

Issue #7

# Rock N Roll Purgatory

"Poisoning Your Inner Child"

**Nekromantix**

**Filthy Thieving  
Bastards**

**The Quakes**

**Long Island Hornets**

**EIGHT BALL GRIFTER**

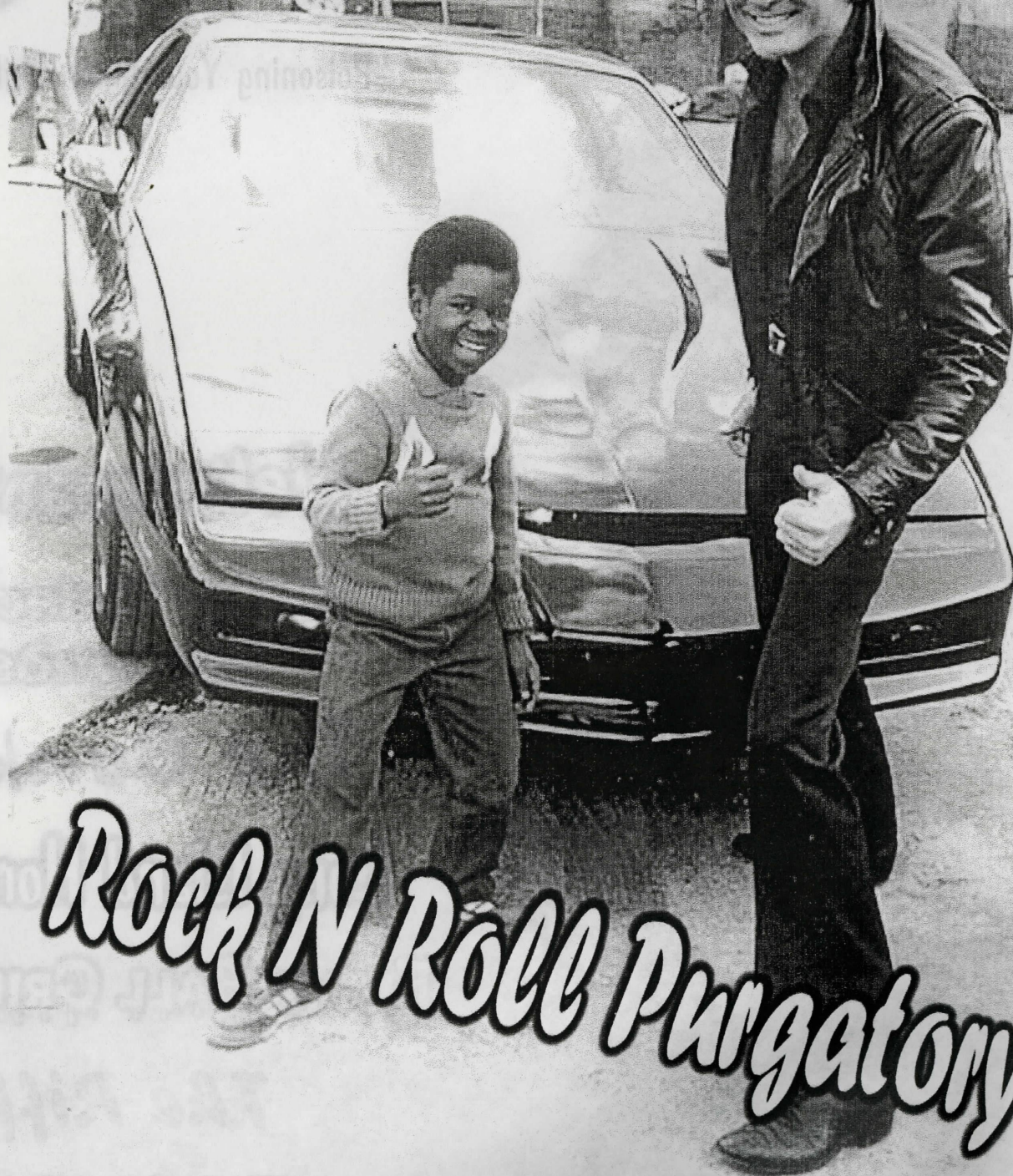
**The Riffs**

**Tanka Ray**





***We Love...***



***Rock N Roll Purgatory***



**Nekromantix** pg. 4

**Eight Ball Gifter** pg. 18

**Long Island Hornets** pg. 26

**The Quakes** pg. 12

**FILTHY  
THIEVING  
BASTARDS** pg. 10

**The Riffs** pg. 16

Other Features:

- Beauty VS. The Beast:** Our beautiful cover model takes on a self-proclaimed Smut Lord in a battle of the pin-ups.....22
- Waylon Jennings:** A retrospective on his life by Billy Angel...21
- Last Crowns Show Ever:** Our trip out to Rhode Island to see this momentous event, and also to visit GG Allin's grave.....8
- Rock N Roll Damnation:** a column by BJ Lisko.....15
- Music Reviews**.....31
- Live Reviews**.....47
- Horrorscopes:** Ben blurs the boundaries between psychic and psychotic projection.....51

Additional write-ups:

- A Taste of Texas:** scene report by Nick Gaitan .....29
- RAB Surfer column:** *Who is that Little Pig?*.....29
- Super Dave (Nekromantix / Photon Torpedoes).....44
- Damian Knapp (Scotty Moore / Lee Rocker).....29

Editors/writers: Ben Lybarger  
Lisa M. Donnalley

Guest Writers: Rocko Billy Ron  
Nick Gaitan  
BJ Lisko  
Mel Spinella  
Damian Knapp  
Wellu Rastas  
Super Dave

Cover Doll: Danielle DeVille. Go see the Daring & the Darling Danielle DeVille: [www.danielledeville.com](http://www.danielledeville.com)

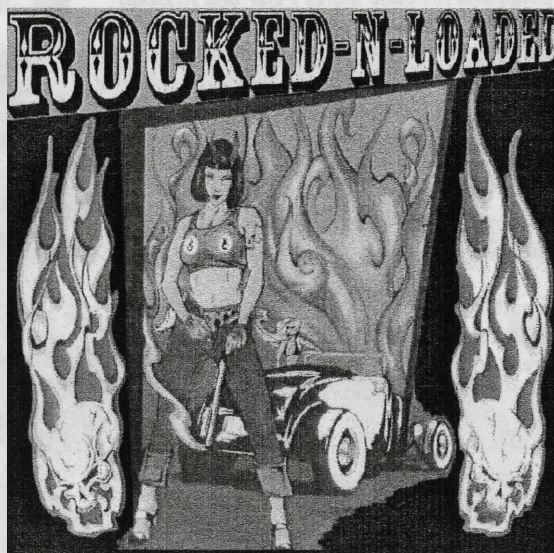
Cover Photo: Tom Eitnier' Koolgirliestuff photography at [koolgirliestuff@aol.com](mailto:koolgirliestuff@aol.com) Website coming soon!  
Go see him at his Yahoo club:  
<http://clubs.yahoo.com/clubs/koolgirliestuffphotoclub>

Visit the Purgatory site:  
<http://www.rocknrollpurgatory.com>

Or e-mail us at:  
[rocknrollpurgatory@yahoo.com](mailto:rocknrollpurgatory@yahoo.com)

Send Review Materials to:  
342 S. Walnut St.  
Wooster, Ohio 44691 U.S.A.

**Tanka Ray** pg. 45



**RRP Release!**

Featuring:

Small Town Pimps  
The Hudson Falcons  
Lords of the Highway  
The GC5  
The Stagers  
Os Catalépticos  
The Spectres  
The Heptanes  
Big John Bates  
The Deadcats  
Scary B.O.O.M.  
TR6  
The Roustabouts  
Hellvis  
Rocket 350  
Blatant Finger  
Mr. Badwrench  
Dragstrip Demons  
Grave Danger  
Gein & the  
Graverobbers  
Brassknuckle Boys  
Eight-Ball Gifter

Rocked -N- Loaded Comp:

25 songs

By 22 bands

Over 72 Minutes

**Only \$10 Postage Paid**

(\$13 US funds International)

Send to:

Ben Lybarger  
342 S. Walnut St.  
Wooster, OH 44691 USA

"A great value, *Rocked and Loaded*" features "dozens of ... quality cuts, all crammed together on a fabulous collection that's easy on the wallet, if not the liver." - Jason Bracelin, *Cleveland Scene*

"This disc features 26 tracks by great indie barn stompers ... kick ass performers of devil music." - Kevlar7, *SLUG Magazine* (Salt Lake City)





## THE NEKROMANTIX

Interview February 26, 2002

*One of the absolute best in psychobilly, the Nekromantix from Denmark, have been around for over a decade spreading their melodic lunacy all across the world. After putting on a great show, despite an injured foot, Kim Nekroman and his band mates Peter and Kristian went back to Sugar's with us to feast on scrambled eggs, hotdogs and beer, yummy! I had a fantastic time hanging out with them, as they are funny, smart, good-natured people who like posing in weird positions for photographs. As we arose from our drunken slumber the next morning the band was gracious enough to speak with us. Here's the interview transcribed as best I could manage, enjoy! -Lisa Marie*

**OK, first can you tell me how you all met and what have the line up changes been over the years?**

Peter- we met in a graveyard.

Kim- we met in '89. At that time we had another guy called Peep on drums and that line up went on for like 2 albums until '92 when Peter started studying architecture he left the band and so did the drummer. And there have been a few guys in the line up and then in '97...

Peter- '97...February...Friday...the 13th at midnight.

Kim- We met up again actually at the exact same club we played our very first show ever.

Peter- on Friday the 13<sup>th</sup> (laughs). I asked Kim 'when are you going to play this club again' and he said never because he didn't have a drummer. And my brother [Kristian] is a drummer and I was done with my studies so we decided to pick up where we left off. So we got to rehearse for a 10<sup>th</sup> anniversary concert and instead of breaking up the band we decided to do a 10<sup>th</sup> anniversary concert which turned out to be a live rehearsal. And we couldn't help but like writing new songs and we thought 'let's do an album'.

Kim- and it took only 4 years to write (all laugh).

**I understand the Nekromantix were nominated for a Grammy in the category of heavy metal for "Brought Back to Life." How did it feel to get such a mainstream acknowledgment for you talents and do you actually remember who won the award?**

Kim- the band that actually won the award was a band from Denmark called the Pretty Mates. They were the only like real heavy metal band in the category. Anyway, I don't have too much feeling about it but it was fun to go to the Grammy party and everyone was looking weird at us. It was boring.

**You toured all over the world, do you have any favorite places to play or are there any places you want to go but haven't?**



Above picture: Pete

Kim- Hmmmmmmmm. That's hard.

Peter- I want to go to Japan!

Kim- And South America would be cool.

Peter- Australia!

Kim- Yeah, Australia would be cool, we haven't played there.

Kristian- or Hawaii

Peter- Barbados!

Kim- It's hard to say which place is the best because it's always fun. That's what it's all about.

Peter- Touring America is definitely fun at the moment. There are a lot of kids into it.

Kim- it's like it's [psychobilly] new over here! You see videos like, calling us a new band and it's quite funny, I feel like a teenager again. It's cool.

**We caught you guys at the New York Psychobilly Rumble in 2000 how was that experience for you guys?**

Kim- It was cool. I mean there wasn't like a big turnout, in my opinion, because I am used to 3,000 people in Europe for the big festivals.

**What are some of your favorite bands here in the U.S. and also what are some bands in the Psychobilly genre that you consider your esteemed peers?**

Kim- I like Tiger Army. The Quakes of course, the first American psychobilly band.

But I like Tiger Army because they are just like us they are very op-



minded when it comes to music they are not stuck on traditions. Psychobilly is all about looking to the future and not back. I like most American bands, like Barnyard Ballers have been around for awhile and the Spectres from Seattle.

Kristian- Graveyard Shift.

Kim- Oh yeah, these new guys called Graveyard Shift. They are cool guys.

Peter: My mommy is a zombie and she's coming after you! (quoting song in creepy voice)

Kim: People I like are not too serious about themselves, that's what it's all about to me.

Kristian- And there's a Hungarian band called Gorilla.

Kim- Yeah, those guys are really good.

Peter: And they are really skilled musicians as well.

Kim: Of course, Demented Are Go. They are my all time favorite psychobilly band.

#### What originally steered you into playing this kind of music?

Peter- He did, He did (pointing at Kim).

Kim- Well in the '80's I was in the Navy, a submariner in the Danish Navy. I went to all these festivals in Europe, and around 1988 I thought 'why not get paid to go to all these festivals, I want to play in a band'. So I started up the band.

Peter- I was kinda into '50's rock n roll and stuff, and I kinda got

connected to it that way.

Kim- Also, I thought it was a way to break out and not sound like all the other bands. To have a guy like Peter to mix the genres a bit, which is again, my definition of psychobilly.

Peter- I like getting pointed in new directions, like try to play different things.

Kim- Actually on purpose I didn't let Peter listen to Psychobilly at all.

Peter- I was like 'what the fuck is this psychobilly all about? You got the records, now give them to me!' And he made a tape with like 4 songs on it and I was like 'that's all?' At that point there was this band that was heavily rotated on MTV Europe with a song called "Rich Little Bitch" and I thought something that had a good, fast rock guitar and a standup bass that was up-speed...this must kinda be like psychobilly. So I wrote a couple of songs that sounded like that. And Kim said 'yup, not too bad'.

Kim- Most rockabilly guitarists are a little too boring, which is cool for rockabilly but Peter has that rock n roll touch.

Peter-well, I definitely don't have the rockabilly touch. I would never sit down and practice how to play rockabilly, or anything else for that matter if it wasn't necessary...I'm lazy. Keep it simple and you don't have to work too hard.



Photo Credit: Ben Willy Zachariasen



NEURO  
PETE #1

Hellcat Records  
2798 Sunset Blvd.  
Los Angeles CA  
90028  
213-413-7353

HELLCAT RECORDS





Photo: Kim

**I know you, Peter, also play in the Dead Kings and Kim I know you are playing with them now, right? How did that project come about, have you played many shows? How has the crowd reaction been?**

**Peter-** We played like 2 shows, one in Germany one in Finland and the crowds reaction was great. Especially the German one because it was the first one and the record just came out. And the way it came about was Kofte, the singer from Mad Sin, went to England with some money he got from a label to spend some time with Doyley and Tony from the Klingonz. And they wrote the songs and they made me a tape of it and I heard it and they asked me if I wanted to join and I said 'sure'. I mean, I've never said 'no' if anyone asked me to be in a band - because it'll be fun. And then I learned the songs and we went to Germany to record, and had a great time as well. The recording process was kind of unusual because the drummer, who was the drummer for Batmobile, and I had to go back to Denmark, so we started out with that. Normally you start out with bass and drums. I had an idea that this kind of steered the project into a slightly different direction than a normal record. I got real surprised when Kofte said 'oh we don't have the words, the lyrics for the songs' and I said 'what? Lyrics for the songs? I thought this was going to be an instrumental record!' Because Kofte was playing the drums on the first tapes, and there was no possibility for recording vocals for it, and so I thought it was instrumental. I thought this was cool, no one likes stupid lyrics or anything like that, just boom... guitar. But it turned out to be quite ok because it did enormously well.

**Kim-** Then what happened was Doyley, the guitarist, and Tony the bassist kind of...

**Peter-** got on an unfriendly foot with Kofte.

**Kim-** yeah, and so I joined in.

**Peter-** it's pretty convenient since we are in the same country and we can rehearse and stuff together before we go and meet the other guys.

**Kim-** yeah, I mean it's not that easy since Dead Kings are from like 3 different countries. We all are busy with our own projects and that's why we only have had like 2 gigs so far.

**Peter-** also we don't really take responsibility for arranging the stuff. We were just like asked if we wanna do this and we were all like 'yeah, sure' - and then when it comes to planning and organizing...

**Kim-** That's Kofte's job: the man in charge.

**Kristian, I hear you are a preacher. Is this true?**

**Kristian-** Well, it's almost true, a theologian. I graduated just recently with my Masters.

**So what do you want to do with that?**

**Kristian-** I want to be a teacher, somehow, or maybe that knowledge will open a way to Middle Eastern Archeology.

**Peter-** He's going to be Indiana Jones, yeah!

**Kim-** Nah, he is going to move over here and have his own TV show!

**Peter, what did you go to school for?**

**Peter-** Architecture.



**Oh yeah, that's right...for how long?**

Peter- Six years, it took quite awhile because I had another band project.

**Kim, you are most closely associated with your custom made coffin bass that you designed and built yourself, how long does it take to make one, how many have you made and do you sell them?**

Kim- Well, first of all, I don't sell them. I did sell one, but I normally don't sell them. And this is number 5, I think. What was the question again?

**How long does it take?**

Kim- Ahhhhhh! That depends, I don't keep track of how many hours. But I do know that the one before took me 14 days and I worked night and day on that one. It's hard to say, this one it took me a little bit longer because I had to work on the side, I think a couple of months.

**Kim, I understand that you are in another band called the Horror Pops and you play guitar and your wife plays bass. How did this come about and how does that bands sound differ from the Nekromantix?**

Kim- Well, first of all we don't call ourselves psychobilly in that band. I would say it's a mix, kinda like 'billy but also Depeche Mode, Siouxsie and the Banshees, It's really more like a rock n roll band. I met my wife when she played in her band in Germany and she played in this indie rock/punk band and we thought that doing a band together would be fun, and that's what we did.

Peter- they got married on the side.

Kim- yeah, we got married on the side. She played the guitar before and we thought it would be fun to just swap places.

**Do you guys have any favorite B-horror movies?**

Kim- Peter, what do you like?

Peter- *Day of the Living Dead*.

Kim- You like what?!

Peter- Yeah, it's called *Day of the Living Dead*. Oh, the crocodile zombie at the beginning that's my favorite part.

Kim- I like all the horror movies.

Peter- I don't like them all: there are some boring ones.

Kim- No, they are cool! My favorite is like *Nosferatu*, the original one. *Night of the Living Dead*. I remember seeing the old *King Kong* and *Frankenstein* when I was a kid. They are cool.

Peter- *Prince of Darkness*.

Kim- I like them all. I am not picky when it comes to them. All good.

**Kim, you recorded a track with the Barnyard Ballers, how did you hook up with them?**

Kim- I was on honeymoon with my wife in Las Vegas and I went to San Diego and stayed at Spike's house, the singer for the Barnyard Ballers. We stayed there for a week and we didn't pay anything at all and I said 'how can I pay you back somehow?' I knew that they needed someone to play the bass for one of the tracks and I said 'hell, I'll do it to pay you back.' And the day before we had to leave, like 9 in the evening, we went up the studio and we recorded the damn thing.

**What about the Denmark psychobilly scene?**

Kim- there's never been anything over there really.

Peter- It's a very small country so the bands and the people around the bands basically represent the entire subculture.

Kim- that's the funny thing about Denmark because there are a few bands and all of them represent the rockabilly, psychobilly culture.

Peter- I mean, we know a few guys into racing cars, like '50's club car thing mixed with rockabilly a bit and country western and crap things; pop music and shit. There's not a hardcore scene for basically anything. Of course the punk movement during the late '70's and up through the '80's was quite massive, because it was massive worldwide.

Kim- the funny thing is, actually these days a lot of the skinheads and punks are turning into psychobillies. All of them of course know Nekromantix, it's a small country and we all know each other. But because of bands like Tiger Army, actually a lot of those skinheads and punks turn psychobilly. It's damn cool because I know that Nekromantix have been a huge influence to Tiger Army, and now I am influenced by Tiger Army somehow because of their energy: that's a fucking cool thing. And I love bands that get to that point that they actually get inspired by the bands that they influenced.

Peter- You give something and you get something back.

Kim- Exactly and that's damn good.

Peter- It doesn't really make a difference to us if they convert from skinhead to psychobilly because they will be at the show anyway. Like the same 250 people at the same club the two times a year that we play... It will be the same crowd showing up every time.

Kim- Just with different haircuts. (all laugh)

Peter- maybe they change their shirt or something.

**Is there anything else that you would like to add or say?**

Peter- Yeah, I would just like to thank the American crews at the shows.

Kim- Yeah, it's fucking awesome! I didn't realize that that many people knew us over here. We were over here like 2 years ago and I was surprised that anybody knew us at all on the tour, but this is like a more heavy tour and I am pretty surprised anyone knew us.

Peter- positive reactions all around. But of course Tiger Army is going to attract a lot of people because they are known over here, but all their fans give us a very positive response, it's good for us and good for Tiger Army. Thank you America.





# The Amazing Royal Crowns Last Show Ever!

With The Worried & Fast Acting Fuses

November 30, 2001

*Lupo's Heartbreak Hotel, RI*



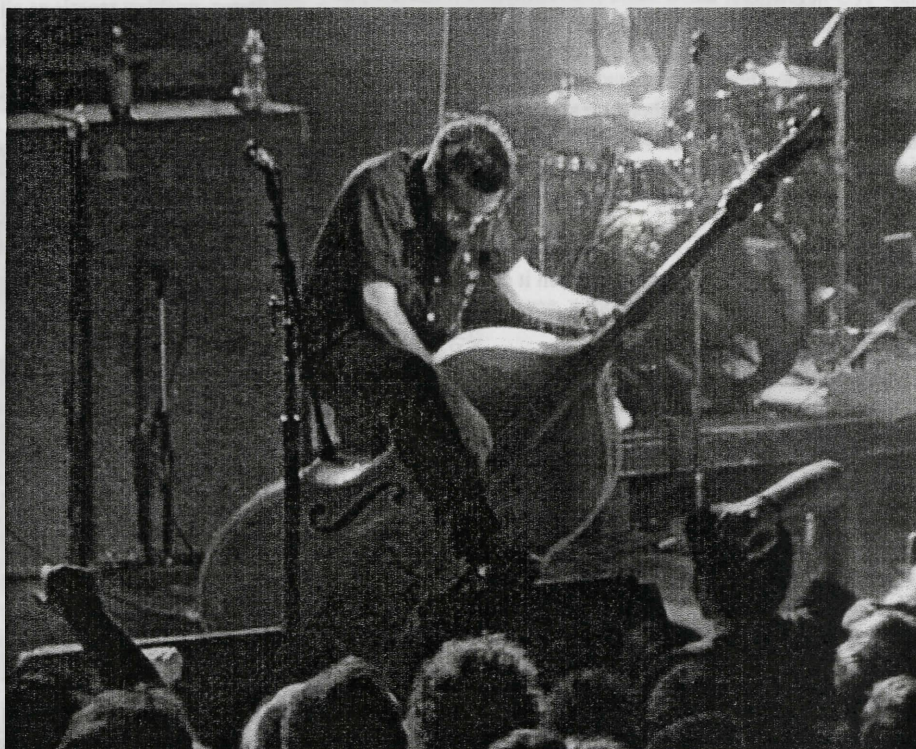
The Amazing Royal Crowns are one of those bands that you really hate to see go. They have been touring almost constantly for years, and though probably weary and tired from the road, you'd never guess it from seeing them play. They endured some line-up changes, some legal problems, and some label problems - yet they always kept on going like wounded soldiers advancing on their bellies. Well... until now. So, we vowed to make the 14-hour trek to see the final performance in the band's hometown of Providence, Rhode Island. There were five of us: Ben, Eric, Ezra, myself and Scott. Scott, being a huge GG Allin fan, requested that we swing up to Littleton, New Hampshire the day after to visit the grave of the fecal-eating punker. Naturally, nobody had any objections, so that became the plan.

We made it to Lupo's Heartbreak Hotel and went in and immediately became swallowed up by an immense crowd of loyal fans. Around here punkabilly isn't always appreciated as much as it is in other places, and I have seen the Crowns with sometimes 20 people attending - no shit! But what always really impressed us was how they would always give these little shows, which a lesser band might blow off, one hundred and twenty three percent, and not cut them short in time or

enthusiasm. That really shows the character and lack of pretension they carried. But this night we were extremely happy to see them have such a well-deserved, large crowd.

The first band that played was The Fast Acting Fuses, a group that played rock and roll to an eager crowd. Admittedly, this band didn't really get my motor going. They were good at what they did, and played with a lot of enthusiasm. I think I was just anxious for the Crowns to come out. The Worried came out next and played out some proficient, punchy, punk rock. They got us all roused from our sleep-deprived state and I went up to the 2nd floor of the club to get a better look. Kendall came out and did a song with these guys and he really bumped up the value of this already decent band - like getting a rebate at a classy brothel!

The Crowns finally entered the stage with their trademark Caesar's Palace-style introduction and proceeded to lay a heavy-weight thumpin' on the anxious crowd; I mean what a memorable performance. For this show they were joined by the drummer for Frank Black and the Catholics, who did a really solid job of it. They played almost every song they've recorded, and did them with so much passion and energy. Jack went completely insane on the upright, playing so fast I didn't think he could keep it up for the whole show. But he did, and threw in an amazing bass solo to boot. He would go into this trance like state; eyes rolled back into his head, his mouth frothing and he literally pummeled the bass to near death. He has a strange slapping technique that you really have to see to appreciate, because I can't explain it. It's just good... real damn good.







