waters movie. The name fits us too because the movie (like all John Waters movies) takes place in Baltimore. Of course John waters took the Alphabet Bomber from the name of the first Islamic terrorist in the US. I'm sure the FBI is keeping tabs on us now.

RRP: Curt, I've read that you have a cat named Mingus... is that after the renowned jazz bass player Charles Mingus? Is he an inspiration of yours?

Curt: Yes it is. His full name is Mingus Sphere Brown. He's kinda fat like Charles Mingus, completely insane like Thelonius Sphere Monk, and has nothing to do with Ray Brown, but Ray Brown is another favorite bassist of mine. But yeah, Mingus is definitely an inspiration of mine. I wanted to play like Mingus before I wanted to play like Lee Rocker.

RRP: Hollywood, since the word is that you got your name from your dead-on impressions, what are some of your best? Ever try them out on stage, perhaps when a string gets broken or something?

Hollywood: I think my best impression is that of God. I don't even have to do anything. I walk down the street minding my own and I stop traffic and pedestrians fall to their knees in homage. I make up more rules like Thou Shalt Not play emo and Thou Shalt covet thy neighbor's wife and wipe your bullocks with her curtains. Christopher Walken is another favorite impression of mine but I'm mostly good at doing ones of people I know. If Alex breaks a string on stage I usually take a personal break to whip out a fresh batch. This one time in Austria, Curt broke a bass string, Alex broke a G string, and I broke my snare drum head. The only one whose equipment still worked was Vegan Demon's. So I punched him in the throat. That actually might have been a lucid dream.

RRP: I also understand that you bought your drums from a burned-out hippie that was getting evicted so he gave you an unbelievable price. Has this purchase since wrangled you with guilt at taking advantage of this bell-bottomed flowerchild who was all too ready to part with his possessions in pursuit of a meek, slovenly existence?

Hollywood: First off, hippie trash can kiss my ass and go to hell. There's no more room in this filth infested world for shitty music, shitty drugs, shitty clothes, and those goddamn circle glasses. If my crystal ball serves me correctly, that dude is lying face down in a puddle of AIDS in a crackhouse. I'm about to sell the drumset after refurbishing it. The damn thing looks great. I did some research and it turns out to be one of the first Slingerland kits ever made. I'm gonna use the money from selling it to go to Europe and start a cult.

RRP: I am wondering what you guys make of the Raelian movement, which claims to have cloned three humans and is run by a cult figure in a white robe with his hair in a bun and thinks life on Earth was cloned from alien DNA? I mean, does this guy have any chance of beating out any of your other favorite cult-figures and freaks? How does he rank, and do you think that there's any chance he might be right?

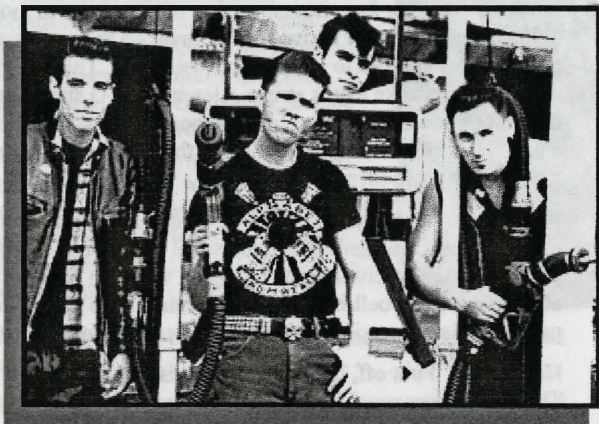
Curt: There's a chance they are right I guess. I mean, who's to say who the hell is right on anything like that. There's no way to prove we were made by aliens, a God, or evolved from monkeys. Hell, maybe the aliens just made monkeys and we still evolved. I think the guys pretty crazy and



all, but the best cult leader of all time would have to be the Leader. I still have my collection of lima beans that resemble him. I love my leader Beans.

Hollywood: That reminds me of the leader of the Heaven's Gate cult from a few years ago. That dude looked like someone's grampa. What a genius concept. Who could you possibly trust more than someone's grampa? He had that "come hither" look that could get anyone to off themselves in full Nike get-up because a giant piece of rock was fly by our planet. The only thing I know as far as DNA goes it that chicks say it tastes salty.

RRP: More on the philosophical side, if people are to be cloned due to their own vanity, and a single chromosome was tinkered with to create another "you" of the opposite sex, would these people then be "soul-mates" and should they be allowed to legally marry?



Curt: I've been told that my sister and I look pretty much exactly alike, so the idea of my sister and I marrying scares and disgusts me and I think I'll just move on to the next question now.

Hollywood: For those of you reading this from Europe, we have this state called West Virginia. It's better than EuroDisney. The people that live there make love to animals. Families all sleep in the same bed and when something good happens they celebrate with fireworks and usually blow off an arm or leg. The collective intelligence of a typical West Virginian family is no more than a sack of wet mice.

RRP: Twisted Sister once answered the poignant question "what do you want to do with your life" with the resounding "I Wanna Rock!" What ambitions do you guys have and where do you see yourselves heading in the future?

Curt: I think that I would have to agree with Mr. Snyder in his ambitions and say I pretty much just wanna rock. In the future I foresee extended rockage, and then since rocking doesn't really lead anywhere, I will probably spend the latter days of my life passed out in someone's lawn and/or garbage.

Hollywood: I just want to play Europe then when we're about to go home, I'm gonna drive our van off a cliff in Germany while the rest of the guys are sleeping soundly in the back.

RRP: Have you ever fantasized about working in a sweatshop surrounded by scantily clad women, sweltering and dripping in the syrupy heat, yearning and heaving with desperation and desire... their lips wet with the toils of long labor and malnutrition, their warm bosoms defying restraint, their eyes filled with longing... ummm... yeah... so do you?

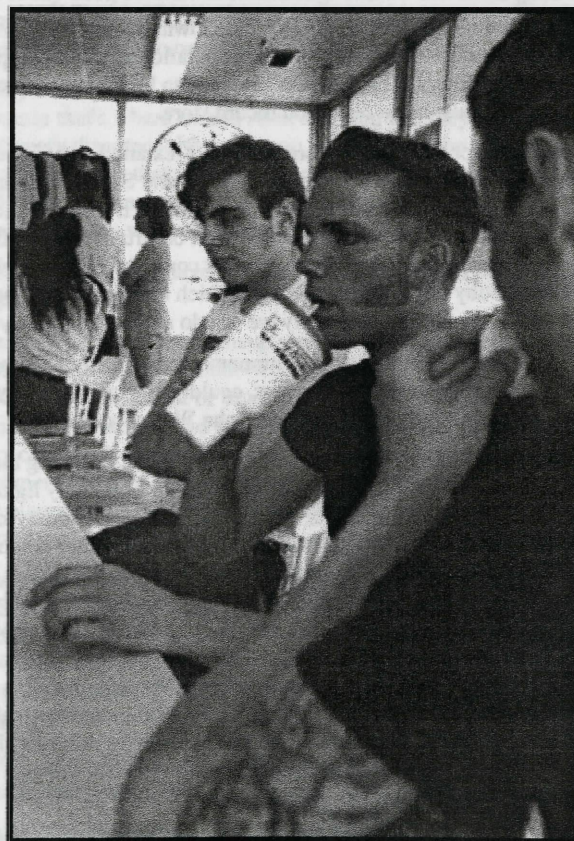
Curt: Of course not. Sweatshops are wrong. Now a bunch of women making decent pay doing the same exact thing....

Hollywood: You had me with the word "sweatshops".

RRP: Is there anything else you'd like to add? Perhaps a touching coming of age tale, a harrowing anecdote of death being cheated by deft skill and determination, or even a treatise on the Inherent Rights of Man? Anything at all?

Curt: Hmm, a coming of age tale. Well, the first time I saw the Shakedown, El Supersupernino, the Shakedown Mexican wrestling spokesperson of yesteryear, said he'd kick my pansy ass if I didn't dance to the crazy rocknroll sounds, but he never did even though I didn't dance. That's when I finally got over my fear of men in Mexican wrestling masks and I've been a much freer man since then.

Hollywood: I want anyone reading this to contact us right away so we can play your town. I'm not kidding. We want to touch everyone's heart deeply and profoundly. We sell our used toilet paper on E-bay.



AMAZOMBIES

The Amazombies were once thought to be mythical beings crafted from the collective fears of Western society. Such beliefs persisted until just a couple years ago when the remnants of this once mighty tribe of punk rock savages surfaced in Seattle. The last of their kind, this trio offers a glimpse into an idyllic civilization where the power chord reigns supreme, melodies are bio-rhythmically satisfying, and each footstep reverberates with the sound of joy. Noriko (electric bass player and e-mail matron) was able to do a quick interview with us in February before doing a show with GBH and Circle Jerks, then heading out on tour. Read on & rock on, fellow fiends... - BL



RRP: You guys just got signed to a label, correct? Congratulations! Who picked you guys up, and how did this come about? When will be your first release through them?

Noriko: Yes, that is correct, we are now a part of the Go-Kart Records family. Jessica, the girl that runs GirlPunk.Net recommended us to one of the guys from the label and he contacted us for a promo pack. It actually turned out to be a weird situation because the day before we received the email I happen to send out a promo pack to Go-Kart. They will be re-releasing our current album, *Bitches & Stitches* in April. It'll have a new album cover to give it a little change.

RRP: So when did the band actually come together and how did you all meet each other? Are you all from Seattle originally?

Noriko: I moved out to Seattle about 3 years ago from Tokyo. I absolutely had no friends aside from my husband so I decided I needed a band so I started this band with the original guitarist and the drummer. Kim joined the band soon after and we picked Josh up about a year ago. We went through few different members but I think we finally found the perfect match. Kim is originally from San Diego but she moved around quite a bit. Josh also moved around a lot- he joined the band when he was living in Olympia, WA and we ended up forcing him to move out to Seattle, Haha.

RRP: Does Seattle's widespread image for harboring grunge music and Frasier ever get on your nerves? Are you fans of either?