With most bands playing so many songs you'd expect to get a little bored, but be assured, that didn't happen. Instead Jason fronted the band with enough energy and sincere delivery that the packed crowd probably would have stayed even if they played every song they knew and decided to start reciting spontaneous beat poetry over top improvised jazz lines. Well, maybe not, but the show was damned exciting through and through. The Crowns set list included nearly every track they ever recorded, plus the well-selected covers (meaning none were "Folsom Prison Blues") that they are known to do: like Naked Raygun's "Rat Patrol", The Misfits' "American Nightmare", and Agent Orange's "Blood Stains", and more... but no, not Screamin' Jay Hawkins' "Little Demon." Damn it! At one point, however, they did treat the audience with the performance of their soulful country song, "Flippin' Coin," complete with the guitarist from The Worried on steel guitar. I believe it was the first and last time that song was ever performed live in front of an audience. In addition, they also played a couple songs that they never released yet, and which hopefully will come out despite the band's early retirement.

Greg's guitar about caught on fire throughout the sets as he blazed through solos and riffs like a pyromaniac madman. You've heard of sympathetic pregnancies, well I

could almost feel the blisters form on my fingers as I watched him scorch the frets. Ouch! A really cool part of the show was when the guy from The Worried came out again and played dual leads with Greg on AC/DC's "Sin City." Each of

grabbed the maracas and shook with the frenzy of Cornholio. He bopped a few kids on the head with them threw them out to the audience. He is known to joke, taunt, and generally incite the crowd to get a little crazy - often even to start a circle pit from time to time - and this was no exception. Someone even made it to the ceiling of the large club and caused a pipe to start leaking water down on the crowd.

At the end of the show, after climaxing with the crowd favorite "Do the Devil," he proceeded to jump off a speaker stack then kick apart the drum set in true rock-n-roll fashion. The crowd continued to chant for a return until the lights came back on, but I don't think anyone left Lupo's that night disappointed. That is, unless they were disappointed that they might never get a chance to see one of the greatest bands in rock-n-roll again.

The next day proved to be one of awe and wonder as well, as we packed up in the van and headed to Littleton, New Hampshire. For those of you not familiar with GG Allin, he was the self-proclaimed "rock-n-roll terrorist" who, from the late 70's until his death in 1993, gave his life to preserving the depravity, humor, and most of all, the danger that rock-n-roll should represent. While his contemporary rockers were touring in jets when not loafing in their mansions, GG was content to tour on a greyhound with no more belongings than would fit into a paper bag. His shows were notorious for nudity, violence, and all forms of indecency that led him to being arrested over 52

times, spending a couple years in prison, and often an injured bleeding mess.

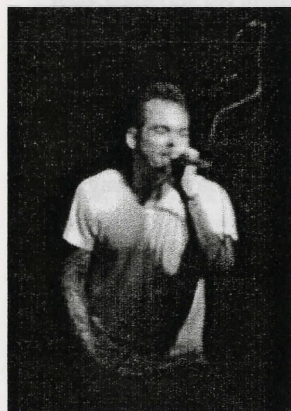
After a few hours of driving, many beers, getting lost, and singing along to GG Allin and the Criminal Quartet, we finally made it to the graveyard. But we weren't in the clear yet. The place was huge, and we couldn't find his grave. Luckily an older lady visiting a dead relative noticed Ben's GG shirt and directed us to the proper location. GG's tombstone stands facing a pretty busy road that is approximately 20 feet away. Not an ideal location for people drinking Jim Beam, exposing body parts for pictures with GG, and relieving themselves... but fuck it, we were undeterred.

The crowning moment of the visit was when Scott decided to pay homage to his fallen hero by getting atop the tombstone and squatting for what turned out to be one stinky pile of shit. You might think this would be an unsavory and disgusting practice, and it is, but not an insulting one as far as the late Mr. Allin is concerned. Scott's defection to GG was a sign of respect and homage... and probably one of the funniest fucking things I have ever witnessed. Apart from sheer oddity of seeing one of your oldest friends effortlessly and on command take a steaming dump in front of you, there were also three other people watching, a video camera, and of course the several cars slowing down as they drove by. I wonder what they were thinking as they cruised by at 3:00 in the afternoon seeing that. Where I come from, people don't usually perch atop gravestones and pinch a loaf, but then I don't live in Littleton, New Hampshire either. I imagine they get a lot of that sort of thing. We didn't feel much like sticking around afterward. Not just because of the possibility of cops, but because of the thick stench permeating the now fetid air. Riot cops could have used that stuff instead of tear gas to break up crowds. Ha ha!

As we made the long drive home, I think all of us knew we'd have some great memories: One of the best rock-n-roll shows we've seen, and no doubt the strangest visit we will ever make to someone's graveside. Good times.

As we made the long drive home, I think all of us knew we'd have some great memories: One of the best rock-n-roll shows we've seen, and no doubt the strangest visit we will ever make to someone's graveside. Good times.

As we made the long drive home, I think all of us knew we'd have some great memories: One of the best rock-n-roll shows we've seen, and no doubt the strangest visit we will ever make to someone's graveside. Good times.







An interview with the...

# Filthy Thieving Bastards



*The Filthy Thieving Bastards are more than a side project for Koski & Bonnel, members of the long-standing punk band Swingin' Utters. With the release of "Our Fathers Sent Us" (TKO Records) in 2000, and with their new full-length "A Melody of Retreads and Broken Quills" (BYO Records), this band is much more than just some dabbling on the side. They dish out memorable tune after tune in the tradition of American and Irish folk and country, while retaining their punk rock urgency and perspective. This is an interview with Darius and Johnny, principle song-writers and group founders, done via e-mail during November 2001 with Rock N Roll Purgatory. - BL*

**RRP:** First, since you two seem to make such a great song-writing team, I was wondering how long have you known each other, and how you met?

**Darius:** We've known each other since just a few months before I joined the Swingin' Utters, sometime in 1989 probably. We just had mutual friends, and he started going out (and is now married to) with a really good friend of mine.

**RRP:** How did Filthy Thieving Bastards actually come about? I know that you are also in The Swingin' Utters, so what made you decide to start a new project on the side, and how did you come across the other musicians involved?

**Darius:** I like a lot of acoustic stuff like country and folk music, and I primarily write acoustically at home, but there's only so much of that I can put on Swingin' Utters records, since we're a punk band. . . and Johnny likes that stuff too, and we both want to keep busy musically, so it was just a good idea. . . all the extra musicians have worked with the Swingin' Utters in the past, with the exception of Randy Burk, who runs a studio in Oakland, and happens to be an awesome drummer. The Utters did a single at his studio (for TKO maybe three years ago), and I've done production work with a few bands at his studio.

**RRP:** Your band's sound is often compared to The Pogues, who do seem to be a strong influence on the music and the well-crafted lyrical approach, but you don't always have a predominantly Irish folk sound. Instead there seems to be a wide array of influences showing through. Who are your other roots and inspirations that helped to shape your musical sensibilities?

**Darius:** The Clash, Stiff Little Fingers, Replacements, actually a very boring who's-who list of punk acts that everybody seems to be inspired by. . . but for me, also Tom Waits, Townes Van Zandt, Bob Dylan, Robert Earl Keen, Steve Earle, Elliott Smith, Elvis Costello, Johnny Cash, Bill Monroe. . . just look at the artwork of the first EP, it has a lot (by no means all, though) of our influences. We wore them on our sleeve, I guess (ha ha).

**RRP:** Have you played live much so far, and do you plan on touring with the Filthy Thieving Bastards?

**Darius:** We've never played live, but we plan to. We'll tour if it

sounds like a good idea, or get offered to go on the road with a band that we like.

**RRP:** How have you guys been received so far since you released your first EP, "Our Fathers Sent Us," last year, by either the more punk-rocking Swingin' Utters fans, critics, or just people in general?

**Darius:** We've gotten great reaction out of it, but it's hard to say, since we've never played live. We plan to, but we both work and have kids so it's time consuming, hard to get shit together. A few reviews have kind of compared us to the Dropkicks and Flogging Molly and bands like that, and think that we're jumping on some kind of Irish-punk bandwagon or something, which is ridiculous. We've been playing this type of music for a long time, and I don't write "Irish" songs anyway, because it doesn't interest me at all. I'm a huge Pogues fan and they have influenced me, but it stops there. I'm not Irish, either.

**RRP:** On your new release, "A Melody of Retreads and Broken Quills," there is the powerful song "Aberfan" about a tragedy involving a mountain slide that buried 80 children. Could you talk a little about what exactly happened and where - and how you came across the poem by Albert Gideon Simons which provides the lyrics to the song?

**Darius:** A close friend of mine showed me this poem her grandfather had written in the sixties about some tragedy in Wales (she's British), and I'd always wanted to put music to it. . . and this was maybe 7 or 8 years ago. . . so she'd lost it for a few years, finally found it, and I'd bugged her every once in a while about it, so she finally sent me the lyrics. . . if anyone's interested, there's actually a web-site on the tragedy: [www.nuff.ox.ac.uk/politics/aberfan/home2.htm](http://www.nuff.ox.ac.uk/politics/aberfan/home2.htm)

**RRP:** Your song "Afterthoughts" seems to be reflective on your history as a musician, and is delivered in a voice humbled, disillusioned, and growing indifferent. What led to the penning of those lyrics, and what are some of the afterthoughts that follow you?

**Darius:** Too many to mention. It's fucking torturous to think about. I don't know. I wrote most of the lyrics on a plane from New York to San Francisco after a two week Swingin' Utters east coast tour a few years ago. The whole idea was just a bunch of afterthoughts, so I had to add more lyrics and a little bit of structure (i.e. the repeating chorus, I guess), but it turned out to be my favorite song on the record.

**RRP:** I know that you play a lot of the instruments on the album, such as the accordion, violin, piano, and organ, and your press sheet says you're a classically trained musician. Could you tell about what sort of musical background and training you have?

**Darius:** I started playing violin when I was five, piano when a few



years later. I started doing little concerts and recitals and stuff when I was six or so, and played pretty seriously in orchestras, symphonies, chamber groups and stuff until I was about 17 or so, when I quit. I'd played classical music exclusively my whole life, and I was good enough to always be first violin and usually in the first four chairs, but it just required too much to be a virtuoso at the violin, and I really lost interest in trying to passionately play somebody else's music. Classical music is really constrained, close-minded and limited in my eyes. Just not for me, really, but it definitely inspired me and made it easier on me than it might on somebody else to learn other instruments. I understand music pretty well, I mean. I always played by ear, and I used to have perfect pitch, but that can be hard on a classical musician, since there's so much theory involved, which I've always had very limited knowledge of.

RRP: "Hopeless Vows" on your first EP seems to take a negative stance on the priesthood or monastic life: could you elaborate on your views on that subject and what motivated that song's creation?

Darius: I don't really like to talk about what a song is about, or how it came about or anything, because for the most part I don't really know, it just comes, and I don't want to analyze it. I like other people to analyze it, though, and to come up with whatever their interpretation of the song is. I don't want to tell people what to think or feel when they hear a song, but of course I want to make people think and feel, but on their own terms. I don't really remember where it came from, though. As far as the monastic life, I think it's interesting. I mean, I've read a little Thomas Merton and stuff like that, and I think religion is interesting, but also a total farce. I think religious people are basically just weird fanatics who base their lives and all that they believe in on fiction. I really could go on and on about this, but it might be better if I was talking to you face to face and not email. I'm an atheist.

RRP: On the song "S.S.S." you write about right-wing extremism ("You shouldn't Sieg Heil, son"), and about how "there's a hero and a bum in everyone." Do you think that the sort of bigoted attitudes which you are addressing will be on the rise in the wake of the attacks on America?

Johnny: They have, already, been on the rise since the attacks. Assholes need an excuse, and it takes a universal tragedy for them to come out of the woodwork.

RRP: The second track on the new disc, "Counterfeit Cassius Clay," really caught my attention. Could you talk about that track, and what it is reacting to?

Johnny: It started off as a jab towards a lot of the phony bands out there cluttering the music scene. It's a simple song denouncing liars, cowards and hypocrites.

RRP: What sorts of things do you two do or enjoy when not working with your bands?

Darius: Spending time with my family. I don't do much when I'm home, but I work a lot. Watch TV. Write as much as I can, but that's hard with two boys running around. Playing basketball.

Johnny: Drawing, cutting(linoleum), learning guitar, playing with my daughter, making my wife laugh, etc...





FROM "MUD" TO THE LIMELIGHTS...

# THE QUAKESS!!!!

An interview with Paul Roman of the Quakes  
Done by Wellu Rastas



*The heading of this story is very true 'cos in my opinion the first Quakes album was anything else than good!! Luckily I didn't lock The Quakes away in the "secret X-files" 'cos then I would have miss one of the BEST rockin' groups ever!!! Their second album "Voice Of America" was already much, much better than the debut one, and since then The Quakes albums have been real ACE ones!!*

*It's our Billy's scene's luck that we do have band leaders like Paul Roman who try to do something new for every album and don't try only to warm up old flames. Every Quakes album has been different than earlier releases and a full of surprises... this is the only way our great rockin' scene can survive into the future. Groups have to try make something new or otherwise our scene will start living at a stationary time!! Don't get me wrong, I do also like good original + authentic style Rockabilly such as Cave Catt Sammy, Starlight Drifters, High Noon, Big Sandy, Barnshakers, Wildfire Willie and The Ramblers, Marti Brom, etc... and of course all great real Fifties acts!!! But if you only listen to authentic style day by day it starts coming off quite poorly pretty soon.*

*Paul Roman leads his group toward new things with sense of style and a lot of great imagination. And although they are mixing so many different styles, they never ever forget their Billy roots & they can still sound just like the Quakes!! Their brand new CD "Last Of The Human Beings" is the latest proof about The Quakes musical recurrence!! Telling the truth, it's one of the best CD's of 2001... for sure!!*

*Now for Paul Roman's interview which we did during Autumn of 2001 by e-mail... have a great time with it... and big thanks for Paul for all this!!!*

## Could you tell about your childhood & background?

My mom and dad came over to the USA from Europe in 1952, my mom is from Scotland and my dad is from Poland. I have two older brothers and two older sisters and we grew up in a small town of 25,000 people. We lived out in an area that bordered farms and forest. I had a very good childhood.

## Your first musical memory & first records that you bought?

Since I had older brothers and sisters, I heard a lot of what they were listening to, I liked the Beatles a lot and that's probably the first record I bought around the age of 9.

## How did you become interested in rockabilly?

When I was around 12 years old, I was really into punk and more so new wave. When MTV started I found a whole bunch of cool bands of all different styles (this was when it first started). I saw the Stray Cats and I liked them but I didn't know they were a rockabilly band. I thought that they were some new band from England. I had never even heard the term "rockabilly" even though I had a records that could be considered in that vein, such as The Kingbees. So I was in one of those record clubs where you get like six records for free when you join and then you have to buy a few at their price to get out. I had one more record to buy to complete my obligation, so I bought "Built for Speed" by the Stray Cats. When I got the record I loved it and it just grabbed me.

## Any bands before the Quakes?

Dave the Ace Hoy who lived in my neighborhood, got an acoustic guitar for his birthday. So I used to have a snare drum so I could play drums a little. We would go out in the garage and I would set up garbage cans and other stuff to make a "drum set" I would play drums and Dave would play guitar. I started playing around with the guitar and discovered I could play it and we sort of reversed roles. From there we started a band and called ourselves The Runaway Boys, which later became Teenage Rebels. We couldn't play our instruments very well and we learned as we went along. Other bands followed, The Rockin' Wildkats, and finally The Quiffs. There is a lot of stuff during this period before the Quakes but I don't know if anyone cares! ha!ha!

## When, where, how and why did the Quakes start?

I had returned from England in the fall of 1986. It was my second attempt to go to London to start a band. I was also there in the summer of 1985 with no luck to start a band. So I decided to come home to Buffalo and see if I could put together the kind of band I was looking for there.

## What was your first line-up, and how did you find the players?

The first line up was me and Rob Peltier who had saw us (the Quiffs) playing at a party and Dave The Ace Hoy on drums. We looked for someone else to play drums at first because Dave was four years younger than me and I didn't think he was mature enough for the new band. In the end we had him in.

## Who's idea was the name?

It was my Idea to call the band The Quakes, I liked it because it started with Q like the Quiffs, which is unusual and also it was something you would see in the paper a lot, like QUAKES ROCK JAPAN .....





**Did you know what style you wanted to play?**

Well we wanted to be a modern rockabilly band like the Rockats, Stray cats, Polecats etc. We wore bright peg pants and bowling shirts and had huge hair! ha! ha! The only problem was we couldn't play our instruments well enough to sound like that. We noticed that when we played, the people liked the harder stuff more so we sort of switched and started playing psychobilly and we got a lot of attention and good crowds.

**Any fights about the style?**

No we were all in it together, there was fights but not about style more about stupid stuff.

**Why psychobilly- how did you find that style?**

As I explained before, we found that no one was paying any attention to us when we were doing the modern rockabilly thing, the people would just say "hey look, it's the Stray Cats." So we thought "ok you fuckers... we'll show you, and we would come out on stage in our bleached jeans and we would go ape shit all over the stage screaming and jumping around playing psycho. People started to dig us. At that time, hardcore punk was very big and we would get on those shows and the kids started to like us. We didn't really know that much about the psycho scene in Europe at first. Then we started to get some of the records and we tried purposely to sound different than the others.

**How big an influence were the Stray Cats?**

HUGE influence! I wanted to be Brian Setzer, I wanted to drop out of high school because that's what he did! I remember one time at school, a friend of mine had just given me the new GUITAR PLAYER magazine with Setzer on the cover and a big article. I went to my next class and sat there and read it while the rest of the class worked on a project. The teacher said I would get a "0" (zero) for my grade that day if I didn't participate and I said "I don't care" ha! ha! Nowadays I don't like the stuff Setzer does. He continues to write vapid songs about hot rods, Cadillacs, etc. But he is still the best guitar player.

**What was your first song as The Quakes?**

I don't know, most of them are modern rockabilly style and were never recorded them.

**First gig - where and how did it go?**

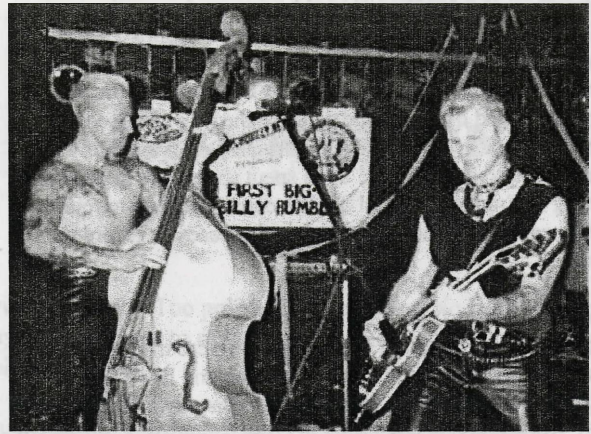
I don't remember the first Quakes gig but in other bands previous we used to play a lot of "open Mikes" where bands come in and play 20 minutes and its open to anyone. We were all underage so it was difficult for us to get gigs in bars. (the drinking age is 21)

**How difficult was it to get gigs in those days and what kind of places did you play at?**

Once we started to gain a reputation around our town it was not hard to get gigs. When we went to live in England in the fall of 1987, we were totally unknown in Europe. I contacted Nervous records and asked for gigs. We got lucky when the Rattlers had to cancel a show at a psycho fest in Belgium, Roy at Nervous asked if we could do it and of course we did. After that moment everything started happening for us. Back home we played at clubs that were geared towards punk and new wave. I like those crowds because they are very open minded.

**First studio session?**

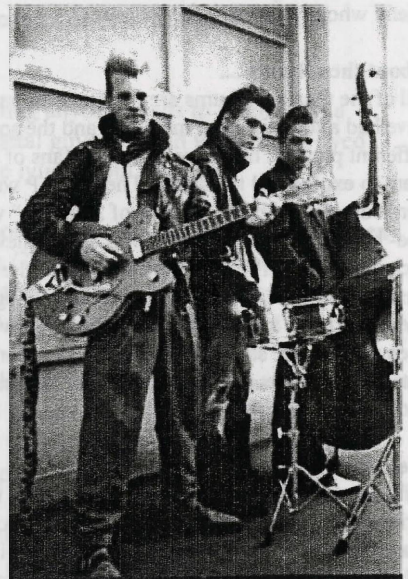
The first time we went into a studio it was kind of an unprofessional one in some guy's garage. It was me, Dave Hoy, and Chris Van Cleve was playing drums. We recorded four songs that are terrible! When we did the first Quakes album, it was the first real studio that we had been in. We didn't really know what we were doing and left



most of the job to the producer (who also didn't know what he was doing, ha! ha!)

**Nervous Records, why not a US label?**

We never even considered finding a label here in the US. All the coolest music was coming from Europe and we knew we had to go there and be part of it. I had sent two demos to Nervous but Roy was unimpressed. We went to England anyway, knowing if we got a chance to play, that people would like us. Our first gig in Europe was in front of 4000 psychos in Weize, Belgium.

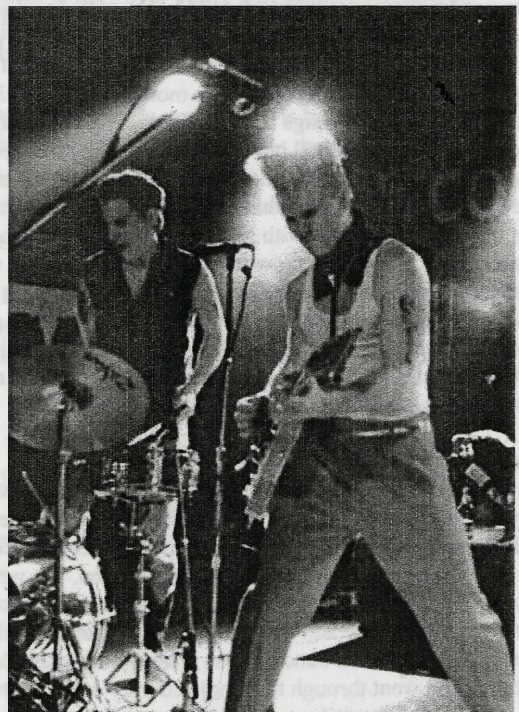


**First visit to England, etc.?**

Well I went there in 1985 and again in 1986 to try to start something but had no luck.

When I came over with the Quakes it was the fall of 1987, We had sold all our stuff and were going to move there just like the Stray Cats had done, that's why we did the first LP cover like theirs, we felt that we had done exactly what they did... but we were psychobilly... anyway...

After we did the gig in Belgium we were coming back to England





where we were staying with my aunt. We were stopped at customs in Heathrow airport and deported for not having work permits or return plane tickets etc. It was a disaster (I actually got deported again about a year later). We went back to Europe in March of 1988 to tour with the Coffin Nails in Germany and Belgium. During that time Rob Peltier had quit the band so Dave the Ace switched to bass and we brought in Chris Van Cleve on drums. When the tour was over, Chris went home and Dave and I spent some time in Belgium before going to England in April 88. We convinced Rob to rejoin the band and he came over and we started getting ready to record our first record.

#### **Could you talk about Dave The Ace?**

The band split up in August of 1988 while we were in England, a lot of stuff was going on and it just fell apart. Rob and Dave returned to USA and one week before his 18th birthday, Dave was hit by a car and killed. Apparently he was trying to cross a motorway. Instead of using the pedestrian walk over, he tried to climb over the railings and run across but there was construction going on and sight was limited... that's the story I got. It was very sad and he was a great friend who is truly missed.

#### **About the albums ....**

All of the Quakes albums are different on purpose, for one thing we have had a few different members and the sound changes with different players, but more so we are fans of all "billy" music and want to explore all the styles. The first LP was what I would call hard core psychobilly. "Voice of America" was hard edged neo-billy, "New Generation" was sort of new wave meets rockabilly. "Quiff Rock" was a return to the roots of the Quakes and the new CD called "Last of the Human Beings" has all of these styles on it and a few new ones. I don't know how some bands can keep making the same album. How many songs can you write about bats and monsters and horror movies?? It gets very old and I think it shows a lack of creativity.

#### **Ideas for songs - Covers and set lists?**

I like to write about real things in my life or things that I see. I could write songs about hot rods and jukeboxes etc. or monsters and graveyards but that stuff is all so cliché and it means nothing, in fact I think its stupid! Just because you have a psycho band does not mean you have to write songs about vampires etc. Just because you have a rockabilly band does not mean you have to start every song with 'Weeeelllll my baby this and my baby that.' Any fool can write songs like this. I like things that have more depth. I'm guilty of writing those types of songs in the early days like "You're dead." It means nothing its just total bullshit about walking in a graveyard.... how fucking stupid!!! (we still play it live ....ha!ha!) I pick covers based on how they fit with what we are doing and we try not to do ones that everybody does with some exceptions depending on where we are playing, European crowds are very different from the Japanese and the Americans. There is a cover of "Killing moon" by *Echo and the Bunnymen* on the new CD...it just sounded good rockabilly style. Set lists are hard now because we try to include a number of songs from each LP because some people are not fans of all of them so we try to play a few from each.

#### **Japan?**

We were very popular in Japan for a short while and we were on Sony records there. The "New Generation" CD was made strictly for the Japanese market and then later licensed to Nervous Records. The fans there like more melody and more production. We were trying to cross over into a new market with songs like "Now I Wanna." We got to tour there twice and the second tour for Sony was the best experience we had as a band. It was great, we had first class treatment and went through the whole country doing thirteen shows.

#### **The past line ups - where are they now?**

It was me and Dave the Ace in the beginning. Rob Peltier saw Dave and I playing at a party, Dave was playing bass and we had a guy playing a snare drum. Rob is now in Buffalo playing with his new band The Irving Kaws and has quit the Quakes (third time!) Brian Doran who played drums on "Voice of America" is now living in Los Angeles and we don't hear from him much. He went to high school with Rob. Chris Van Cleve who is in the Quakes now is a guy who has always been in or around the band from the beginning, he can play bass, drums and guitar. There were some other drummers that we have done shows with here and there but no one worth a mention.

#### **Differences between old Quakes and now?**

We know how to play our instruments now! ha! ha! That first LP was a moment in time, When we did it in London, it seemed like it was a competition to see who could play the fastest and scream loudest, ya know? At that time it was a popular album but we weren't going to make another .... we said it all on that one and we moved on. As I mentioned before we played neobilly before the psycho stuff.

#### **Any funny or scary moments?**

Too many to mention!!! The airlines have broken our bass three different times, They have lost our instruments (we got them back, but not in time for the show). We have been deported from England, two times for me. We lost all our suitcases in Holland (they were found and returned) ....more scary than funny!

#### **How psychobilly has changed over the years?**

It is very metal and less "billy," but it is the song topics that I'm afraid have not evolved from the monster graveyard stuff ..... I like a lot of the new groups such as *Madheads*, *Godless Wicked Creeps*, *Nine Lives*.

#### **Differences between US scene, Europe and Japan?**

There is no US scene! ha! ha!!

#### **Some news about the Quakes?**

We have been playing festivals once or twice a year in Europe. Since I live on the other side of the country its hard these days to do much. We don't function like a normal band these days. We had our time of tours and such.

#### **What did you like about Finland?**

It reminded me of home, lots of lakes and woods. The people were very friendly and I can't wait to come back. I'll bring my skates and my fishing pole!

#### **The new album?**

It's called "Last of the Human Beings." It was recorded in Las Vegas by Me and Chris Van Cleve, and will be out in late September, Its on Orrexx records which is our newly formed record label. The CD has a variety of "Quakes" styles on it.

#### **The biggest influences on the Quakes?**

Stray Cats – Rockats – Polecats - Levi Dexter - Shaking Pyramids... All early eighties rockabilly, bright clothes and big hair Ha! ha! We always loved European psychobilly and neobilly.

#### **Any hobbies?**

I play hockey (ice and roller) and I like to go fishing. Chris also plays hockey and goes fishing. We should move to Finland!



The Highlight was our second Japanese tour in 1992, it was the best! And the low point is when Dave the Ace was killed.

**TV shows?**

Not really but I've done music for commercials, They also used our song "Stranded in the Streets" for a Ski resort commercial.

**How often are you gigging?**

Right now we are not because we need to find a bass player for live shows. I play bass in the studio. We have been auditioning people. We really only play about three times a year these days because I live out west and Chris is in Buffalo - so its hard. We mainly do festivals.

**What do you hate?**

I hate everything! Really.

**Which song would you play at the end of the world?**

The title track of our new album "Last of the Human Beings."

**Anything special about the Quakes?**

I think we have our own sound.

**Future plans?**

We will continue to record and do festivals for as long as people want us to.

**What about Finnish groups?**

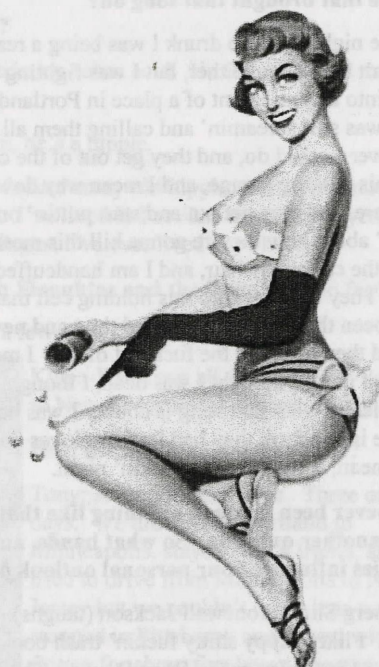
My favorite is *Nine Lives*, and I like *The String Beans*, *Francine*

**Any final words for readers?**

Thanks for your support, we don't really make any money from doing this so it's very special to hear from people who like what were doing. Stick to your guns!

- Paul Roman [www.thequakes.com](http://www.thequakes.com)

\* This interview was originally done for the excellent Finnish Rock-n-Roll publication, *Big Beat Magazine*. Thanks to Wellu for sharing it with us. - ED.



# Rock N Roll DAMNATION

By BJ Lisko

Over produced. Too polished. Too clean. No balls. All are sayings that come to mind listening to major label attempts to sell rock 'n' roll.

Buckcherry, American Pearl, Halfcocked, and Beautiful Creatures all fall under this category, and are weak experiments used to find out the reaction of rock 'n' roll in the mainstream. Most bands such as these find themselves scrambling for a label after selling so few copies of their Madison Avenue debuts.

It's good, cause the last thing anyone needs to catch on is a bunch of tired 80's hair metal guys in chain wallets and dyed hair trying to act hip while lying about their age.

Real rock nowadays cannot become mainstream. If it does then it's not real rock. Imagine Gluecifer or Electric Frankenstein being played on MTV or at frat parties on college campuses nationwide. Kind of takes away it's appeal doesn't it?

The only exceptions to this rule are bands that influenced the underground rock 'n' roll we have today. Bands like the Stones, AC/DC, and Kiss paved the way, and modern rock bands have dirtied it all up to meet today's rock standards.

Bands like the above mentioned, all made valiant efforts to fit in with the college crowd and all failed miserably. There follow up albums, if they ever come will either be better, or will sound like something from the 80's, now that they don't have major label pressure to sell albums.

The main reason these bands can't work is because they fall in a major listening gap. On one side there's the Creed, Metallica, frat boy metal, and on the other there's the underground rock 'n' roll movement. Their music is too rock for the first, and not rock enough for the latter.

Still we most likely haven't seen the last of this type of band. Major labels have the money to waste and will continue to experiment releasing anything and everything to see if it catches on.

Just be on the lookout. If you see dog collars, studded belts, black eye shadow, or Chuck E. Taylors on anyone that looks like they used to be in Bang Tango, Quiet Riot, Ratt, or Kix, sample it before you buy it. It may look rock 'n' roll, but most certainly is not.

Ed. Note: BJ is bass player for Hellvis:  
<http://www.geocities.com/greasercore>





An Interview with:

# The Riffs

On February 21<sup>st</sup> I caught up with The Riffs in Cleveland at the Grog Shop where they did a show with Slaughter and the Dogs, The GC5, and Criminal Authority. They played a really rousing set of '77 style punk rock, and turned out to be great, down-to-earth guys as well. After the show we did an interview, and here is what I could make out of it through the background noise. I started off talking with Tony (singer), then Kyle (bass), and Gabe (guitar). I don't think you'll be disappointed. — BL



**First thing I want to know is how long you've been together and where you guys are from.**

Tony: We're from Portland Oregon, and we've been a band for three years, four years maybe.

**Had you been in other bands previously?**

Tony: Yeah, I've been in *Defiance*. I was on the first two singles and the tour. And I was in a band called *Resist* from Portland, who put out a couple records on *Profane Existence*. I was also in *The Deprived* back in the 80's, and we did a couple of singles, and one of them is also a split on *Profane*.

**Were these bands a different style?**

Tony: Yeah, those other ones were more 80's, more hardcore.

**So how did you meet the guys who are in the band now?**

Tony: Well, I've been friends with Gabe forever, since back when *Defiance* was happening, and I used to live with Kyle back then too ('93-'94). And how did we hook up... oh.. I was just walkin' down the street one day, I hadn't seen Gabe or anybody since I got kicked out of *Defiance*, and I ran into them. They had been tryin' to start a band and had been lookin' for a singer and drummer and stuff, and I said yeah I'd like to do it. I hadn't played music in a long time and it sounded good what they were tryin' to do, that style of music.

**You said you got kicked out of Defiance? What happened?**

Tony: Yeah, it was the same thing that happened with *Resist*. I used to do a lot of drugs and herion got way more important to me than playing music, and so it fucked up both bands. *Resist* ended up breaking up over it, which is really too bad because it was a great band and a lot of people liked them and got to tour Europe but never States so a lot of people didn't get to see them. I got clean after *Resist* got back from Europe, then I got another habit when we were recording our last record, and then did dope and spent some time in jail for a couple years. Then I got clean for a while and we started *Defiance*... me, Kelly, and Mike. I did that for a while. We did a couple singles and toured, then when we got back from our first tour I got strung out again and it just took over. That was way more important than playing music. I couldn't even show up to practice. I was just out.

**I've had you described to me as "the most nihilistic band ever" because of your lyrics. What do you think of that?**

Tony: I don't know. I guess in one way or another we all are pretty self-destructive. I don't drink or even do drugs anymore, it's been a long time, but almost everyone in the band except the drummer, struggles with different things — addictions, their own self-destruction. And it really comes out as far as our lyrics go.

**Your lyrics, in just reading them, seem very dark and dismal, as far as subject matter, yet the delivery does not come off too negative or entirely depressing. There seems to be an element of dissonance between your sound and your lyrics; you can be singing about depression and horrible events, yet the music takes on a sort of triumphant resilience.**

Kyle: I love music like that, where you hear and it makes you feel good, but when you listen to what they're saying...

Tony: Some of the songs I can't listen to because I love the music and it makes me happy, but I know what it's about and it makes me depressed.

Kyle: They're all true stories and about how we feel so some of it is about really fucked up shit. It's the same with me, I can't even listen to some songs, it fucks me up, but it's the easiest thing to write about — things you feel strongly about or things that really affect you.

**Who wrote "I Don't Want To Die This Way" and what was the experience that brought that song on?**

Tony: One night I was so drunk I was being a real dick to the cops, they weren't being cool either, but I was fighting back, and they drove me down into the basement of a place in Portland called the Justice Center. I was still screamin' and calling them all kind of motherfucker and whatever I could do, and they get out of the car. We were way down in this parking garage, and I mean way down there, there was nothin' there, and they get out and start puttin' on these leather gloves and talkin' about how they're gonna kill this motherfucker. They drag me out of the car by my hair, and I am handcuffed and can't do anything. They drag me into this holding cell that I've never seen before. I been there about a hundred time and never saw this place before, and they just beat the fuck out of me. I mean so bad that actually that night I thought I was dead, I thought I was gonna die. That's basically what that song is about. I was handcuffed, they were kicking me in the face, they had leather gloves on so it wouldn't leave marks. I mean, it was a rough fuckin' night.

**Damn, I never been through anything like that... difficult to follow that with another question. So what bands, authors, or philosophies influence your personal outlook or writing styles?**

Kyle: Iceberg Slim, Stonewall Jackson (laughs). I don't know, I like Bukowski. I like crappy shitty fuckin' trash books about drugs and prostitutes. *Van Halen* rocks *Dogs D'more*, *The Boys*, *Sex Pistols*, *Professionals*...





Tony: *Slade, Discharge, Cockney Rejects...*

Kyle: Everybody in our band likes so much different shit, you know, Paul's into rock'n'roll/ glam rock stuff. Old stacks of Motown. [At this point Pete from *The GC5* steps in...] *The GC5* are an influence...

Pete: I just wanna interrupt this interview and say that *The Riffs* are the modern day *Professionals*, maybe a little better.

Kyle: *I don't know about that. The GC5* are fuckin' bad ass though.

**What kinds of things do you do when you are not playing or get into when you're not on tour or recording?**

Tony: I don't really do anything, I'm not really interested in anything. I mean, I work. When we're not playing shows I book shows.

Kyle: Bar tabs, hangin' out in bars. I try not to get too depressed, listen to records, stay away from drugs, hanging out with people...

Tony: I spend a lot of time *not* doing drugs (they laugh)

**What kind of jobs do you work?**

Tony: I've had thousands of shitty jobs. Lately I've been bartending at a couple different places in Portland and I also book shows – some for fun, some for money.

**Could you tell me a little about your upbringing, what it was like for you growing up?**

Tony: I grew up in a poor neighborhood in Portland, didn't really have much. Went to a Catholic school, my family is all Italian so I grew strict Roman Catholic. Moved around a lot, I guess; dropped out of high school when I was a freshman.

**Did all you guys grow up in Portland?**

Kyle: I'm didn't, I'm from nowhere, I moved like every year of my life... a lot of California, Arizona, New Mexico, Washington, Oregon. I had a crazy step-dad that drove us around in a bus looking for something that didn't exist. I don't know what, the dude was whacked, seriously. My mom just went along, I was too young to have a choice.

**So what's he doing now?**

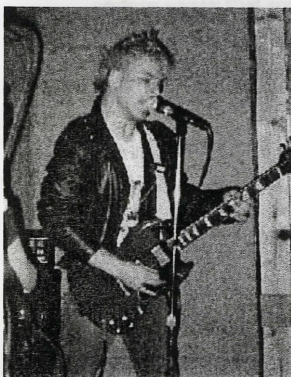
Kyle: He hangs out in Berkeley, takes acid. He lives with his mom, got a broken back.

Tony: He's a diehard man, he's a hippie.

Kyle: Yeah, yeah, he's a fucked crazy old hippie, man. He's not even a hippie, he's just a weirdo. I've lived in Portland the last five years so that's my home, it's the longest I've ever lived anywhere.

**So how has the tour with *Slaughter and the Dogs* been so far?**

Tony: We've only done a few shows, so far six.



Kyle: We drove all the way from Portland to New Jersey and then started playing.

**How the hell long did that take?**

Tony: A long fuckin' time. Three or four days. We drove from Portland to Minneapolis, stayed with a friend, and then tried to drive from Minneapolis to New Jersey but we couldn't make it so we stopped in Pittsburgh and stayed with *Aus Rotten* for about five hours, then barely even made it to the show in New Jersey. I didn't

even feel human when I got out of the van.

Kyle: *Slaughter and the Dogs* are a cool band, though, really cool. It's the first time I've been on tour when all the bands are punk rock, not really anything else. Not really hardcore or anything else, so it's really cool to play a show where you don't have a lot of hardcore kids that hate you because you're not hardcore. This is really cool, the best tour we've done.

Tony: Everybody in the band is a really big fan of *Slaughter and the Dogs*. They've been a big influence on our band.



**If *Sting* can have the rainforest and *Neil Young* can play *Farm Aid*, what's cause could the *Riffs* adopt?**

Gabe: Just people taking care of themselves, not really anything else. A lot of our songs are about having problems with drug abuse and problems just getting by, and it would be nice instead of glamorizing all that stuff people got something out of it and made better paths for themselves.

Kyle: Yeah, people think we glamorize drugs because of the cover [of *Underground Kicks*] and some of the songs, but if you read them it's just about real stories. No one in the band is happy about being a drug addict or fuck-up.

Gabe: That'd be really cool if I could stop anybody from having that be a part of their life and ruining it, that'd be great. And then they could start a good rock'n'roll band.

Tony: Yeah, I guess our cause is just to make somebody think twice about sticking a needle in their arm.

**That's a really good answer. Damn, I wasn't expecting a serious answer, but that was great. So I guess the only thing really left is the most important question that people will want to know: will *The Riffs* ever record a power ballad about me... I mean, c'mon?**

Gabe: No, but we do have a power ballad though. It's about a good friend of ours. We changed her name so it wouldn't be weird or anything. I wanna do a whole album of power ballads.

Kyle: I can't wait for the acoustic album. It's comin' man.

Gabe: I'm not even kidding, we're dead serious. We need more slide guitar.

[Dave from *The GC5* walks up at this point...]

Dave: *The Riffs* kick ass, but hey, this motherfucker dresses up like Super Grover (points to me)

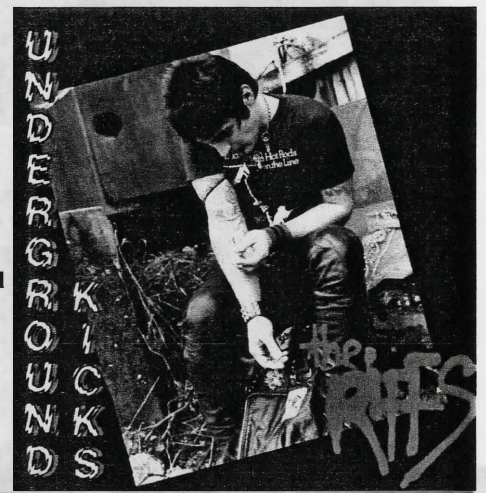
**Yeah, when I was five... and sometimes on weekends.**

Gabe: *The GC5* are the best rock'n'roll band we've played with.

Dave: This is the part of the interview where we leave and go give each other blow jobs. (laughter)

**Umm... I don't think I'll transcribe that...**

Tony: I don't think you wanna get down there man, I haven't had a shower in... fuck...





An Interview with...

# Eight Ball Grifter

*These tattooed, booze-fed and sinfully misled greasers from Lansing, Michigan, really know how to tear it up with their special brand of 100 proof punkabilly. They recently played our CD release show in Cleveland and successfully impressed the hell out of everyone there. A few days later I e-mailed Wade at the very last minute for an interview in this issue of the zine. Being the Mid-western gentleman that he undoubtedly is, he agreed, and so here you have it for your reading pleasure. I reckon I owe him more than a beer for the quick return, but hey now, a beer's all I'm givin' out.... BL*

**Please introduce who's in the band, and tell how you all met?**

Wade Royale (singer, bassist): Well, Eight Ball Grifter was formed



on a dark n dreary night. I got a call from our drummer, Johnny Diablo. He wanted to meet up for drinks at a show of some friends of ours in an Celtic-rock band and said they were plannin' on havin' us sit in on a few songs. Johnny and I had recently left our previous bands...we'll mention them later...and were planning on formin' something of a psychobilly/rockabilly/greaser-punk band. We talked of needing to find the right guitarist. One who fit the look and enjoyed similar tastes in music. Knuckles Naylor, our guitarist, happened to be in the crowd that night and Johnny introduced us

and mentioned that Knuckles had played bass in this other local band and that he could play lead as well. Knuckles 'n' I talked more about what we were lookin' to do and set up a time to practice and see how things went. Next thing we knew, it was the 3rd set of the show and our friends had called the 3 of us to the stage to sit in on two songs (Folsom Prison and Ball and Chain). Kinda ironic. Mid-song, Knuckles 'n' I converged in front of Johnny on the drums and said, "Well, guess this is our first official practice."

**How long have you been together? Any bands previously?**

Wade Royale: We've been together about 4 years now. Prior to EBG, I played bass for *The Deans* for 3 years, Johnny played drums for the *Dumpster Cowboys*, and Knuckles played bass for the *Goldenrods*. Luckily, all 3 bands kinda broke up (*Deans* are now still goin' in Chicago) at the same time and our paths crossed.

**What are your musical influences, and what newer bands have you been getting into?**

Johnny Diablo: *Ramones, Zappa, Kiss, Rev. Horton Heat, Cramps, Misfits, The Heptanes, Lazy American Workers, Plan 9, Hudson Falcons*

Wade Royale: All of the above, along with *NOFX, the Amazin' Crowns*, and of course, I'm becoming a big fan of all the cool bands we've been playin' with recently. It's the best when you can gig swap with people like *Plan 9, The Cowslingers, Lords of the Highway, PsychoCharger, Lazy American Workers, and Dangerville* and actually get along like family.... as if we've known 'em for our whole drunken lives.

**So what are the actual five cardinal sins of Eight Ball Grifter? I remember you saying that gambling was a personal favorite. What sorts of games do you play? Ever gone to Vegas and come home with more than broken hopes?**

WR: The fives sins of the Grifter are: Drinkin', Smokin', Gamblin', Fightin', and last but not least, Fornication! Gamblin' is definitely my favorite...but it's led me down the crooked path of sin. I think for awhile, the rest of the guys were concerned that I'd have to sell my gear to support my Blackjack 'n' Poker addiction. The fact that they're opening a casino in Lansing soon might not be a good thing. Can't wait though! I've got an extremely addictive personality. Never tried crack though. Lyrically, I guess I sing about alcohol the most though. I'm a born again alcoholic...nothin' wrong with that.

JD: I only gamble at life.

**Are you guys actually really good pool players? Ever hustle, or been hustled on the table?**

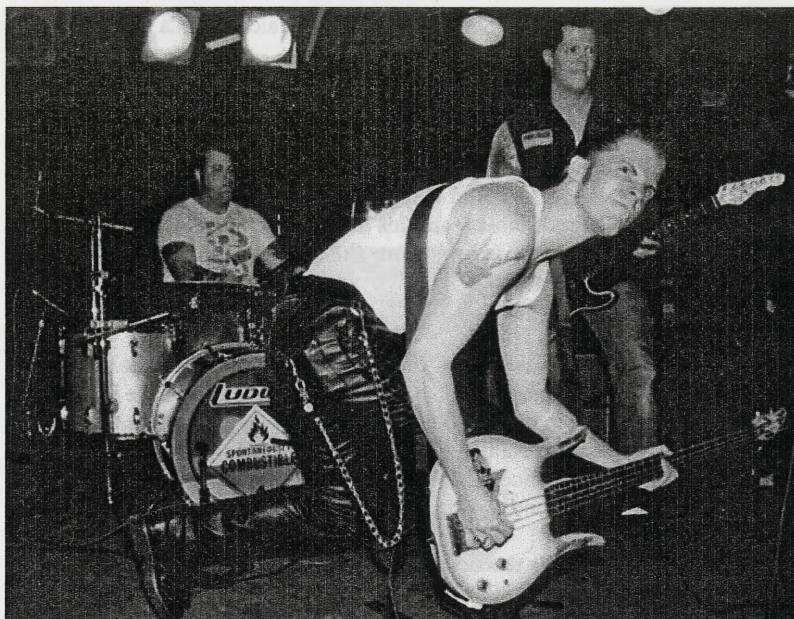
JD: Hell no, I don't shoot stick.

WR: I don't play as much anymore...was hustled by a girl once and kinda lost the desire to play pool. Plus, it occupies drinkin' time at the bar. I don't think Knuckles plays...never see him shootin' before gigs. Shootin' stick that is. Guess we'd rather just hang out...or we're just too damn lazy.

**With fighting being one of the EBG sins, coupled with drinking and the fact that Knuckles and Diablo are so goddamn big, do you guys find yourselves in many a barroom brawl? Any stories to tell?**

WR: Not really. Would you mess with Johnny 'n' Knuckles? This





one night at Mac's Bar in Lansing, we got done with the show and I'm carryin' out guitars....this random guy who I've never seen comes up and pushes me in the shoulder and yells, "Hey!" He looked pissed an' ready to fight. Before I could say a word, Johnny pushes me outta the way and just stands in front of the guy. He didn't say a word. Just looked down, like he pissed himself, and backed away.

**Speaking of drinking, what's your favorite poison?**

Knuckles Naylor: PBR and Jagermeister

JD: Scotch and PBR

WR: Jack Daniels 'n' Coke (or replace the coke with Red Bull), gin and tonic, and Jagermeister (sometimes mixed with Red Bull), Budweiser...or whatever's in the fridge

**What are some of your favorite places to play so far, and most memorable shows that you've had?**

JD: Mac's Bar (Lansing, MI)

WR: Mac's is definitely my favorite venue and waterin' hole. I think all of our most memorable gig was the Skully Records' (our label) CD release party for the Gothabilly 2 compilation at CBGB's in NYC.

KN: I like playin' all the outta state gigs and venues, but it's always nice to come home and play to the home crowd. Playin' last year's 9th Annual Rockabilly Weekender in Indianapolis was really cool.

**Do you have any new releases in the works?**

WR: Yup....the live CD that we're workin' on. We've tried to record certain songs that just don't have the energy in the studio that they do live, (i.e. DRUNK and Som'Bitch) so we left 'em off the earlier CDs. Hopefully, it'll be out this summer. Not sure if Skully's gonna put it out, or if we're doin' it ourselves.

**What sort of jobs do you guys have when not on the road?**

JD: I'm a concrete contractor during the week.

KN: I work at Elderly Instruments in sales and repairs.