Noriko: We do get some comments about the grunge era when we are on tour, but not to the point to where it bothered us. Since none of us are born and raised here we don't really take those comments personally. We got all excited when Kim found out that she has the same optician as one of the guys from Pearl Jam though. We all spent some of our high school days listening to those bands.

RRP: Who does most of the song-writing for the band, or is it pretty egalitarian? What sorts of things do you sing about?

Noriko: We all bring in new songs and work on it together at practice. Even when I am not sure if the song will sound good, after we are done screwing around with them they always turn into an Amazombies song. Most of the lyrics are based on our life experiences, anything from our family to our frustration towards everyday life.

RRP: I read on your web-site that Josh claims GG Allin as one of his influences. What has been the most GG-esque moment that the band has experienced? Any mutilation, nudity, or fecal-flinging stories?

Noriko: Actually Josh, the man himself, played a show in Olympia completely naked one time. It was funny, but at the same time it was really hard for us to play because both Kim and I couldn't turn around and look at him. We had to have a little "talk" with him after that, Haha. Josh also loves farting, it gets pretty toxic when we are on the road. I am pretty much in charge of the puking department- I have numerous footages of me sticking my finger up my throat!

RRP: You do a great cover of Wanda Jackson's "Riot in Cell Block 9." What are some of your other favorite oldies that you may or may not have covered? Also, have you had a chance to see Wanda Jackson since she's been playing shows over the past couple years?

Noriko: When we first started playing out, we did a cover of Rock-A-Teen's "Woo-Hoo". It was a fun song to play but it got replaced by other cover tunes in the past year or so. Kim is the big time Wanda Jackson fan- She usually sings Wanda Jackson tunes to warm up her voice when we go in the studio.

RRP: What were you all doing before getting in this band? Any other bands, jobs, schooling, etc.?

Noriko: I was in school for few years but I dropped out after realizing that French literature major will only get me a job at McDonald's. So I played in few different bands that hardly played any shows.

RRP: What do you think of the recent growing popularity of garage rock and glam bands and the all-too-common and ridiculous phrase "Rock-n-roll is back!" dished out by pompous critics who have ignored it for years?

Noriko: I read in some article that same trend in music industry comes around every 10 years. '82 was metal, '92 was grunge and '02 was garage/glam, exploiting the whole "RNR movement". Although there are many great bands that get what they deserve, I do get sad seeing the whole scene get exposed- but that is just my selfish personal dilemma. One good thing though- less crap on the radio and MTV!

RRP: Those *Girls Gone Wild* videos are being promoted and endorsed by

Snoop Doggy Dog, while that wind-bag Bob Seger apparently gets hard over Chevy trucks. What products (from smut to kitchen appliances) would The Amazombies ever be willing to endorse?

Noriko: Red Bull and Rockstar energy drinks for Kim and I, and Old English for Josh.

RRP: In the War on Terror, a perhaps unintended consequence is the increased difficulty for under-age drinkers to obtain fake I.D.'s. Did you ever have a fake I.D. or drink much when you were younger? What were you like in high school?

Noriko: Luckily I was in Japan during those teenage years so I had no problem drinking at the bar. Legal age is 20, but none of the bars card you there so I started getting wasted when I was 16. I think the most I drank was when I was 19-20 then I kind of slowed down a little. Now I just drink till I puke once instead of emptying up my stomach a few times to drink some more.

RRP: In the last year AOL reported losing 99 billion dollars, while George Lucas lost a little more respect of film-goers as he cast that whiny prick in his latest ode to special effects, and I finally lost my long-guarded virginity to my friend's horny Pit Bull. What things have you lost in the last year or so that you wish you could have back?

Noriko: I lost a couple of my relatives and a dog that I grew up with. It's not something that you can have back, but those losses were one of those things that made me realize how happy I was until I lost them. I regret that I didn't spend more time with them, and those are the only times I regret I moved to the states away from Tokyo.

RRP: Do you have any avid fans yet that have crossed that line and can be called "groupies"? Is that something that you've had as a goal - maybe to one day to have as many groupies as Tom Jones, and be able to measure success in piles of assorted undergarments flung at you by lusty adorers? Also, do you think this aspect is different and less exciting for women in a band, since they are already used to guys throwing themselves at them in bars, even if they aren't musicians, whereas men don't generally get that until they are in a rock band?

Noriko: See, I've always wondered about this. Men in bands can get a lot from their groupies, but what about us women? Do we still have to give our groupies head? That's a no win situation for us! Just kidding. I am happily married so all I do is make sure Josh is getting some action while we are on the road!

RRP: In a world filled with things to fear, from the perils of an imminent war to the people working third shift at Walmart, what things frighten you the most?



Noriko: Death of my loved ones. If I die, that's it- I wouldn't have to worry about anything and I will let the others handle the woe. But if someone that I love very dearly passed away, I don't think I would be able to handle the pain.

RRP: Is there anything else that you'd like to add or talk about? Maybe speculate on how history may have panned out if Theodore Roosevelt's Progressive party had gained more ground against Wilson, or how the hell Jean Claude Van Damme was ever allowed to make movies?

Noriko: Why do men have nipples? If someone can answer this question for me, please e-mail me. *****

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The Stingers

"Third Gear"

Goofin Records, www.goofinrecords.com

I tell ya, Goofin Records puts out some good shit. The Stingers are what I'd call neo-rockabilly because they have a quality that is definitely modern. There is a new wave feel the band has applied artistically to the roots rock base and have created their unique sound. I really like "No Love Affair" which has a punk influence and rougher vocals than most of the cleaner tracks. They also do a cover of Ohio's own The Pretenders tune "Don't Get Me Wrong" and have added really cool Hawaiian sounding guitar and finger snaps. The upright bass is real strong and solid on this disc, the guitars are always doing something fresh sounding and the vocals are singular and right on. I don't get bored listening to this and I can fall in love with the singer solely by the sound of his pipes. -Lisa

Totalitar

"Spela Bort Allt Du Har" 5 song 7"

Dod & Uppsväld Records

Jesus Shit Howdy! I heard Totalitar was good but damn...I pumped my fist in the air so hard to this that I think I damaged my rotator cuff. And just as I was getting ready to write Swedish thrash off as Dis-ish crustiness. Trust me, there's not a metal moment on this, so if you, like me, were put off by the name or previous bad purchasing decisions, put those fears to rest. The pounding drums, the buzz saw guitars, everybody a yellin' in Swedish, you won't hear this on an Ikea commercial, though I wish. Scandinavian hardcore at it's finest. Seriously, this bumps Asocial as my favorite Swedish band... and that's saying something. - Joe Oi

Total Fury

"Committed To The Core" 9 song 7"

Youth Attack Records

Wow, remind me again what year this is, 1983 or 2003? This practically flies off the turntable it's so balls out. Hailing from Japan, that nation of musical overachievers, these guys rip shit up from start to finish with their pre 1985 style posi-attack. This tears from track to track with nary a pause, just a quick drum count and it's face first into the

next song. A few well placed stop-starts and a couple of skankable moments keep this from predictability. Lemme tell ya, there's more crazy energy here than on a psych ward that's run out of Haldol. If you want to see why hardcore isn't metal riffs and drawn out vocals to pick up change to anymore, search this one out. Definitely the best Japanese band I've heard since The GAIA broke up. - Joe Oi

The Headhunters

"Escape The Grave" 3 song E.P.

Haunted Town Records, www.hauntedtown.com

Looking at this I couldn't shake the feeling that there was something familiar about these guys. That and I was pretty sure I had heard the name sometime relatively recently. Turns out it's the members of ULTIMA THULE with a different name and musical direction. (Whether the whole band or not I'm not a hundred percent certain.) Now as far as U.T. goes, some hate 'em, some love 'em...I'm not getting into that chiefly for the fact that this isn't released AS U.T., so I think in fairness it should be judged on it's own merits. I merely bring it up for backgrounds sake. Having said that, I found it pretty decent, musically it's two slow to mid-tempo numbers done in a melodic street rock/English Oi sorta way and one fast, knuckles and elbows straight up Oi room clearer. Strong stuff and well executed. Lyrically the songs are a bit more mature than typical of a lot of the genre, at times retrospective and insightful. It's not the typical beer, boots, and Oi! Oi! Oi! that often gets done to death. All in all I was fairly impressed, it's not every day I find a band that has lyrics that have some relevance to me. Worth checking out. - Joe Oi

The Generators

"From Rust to Ruin 1997-2003"

TKO Records, www.tkorecords.com

So after listening to the first track, "Hanoi 68", I was pretty into these guys...good music playing, not too poppy, but not too aggro (not that aggro is all that bad). Then the 2nd track started and I was less impressed because it was more poppy and a bit hippy. Third and fourth weren't that bad and the 5th track I feel is the best on the disc. It's called "City Of Angels" and is a Ska influenced punk tune.

There are some pretty bad tracks on the rest of the disc, I just don't get into these guys. - Lisa

The Spits

2nd Self Titled 9 song C.D.

Slovenly Records, www.702records.com

Ahhh yes...the mighty, mighty Spits. I'll warn you ahead of time, no matter how well or poorly I or anyone else reviews these Seattlites, there's no way to do justice to how this sounds by describing it in print. If you look at some of the reviews these guys have gotten the two words that crop up most often are "retarded" and "brilliant", usually in the same sentence. So how to describe this? Musically it's pretty simple punk...with keyboards...that sometimes comes off as more surfy or garage sounding...or like a stripped down Soft Cell...okay maybe not so simple. As another comparison try early GG and the Jabbers...sorta. Vocals? At times puts you in mind how Joey Ramone would sound today, once he clawed his way out of the grave and coughed most of the Formaldehyde out of his lungs. Lyrics? Now this is easy. Moronic, but really, really smart. Lemme try that again...lyrically it harkens back to that golden era in punk when getting a point across was more about being snotty and funny, maybe even sounding stupid, but in a self-effacing kinda way, and less to do with coming off as a pompous pamphlet reader, preaching to the punk rock choir. Case in point, take this bit o' wisdom from their previous self titled 9 song C.D.(!) "get home, jack off, take a little nap...nothing on the T.V. but shit and crap, it's Monday night...and people suck." Shit, can you sum up the past decade any better? You know, I could go on for another couple of paragraphs, talking about their bleak, minimalist, totally non-life affirming but funny as hell lyrics, their stage shows which are quickly becoming the stuff of legend or any of their other E.P. or C.D. offerings. I could, but I'm not. - Joe Oi

The Spectres

"The Great Erotic Zombie Shakedown"

Crazy Love Records, www.crazylovereconds.de

The Spectres' third full-length release is chock full of grainy B-movie themes, demonic dancing dames, and malignant

creature rock as they tell tales of monsters, heartbreak, and insanity. What I've always liked about the Spectres is the gritty guitar sound coupled with a primal rhythm section that delivers a variety of tempos and moods. Songs like "Hot Rod Hearse" "I'm a Monster" and "Grave Digger" are highly combustible psychobilly tunes that burn themselves into your head. "Top Fuel Armageddon" has a little Cramps flavor, while "Switching Heads" is a slower eerie number in 2/4 accompanied by accordion and sousaphone that will give you chills. After that you get "Fistful of Pesos," an outstanding Southwestern instrumental with the bleak landscape portrayed in ponderous guitar work, building up into a bombastic drama, then calming again for another exotic interlude. Elsewhere, "Howlin'" is another moody track with slide guitar as they prowl through an even creepier take on the Little Red Riding Hood tale. "Satan's Honky Tonk" rounds out the disc with a song about that wretched dive in hell where "they're all out of pretzels and they only serve light beer." Here you get piano, steel, and a perfect old-fashioned country sing-along with great lyrics. Throughout the disc you get some familiar riffs worked in (Folsom Prison Blues, Munster's Theme, Hot Rod Lincoln) - sometimes they are situated playfully inside their own unique compositions, re-worked and re-imagined, or a couple times seeming a touch to derivative. Still, all in all I think this is some of their best work both musically and lyrically, and something that merits acclaim. It's brimming with thrills, chills, humor and heart... albeit a blackened one with calamity clotted inside the ventricles. - BL

The Stitches

"Twelve Imaginary Inches"

TKO Records, www.tkorecords.com

These guys are the progeny of a great snotty 70's punk rock lineage kinda spliced with a pinch 80's DNA. What is born is a fantastic

punk rock record, energetic and alive with a good upbeat sound that could possibly make your "12 imaginary inches" stand at attention. "2 O'clock Shakedown" & "Heartache" will get you pinching your nipples with delight. Lots of excellent stuff on here. - BL

Striking Distance

"The Fuse Is Lit"

Bridge 9 Records, www.bridge9.com

I was lucky enough to see these guys recently and went straight to their merch table at the end of their set. Damned impressive live, and luckily all of that punchy, fuck shit up attitude comes through on this 6 song C.D. w/ additional live at C.B.G.B.'s tracks thrown on for good measure. Fast, snappy hardcore, frequent cord changes, raw spot on vocals make this a must for anyone who's a fan of old school U.S. hard core circa 1980-85. STRIKING DISTANCE hails from Washington D.C. (there's a VOID cover in their C.B.G.B.'s set) and those roots definitely show through. But having said the above there's nothing stale or derivative going on here, these guys pay homage to their roots while striking into new territory and stay their own band. It's great hearing hard-charging hard core that doesn't let itself get bogged down with repetitive slow mosh numbers or metal pretentiousness. - Joe Oi

The Alphabet Bombers

"Wreckless"

Spindrift Records, www.spindriftrecords.com

Finally a new original sounding US band that keeps the 'billy' in their psychobilly. The Alphabet Bombers' virgin release, Wreckless, is a hit. Hailing from D.C. they have put out one ass-kicking album. The 'throat' of the operation is Vegan Demon, snarling out songs of death, love, destruction, and murder. You can tell these guys are on something, whatever it is, pass some to me. Alex on the gretsch

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fulfills the rhythm and lead needs for the group. His style takes aspects of western and traditional rockabilly guitarists, and fills similar to The Reverend Horton Heat. Yet keeping his own sound, beyond the influences, that is significantly unlike other guitarists I have heard. The Doghouse bassist, Curt, has a lot of talent which rumbles through on every track. Their cover of One Cup of Coffee is a great example of the talent all four members have. 'Hollywood' on the skins keeps a very rockabilly feel on the drums, and is an important part in keeping the 'billy' in this group. My favorite tracks are 3 O'clock, Shadows on the Wall, Shotgun Pills Knife, and Sock Hop Murder. Shadows on the Wall is one of the best written psychobilly songs that has come out in the past 5 years. This album is a must for anyone's psychobilly collection. Fans of early Demented Are Go, Three Blue Teardrops, or Amazing Royal Crowns, will enjoy this album a lot. - The Machetti

The Cynics

"Living Is the Best Revenge"

Get Hip Records, www.gethip.com

Many of these tracks are great fuzzed-out, dirty, energetic garage rock with harmonica... wild 60's informed, punked-up stuff that pounds with the fury of a caged animal. This is The Cynics first studio album in 7 years, and they definitely haven't been sitting around getting fat on T.V. dinners and watching soap operas. Instead they've kept in prime rocking shape. That said, however, there are a few cuts that I am prone to skipping. These are the more mid-tempo melodic folk-rock numbers that for the most part don't react well with my mis-wired brain. Still, the essential crushers like the steel-plated "You've Never Had It Better," the gritty swagger of "I Got Time," the distorted madness of "The Tone," and of course "Turn me Loose," which opens the CD like a rabid mouth, all serve to make this one worthwhile. The Cynics have been extant since the 80's, and are a testament to the strength of Pittsburgh scene. - BL

Gein and the Graverobbers

"Songs in the Key of Evil"

Necro-Tone, www.geinandthegraverobbers.com

Ah yes, the latest offering by "Satan's favorite surf band," and it is one dark, spookidelic, horror-laden, creepshow that will make you lock your doors and look under the bed. These instrumental gems not only exhibit musical acumen, but create a sense of atmosphere thicker than a London fog. Hell, they even do an Iron Maiden cover (Transylvania) - I always thought that band's music would be better without that sissy singer! This album was recorded in a studio instead of their basement this time, but they still keep the essence of the low-fi sensibility with the added bonus of sound consistency

and clarity. Choice cuts are "Soul Collector" with its manic guitar picking, "Night on Route 666" with its blood and guts grinding, "Through the Trees" with its reverb soaked etherealness, or even "The Left Hand Path," in which I swear I heard a touch of *South of Heaven*. Still, those picks are somewhat arbitrary given the album's overall density of good tracks. Despite the band's focus, you need not be a horror buff either, to appreciate the masterful arrangements on here. For my money, this is one of the best instrumental bands on the chopping block of today's macabre market. - BL

Romeo's Dead

"It's all your Fault"

Fast Lane Records, www.fastlanerecords.com

Boy, these guys sure can pose (check out the inside of the CD case). But can they rock? Nope, no they can not. Musically, not that bad...I'd say a decent pop punk. Lyrically and vocally these guys couldn't suck any more than if they were an episode of "The Anna Nicole Show". Do yourself a favor and skip these guys, unless you are into pain for pleasure kinky shit. -Lisa

The Gloryholes

"Want a Divorce"

Dirtnap Records, www.dirtnaprecs.com

Here you are treated to an unhealthy dose of garage punk rock'n'roll with loud guitars and a quiet conscience. These songs have a good energy and the melodies in general are not overdone, saving it from being camouflaged against the burgeoning scene of so-called "rock'n'roll saviors." At first I wasn't really digging this too much, largely due to the vocals, but now I am cranking it up and enjoying most of it. There is something upbeat about this CD that would compel me to go see this band if they came through the area. This is a good rock-n-roll album that hits its height on "Pig Fucker." Your money could be spent in worse places. - BL

Band of Felons

"Drown My Sorrows"

www.angelfire.com/punk3/bandoffelons

Here are 5 songs by this fresh New Jersey street punk/oi band that fortunately is doing exactly what isn't popular right now. No phony rock'n'roll punk, no contradictory poppy-street punk, no pseudo-garage hipness. Instead you get the brand of punk rock that snooty critics love to hate, and the so-called "cultured" snobs like to turn up their soon-to-be-broken noses at. Fans of stuff on the Squigstone Records label ought to dig this. It also reminds me a little of Bomb Squadron. Not bad stuff. - BL

"Atticus...Dragging the Lake II"

Various Artists

Side One Dummy, www.sideonedummy.com

Eh, eh, hmmm. If you are a pop rock (punk-

ish) fan, you will like this. I, however, can't stand most of the stuff on here. Hot Water Music? Blink 182?! H2O? There are some decent bands on here too...(wait, one band DKM), but even that stuff doesn't do much for me. Someone want my copy of this? -Lisa

"Lesson For Today"

Various Artists

Almost Good Music, www.almost-good-music.com

This sampler is fairly good, due in part to a lot of songs by bands I was already familiar with and like a lot (Hudson Falcons, The GC5, Agnostic Front, and The Boils (who have an unreleased track on here). Most bands have two songs and a few of the ones that I didn't know before are decent, but not many of them are getting me too worked up. You get tracks from The Deal, Jinxed, Tanka Ray, Diehard Youth, Worthless United, Link 80, and more. Not a bad comp, but it's not the greatest. - BL

Straight To Your Brain

"Swingers, Winos, and Sunday School Teachers"

Almost Good Music, www.almost-good-music.com

This is hardcore with touches of old thrash metal and a lot of punk rock that isn't over-produced with slow chugga-chugga guitars. They are very reminiscent of 80's hardcore when the songs were less predictable and the bands were less interested in looking like "true" punks. On some songs the vocals remind Suicidal Tendencies' first album, while on other they take a much more throat-damaging approach. What the song titles lack in brevity, they make up for in humor, with titles like "Debra Cancel my Ten Fifteen... I've Got Ass To Kiss," "The Terror that is Usama Ben Affleck," and "Burn Everything, Start With the Churches." I have to say that this is a good one for fans of angry music that has more to offer than blind aggression and the same ole cliches. It warms my heart to hear bands like this... great stuff. - BL