WR: Supervisor at a juvenile detention facility. Our full time jobs make it tough to tour as much as we'd like, but if something worth while comes up, I'm sure we'll figure something out. For now, we do mainly weekends, headin' outta state as much as possible. The

fact that we have full time jobs just means that if we don't have a place to stay, we can spring for a decent hotel room instead of sleepin' in the van.

KN: Except that hotel in Cleveland 2 years ago was kinda creepy. Thought we'd find a dead hooker in the closet.

**Do you have any pets, guns, or hapless drifters locked away at home?**

JD: Got me 3 dogs, 2 cats, and 2 guns.

WR: Some cats and fish...great combo. Nothin' really different or anything. No guns at this time. Some handcuffs though. They're for work...ok, they're not.

KN: A woman, a cat, and a snake....not necessarily in that order.

**If you could release a good amount of pent up rage in a flurry of unspeakable violence, what celebrity would you be most gratified to designate as the recipient?**

JD: I'd fight the Pope.

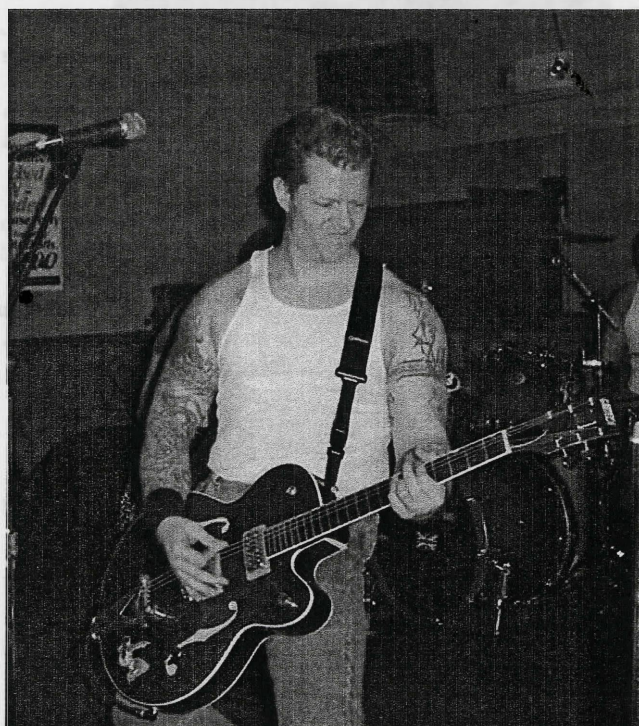
WR: Dave Matthews. No doubt about it. Hell, I'd tie one arm behind my back. I'd let him take the first shot. I hate that guy.

KN: I'd like to inflict some serious damage on Fred Durst and then prollly Linkin Park.

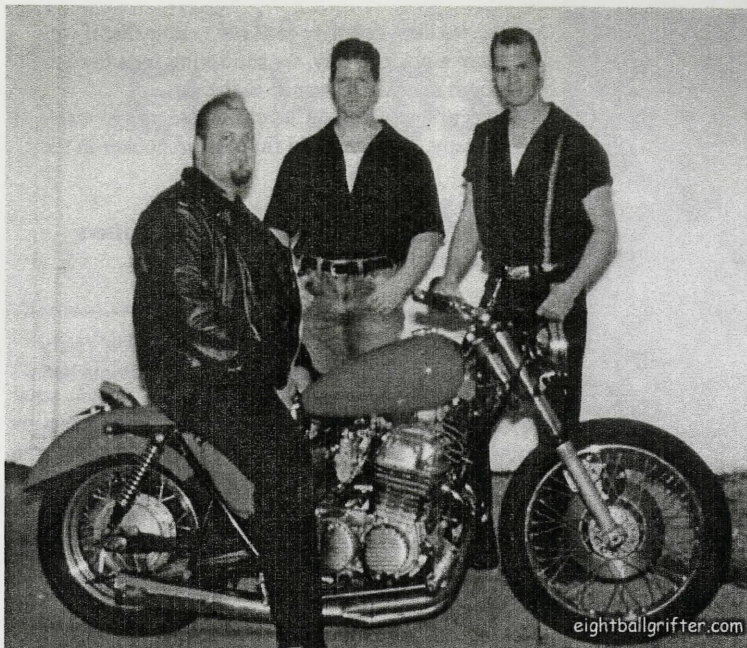
**Are there any other good bands from your neck of the woods (Lansing, Michigan)?**

WR: We try to stay away from questions like this...see...most bands will be all politically correct and "you should really support all local music" with interviews. Let's put it this way: The Verve Pipe is from Lansing, MI. Nice guys. Much like other bands around here. Don't mind talkin' to 'em when out and about. Doesn't mean we're into their music. Doesn't mean they suck at what they do. Doesn't mean ....ah hell...you get the picture.

**What sorts of music do you listen to that may not directly**







**manifest itself in what you do with EBG, if any?**

JD: Old Brit. pop and Zappa

WR: I spend alot of time listening to Sinatra, Dean Martin, Louis Prima...stuff like that...but then...in a way it reflects in our music and shows. Dean Martin drinks...don't let anyone tell ya any different. Gotta like that. I'd love to just sing Vegas style songs...just standin' on stage, holdin' a drink, and croonin'.

**What sort of religious cult appeals to you the most? I mean, are you a Jonestown sort of guy, or are you perhaps looking for that special David Koresh kind of leader who will lead you to a stand-off with the government?**

JD: I'd follow myself.

WR: Dunno really, but I'd like to stand off with the government. Got my taxes done today. Here's my damn shirt. Take it.

**Ever considered starting your own religious organization? If L. Ron Hubbard can do it, why not you? You are young and have your health. It should be tax exempt too, and you could even wear some cool robes and sandals? Hell, we'd probably join as a way to fill that aching existential void in our lives that festers like an atheistic cold sore on the lower lip of the Lord.**

WR: Actually, I'm an ordained minister...no bullshit. Knuckles usually introduces me as the reverend of the first church of leather and jager. Sounds like a great idea to me. I've had friends compare our crowds at Michigan shows to followers of a weird cult, sayin' "You guys got all these people holdin' their hands up in the air in a claw, and runnin' 'round sayin' Som'Bitch, Som'Bitch!" I did baptize a guy and a girl in Mac's Bar with Jagermeister about a year ago. Maybe we should look into a building for the organizing of the religion. Oh wait...there is one...it's called a bar.

**What has been your happiest moment thus far in your life, and conversely, what's the most embarrassing story your parents could divulge about you that will make us laugh?**

JD: The birth of my daughter this year.

KN: I'm generally not a happy person. I think maybe when my new comic orders come in.

WR: Happy? What's that? And...I don't remember much of my

childhood. Someone told me that alcohol kills braincells.

**Do you think that cloning DNA may eventually enable scientists to regenerate vital organs from a patient's own genes, therefore eliminating the risk of rejection and the need for donors - thusly fostering a new era of extreme longevity? And if so, do you predict that the wealthy will benefit most from this technology, thereby sparking a class war to overthrow the one-world government that will undoubtedly be in place to protect the rights of the privileged?**

WR: Naw...there won't be a class war. The middle and lower class have accepted our fate. Who knows...maybe it will result in the wealthy getting these organ transplants that are fatal. Resulting in the topple of the wealthy empire and rise of the blue collar community. And we'll be there. Without our cloned hearts and kidneys, still drinkin' Jager.

**What's the sickest thing you can imagine?**

WR: Some of the photos that friends find amusing to send me by e-mail.

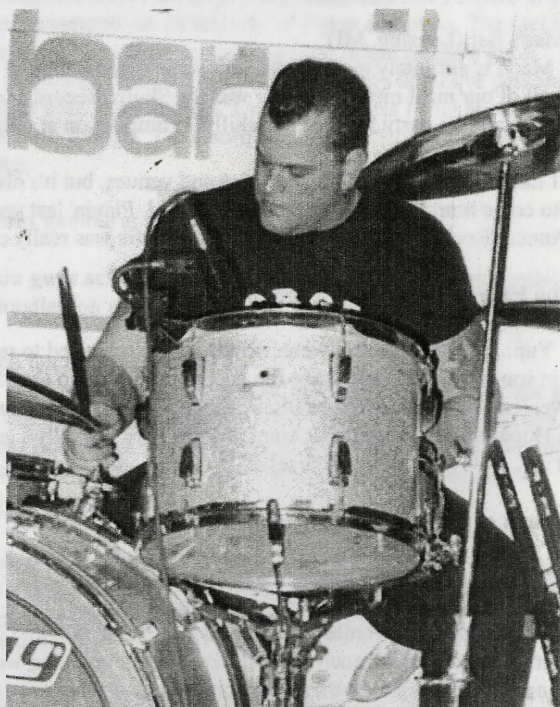
KN: We've seen some German porn that's pretty damn sick.

**Is there anything you'd like to mention: perhaps the PIN number for your bank account, or possibly a tip on how to remove bloodstains from the upholstery in an '86 Buick Skyhawk?**

KN: Cold Club Soda gets the blood stains out of almost anything. Don't ask me how I know.

JD: Windex if the seats are vinyl and for cloth, it depends on how long it's been.

WR: I find it interesting that you guys seem most excited by this particular question. Just wanna thank all who are supportive of Eight Ball Grifter and bands who are in similar genres. Nice to know we're not the only freaks into this kinda stuff. Check out the web site @ [www.eightballgrifter.com](http://www.eightballgrifter.com)

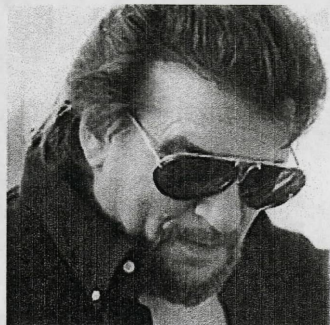




# Waylon Jennings

June 15, 1937-February 13, 2002

By Billy Angel



Born and raised in Littlefield, Texas, it was as if the Gods of honky-tonk were smilin' as well as winkin' at Waylon from day one. He learned guitar by age 8 and at 12 was already a DJ at a local radio station while

still picking cotton for a decent wage. But it was his move to Lubbock in 1954 that cemented his place in a certain rock 'n roll history lesson (albeit a tragic one). While working at KLLL radio he befriended Buddy Holly who after several years of collaboration produced Waylon's first ever single "Jole Blon" in 1958. Waylon signed on as a temporary bass player for Holly's Crickets, until a cold February morning in 1959 when Jennings gave up his seat on that damn doomed flight to tour-mate JP "Big Bopper" Richardson.

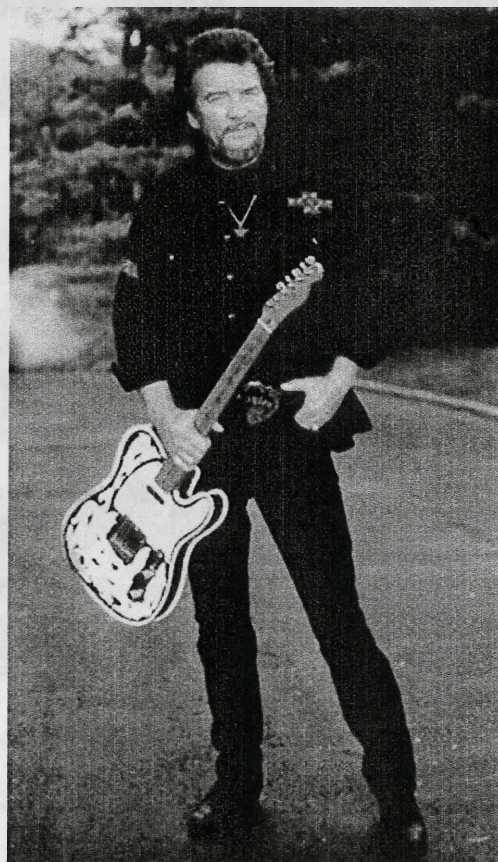
Following the tragedy, Waylon formed his own rockabilly band the Wailors whose strong following earned him enough attention to land an independent recording contract that eventually led him to Los Angeles in 1963 where he signed to the much larger A&M Records. His pure-country sound not fitting the label's ideals, he was led to Nashville where Chet Atkins pushed RCA to sign him in 1965. After living with Johnny Cash for a time, "The Only Daddy That'll Walk the Line" was released in 1968, penning perhaps his own truest epitaph in song title. For it was during these early days he was already exploring blending country and folk music with the subject matter closest to his heart no matter how personal, beautiful, or even gritty. He wanted to march, or perhaps swagger is a better word, to his own tune and would wear the experiences that inspired his music like a ragged badge of honor. In the early 1970's, Waylon began collaborating with a number of songwriters including Willie Nelson, Alex Harvey, and Kris Kristoferson. The albums "Singer of Sad Songs" and "Ladies Love Outlaws" were the first to hint at what would become Waylon's trademark style.

It was in 1972 when he finally seized total artistic control of his work from the RCA contract and in 1973 the album "Honky-Tonk Heroes" highlighted the performances of Waylon's rough and tumble entourage of musicians and friends, namely Billy Joe Shaver who contributed most of the songwriting. This was the album where Waylon and company truly did become the heroes of the title, with his swirling, almost psychedelic Telecaster twang and the group's tight, edgy dynamic laying down some of the most raw, stripped down outlaw 'tonk ever.

By 1974 Waylon had his first number one hit, "This Time," and the general public seemed intoxicated themselves at

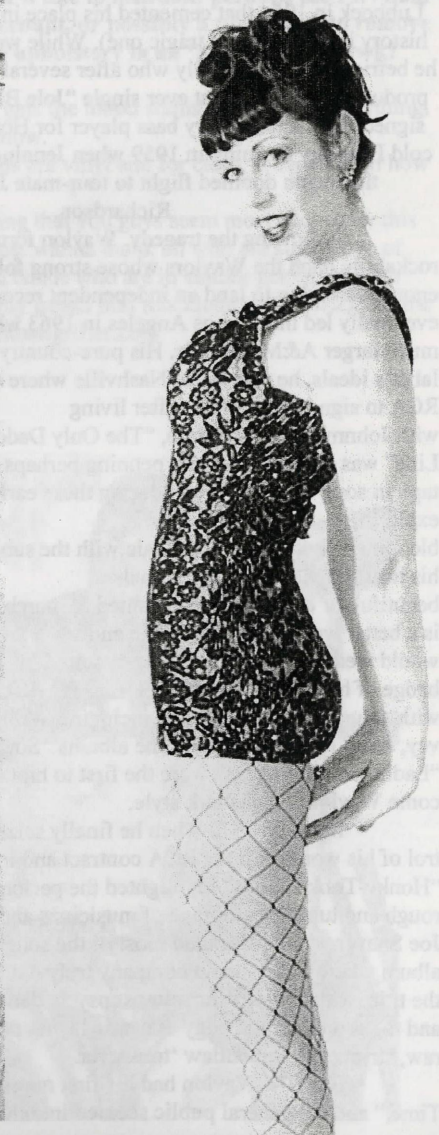
this "outlaw" movement and persona cultivated not as a gimmick, but simply by Waylon living and performing the only way he knew, and wanted. Fueled by booze and a staggering cocaine habit, these years nonetheless proved to be Waylon's most creative and rewarding stylistically and musically. But even he asked himself in 1975 the question in song about the legend himself... "Are You Sure Hank Done It This Way?" Hugely successful albums "Wanted! The Outlaws" (featuring Tompall Glaser and wife Jessi Colter) and "Waylon and Willie" (with the number one song "Mamas Don't Let Your Babies Grow Up to Be Cowboys") propelled Waylon to the top of the charts in the late 70's and early 80's, as well as into an even greater public eye, lending his charismatic husky drawl to the narration and theme song to the Dukes of Hazzard television program.

With the decline of the outlaw movement in the 80's and attention again turning to the highly polished and produced sounds coming out of Nashville, Waylon's career slowed. After finally kicking his drug habits cold turkey, he came out on top by forming the supergroup the Highwaymen with Willie Nelson, Kris Kristoferson, and Johnny Cash. The success of that album was never matched though, and Waylon parted from RCA in 1985. Even after many albums that didn't chart (yet several receiving critical praise) and several label changes, Waylon maintained a strong fan base through the 90's and could still draw a crowd. Now the crowds were a mix of the old rowdies looking to recapture the glory days of their rebelliousness as well as the new school of fans who were drawing inspiration from the same time period. But Waylon's failing health due to his struggle with diabetes made touring more and more difficult by the latter part of the 90's, and unfortunately led to the amputation of his foot in December 2001. Waylon, always the survivor and still willing to walk the line, was talking of touring again this spring. But that tour will not happen, as the honky-tonk hero passed away at his home in Arizona in February, 2002.



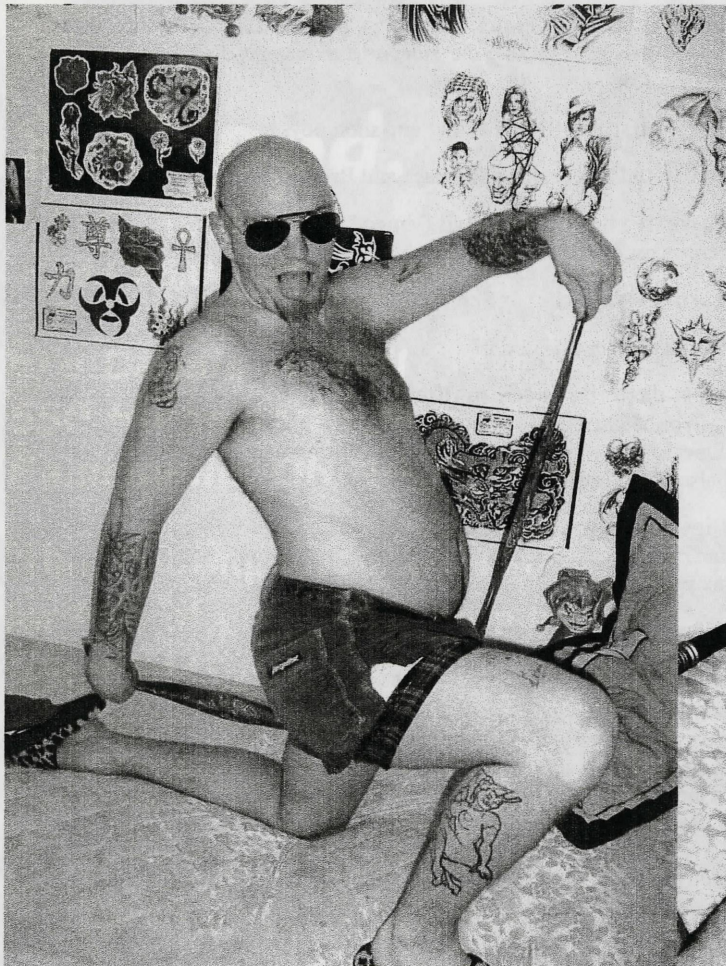
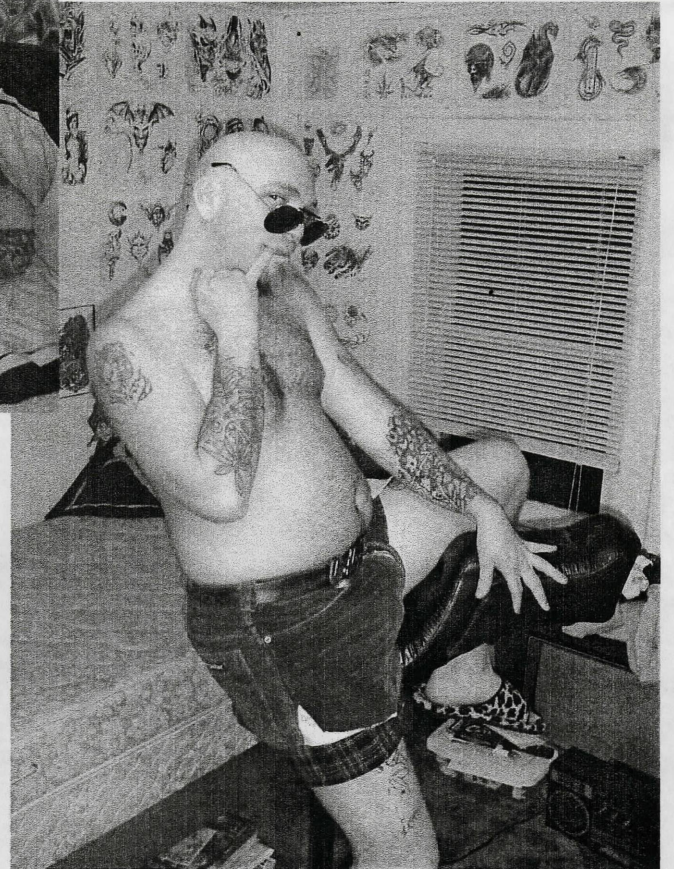


# Beauty vs.



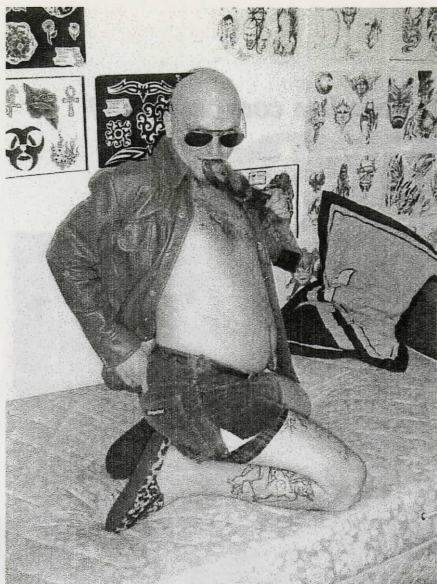


*Two mega-beauties compete for domination of your wet dreams!*



... *The Beast*





**Name:** Chad Dorr

**Age:** 17, I swear

**Measurements:**  
36-40-34

**Day job:**  
Press Operator

**Night time activities:**  
tattooing, amateur prostitution

**Turn-ons:** shoulder-length hair, pig tails, silicone breast augmentation

**Turn-offs:** fucked-up

teeth, virginity, virtuous women

**Favorite rock star (s):** Gene Simmons and GG Allin

**Favorite superhero:** Ron Jeremy

**Favorite drink:** Dry Martini

**Favorite perversion:** vacuum cleaners and teddy bears

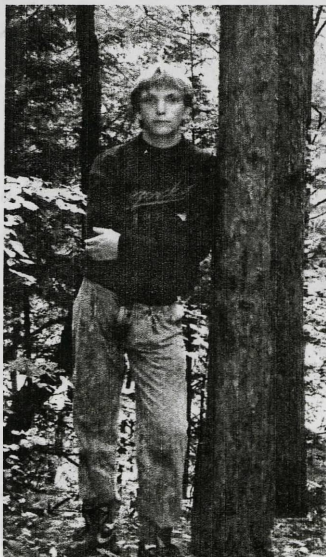
**Favorite music:** Barnyard Ballers, Nashville Pussy, Star Strangled Bastards, Plug Uglies, and... oh yes, mustn't forget Winger and Journey, because they have touched me where no woman ever could.

**Biggest Strength or Talent:** artwork and back-door lovin'

**Biggest Weakness or Vice:** too friendly and trusting

**Darkest secret:** I smuggled Mexican babies across the border in my winnebago

**Body part most willingly given up to feed a shipwrecked crew:** a testicle, because that would be h-o-t!



**Most desired genetic malformity (and why):** I would like a siamese twin, that way I could wake up next to gorgeousness every morning.

**A wish that would improve the world:** Monogamy would be illegal, and there would be fruit-bearing trees in every yard.

**Send Chad fan mail at:** 32052 Beech St., Hanoverton, OH 44423 U.S.A (send pics, porn, or pretty things if possible)

*To the left: Chad's senior picture*

**Name:** Danielle Deville

**Age:** 25

**Measurements:**  
34c-24-34

**Day job:**  
mommy/student

**Night-time activities:** If I get out I like to consume a few cold beverages and check out good shows usually in Austin or Dallas...not much goes on here in Waco.

**Favorite Drink:** Rum and coke! Vodka-tonics!

**Favorite Music:** psychobilly, rockabilly, punkrock, garage, old country, blue grass and old black rock and roll!

**Turn-ons:** sense of humor, ambition, greasy black pompadours, mohawks, shaved heads, big ole' sideburns, skinny boys with nice arms and big feet.

**Turn-offs:** liars!!!! uni-brows and short boys.

**Favorite Perversion:** Bondage and Bruises! (not hickys)

**Favorite rockstar(s):** Elvis (young Elvis not fat peanut butter and banana sandwich eating, pill popping Elvis) and Billy Idol!

**Favorite superhero:** Spiderman

**Darkest Secret:** I did it!

**Most desired genetic malformity:** Um... not being a Siamese twin or having down syndrome! I guess I'd like to have um... a super duper long tongue so I could do neat tricks and travel with the circus... I also could impersonate Gene Simons.

**Biggest strength or talent:** Being able to start from rock bottom and pull myself up to the top! Honesty I guess would be a strength on my part...talent I guess would be I can act and I'm a champion flirter!