Toy Dolls

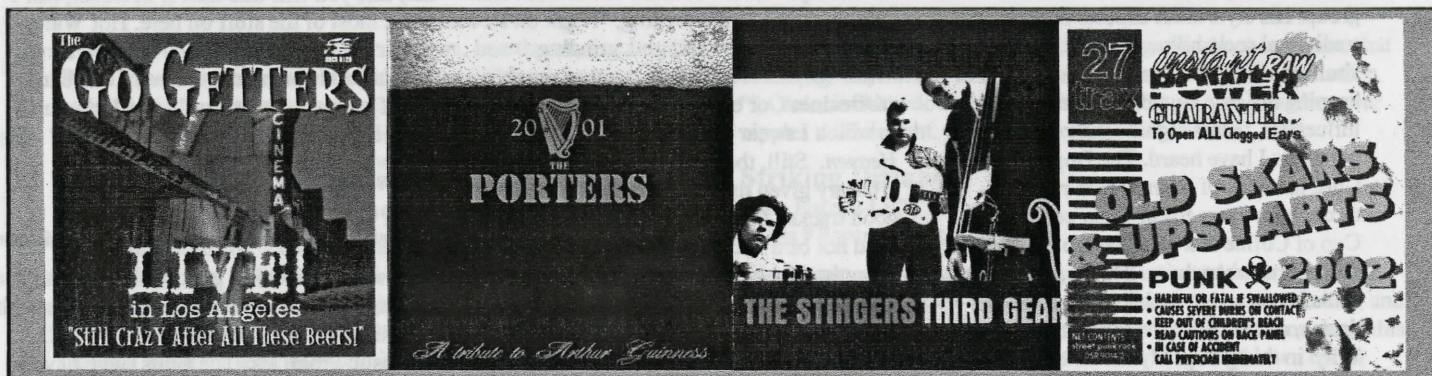
"One More Mega Byte"

Captain Oi! Records, www.captainoi.com

Originally released in 1997 this was the Dolls



Drawing: Jeff Lamm



10th LP and contains 14 tracks of goofy yet magnificent punk rock. You know what I mean by goofy and you should know what I mean by magnificent as Olga is probably one of the best guitar slingers you'll find in punk. Actually, he's pretty good for any genre, really. And he plays this up with his own version of "The Devil went down to Scanthorpe" where Johnny plays for a golden guitar instead of Charlie Daniels golden fiddle. "In "Me N John Williams" you get treated to the electric classical guitar playing that will shock your socks off...ha, that sounded corny. Not my most favorite Dolls album, but a good one nonetheless. -Lisa

Mark Linskey

"Stay Hard, Stay Hungry, Stay Alive"
Roachender Records, www.roachenders.com

The solo project by Mark Linskey of Hudson Falcons takes it down a notch for an all acoustic full-length that includes many new songs, a Falcons tune (Altar of the Open Road), and several covers by Springsteen, Son Volt, Steve Earle, Little Steven, Billy Bragg/Wilco, Bob Marley, and Bob Dylan. What results is a freedom-themed record that pulls into a heartfelt, coherent whole many of his lyrical influences and his own soulful style. There are traces of folk and alt. country together delivering a sometimes melancholy ode to perseverance and hope. The effect is an album that reminds why people write songs not to escape into a rock'n'roll daydream, but to confront and work through the weight that bears down on those at the bottom of the pile. It becomes hard not to feel the passion behind the music that comes "from the factories to the fields to wherever darkness wields its knife to the hearts of freedom beating." There's not a lot of flash, no posturing, just the pained voice of a humble man that won't let his heart atrophy in the abandoned territories of Americana. -BL

"Old Skars & Upstarts 2002"

Various Artists
Disaster Records, www.disasterecords.com

Holy Crap! It's not too often, as a matter of fact it's pretty downright rare that I hear a compilation where I love 97% of the tracks. This comp freakin' rules! Now, it claims to be filled with "street punk rock", which I would agree with, but I feel there is a new wave

influence that must be mentioned. There are 27 cuts on here and you'd be hard pressed to find one you wouldn't want to take home and spend the night with...er, if it were a person, I mean. It's like, I can't even mention the best tracks because I'd list the entire thing, but I will try. Of course The Kings Of Nuthin' have a killer track called "Drive All Night" and the Richmond Sluts give us "Thought I was Dead" and these two tracks are not so punk/new wave, but more in the punkabilly vein. Then you have Texas Terri doing "Dream Wrecker" which is total dirt encrusted, bugs-in-your-teeth rock n roll. Some other great bands on here are Bad Chopper, The Pushers, Condition Red, Klasse Kriminale, The Hunns, The Worthless and The Briefs. Pick this bad boy up! -Lisa

Freeway Jackals

Self-titled CD
45 Records, www.listen.to/fourty5records

According to the packaging, I should be one wild girl for even attempting to listen to this band from Sweden as they claim "recorded in DIE-FI stereo" and warn "this record contains lyrics and music not suitable for stuck up jerks. If you can't handle sex, violence, murder and crazed out Rockabilly, get your filthy hands off this product and go buy some candy, you square son of a bitch". Now, I agree this disc isn't for the meek and mild, as it has some real rocking beats like their amazing cover of "Rockabilly Boogie". However, while the music is most rocking (seriously, these guys have a great, fresh yet dirty approach to punkabilly), the female vocals really turn me off to this. The guitarist sings a few, like the aforementioned track and he does a great job... Angelica just can't get it down. Her vocals sound very rushed, especially on "American Nightmare" which musically was covered pretty neat. I guess this will sound pretty bitchy, but without the female vocals this band would be one of my favorites. -Lisa

Cockney Rejects

"Out of the Gutter"
Captain Oi Records, www.captainoi.com

I really liked some of the old Cockney rejects stuff, but now over twenty years later the band is back and it's just not the same. The album is too well produced, mid-tempo, and sounds often like an 80's hard rock band, for better or

for worse. A couple songs are on the verge of rocking (Shit Or Bust, Collar Felt Blues), but for me this just sounds too sterile and lacking spark. It sounds like 40-somethings having fun, and I wish them the best, but it's not taking me to the holy land. -BL

The Porters

"A Tribute to Arthur Guinness"
Knock Out Records, www.knock-out.de

This is good Irish-themed punk rock with mandolin, accordion, tin whistle, and fiddle most often coming in alongside the distorted punk rock guitars. It may sound like something you've heard before and are sick of (DKM), but this doesn't give the impression of being a hollow machination. The vocals are throaty and gruff, going fairly well with their emphasis on drinking good beer: "If you want your child to grow, give him a jar of porter" - good advice for any parent. But that's not all they sing about. Among the 17 tracks are also nestled songs about the Molly McGuires, Irish resistance to the forces of the crown, and the devastation of war. In "The Green Fields of France" a sorrowful tale is told of from a graveside, in which he ponders a soldier's life and death at age 19, and whether people then truly believed that WWI would be a war to end all wars. A similar theme surfaces on "The Button Pusher," which takes a justly cynical look at the Cold War and mankind's ability to destroy almost whimsically. Musically, I'm not being knocked cold, but there is enough here to keep it pretty interesting. I think maybe the mix could've been a little better too. But on the whole, this disc is loaded with charm and a range of emotions that come off well within the lyrics. This is one to play as you drink and be merry despite the overcast skies that threaten to rain down more tragedy. -BL

The Flametrick Subs

"Something Japanese"
Kranzke Records, www.kranzke.com

There is Cramps influence galore in this band, with a solid cover of "Can't Find My Mind," plus good covers of "Strychnine" and "The Crusher," both of which were also covered capably by The Cramps at their peek. Even a lot of their originals would fit almost seamlessly on the next Cramps album, if



indeed one ever comes out. This over-riding motif might come off flat if it weren't done so well and delivered with some their own Texas grit. This added dimension surfaces most keenly on the lyrically inspiring "For The Love of Gun Clubs" and their slyly humorous final cut, "Government Issue Bathroom Tissue." In fact, this release maintains a good humor and feel throughout, making it extremely hard not to enjoy (cover of "Li'l Red Riding Hood" not withstanding). There's a lot of stripped down American psychobilly played with a musical aptitude that doesn't get in the way of its glorious trashiness. Good stuff. - BL

The Kings of Nuthin'

"Fight Songs"

Disaster Records, www.disasterrecords.com

I've been a fan of these guys from some time, and this disc is certainly not a let down. Actually, it showcases their finest work to date. Think of what punk rock would have sounded like if it happened in the 1920's - switchblade gangsters runnin' booze and rippin' up the speakeasies. But then there is a lot of 50'd flavor too. The singer has a great moonshine-blistered voice that works well with both their nitro-jump blues numbers, as well as the swingin' nightclub tunes. What makes this special is not just the outstanding musicianship, but also the sheer intensity of it all. Don't expect the retro boredom of Cherry Poppin' Daddys. Instead brace your self for a sonic boom. - BL

Emscherkurve77

"Lern Ma Deutsch!"

Knock Out Records, www.knock-out.de

This disc has a pretty neat concept - EK77 invited various bands to help them perform their own tracks. For example, EK77 and The Business perform "Wochenendhelden" (haha) while singing in German. There are some rad bands on here like Agnostic Front, Iron Cross, Cockney Rejects, The Dropkick Murphys and the Toasters. While the collaborations are impressive, the disc isn't something I'd put in regularly. -Lisa

Sidecar

"You're Killing Me"

Three Mileage Records, www.3mileagerecords.com

Being apparently from northeast Ohio like us, and having some cool cover art, I was hoping that these guys would rock like hell.

Unfortunately, My hopes were crushed under the weight of yet another nauseating pop-punk band. They have more to offer than most other bands of this type, but it leaves me wincing. The vocals are what does it mostly. Not my thing at all - you're killing me. - BL

Deadline / Brassknuckle Boys

Split E.P.