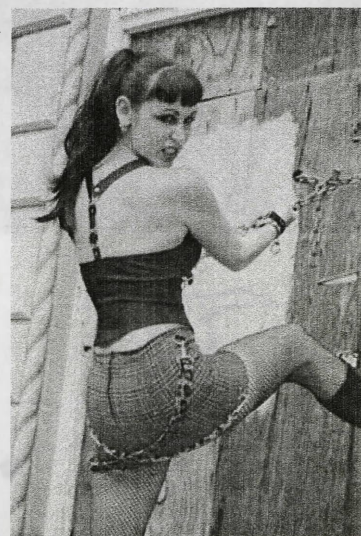
**Biggest weakness or vice:** cigarettes

**Body part most willingly given up to feed a shipwrecked crew:** Alright, I gave this one some thought but I came to the conclusion if they are ship wrecked why don't they just fish instead of having to feast on me. But I guess if I HAD to absolutely positively give up a body part it would be my ass, it's pretty meaty so they could munch on that for a while in the mean time I'd find a obese person to fork up some fat for my ass!

**A wish that would improve the world:** I would unleash the secret of permanent hair removal that works!

**Visit her at:**  
[www.danielledeville.com](http://www.danielledeville.com)

**Photos:** Natasha Epperson, Tom Etnier





# **Lords of the Highway**

**NEW CD - "HAULIN' ASS"**

**\$10 ppd.**

(international  
add \$5.00 US)

**c/o Dennis A. Bell  
550 Homeworth Ave.  
Painesville, OH 44077**

**"This amazing disc is a must  
for fans of great truckstop music."  
- SLUG Magazine**



**HAULIN' ASS**

**Available through:**

**<http://www.lordsofthehighway.com>**

**<http://www.rocknrollpurgatory.com>**





## An Interview with The Long Island Hornets

*Occasionally you'll run into some snobby avante-garde coffee shop nerd or Creed-lovin' mall rat with more expendable income than functional brain cells, who says that rockabilly is dead music from the 50's. Well, they should try telling that to a band like the Long Island Hornets who are doing their part to keep this great music alive and kicking in the new millennium. These guys don't sound plucked straight from 1956, but rather have customized the sound to suit their own performance needs, and this becomes apparent on their latest Golly Gee Records release, "Roadkill." I was able to interview Jeff McLary and Pete Crugnale through e-mail this past February 2002, and the following is the result of that three-way correspondence. - BL*

**RRP:** How long has the band been together, and has the line-up changed at all? How did you guys all meet?

**Pete:** We have been together for at least four years, almost five now. Once we became known as the Hornets, after the dreadful *Blue Rooster* days, the line-up has not changed.

**Jeff:** I met Pete in 1996. He and my mother worked at the same company at the time and she introduced us. Right away our conversion turned to music and we hit it off immediately. At the time, Pete was playing in a band that featured Mike Dejewski on drums (they also met on the job at one time), Pete's brother on lead guitar, and this dude on vocals who had the whole '70's Elvis thing going on...they found him singing karaoke at some local gin mill...yikes. Pete invited me to join in as a rhythm guitar player, after which Pete's brother dropped out. We replaced him with a female lead guitar player. I'm not sure which sucked more, her playing or her personality, but she was subsequently ejected from the band after about 6 gigs. She was replaced by Gary Dawson, at which point we decided we were going to be a rockabilly band. The 'Elvis' lead singer just couldn't (and wouldn't) sing rockabilly, so we gave him the boot, at which point Pete and I took over vocal duty. And that is the line-up we've stuck with.

**RRP:** You said your female guitar player was kicked out after 6 gigs because of her playing and personality. What about her personality didn't click with the rest of the band?

**Jeff:** Couple things. First of all, she showed up late to every rehearsal, each one of which she yawned and complained her way through. She also showed up to gigs about 10 minutes before we were supposed to start playing, and then would stand there like a block of wood throughout the whole show. She didn't have a lot going on with her guitar leads, but I could have overlooked that if she was able to make up for it in showmanship.

**RRP:** How did you become interested in rockabilly? What were some of the first albums that you bought?

**Jeff:** I became interested in Elvis when I was 12. I had a paper route at the time, and when the 4 o'clock movie on tv was Elvis, whoever I hadn't delivered a paper to by 3:45 just didn't get one that day. I was going home to watch Elvis! I started buying his records with paper route money (what little there was!) Then I started buying records by neo-rockabilly artists like Robert Gordon, The Rockats and the Stray Cats. I love traditional old rockabilly, but still favor neo-rockabilly to this day.

**Pete:** As a small child my mom was always listening to a lot of music from the 1950's. I always preferred the rockers to the slow songs. She was also an Elvis fan and I immediately became one as well. From there I began to explore Buddy Holly, Eddie Cochran, Chuck Berry, and Carl Perkins. When I was in High School and the Stray Cats broke onto the scene I realized that was what I liked. My first album was probably Elvis's *Golden Hits*.

**RRP:** (To Pete) How long have you been playing the upright bass, and who inspired you to take up the instrument?

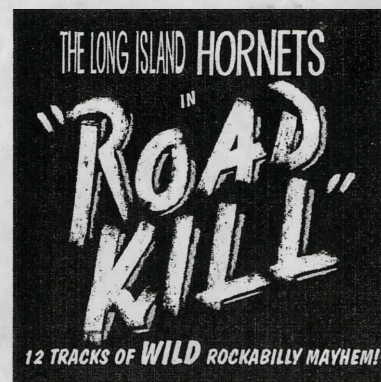
**Pete:** I have been playing bass since 1983 but began the upright a little over four years ago. I realized that an electric bass just wasn't rockabilly. I was trained as a classical pianist but am a self taught bass player. Some of the other bass players on the scene gave me some pointers and encouragement. Tony Palumbo from the Spinouts was especially helpful and encouraging and I never really thanked him for that. After a few months Ralph Rebel asked me to join in the Rebel Rockers and I really learned to sharpen my craft on the fly. No one bass player really inspired me. All of the guys on the scene were an inspiration.

**RRP:** (To Pete) I know you are also currently in Pompadour Pussycat. Could you describe that band and how the project came about?

**Pete:** I was getting a little bored with the Hornets lack of gigging. I am a player, or a musical whore, as I describe myself. I love to gig with everyone. It's a long story but I happened to hear one of the girls in the scene sing in a parking lot after a show one night. She was just fooling around but I asked her about singing in a band. She was interested and she told me her friend could sing as well. I invited the two, (Renee and Teresa) to the studio to work on a few tunes and it went well. I knew that I needed a project of my own that I could shape and use as a vehicle for my original material. This would be what I was looking for. I asked Gary from the Hornets to join me. Originally Jeff from the Hornets agreed to play drums but he had to bang out of it. I hooked up with a pro-drummer, Joe Klemmer ex-drummer from Peter and the Wolves. This band is wild. It is rockabilly, but very varied. The music ranges from Patsy Cline to near psychobilly. The girls know how to whip up a crowd and I have high hopes for the band. I plan on recording a CD with them this summer. The real name of the band is Pompadour Pussy but we use Pussycat as we don't want to scare anyone away right now, especially club owners.

**RRP:** Have any of you been in other bands in the past, and if so, who were they and what styles did you play?

**Jeff:** I was in a garage band with my sister when I was in high school. We played rancid, screeching, hard-core punk. Lots of fun...lots of broken instruments. After that I played with a group that was sort of Procal Harum-sounding. Each member of that group wrote originals and our rehearsals had some really exceptional moments. But two of the guys were at each other's throats half the time, and the band faded







*Pete Crugnale*

Our CD called "Take Out" is floating around on MP3 and Garage band.com and I believe it is being played by a few internet radio stations. Over the past few years I have played in many bands. I was in a rockabilly trio with Gary Setzer called the Jaguars. I was in the Rebel Rockers with Ralph Rebel and his "swing-a-billy" band Big Town Boogie. I played in a band called Chainsaw Rodeo which was made up of members from 3 different rockabilly bands. I also occasionally sit in with Phil Hummer and Roy Wilson.

**RRP:** Have you played many different places? Where have you traveled to?

**Jeff:** We've played countless gin joints on Long Island, a few really cool places in New York City, like The Rodeo Bar and a few really creepy places in NYC, like Downtime (shudder). We traveled to Philadelphia once to do a gig. That was cool.

**Pete:** I really have not played in too many places with the Hornets. They never really gigged as much as I would have liked. I have played in many different places with others. Swing clubs to honky-tonks; I've played them all. I've shared the bill with Robert Gordon, The Rockats, Kings of Nuthin', and Tawny and the Tomcats and Tim Polecat.

**RRP:** What is the Long Island scene like; how supportive are they of your band, and rockabilly in general?

away before we ever did a gig. Then came Blue Rooster (you know, the Elvis guy) and then The L.I. Hornets.

**Pete:** I played in an original alternative/rock band called the Howells and then we changed the name to the Rockerfellers. It had a great original sound but broke up after 5 years.

left for health reasons and two left for religious/personal reasons. It's weird man. I am hoping than my new band will revive the scene a little bit. The few bands that are left have been starting to generate a new, younger crowd and I am optimistic that this will continue. The supporters have and always will be great. Nice people too.

**RRP:** What do you do as a day job when not playing with the L.I. Hornets?

**Jeff:** I'm a graphic designer for a commercial printer.

**Pete:** I am a High School teacher by day. I teach world history and psychology.

**RRP:** Are you guys into hot rods and classic cars? What kinds of cars do you have, or dream of having?

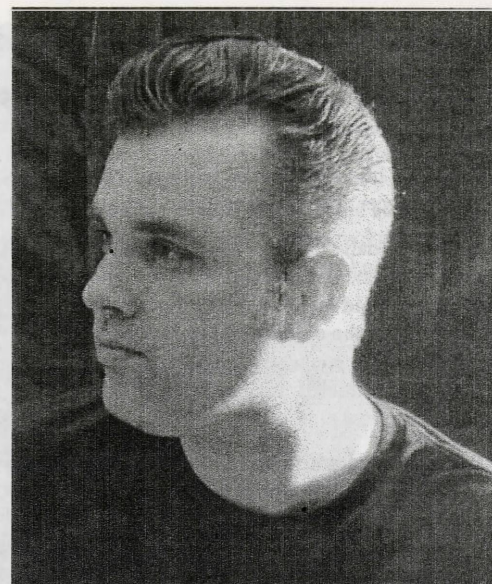
**Jeff:** I was a motorhead LOOOOONG before I was into music! I love traditional hot rods and kustoms. I currently own a '63 Ford Galaxie 500 with a worked 352 and very loud pipes. My neighbors love me... right now I have my eye on a '51 Pontiac mild custom with a 283 and auto trans. The car I dream of is a black '32 Ford 5-window coupe with a '57 Caddy motor, red steelies. wide-whites and pipes louder than my Galaxie.

**Pete:** I love classic cars but do not own one. I used to own an old chromed out classic MG but sold it over 12 years ago. My interest lies in classic European sports cars. I would love to own a classic Triumph TR3 or Austin Healey, and I am always looking for the right car. American Classics are great, but for me nothing beats the thrill and rough ride of an open air roadster.

**RRP:** Do you go to many shows when you are not playing? If so, what bands have you seen recently?

**Jeff:** We (the Hornets) have often gone out to support other local rockabilly bands like The Spinouts, Peter and The Wolves and Roy Wilson and the Buzards. We've also been out to see (and, in some cases, have played with) Robert Gordon, The Rockats, Brian Setzer, Lee Rocker, The Polecats. Kings of Nuthin', King Kerosene, just to name some.

**Pete:** I often go out and support the other bands that are on the scene.



*Jeff McLary*



*Mike Dejewski*

**Jeff:** The rockabilly scene here is pretty strong, not huge, but very loyal... a lot of guys and gals that live the rockabilly life; hair style, clothes, etc. We are friends with a lot of the kats in the scene, and they've been great about coming out to our shows. We love 'em!!

**Pete:** The scene is shrinking all of the time. Some of the bands and key figures on the scene are no longer playing. One



*Gary Dawson*



**RRP:** As bad dancers, we sometimes feel pretty inadequate at rockabilly shows (without the proper intake of drinks, that is). Can any of you dance well?

**Jeff:** I dance like a white boy. Not good. Pete is a good dancer. The girls love him.

**Pete:** I can actually dance. There are other guys on the scene who are much better dancers, but I can hold my own pretty well. As far as I know, I am the only musician on the Island rockabilly scene who can dance. It comes in handy some times. It gets you in nice and close to some real cuties.

**RRP:** What's your drink of choice, and do you have any drunken stories to tell?

**Jeff:** The occasional cold beer, that's it, man. And my drunken stories have all been told already!!

**Pete:** My drink of choice is called a Blackhawk. It is an old Chicago blues drink from the '20's. It is a combination of Whiskey and slo-gin. My whiskey of choice is Jack or Wild Turkey. 2/3rds whiskey, 1/3rd slo-gin. Give it a try. Drunken stories...too many to tell, but nothing crazy for the past few years.

**RRP:** Who would win in a knock down drag out between Elvis and Mothra... and how would victory be achieved?

**Jeff:** I'd have to say that Elvis definitely would have thrown a good beatin' on Mothra. Did you see the damage he did to Walter Mathau and Vic Morrow in King Creole?? Elvis was a bad-ass (at least on screen!)

**Pete:** Elvis would win. Mothra is controlled by those two little Japanese women in the little box, isn't it? Well, think about it...two chicks and Elvis in the same movie. Elvis always scores the chicks, so he has to win. He will get his butt kicked at first because he never really gets the girl he wants until the end of the movie.

**RRP:** What sorts of hobbies and interests do you have?

**Pete:** Music and song writing consumes my mind for much of my free time. I read occasionally, meditate daily, and I don't watch television. If I don't keep busy I usually begin to drive myself crazy. School work keeps me busy at times as well.

**Jeff:** Classic hot rods and customs, of course, vintage-style clothing, mid 20th century music, and, believe it or not, studying violent weather.

**RRP:** Studying violent weather is an interesting hobby. How did you get into that?

**Jeff:** I grew up in Ohio and experienced many powerful storms, some of which produced tornadoes. But I was never afraid. I can remember a number of times as a kid we'd be under a tornado warning, and my mother would hurry us down to the basement. I'd try to sneak back upstairs because I wanted to watch the storm and my mother would be shrieking for me to get back down there. I've always found storms to be very exhilarating, and I've always found a lot of beauty in them as well.

**RRP:** Do you hope one day to chase down a tornado with a video camera, or would you rather study it from afar?

**Jeff:** The chic thing these days is to book one of those 2 week tours with storm chasers out in Tornado Alley. If I ever had the money though, I'd love to do it. I would like to at least get close enough to a tornado to hear it roar.

**RRP:** What do you think the draw is?



**Jeff:** Partly the thrill of flirting with danger. But there is also some indescribable feeling I get when I watch a good storm brewing, you know, watching the sky come down at you, the light changing, the wind suddenly shifting, the roar of thunder, the hugeness of lighting. I find it intoxicating. I have to believe that observing a tornado would be one of those "ultimate highs."

**RRP:** What are your best and worst stage experiences?

**Pete:** The most memorable show was playing in the Ronald Reagan Convention Center in Washington DC. I went down with Ralph Rebel and 4 other musicians packed into a van with all of our gear, traveling at 100 miles per hour. We were playing Robert Gordon's son's wedding. Our guitar player was Billy Thompson, who toured with Gordon for

a few years, so we were prepared to play should he decide to sing. My best moment was when Gordon got up and sang four or five songs with us. He held his microphone up to my bass and said "slap that thing boy." I had listened to his records for years now I was playing on the same stage with him.

**Jeff:** One of the best was playing an outdoor venue in the Summer of '99 with Robert Gordon and the Spinouts on the bill. We were on a huge stage with a professional sound crew and equipment. The sound was incredible, and we played to a sea of cheering people. I'll never forget it. The worst: Not too long ago we played a gig at a local hole in the wall that was so poorly attended, we ended up playing our entire last set to one, yes one person. He seemed to appreciate it, so we did the whole set. I'll never forget THAT gig, either.

**RRP:** If you were in the back seat of a '56 Chevy making out with a multi-breasted alien maiden who was hot to trot, what song would you want to be on the radio as you prepared for some interspecies fluid-swapping?

**Jeff:** Either "I Must Not Think Bad Thoughts" by X, or 'Future Mambo' by Django Reinhardt would be appropriate. I look forward to the experience. Sssslurp!

**Pete:** I would want to hear 'You Belong to Me' by Gene Vincent and 'Back in Black' by AC/DC. That would get me doing anything with a multi-breasted alien or normal breasted earth woman.

**RRP:** You write about Road Kill as the title track on your CD... have you ever had any road kill entrees? Perhaps a stew or maybe Tail of 'Possum with a dash of cayenne pepper? I used to go hunting with my grandpa when I was real young and we would stalk, kill, and eat groundhog...that's about as close to road kill dinner that I ever had. (This is one of Lisa's questions. She had a strange childhood)

**Pete:** I never ate any road kill. Frogs legs, alligator, jellyfish...that's about the worst of it. I would give anything a try at least once.

**Jeff:** I accidentally ate tripe at an Italian buffet once. I asked the waitress what it was and she wouldn't tell me. I would have been thankful for a plate of road kill at that point!

**RRP:** So what IS tripe, did you ever find out?

**Jeff:** Yeah, the waitress finally told me. Cow's stomach lining. Would you please pass me some of that road kill...



## **A Taste of Texas**

*By Nick Gaitan*

Driving down the highways it can look empty for miles at a time. You can take turns here, makes stops there or come across signs that might even warn you about the distance to the next sign. By the time dawn comes in Texas, everyone on the road waits for the big city lights of Austin, Houston, or Dallas just to name a few of the big cities. This is what is coming to be musically coined as the "Third Coast" and although it may seem few and far between the happenings of the Eastern and Western counterparts, there is a Texas-size load of sounds and culture on the rise. As everyone knows, A-town Texas is the home of 6th Street, the Guadalupe drag, and home to many, many a musician. This is where you can catch a show with the Flametrick Subs @ the Black Cat Lounge every Saturday night or run down to the Famingo Cantina to dance all night to the rocksteady sounds of the nightly bands. You can catch Wayne Hancock @ the Continental Club down South Congress Ave. or spin your wheels down the highway until you hit Houston. I swear, the ghosts are among the many walking the Houston nights, dusk through dawn. These mad mad streets have been roamed by the likes of Jack Kerouac and Neal Cassady, Bonnie and Clyde, Lightnin' Hopkins, and still have not thrown the towel in. Its speedy growth within the last few years has changed the face of entertainment for many scenes. Not to far from downtown, you can stop by the Fabulous Satellite Lounge on Washington Ave. and catch the Kreepy Kustom and Kasket Kuties showcase thrown by Johnny Ace himself, another Texas native. This event will feature The Flametrick Subs, The Hissyfits and Alex Can't Sleep along with an Art show, Girlie Show, Hearse Car Show. Stop by his website to see what he is up to. He is located at [www.johnnyacestudios.com](http://www.johnnyacestudios.com), y'all should stop on by and check our his latest work. And while we are on the subject of hotrod culture art, another crazy south coast greaser by the name of Stephen Schwake might be able to help you in designing you band's next T-shirt or Album cover straight outta Austin. You can find the work of Stephen at <http://stephenschwake.homestead.com/home.html>. Drop him a line! He will also be featured at the Kreepy Kustom show. It is the home of the Reverend Horton Heat, the Continental Club (Houston and Austin), and bands such as The Down and Dirties (<http://www.dirtrockers.iwarp.com/>), Los Skarnales ([www.losskarnales.com](http://www.losskarnales.com)), Wd-40oz. among so many that you all will be familiar with a little time and exposure.

## **Who Is That Little Pig?**

*By RAB Surfer*

In a recent email, Ben asked me who originally performed the song "Little Pig". He had just reviewed The Long Island Hornets killer new CD "Roadkill" which contains a rockin' version of "Little Pig". He knew that Buzz and The Flyers had performed the song in the 80s so the immediate thought was that it was an 80s Neo-rockabilly tune. Most fans of rockabilly would probably agree with Ben. They would guess The Polecats or any of many Neo bands that have performed the tune. So who really made "Little Pig" famous?

Dale Hawkins, better known for his classic hit "Suzy Q" which peaked at #27 (later covered to great effect in the 70s by Creedence Clearwater Revival on their first album), originally released "Little Pig" in 1958 on the Checker label (part of Chess Records). A very young James Burton started his career with Dale Hawkins playing juke joints in Louisiana. It's his killer guitar on the classic "Suzy Q" but contrary to popular belief, James Burton doesn't play guitar on "Little Pig". The tune was recorded in Chicago at the Chess studios with Carl Adams, a two fingered guitarist who had lost his first two fingers in a shooting accident and would play with picks taped to the stubs (pretty damn cool!) Despite Burton claiming to have played on the Chicago sessions, Hawkins has stated "Absolutely not. I swear to God. Burton was never in Chicago."

Those same sessions from '58 produced the smokin' tune "Tornado" who many believe included the cool guitar work of Kenny Paulsen. However, Hawkins asserts that it was Adams who played on "Little Pig". It's a classic rockabilly tune and the best Dale Hawkins CD to purchase is Ace's great 30-track "Rock N' Roll Tornado". Check the "Aqua & Pink" section on the Golly Gee Records web site ([www.GollyGeeRecords.com](http://www.GollyGeeRecords.com)) for an upcoming review of the whole album. There's also a bunch more reviews of classic and modern rockabilly as well as classic and modern surf - check 'em out and let me know what you think. Send all mail to [RABSurfer@yahoo.com](mailto:RABSurfer@yahoo.com)



## **Scotty Moore & Lee Rocker**

At The Beachland Ballroom, Cleveland, Ohio, February 8<sup>th</sup> 2002

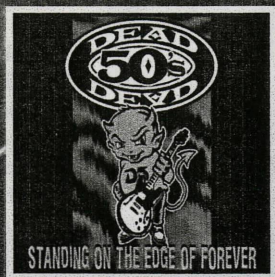
*By Damian Knapp*

Scotty Moore, legendary rockabilly pioneer, and revivalist Lee Rocker of the Stray Cats. Boy was this show a no brainer! Two of the genres biggest names kicked off their tour together at the Beachland Ballroom and let me tell you, they didn't disappoint. I got there just in time to catch Lee Rocker finish up his opening set with 'Rock This Town' and I was right away impressed with his Johnny Burnette like vocal ability. The crowd was fired up at this point so Lee and his band took it back about fifty years to a different time and place and reved up 'Mystery Train'. You could feel that it was Moore's night when the crowd gave a thunderous applause at their hero's arrival. No matter how hard I and many others may try, you could tell that you were hearing the original way the music was played on the guitar. Sticking to the early days of Sun records and honky tonk glory, Scotty and the boys dished out such classics as 'Baby Let's Play House', 'Mind Your Own Business', 'Everybody's Trying To Be My Baby' and 'That's All right'. Being the first night, Scotty set the volume of the group with his quiet, tasteful playing. Like an old wise man with wisdom to share, the band and the audience had to learn to listen to grasp the magic. It seems what is in today is to make it as loud as possible but Moore showed that nothing could be further from the truth. His choice of chords, jazz lines, Travis picking, and blues phrasing was pure rockabilly heaven. Lee Rocker was obviously having a blast playing with his idol. The band he assembled for the tour is top notch all the way around. Two phenomenal guitarists and a drummer that came to play the 'gig', these guys did their homework. Rocker thumped away on his silver upright bass and sang the classics with conviction, even when he forgot the words on the next to last tune, 'Heartbreak Hotel'. After finishing up with another rendition of 'Mystery Train', Moore and Rocker announced they were going to do a meet and greet in the lobby. Say no more! I purchased one of the 8x10 photos that were for sale in the lobby. I got the one with Elvis in the background circa 1956. Once they got seated, a huge crowd formed all the way around their table. To say these two guys are humble is an understatement, Moore looked like he was wondering what the fuss was all about and Rocker seemed to keep the focus back on Moore. I got my 8x10 signed by Moore and got to tell him how much fuss his playing has caused me as a guitarist myself Both of these guys were a part of bringing rockabilly to the forefront of their respective generations and seeing them play together was quite a gift.



## THE DEAD 50'S

WWW.DEAD50S.COM



STANDING ON THE EDGE OF FOREVER  
10 SONG CD  
OUT NOW!

HELL RAISING PUNK INFLUENCED ROCK 'N ROLL  
INCLUDING THE HOOK-LADEN HITS:  
ALL-E-ALL, SHORT BUS, AND HECK OF A GUY!



P.O. Box 5392  
MILFORD, CT 06460  
SMORGBRD@IX.NETCOM.COM  
WWW.SMORGASBORDRECORDS.COM  
PH:(203)-877-5750  
FAX:(203)877-5950



\$10.00 U.S.A.  
\$12.00 SURFACE  
\$14.00 AIR MAIL

# Windfall

Powerful, female fronted "hardcore/rock"  
Featuring members of Supertouch and Up Front



Loud with the windows open...