Haunted Town, www.hauntedtownrecords.com

I wasn't familiar with Deadline before, but I am glad I know of them now. The three songs they donate to this EP are pretty tight. I like female fronted bands that rock and show that they can still kick your ass (musically speaking). Liz rocks the mic and the fellas back her up with some rough and tumble punk. I especially like "Hate Song" which has a hardcore feel with Liz sharing vocal duties with another member. "I'll Run Away" is a bit soft, but not that bad. Now, I have heard the BKB, love their stuff and this 3-song sampler of theirs isn't as raw as their earlier stuff. I mean, it's good stuff... but the intensity doesn't feel like it's there. You get a re-recording of "Vultures", the new song "Ballad of Lucas Wells," and a cover of Tom Petty's "American Girl". -Lisa

Estrogenocide

Self-titled

contact: mrhymson@aol.com

This band claims Depeche Mode and Napalm Death as their influences. As you might surmise from their name, they have some issues to work through regarding the fairer sex. With song titles like "Your Bloody Anus Makes Me Laugh," "Kick that Cunt in the Cunt," and "Miss-direct Anger" you don't know whether to laugh uncomfortably or simply wince. The hatred on this 7-song disc has one possible redeeming factor: its severity and offensiveness. Often graphically repulsive in their lyrics, it seems like something that Ted Bundy might have dug. The music is mild programmed synth stuff with effected vocals (not sure where the Napalm Death influence comes in) - rather bland and not something I'm a fan of. But if you violently hate women and want to have some catharsis for your rapist tendencies, you might overlook the paucity of musical talent. Or if you like offensive music done purely for the sake of being offensive, then this novelty might be for you. As for me,

I try to avoid contact with the emotionally stunted. - BL

Dirt Bike Annie

"It Ain't Easy Bein' Single"

Dirtmap Records, www.dirtmaprecs.com

Sure, this is pop punk, but if more pop punk was like this, you might not hate it *quite* so much. Yeah, a lot of it is pretty damn bad, like "Stupid Head" and some other tracks, but some of it is actually pretty decent. What saves it at least partially is low production values to set off the melodic vocals. Some of the best songs like "TV Addict Sex Maniac," "Moo for Cash," and "Loco Burrito Mexican Girl" have an infectious energy. There is a bit of 80's pop feel mixed in with some Ramones. On the bad side though, most of the time the songs go too poppy for me, or just fail to inspire me to join their fan club for whatever reason. I also don't know what to make of the lyrics, which can be pretty damn corny - so bad it's almost like a conscious parody of itself, but not always funny enough to be that. While I don't love it by any stretch of the imagination, I have to begrudgingly admit that I don't altogether hate it. It reminds me of a bad 80's teenage movie. - BL

The Cutters

"In the Valley of Enchantment"

www.blackjackhumboldt.com

I'm not too sure about this band; I'm still up in the air about how I feel about them. The vocalist, Angela Brown, has very clear, clean vocals and she backs them against a sort of weird power pop/garage kind of music. They do a song about my favorite food, "Sushi" (ok, well it's not really about sushi, but wouldn't that be cool if someone wrote a song about how much they crave the delicious treat?) and it's one of the better tracks on the disc. There is an interesting cover of Blondie's "Dreaming", but the best track by far is "Cigarette City" which has the best combination of her vocals and music. Some tracks are decent musically, but her vocals don't seem to match and then other times it seems the other way around. On "Cigarette City" her vocals take on a fuzzy, dirty appeal and the music matches her sound. I think if the Cutters stuck to that sound they'd do really well, I know I'd like them better. -Lisa



The Hi-Frequencies

self-titled

Teen Regime, PO Box 100167, Pittsburgh, PA 15233

This CD is just over half instrumental, and that is the half that I really like. They have a sixties rock'n'roll sort of sound, preferring not to tread where so many Dick Dale emulating surf bands have worn a path. What you are left with is well-constructed songs that have an easy-flowing atmosphere. The vocal tracks have a sixties sound also and aren't that bad, but they are a bit slower and nerdy than generally tickles my fancy. It just doesn't command my attention, with the light, melodic vocals that have a poppy sensibility. There is one cover among the originals, "Peggy Sue Got Married" by Buddy Holly. Choice cuts are among the 8 instros such as the "Shaky" surf rocker, the backwoods trek through the holler with "Jerome Green," the almost Freddie King-like "Yellow Jacket," or the excellent "Horad's Revenge." A lot of the instrumentals have a good sunshine and front porch pipe smoking feel that I dig, with flowing bass lines and nice guitar melodies. I would definitely pick this up if you like old-fashioned instrumentals done quite well. Just skip the vocal stuff. - BL

STH

"Reincarnation"

Cyber Label / 503 Sun Life, 3-15-11 OSU
Naka-Ku, Nagoya, 460-0011 Japan

This Japanese Psycho band often owes more to Negative Approach than to Demented Are Go. There is also a little black metal sound too. Throaty evil vocals with thick and dirty guitars and sinister slap bass comprise these dark, mostly mid-tempo compositions. I like this pretty well, though it's not for the faint of heart, nor something I'm always in the mood for. The lyrics are pretty interesting in parts - you gotta like somebody who says "I have a keen nose that senses traitors to command, I have a slender finger that can turn the world black." There is also a song about not wanting to go to heaven where the next life is given because "it's not worth living again if it's not me, I wanna tell the girl I loved that I've come back." Then I have to mention the craziest and scariest version of "Venus" (remember Bananarama?) that I've ever heard. "Ultimate Love," however, is a really twisted and depraved song about humiliation and mutilation culminating in

necrophiliac cunnilingus. And who hasn't thought about that from time to time? C'mon... right? - BL

Dead End Kids

Demo #1

POB 33664 Seattle, WA 98133

Man, these guys are young, damn. In their very early teens I think... you should see the picture on the cover. They play some sloppy lo-fi punk rock influenced by Rancid, Casualties, Nirvana, TSOL and stuff of that ilk. The vocals remind me of Anti Flag a bit, but they'll drop in a couple years. This isn't too good at all, but they could possibly develop into something much better. Hell, they've got time. - BL

Phantom Creeps

self-titled

Necro-Tone, PO Box 2517 Acton, MA 01720

If you are a fan of Gein and the Graverobbers, you will dig this disc, largely because Gein plays in this band as well. The principle difference here is a few vocal tracks. Unfortunately, the vocals don't grab me as well as the instros, which are top notch with a characteristic touch of evil. Sometimes the vocal stuff reminds me slightly of Deadbolt, but often they veer into more of a comical creature voice. The last track is a cover of my favorite Twisted Sister song, "Burn In Hell," but done slower and a tad bit disappointing. Still, there is plenty here to please, with horror surf that fills the room with a lingering smell of cobwebs and foreboding. - BL

The Briefs

"Off the Charts"

Dirtnap Records, www.dirtnaprecs.com

This second full-length by The Briefs has them maintaining the upbeat punk mixed with new wave sensibilities of their first outing, but without just serving up more of the same. Some songs lean towards a 70's punk rock feel, while others carve new 80's & 90's inflected trenches in your eardrums. And then you still have the healthy dose of lyrical humor and irreverence dished out with wit and a seeming silliness. My favorite has got to be "Piss on the Youth." I mean, how many punk bands sing anthems for the "kids on the streets" or "new generation," or proclaim that the youth are gonna have their say. Piss on the Youth! Especially when half the bands singing these

songs are thirty-somethings anyway. "We Americans" takes a bravely sarcastic tongue in cheek position that also makes me smile, as I'm sure it would piss of any AM talk radio pundit. Later songs have a little darker feel without foregoing their pop sensibilities. A couple songs verge on too poppy in fact, but on the whole, the disc is quite worthy of your collection. Some great stuff on here that ought to win you over with its energy and general sense of fun. - BL

Stalin's War

5 Song Demo

www.stalinswar.org

They do what I suppose would be called progressive metal? Big guitars and some edge to it. The female vocals are sometimes screamed, sometimes sung lightly, and just don't seem to fit for some reason. They play decent, but I'm slipping through their grip. But then again, this isn't the kind of music that I generally listen to. - BL

The Go Getters

"Live! In Los Angeles"

Goofin Records, www.goofinrecords.com

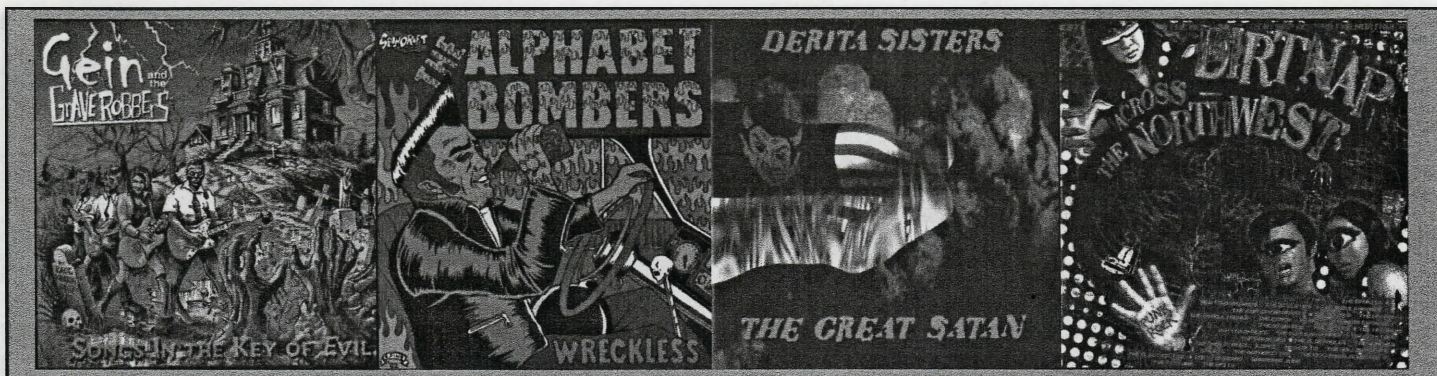
Woah, these guys are sweet! I'd say they are a mix between traditional rockabilly and western swing and they have their live act down solid! The singer/drummer's vocals are as pretty as Chantilly Lace and the music is tight, fun and interesting. Some of the best tracks are "Hip Shakin' Baby", "Whenever You're Ready", and "House of Blueslights". I went to their website and found that they started in 1988, are from Sweden and are real Vikings! These guys have been around for awhile and it's no wonder. How cool would it be to be a Viking rockabilly? Wouldn't those strange hats mess up their pomps? -Lisa