9 SONG CD  
\$10.00 USA  
\$12.00 SURFACE  
\$14.00 AIR



awaken

6 SONG CD/EP  
\$8.00 USA  
\$10.00 SURFACE  
\$12.00 AIR

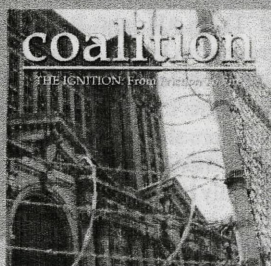


P.O. Box 5392  
MILFORD, CT 06460  
SMORGBRD@IX.NETCOM.COM  
WWW.SMORGASBORDRECORDS.COM  
PH:(203)-877-5750  
FAX:(203)-877-5950  
BASE FOR FULL CATALOG

WWW.WINDFALL-GO.COM



CD / \$11.00 USA / \$13.00 SURFACE / \$15.00 AIR MAIL  
CD/EP / \$8.00 USA / \$10.00 SURFACE / \$13.00 AIR MAIL



COALITION  
"THE IGNITION: FROM FRICTION TO FIRE"  
SMOR 026

7 SONG DEBUT CD/EP  
INTROSPECTIVE AND PASSIONATE HARDCORE  
THAT BLENDS MELODY AND MOSH WITH FAST  
PACED AGGRESSION AND TALENTED  
MUSICIANSHIP.



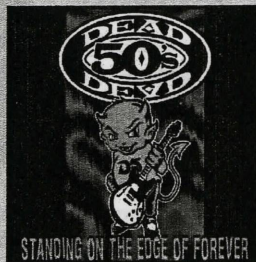
WINDFALL  
"LOUD WITH THE WINDOWS OPEN  
SO THE NEIGHBORS CAN HEAR"  
SMOR 025

9 SONG CD  
POWERFUL FEMALE FRONTED HARDCORE/ROCK  
FEATURING EX MEMBERS OF SUPERTOUCH  
AND UP FRONT



FURY FOR ANOTHER  
"SELF TITLED" DEBUT 12 SONG CD  
SMOR 023

THIS POSITIVE DC AREA BAND'S DEBUT ALBUM.  
FULL OF RAW CRUNCHING HARMONIES AND  
TUNEFUL ENERGY. FAST, LOUD, AGGRESSIVE  
HARDCORE TO KEEP THE KIDS SKATING,  
SMILING, SLAMMING, AND SINGING ALONG.



DEAD 50'S  
"STANDING ON THE EDGE OF FOREVER"  
SMOR 022

10 SONG FULL LENGTH CD  
HELL RAISING PUNK INFLUENCED ROCK 'N ROLL  
HAILING FROM HARRISBURG, PA.



P.O. Box 5392  
MILFORD, CT 06460  
SMORGBRD@IX.NETCOM.COM  
WWW.SMORGASBORDRECORDS.COM  
BASE FOR FULL CATALOG

MP3 FORMAT DOWNLOADS BY  
THE ENTIRE SMORGASBORD CATALOG  
AVAILABLE EXCLUSIVELY AT



WWW.EMUSIC.COM





## MUSIC REVIEWS

### Nekromantix

#### "Return of the Loving Dead"

Hellcat Records

The long-awaited new album by the Nekromantix, Denmark's psychobilly titans, released on their new label, Hellcat Records, is one that maintains an adventurous take on the genre that was present on *Demons Are a Girl's Best Friend*, but also boasts some heavier and edgier tunes similar to their earlier work. They blend punk, rockabilly, metal, and other influences into something that isn't just a cut & paste of clichés and recycled riffs. Songs like "Nekronauts," "Generation 666," and "I'm a Hellcat," all show that this band is surely not averse to making some sinister rockin' music, done with those unusual trademark elements that really make the Nekromantix sound distinctive. You have their eccentric and haunting harmonies that resound in your schizoid brain, as well as some uniquely horror-laden rockabilly guitar chops. Other hallowed cuts on this disc are "Who Killed the Cheerleader," "Murder for Breakfast," and the excellent "Rubber Monks and Leather Nuns." While I am mainly a fan of the songs in line with their faster style, I am not claiming that several of the slower tracks on here aren't fantastic as well. You can almost smell the burning leaves on the creepy "Trick or Treat." Then there is "Haunted Cathouse," which is an overt homage to the other key psychobilly acts, and waxes nostalgic for the days past filled with great music from fellow psychocats such as Demented Are Go, Klingon, Frenzy, Batmobile, etc... The music has a spooky wild-west country feel with some cool, clean guitar work that explodes like a hydrogen-filled dirigible three-quarters of the way through, with a crazy wah-wah exit. The final track, "Nekronomicon" starts with a completely evil intro, then follows a nice bass bridge into a heavy journey through the depths of hell where, as everyone knows, the best tunes are. It is a long epic of a song that sticks in your head like a butcher's knife. That said, a few of these songs don't please as well as others. For instance, "Subcultural Girl" is too downbeat and lacks any punch, while the title track, despite an awesome intro piece, drones on a bit and doesn't really grab me. Also, I think sometimes the Nekromantix occasionally give to many refrains of the choruses that, though very well-conceived and catchy, can get a bit monotonous at times. Overall, however, despite those minor gripes, I'd say this is one to wrap your fingers around like the neck of helpless victim. - BL

### Backyard Babies

#### "Makin Enemies Is Good"

website - [www.backyardbabies.com](http://www.backyardbabies.com)  
Supersonic

"Total 13," the previous album from the Backyard Babies is arguably the best rock 'n' roll record put out in the last two years. The four-piece band coined the term "Swedish Rock," combining catchy punk elements with fast straight up rock 'n' roll. The buzz around the Backyard Babies has been overwhelming, and many fans and critics hail them as the definitive leaders in the rock 'n' roll revolution. It's no wonder "Makin Enemies Is Good," was anticipated so highly. Somewhere along the lines though in the recording of this album, the raw power of Total 13 was lost, and ultimately their new disc is a disappointment. The album gets off to a fantastic start with tracks like "I love to roll," "Payback," and "Brand New Hate." Upon first listen you'd think the Backyard Babies were picking up right where they left off. However from this point on, the record drops off fast. "Colours" is just wrong. It's like getting kicked in the groin. The keyboards on this track take a nice buzz and instantly turn it into a hangover. "The kids are right," and "Too Tough to Make Some Friends," are just weak, as it sounds like the Babies are more concerned with writing sing a long anthems then actually writing good songs. There are a few bright spots towards the middle and end of the record in tracks like, "My Demonic Side," "The Clash," and bonus track, "P.O.P." Still this album falls way short of the mark. If it had come out before "Total 13," it certainly wouldn't be this big of a disappointment. But it feels like the anticipation and excitement preceding this record is still just sitting there, as the Backyard Babies really failed to follow up. - BJ Lisko

### The Toilet Boys

#### Self-titled

Website - [www.toiletboys.com](http://www.toiletboys.com)  
Masterplan Entertainment

Somewhere between Hanoi Rocks, Turbonegro and the Ramones lies a fireball shooting pile of shit called the Toilet Boys. They're self-titled album isn't really that shitty, it was just a pun I couldn't resist. The Toilet Boys try their best to resurrect the days of pyrotechnical live shows, cross dressing, and flat out entertainment in the world of rock 'n' roll. They undoubtedly succeed on stage but on disc fall somewhat flat. It's not that their new self-titled release is bad, just really boring in comparison to their live show. The songs get very redundant, and nothing explodes on disc like on stage. The Toilet Boys are definitely worth checking out live but buying the album is pretty unnecessary. After listening to one song you'll pretty much get the idea. - BJ

Lisko

### The Distillers

#### "Sing Sing Death House"

Hellcat Records

The first song on this CD, *Sick Of It All*, is as searing, fast, and raw as the best punk rock. Brody Armstrong from Australia, the singer/song-writer, and apparently wife to Tim from Rancid, has a rough voice seemingly tempered with years of hard living - and it sounds great on most of this disc. The terminally cynical among you who suspect this is a situation of Tim giving his wife a record contract without merit, can be assured that isn't the case. Robust with solid song-writing and well-crafted lyrics, this is very worthwhile and not decidedly not hackneyed. Their sound moves from the well-conceived mid-tempo street anthem of *City of Angels* about the darker underside of LA - "It's a ghost town, rabid underworld / Dionysian night, vitriolic twilight" - to the intense hardcore punk verging on crust of *Hate Me*, which deals with self-doubt, depression and guilt. Not every song focuses on the negative, though, and even when they do, it is not generally with depressing effect. *The Young Crazed Peeling* offers a sincere autobiographical introspection in which Brody is struck with the revelation that amidst the forlorn backdrop of everyday life, the constant struggles and looming mortality that faces everyone, that she has "got everything [she] needs." The song just struck me, not only because it obviously comes from the heart, but because it marks one of those great moments of victory over the depression that haunts every thinking person. Other good songs include *Seneca Falls*, an homage to Susan B. Anthony and Elizabeth Cady, two important figures in Woman's suffrage. *Bullet and the Bullseye* and title track of this CD also flex some serious power chord muscles, especially when accompanied by the poignant lyrics on the latter:

I am agnostic, but I hang on a cross  
Faithless, saintless, my sin stabs  
I wear the crown of oblivion  
Rule an aching void, watch my sun  
burn out  
I am a death house, haunted mirror  
Acerbic heart, ain't nothing pure in  
here

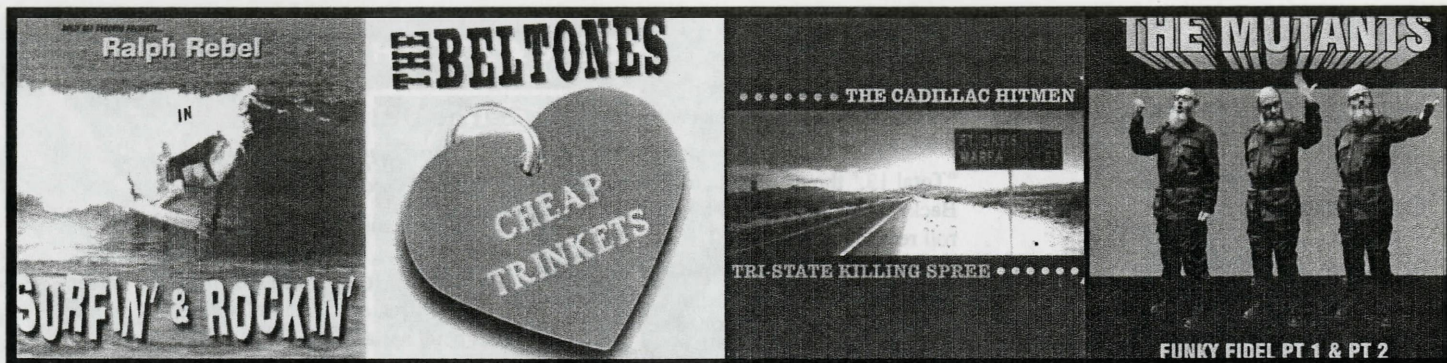
While some of the tunes took me a few listens to really appreciate, several of them did hit me instantly. You could easily do much worse than The Distillers. - BL

### Bonecrusher

#### "Working For Nothing"

Knock Out Records: [www.knock-out.de](http://www.knock-out.de)  
Postfach 100716, 46527 Dinslaken, Germany





Whew! Here we have a disc with an in your face, take control of your fucking life and don't take no shit attitude. This is some decent, hard kicking Oi! music to get your blood boiling and your fist shaking. The lyrics are a potent blend of patriotism and activism that are delivered by an aggressive voice that at times frightens me...this is one band not to fuck with. One of my favorite lines is from the song *Loose Cannon* "you can rearrange us or put us in a social class, well you still don't know who the fuck I am, I'll put a boot right up your ass". The last two tracks are re-recordings of old Bonecrusher tunes *Poverty* and *Contamination* which are probably my favorite tracks on here. Good, fast, hard hitting stuff. -Lisa Marie

### The Stockmen "Mayhem Train"

<http://stockmen.wtc-ural.ru>

The CD starts off with a sample from the '50's preacher that was against rock n roll and went on TV to preach about the evils of music and then kicks into "Hell's Spell," which is just one of the fine rockabilly tunes you'll find on here. The track "Redneck Stomp" has a bluegrass, hillbilly sound that fits perfectly with the inbred-like sounding vocals. I'm not sure where these guys hail from, but they have a song in a language that uses symbols instead of the English alphabet. The track starts off using another clip from the golden days of rock n roll where the mayor of Jersey City says he doesn't want rock n roll in his city because it "is the seed of trouble and we want to keep trouble out of Jersey City." As if you need more proof that these cats are cool, they do a cover of Johnny Cash's "Hey Porter" and really rip it up on the guitar! There is another track on here called "People Must Have Corpse" that is really creepy...not just because of the music, but also because of the odd, way the vocalist sings. And he sings like this on every track, in a weird kind of Brak (yeah, *Cartoon Network* Brak), voice but not as harsh. This is a really unique, interesting disc that is a refreshing break from all the Elvis-wanna-be-vocalist oriented bands out there. Check it out! -Lisa Marie

### Machine Gun Mary S/T CDEP

[www.mp3.com/machinegunmary](http://www.mp3.com/machinegunmary)

The first track on this disc is a great instrumental that rolls along on a smooth bass line then hits a hard patch of road with some cool heavier guitar. The second song is less satisfying, however, with more of an alt. country feel, and the singing reminds me a little of Neil Young mixed with R.E.M. This song also features some capable and tastefully restrained guitar work, though, and has humorous lyrics about being 28 years old and working at a convenience store. Next is a song that sings the praises of his "\$5000 Porno Barbie Doll," again showing the band's good humor. The last track takes this short disc out with a hillbilly rock/blues number that brings some nice slide guitar along to the party. While this isn't grabbing me by the balls and throwing me through plate glass windows, this band from Northeast Ohio definitely has potential. - BL

### Hyperjax "Generation X-Rated"

Raucous Records, [www.raucousmusic.com](http://www.raucousmusic.com)

Look no further for your fix of lunacy, because here we have a disc in which the cover art alone will have psychiatrists scrtaching their heads. *The Hyperjax*, from England, fill the void in your day with 10 tracks of bass-pounding, guitar-splintering, hard-drumming insanity with songs like "Happy Pillz" and "What Did I Do Wrong." There is a nice, clear sound with a jagged punk rock edge that carries throughout the album. The guitar has a dirty, gritty sound that complements the stainless steel vocals - an interesting mix. I especially like "Triangular Kind of Love," it has a romantic kind of vibe to it that you don't really hear too much in psychobilly. Ok, so maybe it's not 'romantic' in the traditional sense...so he fell out of love with one woman for another: "One of these days you should find out, who's the one I dream about." Hell, this guy could sing about watching bass fishing and it would sound inspiring - no easy task. Anyway, to sum up: this CD is real good, get it or you'll really be missing out. -Lisa Marie

### V/A - "Detroit Punk City"

Detroit Diesel Dame Productions  
23533 Majestic / Oak Park, MI 48237

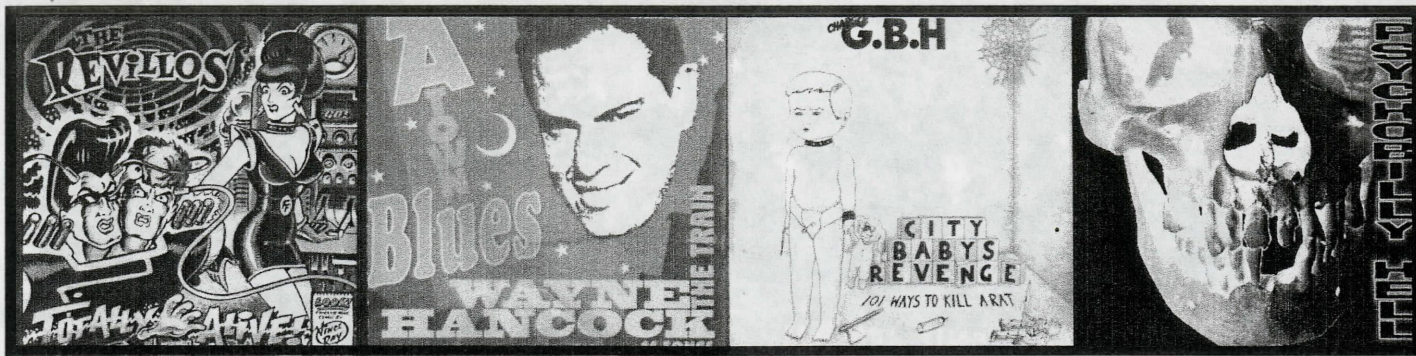
Here's one that'll sicken the Zima drinkin' baggy pants crowd, and thank God for that. This is a compilation of hard-hitting punk'n'roll with a touch of a greaser feel here and there. What's nice about this comp is that there are three songs by each band, so you get more of a feel for their styles. Also, every band doesn't sound the same, although I can picture just about any of these tracks blaring in some tattoo shop. First off, you are treated with hostility and pushed down the *12 Angry Steps*, after which you are mauled by the *In-toxicats*, who have a singer with such a raspy voice you'll think his mother packed moonshine in his grade school lunches. Really solid stuff. Third, you're knocked off your high horse with the *Gutterpunx*, who have a sort of upbeat *Rancid*, *DKM* sound. *Mazinga* comes at you next with some fairly decent garage rock, and they are followed by *The Dead Horses*, who rock very hard with Oi-sounding vocals. The *Unfriendlys* take over from there, and have a lighter vocals but pretty good up-tempo music that doesn't drop the ball for the surprisingly good cross-dressing NY Dolls/80's hair metal-influenced *Lanternjack* who come after them. The *Hillside Stranglers* finish up the comp with some loud tunes for the rock'n'roll devil. While for the most part this isn't leaving me in state of awe, still you aren't gonna get anything nauseatingly pretty or polished here - just some bands doing it in the unrepentant Detroit fashion. - BL

### Ralph Rebel "Surfin' & Rockin'"

Golly Gee Records [www.gollygeerecords.com](http://www.gollygeerecords.com)

Talk about a nice accompaniment to your Polynesian daydream! Twelve tunes, smooth as a Hawaiian hula dancer's moves, sweep you away to a sunny beach where you sip your pina colada and watch the surfers hang 10 while a beach bunny rubs you down with oil. There are many well-known surf tunes covered such as "Rumble," "Rebel Rouser," "Pipeline," "Sleepwalk," and of course "Wipeout." Other covered songs are "Rawhide," and "Ghost Riders" which maintains the spaghetti western





sound while adding the tremolo guitar. But I do have a gripe- they sound very similar to the originals, not much of Rebel's creativity shows through which is disappointing. But you do get the treat of 3 Ralph Rebel originals to lure you into the undertow of tropical bliss. I am serious; the therapeutic benefits of this album alone are enough reason to buy it, let alone the sheer coolness of it. —Lisa Marie

### Bad Religion "The Process of Belief"

Epitaph Records

You know, I am just not a fan of this album and I think it sucks. It's a shame that such good musicians play such crappy, pop punk. I heard a rumor that *Bad Religion* used to be tough, but they really strike out with me with this newest release. I mean the music isn't too bad: sounds over-produced and too refined for my tastes, though. The vocals and the background singers really offend me, like what the hell is the song "Broken?" What the hell is that!? I don't even want to write about them anymore. —Lisa Marie

### Wayne Hancock "A Town Blues"

Bloodshot Records [www.bloodshotrecords.com](http://www.bloodshotrecords.com)  
3039 W. Irving Park Rd., Chicago IL 60618

What Wayne lacks in good looks he more than makes up for in his musical honky tonk skill. This is Hancock's 4<sup>th</sup> album and it only took him 20 hours to cut...he doesn't play around! For those of you who aren't familiar with Wayne he's got the nasal, yodel-ish vocals of a Hank Sr. type and lyrics that bring back the goodness of sentimental old style country complete with a steel guitar and songs about drinking yourself into hillbilly oblivion. "Miller, Jack & Mad Dog" is a great tune about the hazards and mishaps of drinking and driving and has an, oddly enough, a hint of ethnic gypsy guitar sound to it. Some other noteworthy tracks are "California Blues," "Route 23," and "Life's Lonesome Road." One of the coolest songs is one that Hancock wrote when he was 23 years old called "Railroad Blues" and is a real bluesy, slide guitar, acoustic number complete with yodeling. There are some tracks that are a bit too slow and sappy for me,

but the album is a good one nonetheless. — Lisa Marie

### The Revillos "Totally Alive"

Captain Oi! Records [www.captainoi.co.uk](http://www.captainoi.co.uk)  
PO Box 501, High Wycombe, Buckinghamshire,  
HP10 8QA

Described as "hip-shaking, lip-quivering, quiff-wobbling feast of big, kitsch, garage-trash, poppy punkerama" this live CD of the 20-something year old band is pretty interesting. Filled with sounds of dual vocals delivered by Fay Fife and Eugene Reynolds this band has a kind of B-52's sound. There are 19 tracks on this disc including covers of the *Dave Clark Five*'s "Glad All Over" and the classic *Fleetwood Mac* tune "Somebody's Gonna Get Their Head Kicked In Tonight." The CD sleeve is a booklet containing a comic book skit featuring the evil emperor Stan, the Revillos and a pair of nifty propeller boots. The songs are pretty decent except for a few tracks. Not a bad CD, but nothing I am really in to. —Lisa Marie

### The Yobs "Worst of the Yobs"

Captain Oi! Records [www.captainoi.co.uk](http://www.captainoi.co.uk)  
PO Box 501, High Wycombe, Buckinghamshire,  
HP10 8QA

The Yobs have been playing rude and disgusting, yet witty and well done punk rock ever since 1977, so it would only seem appropriate that you would play their Christmas album during the holidays while your home is filled with small children and drunken relatives. Or you can play it in the middle of summer as a nice retreat from the sweaty, sticky sun as you close your eyes and imagine there is a foot of snow on the ground and you are all bundled up ready to fight old man winter. You get 15 tracks of holiday cheer on this disc and most are not what Grandma would approve of, such as "Oy Santa" which starts off with 'It was Christmas...fucking hell...' and uses the work 'fuck,' 'shit,' and 'cunt' all through out the merry tune. You also get the massively perverted "12 Days of Christmas" (Five Fucking Whores!) and "Auld Lang Syne" complete with the jolly sounds of someone doing a rail of coke in the middle of it. But the fun doesn't

stop there! You also get the ever-popular "Worm Song" that we all remember from grade school, and a corrupted version of the "C-H-R-I-S-T-M-A-S" song: 'R is for your rectum I poke with my dick, Christmas comes but once a year it makes me fucking sick.' I think you get the point. Now get this CD! — Lisa Marie

### The Flys "Waikiki Beach Refugees"

Captain Oi! Records [www.captainoi.co.uk](http://www.captainoi.co.uk)  
PO Box 501, High Wycombe, Buckinghamshire,  
HP10 8QA

The Flys formed in 1976 with their brand of strange punk that sounds like something *David Bowie* would have been in. They toured with bands like the *Buzzcocks*, but never really made it with the punk crowd. They have a poppy, different sound that can easily be overlooked by those more into harder edged music, or those who are looking for a band who take themselves totally seriously. Admittedly, there are some songs on here that are really bad ("Beverley"), but there are also some that are just fun and upbeat. "We don't mind the Rave," "Fun City" and "Don't Moonlight on me," have an energetic, fun British rock sound that makes me want to watch *The Young Ones*. I don't want to say they remind me of the *Clash*, but they do have a similar feel. Undoubtedly, the best track on here is the last one, an instrumental called "Fly V Fly" which has a surfy, psychedelic, spy theme sound to it. Not a bad disc if you are into '70's Brit pop punk: pick it up if you are. —Lisa Marie

### The Cadillac Hitmen "Tri-State Killing Spree"

Broken White Records 140 Fleet St. / Portsmouth,  
NH 03801

This is one fine disc by New Hampshire's finest representatives. It isn't aggro punk rock, or wild rockabilly... or even surf really, although there is a lot of surf elements in it, as well as blues, rock, and Tex-Mex arrangements. You get some outstanding instrumentals that aren't rushed through, but rather flow beautifully with rich guitar tones and masterful compositions. It conjures images of road-tripping through the Southwest in a convertible Cadillac, or watching the sun set on the ocean in that poor Mexican town... you know, the one where all the American criminals on the run head to after crossing the





border. This is definitely something I will be listening to for years to come. Every track here is like black gold, displaying a mature depth dug out from years of hard-living, and a sort of ponderous, reflective feel that takes you away from the mundane routine of your everyday life. The guitar slinger, Jeff Morris, originally of *The Bruisers*, shines throughout these 50+ minutes of slow-paced evocative excellence. This is music best listened to alone, or with someone who can shut the hell up for a while and drift away with you. It's a undoubtedly a must-have. - BL

### Splodgenessabounds "Splodgenessabounds"

Captain Oi! Records [www.captainoi.co.uk](http://www.captainoi.co.uk)  
PO Box 501, High Wycombe, Buckinghamshire,  
HP10 8QA