The Arrivals

"Exsenator Orange"

Thick Records, www.thickrecords.com

With the exception of the respectably gritty and driving tracks like "Born With a Broken Heart," "Dirty Inches," "Design," and a couple others, this CD isn't jiving with my sensibilities right away. Especially the opening track and others like the bland just-shoot-me-in-the-head "Hell Can Wait" or the emo-ish "Analee." This Chicago band plays a sort of progressive punk rock that hits and misses. Elsewhere there are a



lot of interesting movements and musical acumen, but several songs drag across the disc, weighted down by their own ambition and perhaps the hearts on their sleeve. I'm actually on the cusp of digging some of the tracks, but can't quite get there. It may just be an acquired taste. If you like D4 or Naked Raygun, you will probably be primed to like this more than I do. What's good about them at their best is the infusion of creativity rather than bland punk rock structures, but then for the most part the vocals really don't fit – often too poppy. Overall though, I am inclined to pass this up. – BL

The Beautys

"The First Seven Inches Are Always The Hardest"

Diaphragm Records, www.cringe.com/diaphragm

This three-piece punk rock band from Indiana zigs and zags throughout this collection of their 7"s. The opening cut, "Girl From Planet Fuck," along with many others, hits like a meteorite with its unbridled energy and animated female vocals provided by Kathleen, who also leads the charge on guitar. In many other places they wane more towards a lo-fi pop punk that I couldn't get into (though it's not in line with the MTV sewage). Then, on a couple tracks they pull out some surfy numbers. There is even a cover of "Jackson" by the Johnny Cash. For my money, they are best when they are rockin' like maniac drug fiends, kept in check by their sense of humor and melody. A lot of good stuff on here... some excellent. – BL

The Discontent

Self-titled CD

Disaster Records, www.disasterrecords.com

At first what struck me was the singer's similarity to Mark Dacey from Brassknuckle Boys, although he has a little more gravel and punch. The music is great too: very rock'n'roll influenced punk rock with a capable guitarist and songs that go straight for your throat. This disc roars from start to finish with the intensity of neutron bomb. Fans of anything from ballsy rock'n'roll to Oi will likely get into this chunk of auditory kryptonite. Recommended listening for sure. – BL

The Boils

"Pride and Persecution"

TKO Records, www.tkorecords.com

From Philadelphia, this is some solid punk rock that doesn't try in vain to be progressive or appeal to the suburban mall punk dorks. Instead they play aggressive "old school" punk rock and hardcore with bonesaw guitars and shout-along choruses. Direct, simple and effective. It may not be musically revolutionary, but definitely retains the spirit of rebellion. This is the kind of punk rock I was weened on. The good kind. – BL

Antiseen

"Southern Hostility", "Honor Among Thieves"

TKO Records, www.tkorecords.com

What can I say about Antiseen that I haven't said in the past several issues when I've reviewed other reissues? Southern punk rock with raging redneck vocals. Can be really damn good for a few songs, but like a nice steak, you can only eat so much. – BL

Electric Frankenstein

"Listen Up, Baby!"

TKO Records, www.tkorecords.com

When you hear all the hype over the onslaught of rock'n'roll bands, you gotta wonder if the words Electric Frankenstein will ever cross the lips of these trend-seekers. Probably not, but their style seems to me a distillation of 70's & 80's hard rock done with a punk rock sensibility. This is a reissue of an earlier EP with an added 7 tracks from other singles and 2 new songs to round it up to a full-length. This is loud, cranked-up rock with screamed vocals and a reckless disregard for public standards. Not bad stuff at all when they are at their best. – BL

Powerhowse Rock

5 song EP

www.powerhowserock.com

This sounds like Kiss to me. I am not a fan of Kiss. – BL

The Caravans

"Treasures & Trash"

Black Sky Records, www.blackskyrecords.de

Here you get some rarities and demos by one of the best British neo-rockabilly bands. On the demos it is singer/guitarist Mark Penington on all instruments, while elsewhere he plays

with a variety of drummers and bassists. There is also a couple acoustic tracks that are excellent. Some cuts have somewhat low production value, but the strength of the songwriting and execution shines through. I am a huge fan of music that isn't over-produced, and here things never become too slick or polished, opting to stay stripped down to the essentials. There is a quality in this band that I've always responded to – like a sort of clarity and earnestness... it just sounds more real and connected than a lot of rockabilly acts. They play close to the bone, with no grandiloquence or silly posturing, just a direct rockin' approach that comes of living life rather than dressing the part. – BL

"Dirt Nap Across the Northwest"

Various Artists

Dirt Nap Records, www.dirtnaprecs.com

This is one of the best comps I've heard in quite a long time. Part of the reason is the music sounds fresh and exciting. Not that it's necessarily ground-breaking and unprecedented, but it is springing forth in directions contrary to where punk rock has been for a long time. There seems to be a strongly appealing and amalgamation of 70's punk rock with 80's New Wave and post-punk, with some straight-up rib-cracking rock'n'roll thrown in. Most of these bands I've never heard of but want to hear more from. To list a some of the 27 bands included on here: The Mexican Blackbirds, The Cinch, The Pistuns, The Exploding Hearts, The Cripples, Lopez, The Triggers, The Earaches, The Flip Tops, The Stuck Ups, Catahoulahounds, The Popular Shapes, The Glory Holes, The Pulses, The Epoxies, The Briefs, The Diskords, and many more. While a handful of the later tracks fall a little short of the mark, there still is ample tuneage on here to fry your circuits beyond repair. Some excellent music here to please the fickle purchaser. – BL

The Human Adults

"Deadadult" CDEP

eatmrecords.cjb.net

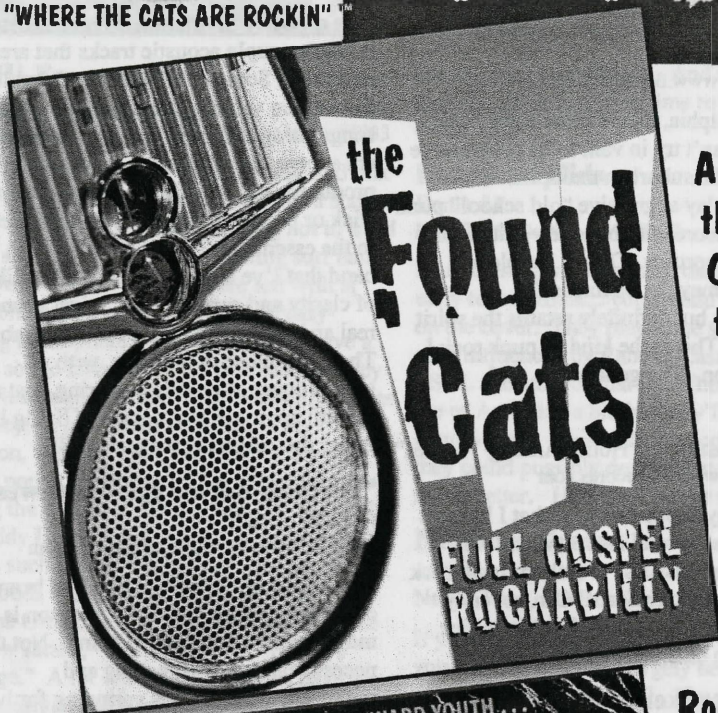
This sounds in parts like a chaotic hardcore with quite a bit of screaming (too much in places – like the end of track 2) and often played at breakneck speed. I like the energy on some of the songs, unpolished and wild, but some fall off that track into unfriendly territory for me. – BL



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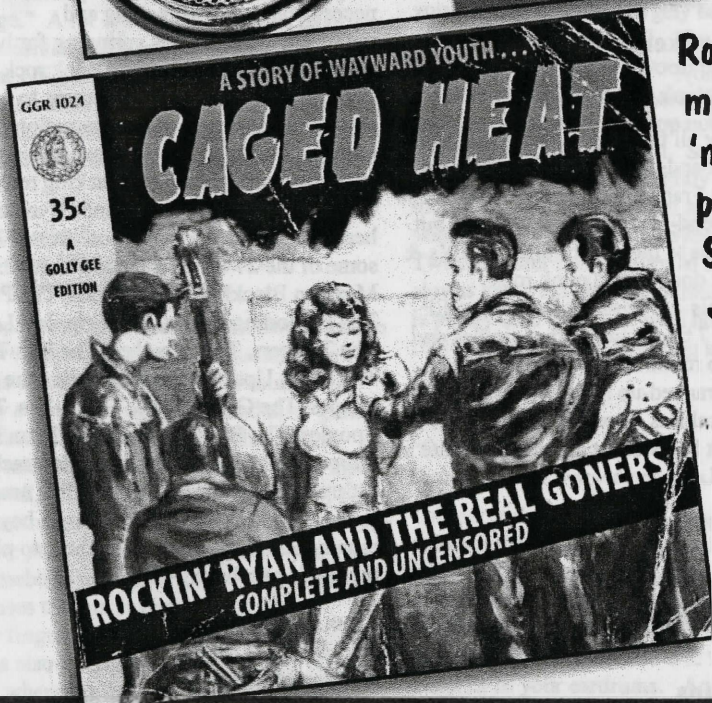
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The Cinch

Self-titled EP

Dirtnap Records, www.dirtnaprecs.com

This is a female fronted band plays a cool kind of droning post-pop-punk with driving rhythms that retain somewhat of an edge while also having a hint of an art-pop sensibility. The songs seem to ebb and flow, with rhythms juxtaposed against a little discordant noise. Some decent stuff here, especially the last two tracks. Their song on the Dirt Nap sampler (also reviewed in this issue) tops them all though. - BL

Rockin' Ryan & The Real Goners

"Caged Heat"

Golly Gee Records, www.gollygeerecords.com

You know how some traditional rockabilly music is really good, excellent even, but it sounds kinda square? It's like you'd listen to it while you were babysitting, or while reading the Bible. I feel that way about a lot of traditional-sounding bands, but not these guys! Rockin' Ryan is what the bad girls listen to while they are boozin' it up while makin' out in the back seat with a guy whose name they forget. This band oozes sex and debauchery from every chord and still maintain a roots rock sound. Some of the best tracks are "Caged Heat" (which comes complete with sultry sax playing), "Hot Headed Mama", "Deacon Jones Wife", and "Please Tease Louise". It's a damn good way to get your pulse racing and is a perfect prelude to orgasm. -Lisa

The Irish Brothers

"I Will Never Marry"

www.irishbrothers.com

This 7 song EP starts off with "Deconstructive Dentistry," which is a really bluesy rocker that opens up with some menacing canines: a really good slab o' rock'n'roll. The following tracks are more laid back and some actually have a little more of a western feel, but still with a full guitar sound and a nice sense of melody. The singer sounds a little like Eric Clapton in places, but better thankfully. "Circular Square" and "Hot as Texas" bring more of their rockabilly/roots rock affections to the surface. The last song, "My Lullaby" is a beautiful acoustic number, well-sung and reminiscent of country blues and hillbilly - complete with some inventive yodeling. Best track certainly. All in all, this was a good listen by a

competent band that doesn't make for easy comparisons. Worth looking up. - BL

The Found Cats

"Full Gospel Rockabilly"

Golly Gee Records, www.gollygeerecords.com

Where else are you gonna find a rockabilly song about "John The Baptist"??? Good luck searching. Unlike last issue's review of the Jesus Skins, I don't think this is a joke. Every song is exactly what the title says, but there is definitely a humorous aspect when you read names like "Wham Bam Born Again!" or "Rock Me, Jesus!" The musical path is one of a mellow traditional style of rockabilly stitched up with the obvious spiritual influences. Some of it isn't bad in parts actually, but not something I'm gonna pop in often. I am still livin' the life of moderate sin, and I can only stand so much of the religious fixation. - BL

The Honkeys

"Tequilla Mockingbird"

Golly Gee Records, www.gollygeerecords.com

This is some real nice & tight, groovin' garage instrumentals that I guarantee will have you surfen' on the living room rug in no time. Especially to track 2 which is titled "The sound of two chemicals being swirled around in an ealenmeyer flask: good/evil". These guys have elements of SCI fi without drowning you in B-mania and do so with skillfully played organs, synthesizers, guitar and even a harp. I am fond of every tune on here and while most average about a minute and a half in length the final track, "... (yes, that's the actual title) is a glorious 11 minute and 43 second tidal wave that pulls you under as your lifeless body ebbs and flows with the current. Well, if you want to get technical about it, there is a hidden track of weird, backwards played synth that is tacked on at the end and that's why it's so long. But it's creepy and cool. A must have for surf fans, or any fan of incredibly kick ass tunes. - Lisa

Gas Money

"Hopeless Love Affair"

www.gasmoneyweb.com

Here is a trio from Philly who have been pounding the pavement for 7 long years pushing their traditional rockabilly along the road. With only one original out of the 12 tracks you get to hear a lot of old songs like

"Tongue Tied Jill", "New Heartache" (Oooh! I love Ray Price), and "Ain't that Lovin' you". It's nice that they don't beat a dead horse by covering "20 Flight Rock" or another song like that - I can tell you I was relieved. Their original song is an instrumental (well, a 4 minute intro and then vocals) called "Aztek" which as the title suggests has a southwest flavor and reminds of Bo Diddley's song of the same title. Not a bad disc, I am anxious to hear some more originals. -Lisa

The Rebel Rockers

"Red T-Bird"

Golly Gee Records, www.gollygeerecords.com

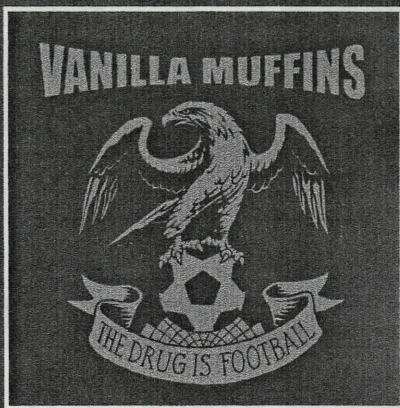
Fans of traditional rockabilly, get out your dancing shoes! Golly Gee Records has released two albums on one disc from this groovin' and thumpin' band of hoodlums. The first album is Red T-Bird and contains 10 tracks that are guaranteed to get your feet tappin' and your head bobbin'. Songs like "Rock and Roll Zombie" and the title track are my top picks along with the instrumental "Wolf Call". The second album, "This is the Night", is previously unreleased and was recorded live in 1997. Most of the album is covered tunes like "Make Believe", "20 Flight Rock", "Rebel Rouser" and "Pipeline". This CD is great to practice dancing to and I think you should pick it up! -Lisa

A Planet For Texas

"Sprechen Zie Rock?"

Diaphragm Records, www.cringe.com/diaphragm

This marks the second full-length from this band out of Columbus, Ohio, and is one that frustrates me to no end. The disc starts off with a crusher of a tune called "Truckstop Speed" that has both whiplash guitars and menacingly incredible vocals, but very seldom do they follow up on the rest of the album. Sure, they do other good songs like "Reaganomicon" and "Death Rock Love Song," yet there is a lot of crappy uninspiring pop-punk songs littering the rest of it - hence, my frustration. I can't understand why a band with obvious talent and the capability to tear open Pandora's box would do a 180 like that. The vocal styles are so different that they can't be the same guy. They also have great cover art and the hilarious song title "The Lutheran Sisterhood Gun Club," but then you get horrendous tracks like "The Day I Almost Died," "Broken Heartland," and the majority



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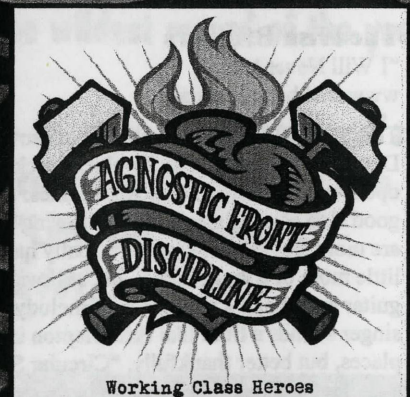
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of others. If they went more with the amped-up room-wrecking rock they are capable of, I'd be singing their praises to the masses. - BL

Machine Gun Pete & The Ammunition

"The Rawness of Truth" 4-song 7"

This slab of vinyl is raw and strange. The vocals are screamed and the music churns and clangs with wild abandon. The opening cut is an odd tune about niacin, and the rest buzz by without ever coming up for air. It's about as far you can get from pop music, and thank badness for that. Pretty cool stuff. - BL

The Ruiners

"How's That Grab Ya"

Disaster Records, www.disasterecords.com

If you are in the mood for something different, but the ultimate in rockin' weirdness, pick this up. With the strangest mix of styles I have ever encountered and a singer that sounds like a mix between Bon Scott, Robert Plant, Donny Iris and Perry Ferrel this keeps my attention and keeps me laughing. For the most part I'd say this is a snotty garage/punk band with songs like "Detroit Surfer Boy", "Vampire Dating" ("it sucks sucks sucks to be me, a lonely vampire on the dating scene"), and "Beg". Then there are strange Cure-ish songs like "Ghost Pains". "Prenuptial" is disco, yes, disco mixed with AC/DC. "Temptation" is a creepy, gospel song with a tambourine and piano: very interesting. I'll be listening to this a lot, very cool. -Lisa

Loikaemie

"III" Double CD

Knock Out Records, www.knock-out.de

This release by famed German Oi band, Loikaemie, features two discs - one studio, one live, both quite, quite good. A lot of this is bruising, high-speed Oi-core grinding against the guardrails of the punk rock turnpike. The vocals are sometimes in German, sometimes in English, and always barked out with the furious intensity of a junkyard dog. And with song titles like "Good Old Rich Kid Bashing Day," and one against "right winged scum," how can you go wrong? Hard as the devil's abs, and way more appealing. - BL

The Tossers

"Purgatory"

Thick Records, www.thickrecords.com

Yes, these guys play Irish folk music, but fortunately they make it relevant to their own lives in Chicago rather than just pounding out nostalgic ditties to that troubled Island country. Sure, some songs deal with Irish politics, but it's just not a central thrust that ignores their current surroundings. Also, they refrain from overdoing the Irish/punk rock combination with distorted guitars and street punk sensibility, instead opting for mostly acoustic numbers complete with mandolin, tin whistle, banjo, and violin. However, their punk rock roots do show through in the song compositions, lyrical bend, and occasionally directly erupting such as on "Chicago," which seems almost like two separate songs when the irritation turns to anger, mounting into skin-peeling, snotty punk rock. The lyrics address everything from international affairs to the aforementioned gentrification of Chicago and the hopes and frustrations of working class people. The songs can get a little long, but like with most good Irish music, the earnestness and craft behind them elevates the disc. They can sing a decent, woeful ballad or turn to alcohol-fueled rowdiness without missing a beat. This is solid work by a band I'm sure can set a bar ablaze. - BL

Evil Conduct

"Eye For An Eye"

Knock Out Records, www.knock-out.de

These Holland skinheads play the sort of punk rock reminiscent of Blitz or one of those bands from the late seventies/early eighties, and they do so extremely well. The vocals are great from the first cut of singalong Oi! which retains an element of roughness that bolsters their overall cheerful and upbeat sound. Most of the tracks on here would go over great at the bar. No all the songs, however, have that melodic aspect. "Intolerance" is great, hard as nails aggro Oi! with heavier vocals. Still, the vast majority of tracks on here are more aimed at drinking and good times than smashing up the place. They also do a cover of Sham 69's "Borstal Breakout," which is thankfully the only cover and pulled off wonderfully. Judging from the cover, these guys look like they've been in the scene for some time, and hopefully for some time to come. - BL