Ahhhhh, I LOVE these guys! Started in 1977, the duo Max Splodge and Pat Thetic are now an 8 piece group that has been dubbed "The most juvenile band in England". This album contains 30 of the most bizarre, odd and rocking musical and lyrical compositions I have ever heard. One song that I really like is called "Brown Paper" and there are two different versions of it on here. It's basically just a few really badly out of tune chords and some guys yelling "brown paper" and some other indistinguishable verses in really funny voices. The 2<sup>nd</sup> version is even weirder with a lot of weird effects and delays on the vocals. There is also two versions of "Two Pints of Lager and a Packet of Crisps Please," both versions equally as strange. You know, you just really have to listen to this CD...I can't express how boisterously entertaining it is, you must experience it for yourself. Some other songs that I really enjoy are "I Fell In Love With A Female Plumber From Harlesden NW10," "I've Got Lots Of Famous People Living Under The Floorboards Of My Humble Abode" and "Michael Booth's Talking Bum." There is even a pirate-type song of the high seas entitled "Desert Island Joe" and is complete with a bunch of "yo-ho hoing". If you haven't heard of these guys before and you aren't an anal retentive asshole, pick this up it's a funny disc. And if you have heard of the *Splodgenessabounds* you know what you need to do. -Lisa Marie

### V/A "From All Sides"

Center Of The World Records [www.cotwr.com](http://www.cotwr.com)  
1760 Gross Rd., Dallas, TX 75228

Here we have a 20 track CD compilation that has everything from punk to jazz and a lot in between. For example, there is the tune from *Ghoultown* "A Killer in Texas," which is a hauntingly beautiful spaghetti western, and then there is the composition "Worship" by the *DOW Ensemble* which is a trumpet led jazz piece. There is some good stuff on here if you have pretty eclectic tastes. Most of the tracks have a unique, odd sound that is pretty refreshing compared to all the clichéd music that's out there. "Dead Life" by the *Emma Peel Advocates* is one of those tunes where the female singer seems to want to sound a bit out of synch to keep it interesting. The track "Waiting on the Street for my Baby To Come," by *Zang*, has a very *Cramps* sound, but with dirty girl vocals. Overall this is a pretty cool, different CD comp for those of you out there who aren't afraid of strange new things. - Lisa Marie

### The Riffs "Dead End Dream"

TKO Records [www.tkorecords.com](http://www.tkorecords.com)

Here is a really good offering of straight-up 70's inspired punk rock that really keeps the spirit of the music alive. You can really hear the bands they count as influences, such as *Cockney Rejects* and *Sex Pistols*. They play mid-tempo punk rock in the truest sense of the term that stays upbeat with lots of guitars wailing at you from every direction. I think this really tops their "Underground Kicks" record, which didn't appeal to me that much. I also appreciate their lyrical approach, dealing with things the way they see them, often coming off with a drug-kicking fatalism that never loses its street level candor. On "Nowhere to Go" you get a vivid picture of lower class alienation: "Never knew what it was I was born for / But I know now that I can't take it no more / Be down and out on a factory floor / Or a down and out criminal struggling for more." No frills or slogans, just truth. What I get from a lot of the early punk bands in the way of nihilism and irreverence is preserved here, and that's something you just can't fake. - BL

### Loikaemie / Menace Split 7"

Knock Out Records Knock Out Records:  
[www.knock-out.de](http://www.knock-out.de)  
Postfach 100716, 46527 Dinslaken, Germany

Here you get "Oi! That's Yer Lot," and "Bad Cards" from the classic Oi/punk band *Menace*, who have their usual upbeat, well-done sound that makes this just a teaser because you want more! As for the other side of this 7", the music rocks! I never heard *Loikaemie*, but they are energetic and you get "C&A" and "Good Old Rich Kid Bashing Day." I'm not too fond of the vocals, but they are tolerable. A pretty decent little thing to pick up if you are a *Menace* fan for sure. -Lisa Marie

### Green Flem & the Nasty Maggots "Transvestite Tears"

[www.nastymaggots.com](http://www.nastymaggots.com) PO Box 799 Enfield, CT  
06083

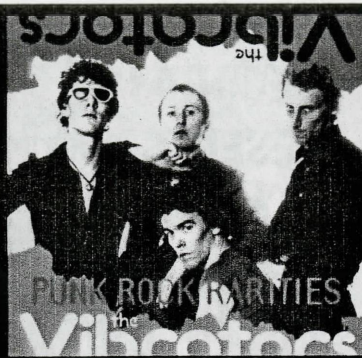
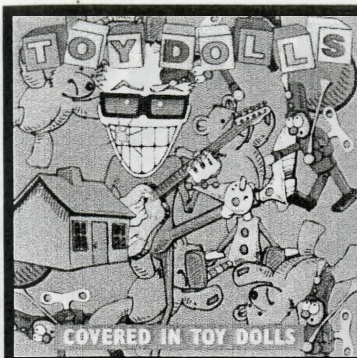
"Speeder" starts off this CD with a really good up-tempo hard rock number that lays rubber across your forehead, and is easily the best song on here. Next up comes a number called "Animal," which maybe draws on *AC/DC* a little, and retains a sort of garage feel with an extended guitar solo thrown in. Then you are hit with the weak yet odd "Transvestite Tears" that sounds like *The Stones* when they did "Angie" or something. Actually a lot of this sounds like indie college rock, maybe... man I don't know. For the most part it isn't gripping me, despite the songs being put together pretty well. Some this just sounds awful and doesn't hold my attention at all. Good band name, though. This isn't something I'd seek out to purchase. - BL

### The GC5 "Singles Collection 1997-2000"

Cosa Nostra Records  
291 Redwood Road, Mansfield, OH 44907

I may be biased, but I really like this collection. Not because I know these guys and have seen them play so many times that I almost feel like the songs are partly mine, but because the production is raw yet not muddy, the mood is intense without being hollow or lacking melody, and the song-writing is honest, usually





well-crafted, and most often insightful. This disc salvages their early and out-of-print 7"s, as well as some other early material and unreleased tracks. Amidst the many great cuts, you get a love song to the Molly Maguires, the rabid bite of "Origin" and "Shutdown," and the anthemic "New Generation". Sure, a couple tracks on this release are a bit weak, especially "He Will Too," which is too poppy for my tastes, but *The GC5* are more than redeemed with crushingly heavy tracks like "Linus," which is actually reminiscent of 80's hardcore, and the straight-forward heavy-weight rocker "Right to Live," a song that will also leave you with a few less teeth. The lyrics on this disc often range in topic, but generally retain some sort of political awareness and emotion; whether dealing with "slave wages and 15 hr. work days," passive faith and self-righteousness, or simply picking yourself up off the ground when others knock you down. "Beat To The Punch," for example, while simultaneously rating a solid 7.4 on the Richter scale, also gives a good example of their lyrical approach:

Brought up in an anti-social atmosphere  
pitting one livelihood against another in  
the quest for profit and survival  
I can't tell my allies from my rivals  
And now I am lonely and confused,  
an automaton of consumption segregated  
from everything and everyone  
Inside the comedy of this life I am always  
reminded of the punches that you beat me  
to  
And I can't help but think there's something  
wrong with you.

Elsewhere, another song astutely suggests that "complacency and satisfaction are the cheapest kinds of freedom," while "empathy and interaction are the sole breeders of actualization." But lyrics aside, the music is likewise well-concocted. Don't go thinkin' that these are some armchair intellectuals who don't know how to have a good time, much less play rock-n-roll. Instead, this disc boasts some infectious guitar work riddled with catchy riffs and feral rhythms, as well as some exemplary bass lines. With the purchase of this disc you'll also be blessed with the ska-tinged perfection of "White Collars," a tune that'll have you thanking a higher power. There are also a couple well-executed covers, including *The Dwarves'* "Saturday Night" and *Billy Bragg's*

"There's Power in a Union." Great stuff by a band that raises the bar on what punk rock can and should be. - BL

### V/A "Scene Killer 3"

Outsider Records [www.outsiderrecords.com](http://www.outsiderrecords.com)  
PO Box 92708, Long Beach, CA 90809

This third installment of Outsider Records' Scene Killer series perhaps tops the previous one with its mix of street punk and hardcore. It commences with a blazing cover of one of my favorite *Exploited* songs, "Dead Cities," performed by New York's maniacal hardcore punks, *The Casualties*. And that is not the only cover on here either. You are also treated to an eclectic mixture of re-makes such as "At The Edge" by *Stiff Little Fingers* covered by *Hudson Falcons*, "There is Power in a Union" by *Billy Bragg* covered by *The GC5*, "Authority Song" by *John Cougar* covered by *The Drunks*, "Leaving on a Jet Plane" by John Denver covered by *Funeral Dress*, "Babylon's Burning" by the *Ruts* covered by *Menace*, and finally *Merle Haggard's* "Mama Tried" done by *Forced Reality*. What's nice is that each band seasons the song they are covering to suit their own palette, rather than reproducing bland copies of the originals... and each of them come out delicious. One of my other favorite cuts on here is "Live Free or Die Fighting" by *Blind Society*, featuring crushing-speed hardcore and dual vocalists - it's so fast and sweet it's like the first time you got laid. Also Canada's sadly defunct *King Sized Braces* contributes a great track of Oi! that'll make your brain tingle. They've got nothing on the *Bodies* either, who deliver a garage-Oi! with *Templars*-ish guitars and great sung vocals. In addition you are treated to other notable songs by *The Wretched Ones*, *Bonecrusher*, *Oxymoron*, *Roger Miret and the Disasters*, *The Krays*, *The Adicts*, *The Authority*, *Callaghan*, *Main Street Saints*, *The Strap-ons*, *Ciril*, *Class Assassins*, *Discipline*, and *The Discontent*. While there are varying degrees of quality, most bands are really good, and even the somewhat less inspiring tracks come off pretty well. The only track that I couldn't stand was by *Battalion 86*, who play downbeat and cliché Oi! with terrible Fat Albert vocals. That withstanding, I'd say there is some really great stuff on here, and it is worth seeking out. - BL

### Toy Dolls

"Covered in Toy Dolls"

Captain Oi! [www.captainoi.com](http://www.captainoi.com)

And you didn't think spending a night alone listening to a CD could be better than going to a Swedish sex party! Ha! *The Toy Dolls* cover 17 songs from all over the musical canvas of past and present to bring you this complete party for one. Of course you can invite friends over if you want, but that's the beauty of it, you don't have to have friends over! You can listen to it utterly, completely, and pathetically alone and have the time of your freaking life! You have "Nellie the Elephant," "Blue Suede Shoes," and "Wipe Out." You get the *Chuck Berry* anthem "No Particular Place to Go" covered in *Toy Dolls* silly fashion, complete with rippin' guitar. What I like the best, however, is the cover of the classical masterpieces "Toccata in dm" which really show how similar heavy metal and classical music are to each other. There is also a cover of *Mozart's* "Eine Kleine Nacht Muzik" done solely with acoustic guitars and flatulence. But the fun doesn't stop there, oh no...there is a cover of "Livin' La Vida Loca" complete with a kazoo orchestra and an angry screaming backup group. As if you need more music to add to your slow descent into madness, there is "The Devil Went Down To Georgia." Originally performed by the *Charlie Daniels Band* in 1979, I think Olga from the Dolls beats Daniels ass as he masters the 6 string and shows the Devil how it's done. For fans of the *Toy Dolls* this is a must have piece to add to your collection, and if you never heard of them this is a great CD to have for planning ritualistic masturbation. -Lisa Marie

### The Piss Shivers

"We're Cheap Dates"

PO Box 163 / Barto, PA 19504

Haha, before I even listened to this I was laughing at the titles of the 7 songs. The first is a punk instrumental, "Piss Shivers Theme," and next we have "Douche Bag," which is a hard hitting punk tune that is only one minute long. The next track is "V is for Vagina" and sounds a lot like the previous track, and is basically about how the band loves muff-diving and worshipping the female sex organs. It is like they are doing something so bad on pur



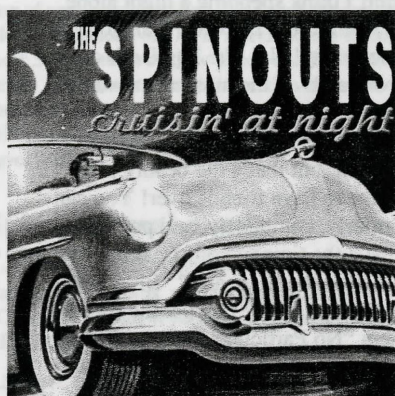


**GOLLY GEE  
RECORDS  
PRESENTS:**

# KILLER ROCKABILLY

**"WHERE THE CATS ARE ROCKIN'"™**

[www.gollygeerecords.com](http://www.gollygeerecords.com)

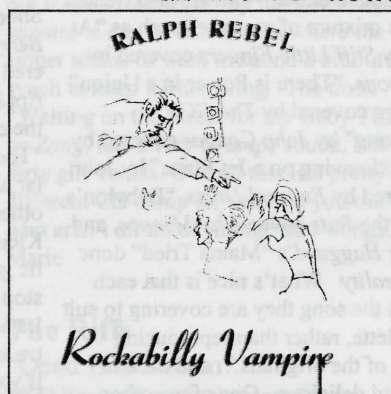


The Spinouts are three bad greasers that have kept the hot rod soul of traditional rockabilly alive and kickin' butt! This CD is a dangerous collection of hard slappin' original tunes that run right over you from the opening song!

**DON'T BE NO SQUARE...go  
cruisin' at night with the Spinouts!**

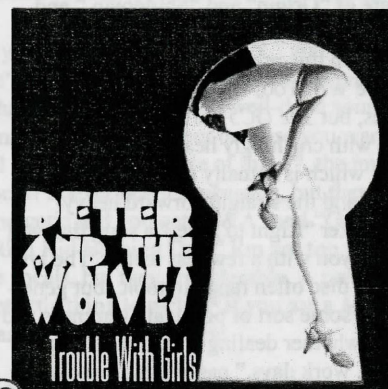


Peter & The Wolves are on the prowl... and their jaws are dripping with some of the hottest vintage sounding rockabilly and rock an roll since 1956! These kool kats are veterans of Long Island's legendary music scene and have played with rockabilly greats such as Robert Gordon, Brian Setzer and Tim Polecat. **HOWLIN' GOOD!**



If you're looking for red-hot, original modern rockabilly, then look no further! The Long Island Hornets' "ROADKILL" delivers the goods. Howard Raucous of RAUCOUS RECORDS says, "Thundering American Rockabilly from a superb 4-piece. A fine debut album... Powerful...pounding rockabilly".

So hop in, hang on and brace yourself for 12 tracks of **WILD** rockabilly mayhem!



Fast, powerful and raw rockabilly delivered by the bastard son of Dick Dale and Betty Page. Rockabilly Vampire explodes from your speakers and drags you along breathlessly. This is the ultimate soundtrack for some hard-rockin', hell-raising fun!

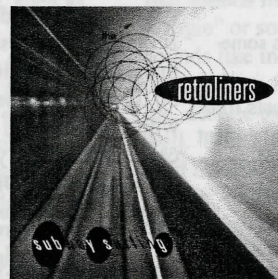
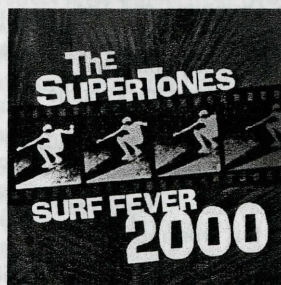
**Now available through Hepcat Records! call 1-800-404-4117 to order  
...and righteous surf, dude!**



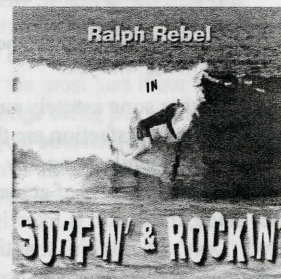
Surf music rules the universe and The Supertones are it's royal ambassadors! Robert Silverstein of 20th Century Guitar magazine says, "The Supertones are great. Clearly one of the best American (and the entire world's) guitar-based instrumental bands." So belly up to the whammy bar and dig The Supertones!

"For my money, of all the modern bands it's the **SUPERTONES** who best represent the spirit of The Ventures."

Alan Taylor, Pipeline #44



The Retroliners capture the sinister and seductive contours of urban struggle, conveyed in alluring melodies that never stray far from the classic surf idiom. With intriguing nuances, the Retroliners pay tribute to such notable influences as The Ventures and Los Straitjackets.



As the renowned surf DJ Phil Dirt of KFJC said, "This surf-rockabilly restyling is spectacular ...very well played and sometimes very originally arranged..."

If you love guitar music, then Ralph Rebel's Surfin' & Rockin' is essential listening!

**WWW.GOLLYGEEREORDS.COM**





The music is pretty decent and fast, though there isn't much variety. Oh, well except for the "Vagina Dance Mix" which is the vocal track of "V is for Vagina" over some really bad 'techno' tracks... pretty damn funny stuff. — Lisa Marie

## Long Island Hornets "Road Kill"

Golly Gee Records [www.gollygeerecords.com](http://www.gollygeerecords.com)

Here we have some solid, haunting rockabilly that should please traditionalists and neo-rockabillys alike. Singer Jeff McLary fronts the band with low crooned vocals and Pete Crugnale capably beats the path with confident whacks on the upright bass. Perhaps my favorite asset, though, is the guitar chops of Gary Dawson, who provides a good chunk of the "wild" in their rockabilly mayhem. Outstanding rockers are the smooth rebel anthem, *Misunderstood*, and the audacious ruckus of *Pink Lincoln*. You will also encounter some great laid-back blues on *Rain All Day*. And then there's *The Long Ride Home*, which has a smooth jazzy feel to it that towards the end builds momentum until a frenzied finale. While McLary scripts the bulk of the songs, and does a skilled job of it, drummer Mike Dejewski, also writes a couple songs on here, and both of those are excellent as well, including *Tequila* and *Chainsaws*. There you are treated to some real gone bass slappin' rhythms, perfect vocals, and cool guitar in this mid-tempo strutter. However, the best track to showcase guitar talents may be the opening title cut, which makes for a great backroads driving tune. While songs like *Two Tone Shoes* do have pretty silly lyrics, they are no different than singing about shaving your head and lacing up the boots, or wearing spikey hair and studded leathers. The only real gripe I have with the album is that I'd like McLary to get a little more varied and unruly with the vocals from time to time. Nevertheless, this is one to pick up if you are a lover of rockabilly, because this is some really solid stuff that you will keep coming back to. To cap it all off, the CD ends with a remarkable cover of *Little Pig*, the only cover on here, which is nice to see because it shows the Long Island Hornets are a band talented enough to add to a genre, rather than just recycle a bunch of old songs. — BL

## The Supertones "Surf Fever 2000"

Golly Gee Records [www.gollygeerecords.com](http://www.gollygeerecords.com)

*The Supertones* are specialists in atmospheric surf that really captures a 60's sort of ambience. The first song and title track has an awesome low-keyed reverb drenched guitar hook that really sets a tone for the rest of the CD. Many tracks follow that vary the sound quite nicely, moving from clean reverb tones to fuzz guitars, as well as crossing our Southern borders, or exploring elements of different music styles - be it ska, 60's surf rock, or jazz. Some tracks even bring in organ or piano: and then there are a bunch of eccentric covers ranging from *The Beatles'* "Hard Day's Night" to "A Taste of Honey." "Stranger In Paradise" is another that was actually originally written by Alexander Borodin for the opera *Prince Igor*, which was later made into a Broadway musical called *Kismet*, and then still later made into a hit by *Frank Sinatra*. That should give you an idea of how diverse this band's influences can be. I'll admit, on first listen they seemed a little too tranquil (hey, it's hard to switch gears from blaring ugly punk rock to gorgeous instrumental arrangements - the human brain could combust). But now I find myself getting sucked into their world deeper and deeper - and what a nice world it can be. This is a great CD to put on when you need to have some martinis and relax, because this group of talented musicians can really set a good mood with their flowing melodies, perfect for when life has got you tense. — BL

## V/A - "Sympathy For The Devil"

Raucous Records, St. Annes House, 329 Clifton Drive South, Lytham St. Annes FY8 1LP England

Rauch-n-Roll from all over the globe on a two disc compilation that features songs tainted with a dark veil of evil! It would be impossible for me to go over every great track so I'll mention the highlights and try not to leave out any gory details. The first disc starts off with the killer tune "Slow Down You Grave Robbing Bastard" courtesy of the *Milwaukee Wildmen* from Holland, and then goes into the eerie "When A Stranger Calls" by *Howard Raucous & the Bombers* from England and Russia. *The Hyperjax* from England serve up the cannibalistic "Eat the Baby" while

*The Deadcats* from Canada tell you where to go in the grisley "Straight Down To Hell." The second disc does you right from the beginning with Erika from the American psycho band *Speed Crazy* singing "Dance Crazy Baby" and later on you are treated to another American psycho band, *The Spectres*, (very dangerous men I hear) performing "Hell Ain't Hot Enough" - and they even utilize a slide guitar for your enjoyment. I've never heard of the *Astro Zombies* from France, but they have a ruthless tune on here, "The Crazy" that is amazing! Other notable bands you will find on here are *The Hangmen*, *Photon Torpedoes*, the *Evil Gnomes* and more. — Lisa Marie

## The Lurkers

*The Punk Singles Collection*

Captain Oi! [www.captainoi.com](http://www.captainoi.com)

This is one of the old Brit punk rock bands from the late 70's up through the 80's, and they remind me at times a bit of *Ramones/Clash* type anthems often with more dirty rock'n'roll guitars. "Mass Media Believer" and "Pills" are fantastic early cuts, and couple tracks on here actually come off with more backwoods jukebox feel, like on the exceptional "Little Ole Wine Drinker Me." "This Dirty Town" is a really raw, upbeat rocker along with other great cuts like "Drag You Out," "Herion (It's All Over)," and "One Man's Meat." There is a bunch of solid stuff on here to check out, even if a few songs wane a bit here and there. — BL

## GBH

"City Baby Attacked By Rats"

Captain Oi! [www.captainoi.com](http://www.captainoi.com)

How many people remember hearing metal-heads say that punk is just a bunch of power chords, simple music by lesser talents? Well, fuck 'em. This is great shit! Don't get me wrong, I do like a lot of old and some new metal, but the urgency here is unparalleled. The hardcore punk band *GBH* formed in 1980, reportedly playing their first gig as a benefit for prostitutes. That makes sense when you hear the "Sluts," a song about... well, one of the finer things in life. This is their first full-length release, and they definitely weren't holding anything back. The lyrics touch on serious topics such as the lack of God, canni-



balism, and "Big Women," the latter of which espouses timeless knowledge: "Skinny wenches will not do, I need a big one to see me through." Classic. There are also a bunch of bonus tracks tacked on the end here, making this disc pretty much guaranteed to get you flailing about like wet fish on a meat hook. —BL

## Johnny Death's Surfpunk Orchestra

### "Solid Gold Death"

www.johnnydeath.com

What a strange CD; I would call it voodoo-surf-rock with the vocals of a goonie vampire. The band is real tight, real crunchy, unrefined in a good way and the instrumentals are the best tracks on here. There are quite a few covers such as the *Statler Brothers'* "Counting Flowers on the Wall," *The Sarfari's* "Wipe-Out," "My Generation" by *The Who* and even the "Timewarp" song from *Rocky Horror Picture Show*. They don't have any credits in the liner notes, so I don't know if any are even originals. Like I said, the band has a unique sound, but the vocals really hold it back for me. —Lisa Marie

## V/A — "Psychobilly Hell"

Raucous Records www.raucousmusic.com

This is actually two albums on two discs under the guise of a single name! Order now and you will receive a handy, dandy personal ear and nose hair trimmer. But wait, there's more! Be one of the first 10 callers and you will be treated to a lewd phone call courtesy of the whiskered lady who works third shift at Dairy Mart. That may not sound too appealing, rather appalling actually, but it's just my failed attempt to lure you in with false promises. However, this compilation does not fail when it comes to the amount of awesome music you receive. The first album is *Only Freeways To Skinner Kat* and opens up with not one, but two tracks from *The Hellbillys'* "Dragstrip Girl," and "Moto-Psychos." There are two fantastic songs on here by a band I am not familiar with called *Cosmic Voodoo* and they are psycho-absolute, especially the track "Old Man in the Woods." Another band that I am virginal to is *Bea Pickles*, which have a female vocalist who has a ultra-femme-yet-spooky voice as she croons through two tracks. Ok, I'll just say it: you get two tracks from each band on here, and there are some sweet bands on here like *The Quakes*, *Barnyard Ballers*, *The Watchmen*, *Psycho Bunnies*, *The Blazers*, *The Jackals* and *Voodoo Swing*. The second disc, *Live From The Charlotte*, also has multiple songs from notable psycho bands such as *The Hangmen* and *Thee Raygunns*. Some tracks that I really like are "Pink Hearse," from the *Radium Cats* and a comical song called "I Wish I Could Be Like Elvis P." by *Thee Wal-*