DeRita Sisters

"The Great Satan"

Trash Records, www.trash2001.de

First off I'd like to say the band members are not sisters, they are not even girls...but they have an amazing guitarist. He plays like old metal style, it's sweet. However, although they are all great musicians this isn't really pulling me in. It sounds poppy and the vocal style (kind of whiney, emo?) detract from the proficiency of the music. I mean, musically these guys rock out...they definitely have merit. Maybe it just needs to grow on me, dammit, I won't give up on these guys...the music is too good. -Lisa

Hollywood Hate

"Product of Our Environment"

TKO Records, www.tkorecords.com

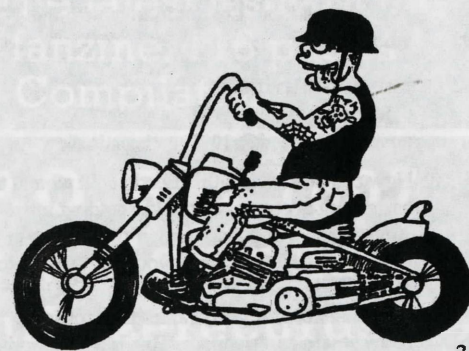
These guys play something along the lines of Electric Frankenstein, but with something of a dark L.A. feel. Some of it rocks pretty hard, but on several songs I begin to lose interest. Respectable and decent, but just not quite getting me there. - BL

The Barseros

"Pushy Polemics"

Trash2001 Records, www.trash2001.de

What puts me off about this band is the choruses mainly, being big and melodic, damaging their rocking capabilities. Still, some songs are fast and somewhat crunchy albeit with big, boring production values, yet tracks like "Queens Are Made of Distance" really brings it down. Poppy and polished in a way that leaves me hanging. They do a cover of Johnny Kid and the Pirates, though, that has some growl. Overall, not absolutely terrible, but not compelling either. - BL





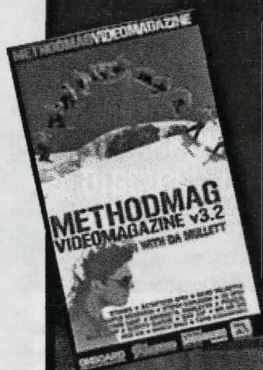
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Cockroach Candies / Derita Sisters

Split 6-song EP

Trash2001 Records, www.trash2001.de

The Cockroach Candies have male and female vocals and play a sort of melodic punk rock that doesn't really get rise out of me. The Derita Sisters play older style California punk rock with melody, but to better effect. "Fuckmobile" is actually a pretty decent cut with a sense of urgency. Their side isn't bad, but I'm not in love with this 7" as a whole. - BL

Los Cobardos

"Hot As A Bitch On 45" 4-song 7"

torsten.hildebrand@s1997.tu-chemnitz.de

How can you say anything bad about a band that has a song about crusty punks standing in front of you at a show and getting their dreadlocks in your beer? You get some pretty good mid-tempo lo-fi rock'n'roll with good vocals from this German band that keeps it gritty rather than resorting to fancy studio contrivances. This is a very limited pressing on thick red vinyl and marks their first

release. Although it can be a little repetitious and sometimes could use a shot of amphetamine, it's not a bad first showing. - BL

Pistol Grip

"Another Round"

BYO Records, www.byorecords.com

I really like this disc - upbeat street punk anthems that gets you in the crosshairs and unloads. The vocals aren't gravelly but still retain their traction on the slopes and curves of the CD. Their sound is catchy and kind of melodic without being poppy. They've toured with Oxymoron and played with The Business, and seem to be along the same continuum while adding their own signature to the genre. This is something I'll be listening to in the future for certain. Songs like "Gypsy," "A Murder of Crows," and "Empty Shells" make it an electrifying listen. - BL

Consumed

"Pistols At Dawn"

BYO Records, www.byorecords.com

I am not really jiving with the poppy vocals on this.

They are highly produced with thick sounding guitars and the droning melodies are repellent. I wouldn't say they're bad a what they do, it's just not winning me over at all. I highly doubt I'll be listening to this again. - BL

The Crackheads

"Drunk" 2-song 7"

Dylaramma Records, 3218 Fullerton Ave.

*Apt. 26 Chicago, IL 60647-2533

Here you get pretty good basement recordings for these two mid-tempo punk rock songs. It's not bad, as it stays away from cheesy melodies and such, but it's not making my hair stand on end. - BL

Banzai Compilation #9

Various Artists

Kamikaze Records, www.kamikazerecords.de

Here are 23 tracks of surf, lo-fi garage rock, rockabilly and more - all done by bands that I was completely unfamiliar with, many of which are fantastic. The CD opens with the Hawaiians who sound a lot like the Ramones, then moves into a bizarre, futuristic surf instrumental by Peter G. and His PC. In fact there are a lot of strong instrumental cuts on here including tracks by Dos Canones, Stingrays, Tiki Tiki Bamboooooos, Martin Schmidt, Grahli Morlock, Vampires, Are We Electric, and a beautifully mellow tropical-sounding song by Surfpatrouille. More on the rockabilly end you have the Jailbirds and the Rockin' Slickers. Then there's the lowdown garage rock of the Primates, Cha Cha Guerillas, and the Masons. What you a left with a cool comp full of bands you might otherwise never have heard. - BL

The Riffs

"Underground Kicks"

TKO Records, www.tkorecords.com

This is a re-issue of The Riffs' first album originally on Pelado Records. Fortunately they ditched the long-ass intro of "We Are The Riffs" that started off the original pressing inauspiciously. The Riffs play a good stripped down 70's punk rock that comes with the seasoned feel and attitude that says their not some trust fund kids playing dress-up. The production also helps to keep it raw and immediate. That said, several of the songs don't really grab me in the right places. Sometimes they're too slow and uneventful (like on "Streets of Tomorrow"), and also many of them can go on too long. This is an okay release, but I think their second album (also on TKO) really brought them closer to where they want to be. - BL

The Black Keys

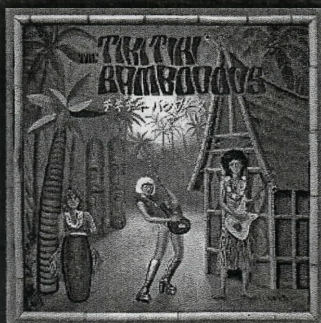
"The Big Come Up"

Alive Records, www.alive-totalenergy.com

From as near to me as Akron, Ohio comes a band that I somehow missed out on until now. A friend of mine played some for me and I immediately thought of Elmore James, R.L. Burnside and some of the bands on the Fat Possum roster - then lo and behold, The Black Keys have signed to that label. Their new release will be out in April, but this older one merits attention also. They play gritty and real, with mesmerizing guitar chunks and rusty nail vocals that sound soulful and decidedly un-yuppy. One could be forgiven for assuming this band to be from Mississippi. They bake up delta blues with a touch of 50's & 60's rock and soul into one tasty dish. Damn fine stuff. - BL

KAMIKAZE RECORDS

PROUDLY PRESENTS

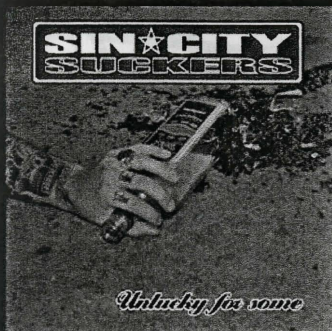


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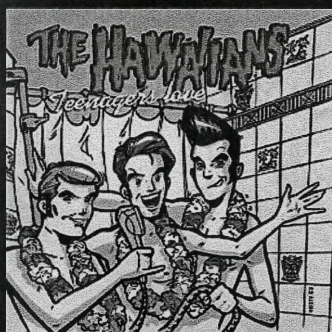


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for some

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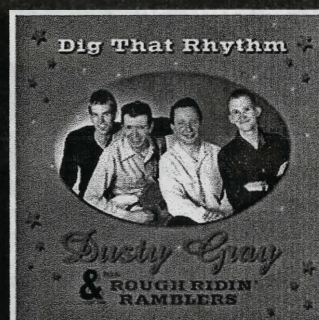
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I'M A LICKETY SPLIT AN'
WOMP BOMPA LOO WAP ALL
OVER YOU!!

OKAY.

ME TOO!

ENTERING THE BACKSTAGE AREA TUBE-EYE
FRANK SPOTS A BROODING YOUNG WOMAN.
INSPIRED BY LUST HE APPROACHES.

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ASS LOOK FAT?

I THINK SOMEONE'S
KNOCKING... THEY
37 SOUND HUNGRY!

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YOU'RE
DREAMY

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the Monsters



LP / CD

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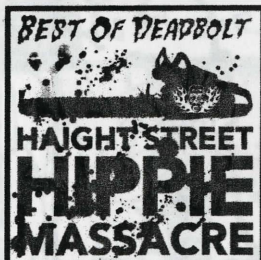


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3. Down In The Lab
4. You Don't Want To Know Me
5. Tiki Man
6. Who The Hell Is Mrs. Valdez?
7. Edie *
8. Swamp Witch
9. Hit Gone Wrong
10. Last Time I Saw Cole
11. I Saw The King *
12. Pour The Bourbon
13. Zulu Death Mask
14. Watongo
15. Listen To The Message *
16. Cockeye
17. Voodoo Truckers
18. Truck Driving S.O.B.
19. Hang Em' High
20. Stranger's Theme
21. Rain Drops Keep Falling On My Head

* Previously Unreleased

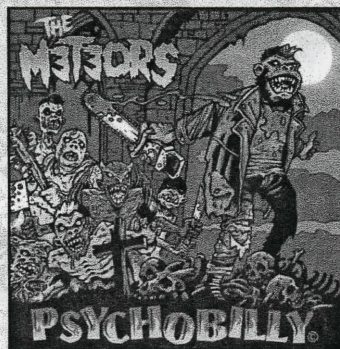


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