*tons* and they even use a harmonica player! This is an A+ compilation that every psycho should have. —Lisa Marie

## G.B.H

### "City Baby's Revenge-101 Ways to Kill a Rat"

Captain Oi! www.captainoi.com

This is CD compilation that includes a re-release of G.B.H's second album originally released in 1983, plus the addition of the 7" records *Give Me Fire/Man-Trap*, *Catch 23/Hellhole* and *Do What You Do/Four Men*. G. B.H is hailed as one of the UK's finest, real punk bands and it certainly comes through on this disc. All 22 songs are original compositions except for "I Feel Alright" which is a cover of the *Stooges*. Anyone who knows punk knows this band and their raw, unleashed frenzy of rock that hammers deep into your brain. Whether it be the kick your ass tune of "I feel alright" or the somewhat strange "Skanga (Herby Weed)," this disc is definitely recommended for fans of true, old school punk rock. —Lisa Marie

## Greg Kells

the actual person

What can I say? I have known Greg for many years as a good friend, yet sadly I can see little value in his design. If God is reading this right now, please note the failed blueprint, and don't send us another. The threat to under-age girls alone would be horrendous. He once wrote a song that I think was self-reflective with the refrain: "What was God thinkin' when He made your ugly face?" I think of that song when I think of Greg Kells. If you ever meet him, approach cautiously and placate him with free beers (preferably Sam Adams). He also likes his belly rubbed with hand puppets, not that I ever tried that. Anyway, if Greg were a Hollywood movie, and I were that Roper guy who works with Ebert nowadays, I'd give him thumbs up because I'd be a jackass. —BL

## The Wifebeaters

### "Child Mullet Station" 7"

\$3 send to: Wifebeaters  
PO Box 5192 / Redwood City, CA 94063

This is a very low quality production in sound; I can barely hear the instruments. All I can hear are the lyrics "cook me some dinner you bitch." I doubt these guys take themselves seriously with songs like "Make Me a Sandwich," and "Redneck Militia." I think they suck. What I can hear of the music is bad and the vocals are terrible. But at least you get a tem-

porary tattoo and free sticker. Oh, and on the back of the album is a picture of Ike beating Tina. —Lisa Marie

## V/A "Contents Under Pressure"

### 4-way split 7"

Rotten House Records  
PO Box 12705 / Reading, PA 19612-2705

The first two bands are the *Syphilitics* with their rocking punk song "1150 W. 8<sup>th</sup>" and then the *Piss Shivers* with "PC Intolerance." On side B you get *Just A Product's* "You'll have to Understand" which is an ok track that is monotonous (oh wait, is the record skipping?) and dangerously close to pop. The other song on this side is *Fux* and "Nothing New I can Say" which has a kind of dreary, worn down sound to it. I am not too big a fan of this little piece of vinyl. —Lisa Marie

## Shakedown / Alphabet Bombers

### Split 7"

www.alphabetbombers.com  
www.shakedown.com

Each band offers two cuts. *The Alphabet Bombers* give you punkabilly with comical lyrics on "Vegan Demon," and then a great instrumental called "Just a Broad," which sounds like it could be the music to an old film noir. I imagine the part where the man's unrequited love is found dead in her apartment, and he lights a cigarette then walks the streets a broken man as the credits start rolling. Great stuff, but very different from what I heard them play live a couple months ago. *The Shakedown* also do not disappoint with there crazy garage punk on "Rock Pose" and another knockout instrumental, "Berzerker," which interestingly was written by *The Alphabet Bombers*. These are some precious goods. —BL

## The Pillocks

### "Got the Edge"

Knock Out Records Knock Out Records: www.knock-out.de  
Postfach 100716, 46527 Dinslaken, Germany

This band's mission is to make you into one of them, because for these guys, being a pillock is a way of life. That may seem a bit odd to admit, but it is in keeping with this band's good humor. Plus, it is typically the "charming idiot" that goes against the grain of mainstream culture, and that is exactly what this hard-hitting German street punk band sings about doing. On "Family Man" they sing about people in the scene growing older and settling into a more secure lifestyle. "Insured to the max / no more risks / convenience is where you get your new kicks." Then on "You've Got the Edge," the song becomes a rallying cry against the ever-present danger of falling into the stagnancy of the dominant culture, despite



the fact that "it could be so much easier / just to drop your suspicion / follow all those mainstream needs / provided by any system." Yet, don't get these guys wrong, they are all about having a good time too. This becomes evident on songs with such diverse topics, and sometimes downright silly lyrics, about being a locomotive enthusiast, the disappointment of shitty football games, coping with drunk and beligerent friends, and the impossibility of buggering hedgehogs. These songs are delivered with an Oi! sensibility and are often spiced up with some Ska chords. They do a great job of not getting poppy, but also not playing bland angry music. Instead, they come off as not only a contending band for this genre, but also one tempered with some modesty when a lot of contemporaries are singing about how tough they are.

This may not be for everyone; they don't reinvent the wheel or anything, but it suits me just fine when I'm in the mood. There are also two covers on here: "Rudie Can't Fail" by *The Clash* and "Hell Ain't a Bad Place to Be" by *AC/DC*. The latter has a comically bad flute solo, which may be the only point on this album to be missed. There is also a final bonus track, a great traditional-sounding Ska tune, the only one of that ilk on the album. - BL

## Oxymoron

### "Feed the Breed"

Knock Out Records Knock Out Records: [www.knock-out.de](http://www.knock-out.de)  
Postfach 100716, 46527 Dinslaken, Germany

This latest outing from these German punks and skins continues in their tradition of writing catchy anthems that retain enough edge to cut them sharply apart from any pop-punk misnomers. One of the better tracks on here, "Stereotype," deals with not giving a piss about fulfilling any punk rock cliché and their hatred at being "stigmatized unless submitting to norms," whether they be the norms of the mainstream culture, or a any subculture. Also among the best songs on here include "Hit The Road (Again)" about the "chaos and fun and booze for free" that they enjoy as a touring band. Fuck, they should take me with them: I can be their 3<sup>rd</sup> guitarist! Anyway, "R.I.P" is another excellent track that attacks the war-as-usual policies of a government woven together with special interests and corporate concerns, while "21<sup>st</sup> Century" challenges the luxury and escapism of web-surfing and empty TV-viewing while there is a real world out there to contend with. Perhaps my favorite tune on this release is "Wild and Dangerous," about getting some kicks while being "a threat to the upper class." The lyrics on this disc do lapse in eloquence a bit here and there, though, with things like "we won't sell our soul for a faggy rock'n'roll career" and "you can call me sucker but don't call me a cunt... oh-oh, you make a mistake mister if you call me that." Kinda funny actually. While none of the songs on here are terrible, the CD as a whole does get to be a bit much for one listen due to lack of variation. Also, I think it is slightly less edgy than their earlier stuff. Nevertheless, this will not disappoint fans of *Oxymoron*, or singalong punk rock in general, as they do it with style. - BL

## Snaggletooth

### S/T

2266 Westside Drive, Rochester, NY 14624

The song titles on this disc are hilarious: "Chicken Fuckin' Carny Revolution," "Uncle Walt's Bones in the Crawdad Hole," "Robot Homicide (187 on an undercover droid)," "Dial 'I' for Incest", and so on... However the lyrics can be really hard to make out because the singing is often a low-end murderous screaming. Not that that is necessarily bad. The music is pretty well done; often so heavy it's like being tossed off a bridge with a cinder block chained to your feet. This is dirty noise-metal with lots of feedback and mostly a slow-paced churning of low guitars. My favorite tracks are the faster and shorter ones, not mired in the slow and drudging tedium. I really have



## Marti Brom's "Snake Ranch"

Get Your copy here:

[www.hepcatrecords.com](http://www.hepcatrecords.com)

[www.cdnw.com](http://www.cdnw.com)

Also Available: "Lassoed Live!"



to be in the mood to get into this. "Orca" is a good track that has a sort of Southern metal feel to it, and "Gnawgahyde" bites you like a rabid pit bull. My favorites though, are the short, hard, and altogether sweet "Robot Homicide" and "Dave Works for the Post Office... USA!" - a song that fucking rocks better than all others on here. While I don't generally get into this type of music, I think this band from Rochester, NY has some merit. - BL

## The Beltones

### "Cheap Trinkets"

TKO Records [www.tkorecords.com](http://www.tkorecords.com)

This is rock-n-roll that makes it easier to keep your head above water everyday. *The Beltones* take rough street-level garage rock and customize it with a touches of 70's punk and 50's rock-n-roll, and they do this without a hint of contrivance. In fact, they have managed to capture a sound that is all their own, and that will keep you on board from start to finish. "Hellfire" absolutely smokes, along with chugging pistons of "The Thief" - perhaps the two most 50's-rooted tracks on here. Other songs like "Mix It Up" and "Shitty in Pink" take more of the seventies avenue with pure gritty punk rock. They also do an excellent "Concrete Jungle" replete with great guitars and a dark feel. What's nice about their sound is the raw yet clear production, and the raspy yet sung vocals. Plus the lyrics take on subjects that are easy to relate to (mostly heartbreak), and are written in an earnest style that makes them come off that much more real. For Example on "Weak":

Jonny's on the phone and he says let's get a brew  
Well another old bar won't be nothing new,  
but it beats beating my brain in just turning the screw



The 2nd  
Annual

# Heavy Rebel



# Weekender

July 5th, 6th and 7th  
Winston Salem, NC, USA

Cigar Store Indians  
Frantic Flattops  
The Belmont Playboys  
Paul Galaxie  
The Starlight Drifters  
Rocket 350  
Dead 50's

The Unholy Trio  
Flathead Mike and the Mercurys  
Blue Flame Combo  
The Pits  
The Straight 8's  
7 Shot Screammers  
AND MANY MORE!

## 50 Plus Bands!

The Fluff Girls Burlesque  
Custom Car Show  
Burn-Out Contest  
Tattoo Artists  
Tattoo Contest  
Vintage Vendors  
Buckin' Bronco Ridin'  
Swing/Jive Contest  
Jell-O Wrestlin'  
Crossroads Guitar Challenge  
AND MORE!

"The All American Weekend!"

[www.HEAVYREBEL.net](http://www.HEAVYREBEL.net)

**For More Info!**

Message Board-Bands and Vendor Line-Up-2001 Pics-Contests-  
-Prizes-TICKET Info and More-



Checking my pockets but my money's spent,  
and if I go out tonight I won't make the rent  
But I'm weak  
So I pray to god to take or leave my soul to keep  
Cos I ain't got no soul,  
just broken dreams an blood-stained sheets  
And ain't a god in heaven that'll ever meant shit to me  
And without her kiss I fear I'll never get a good night's sleep

"Mr. Wrecking Ball" especially strikes a melancholy chord, "Mr. Wrecking Ball set me free, if I can't have my love I don't want to be / and every drink's another memory, take my life and give my baby back to me." But don't think that this is even remotely emo, or dreary suicide music... quite the contrary. Instead, I think they have the paradoxically uplifting quality that good country and blues can have even in the bleakest situations, as well as the rough edges of the better street punk bands. - BL

## The Flys

### "Flys Own"

Captain Oi! Records [www.captainoi.co.uk](http://www.captainoi.co.uk)  
PO Box 501, High Wycombe, Buckinghamshire, HP10 8QA

*The Flys* right off the bat remind me of *The Cars* vocally on "Let's Drive," not normally my thing, but this is pretty good. Overall, this is fairly solid power pop from the late 70's Britain, and I think it grows on you a bit. There is also certain *Bowie* vibe to this, but some tracks are extremely weak, like the radio friendly "Talking to the Wall" or the lifelessness of "Fortunes." On the other hand, "Through the Windscreen" is a slow and positively strange cut, as well as the spoken quirkiness of "Freezing." You get a real 80's feel throughout actually, complete with keyboards on some tracks, as though they were on the forefront of a new era of pop. While this is interesting and some songs aren't too bad, it isn't something I will likely put in the player much. - BL

## The Vibrators

### "Punk Rock Rarities"

Captain Oi! Records [www.captainoi.co.uk](http://www.captainoi.co.uk)  
PO Box 501, High Wycombe, Buckinghamshire, HP10 8QA

Now I don't know much about the *Vibrators* aside from "Automatic Lover," which incidentally, is the first track on this disc, albeit in demo form recorded in 1977. I have to say, I was quite impressed with a good portion of these tracks which carry on a snotty punk rock irreverence that is so distinctive of all the good stuff from the late seventies. They have the energy and rawness, and can carry a tune often on attitude alone - you gotta love that. They also aren't bad musicians by a long shot either... some really exceptional stuff. Stand out tracks are "Wake Up," "Bad Time," "Splitting Up," "Judy Says," "Stitch You Up" and hell... the bulk of this CD kicks serious ass. The only songs that really fall short of the mark are a handful of the later tracks like the keyboard 80's pop of "Office Girls" and "Lovin' Machine," or the lackluster last two cuts, but those aren't *too* terribly bad. Regardless of a few bad eggs, this is highly recommended. - BL

## The Stringbeans

### "21<sup>st</sup> Century Time Machine"

Bluelight Records: [bluelight.records@co.inet.fi](mailto:bluelight.records@co.inet.fi)

If you want to hear a band that pushes the boundaries of the psychobilly/neo-rockabilly genre, look no further. Finland's *Stringbeans* have a sound that is at once eccentric and direct. On "21<sup>st</sup> Century Time Machine" they sound remarkably like the *Stray Cats*, except with an occasional creepy, cosmic, organ and then "Safe Sex Girl" is total, film noir-type jazz. The members of the band include a note of apology to

# TUFF MODERN ROCKABILLY

## THE LONG ISLAND HORNETS

# "ROAD KILL"

12 TRACKS OF WILD ROCKABILLY MAYHEM!

"Thundering American Rockabilly from a superb 4-piece. A fine debut album... Powerful...pounding rockabilly".

Howard Raucous of RAUCOUS RECORDS

If you're looking for red-hot, original modern rockabilly, then look no further...The Long Island Hornets' "ROADKILL" delivers the goods!

Now available through Hepcat Records!  
Call 1-800-404-4117 to order



YOU GOT A  
PROBLEM WIT DAT?

"WHERE THE CATS ARE ROCKIN"  
[www.gollygeerrecords.com](http://www.gollygeerrecords.com)



friends and enemies about their laziness, and hope this compilation of early material and rarities will satisfy until a record of new material can be put out. Let me tell you, this CD satisfies me more than a Greek god covered in A-1 sauce, serving me chunks of raw meat. There are 17 tracks that are full of sizzling guitar, that at times seems southern flavored and other times have a strange space-age sounding effect. There is a live version of "String Along," a 37 second instrumental, followed by "Bean Bag," which is also an instrumental that I would say is a mix of rock, surf and spaghetti western. "Metamorphosis" is one of my favorite tunes on here and leans heavily towards psychobilly, with thumpin' upright and a real crunchy, punked-out guitar. This band blends so many styles of music into one kick ass, rockin' CD, you'd be a liver spotted fool to pass it up. -Lisa Marie

## Discipline

### "Love Thy Neighbor" LP

Knock Out Records: <http://www.knock-out.de>

You want some excellent hard-hitting skinhead rock'n'roll that'll leave you punch drunk for days? Look no further than *Discipline* from Holland. The album kicks off with a fury with "Now or Never," and although it never quite matches that level of intensity, there are plenty of truly great cuts on here. They sing about some of the usual skinhead topics, but fortunately they do it a lot better than most, making this band come off more confident, seasoned, and credible. There are songs about unions, hooligans, girls (good and bad), cast-aside veterans, jails, and life in general for the less-than-wealthy. Plus, the music is really tight, aggressive, and not over-produced, and the vocals are harsh yet clear, fitting the music perfectly. Actually, the more I listen to this, the more of a *Bruisers* feel I get. What more do you need to hear? They even do a cover of *Social Distortion's* "Prison Bound." Pick this up. - BL

## The Mutants

### "Funky Fidel PT 1 & PT 2" 7"

<http://run.to/mutants>

Helsinki, Finland is where these mutants call home, but you'd never guess it listening to their music. Side A of this record has a Cuban beat with grinding guitars, churning organs, some wailing brass, and of course some real funky bass lines. This is crazy and extraordinary! Side B continues with this trip and gives off a sort of weird 70's spy film vibe. *The Mutants* also have other fantastic 7"s out. On "Le Bon, Le Brute, Le Truand... Le Mutant" they explore spaghetti western instrumentals with great success, and I mean this is really damn cool stuff that makes me want to chew tobacco and ride a horse across the state to shoot someone who cheated me once at cards. Then on their self-titled 7" they offer surfy mambo in-

strumentals done with organ and even brass to add that Vegas glitz and Mexican flavor. This record also comes with "Mutant Party Instructions" that teach you how to mambo and suggest "drinking like a madman" first. I have to say; discovering bands like this is one of the best things about doing this zine. Brilliant! E-mail them at: [themutants@hotmail.com](mailto:themutants@hotmail.com) - BL

## The Deadites / The Hellions Split 7"

Center of the Word Records: [www.cotwr.com](http://www.cotwr.com)

*The Deadites* are a crazy garage band that really mix up their sound... and I like it. The first cut of their three sounds like 60's surf party music with organ and everything, but the next song goes quite a bit harder, but retains the lo-fi and energetic approach. By their third song, a cover of the *Big Boys'* "Let's Play God," the sound is so down and dirty it'd make *GG Allin* proud. *The Hellions* also deliver really solid garage punk rock 'n'roll Texas-style as well with their two songs that'll crush your windpipe. This is another one to seek out and become the first cool person on your block. - BL

## Kung Fu Killers

### "Game of Death"

TKO Records [www.tkorecords.com](http://www.tkorecords.com)

New Jersey spawns yet another punk band, and like most of them, this one ain't bad. The *Kung Fu Killers* play hardcore punk that'll take you back to the eighties, and apparently some of the members actually come from bands of that era (*Doom Patrol*, *Slap of Reality*, *Crimson Gash*). You gotta love their stage names: like "General Tzo Wat" on bass and "Chow Maniac" on lead guitar. This CD EP contains 6 songs, and two are covers, including the *Misfits'* "I Turned Into a Martian." Overall, I'd say the waters here are lukewarm, but it's definitely not a painful listen. - BL

## The Business

### "Hell 2 Pay" CD EP

TKO Records [www.tkorecords.com](http://www.tkorecords.com)

*The Business* are to street punk what Mr. T was to the A-team. Here you receive two songs from their last full-length on Epitaph/ Burning Heart, plus a cover of *Eddie and the Hotrods'* "Do Anything You Wanna Do," which is a decent mid-tempo number with clean guitars but doesn't really get me going. The title track on this will make you want to destroy, annihilate, and ruin everything in a cathartic rage that consumes your body and releases your pent up id. The next cut, "Gangland," is a lot less cutthroat, but still a really good song. The limited edition 7" (2000 press) of this is a picture disc, and leaves off the *Eddie and the Hotrods* song. This is more of a release for completists, rather than essential *Business*. - BL

## The Generators

### "State Of The Nation"

TKO Records 4104 24<sup>th</sup> St. #103, San Francisco, CA 94114

Damn, I like this much better than their last release; it just has more of an edge to it and less polish, although there were some great tracks on that CD as well. Actually, the most outstanding track on that one, "In the City," is on here as well, in the form of a bonus video. There are 6 new songs here, plus two live tracks including *Cocksparrer's* "Runnin' Riot" taken from their performance at the *Holidays In The Sun* festival / USA 2000. This LA street punk band has a lot going for them, good vocals and catchy guitar melodies. I hope to hear more from them in the future. - BL

## The Diablos

### S/T 7"

Jet Rock 'N' Roll Records

This sounds pretty damn good! Surf-rock on a 7" just like the good ole days...not that I was around. You get the instrumental "Crazy Car Hop" followed by the very vintage sounding "Stella's Got A Fella," which has a noteworthy guitar solo in it. On the other side you have "Hey Girl" and "Wild, Wild Lover" which are both very traditional sounding in lyrics and instruments. Very cool. -Lisa Marie

## Spazm 151

### "Sworn to Fun Loyal to None"

Center of the Word Records: [www.cotwr.com](http://www.cotwr.com)  
1760 Gross Rd. Dallas, TX 75228

Well, the name certainly is appropriate - this shit hits you like a shot of 151 rum and will instantly send you into uncontrollable spasms. Fuck, I love this slab o' vinyl. So much fuckin' energy as well as song-writing talent. Anyone who likes hardcore or hardcore punk will like this a lot. The vocals come out with rabid intensity, but aren't tuneless screaming like with a bunch of crust bands. Actually, this is hard to categorize - there is even an instrumental on here. Just trust me, it fucking rocks. This is great - get it! It'll make you feel like tearing down your apartment building with your teeth. - BL

## Evan Johns and the Hillbilly Soul Surfers

### "Moontan"

[www.bigcypressrecords.com](http://www.bigcypressrecords.com)



The most noticeable thing about this disc is the strange, John Fogerty-drowning-in-a-tar-pit-like-a-dying-wooly-mammoth type vocals that on some songs sound okay, but on others make me cringe. Needless to say, the surf-rock instrumentals are the best tunes on here like "Surf Don't Crawl," "Shootin' The Merle," "El Rey De Roto Corazon" and "Acid Wave." Some of the bearable numbers on here are "Dear Doc" which has a real gritty, bluesy guitar sound, and "All Your Cheatin,'" which is straight up honky tonk. The songs are pretty well written; it's just a shame that Evan John's vocals are so unappealing. —Lisa Marie

### V/A- "Give 'Em The Boot III"

*Hellcat Records*

This is a really sweet CD compilation that combines awesome bands from many genres such as punk, psychobilly and ska. The disc starts off with a punchy punk song from *The Distillers*, "Sick Of It All" and marches right into the *Dropkick Murphys* "The Legend of Finn Mac-Cumhail." You also get an energetic kick in the face from *Rancid* with "Golden Gate Fields" and a swift boot in the ass from *Agnostic Front's* "Liberty." What I really love on this CD is the psychobilly madness of the *Nekromantix* and their bloody number "Who Killed the Cheerleader" which is guaranteed to give you night sweats and wake up wondering who or what is under your bed. The frantic, coffin bass slappin' and graveyard vocals of Kim Nekroman make this, with out a doubt, my favorite track on here. You also get a psycho track from *Tiger Army*, "Power of Moonlight," that features Nick 13's unique vocals mixed with charm of an upright bass and slide guitar. Ex-*Clash* front man *Joe Strummer* and his band the *Mescaleros* offer up a strange, ethnic song, "Global A Go-Go" which has a variety of unusual instruments and sounds done in classic Strummer fashion. "Information Error" by *The Slackers* is a superb, slow, organ filled, reggae tune with the traditional, groovin' bass that gives it an excellent sound. As a lucky bonus, you also get 2 videos! One is of *Tiger Army's* "Cupid's Victim" and the other is *Dropkick Murphys* "Spicy McHaggis Jig." I recommend this to anyone and everyone. —Lisa Marie

### Reading Between the Bass Lines

You know you've done it — listened to a song and liked it, but had no idea what the hell they were singing about. I know I have, but the buck stops here dammit. A couple releases this issue had song lyrics that intrigued me enough to look up some info, and so I thought I might mention briefly what I learned, in case you're the curious sort too. First off, *The Distillers* perform a great song called "Seneca Falls," which is actually about where the First Women's Rights Convention was held in eastern New York in 1848. The idea for the convention first came about after the 1840 World Anti-Slavery Convention in London, where women were not permitted to participate in the debates. I think it is interesting that the woman's movement got some impetus from their frustration in attempting to participate in abolitionist causes. The song specifically mentions Elizabeth Cady Stanton, who was a co-organizer (with Lucretia Mott) of the Seneca Falls Convention, and whom drafted the Declaration of Sentiments and Resolutions, based on the American Declaration of Independence. The ideas put forth pertained to the rights of women to challenge the legal and social status of women at that time. They could not speak in public in positions of authority, could not own property in their own name, were unable to keep their own earnings, retain guardianship of their own children in case of divorce, could not participate in the laws that governed them, and had no access to higher education. Even with all of those grievances, the most revolutionary and controversial even among women was the right to vote. Although the convention was treated with contempt from all corners (the press and religious leaders denounced the entire event), from the convention in Seneca Falls, a revolution would take place concerning women's rights.

Susan B. Anthony would soon join the struggle, fueled by her acquaintance with Cady. The two became close friends who collaborated on

women's rights and other reforms, and worked together for 51 years with the goal of procuring equal rights for all Americans. Susan B. Anthony was brought up a devout Quaker, and believing liquor consumption was sinful, she was first involved in the temperance movement (a position that scores her no points here, but read on). Despite her beliefs, since she was female, she was not permitted to speak at temperance rallies. This fact coupled with her growing affiliation with Elizabeth Cady Stanton, led her to join the women's rights movement. She eventually came to dedicate the majority of her life to women's suffrage as her main goal. In addition, she also campaigned for the abolition of slavery, women's rights to their own property and earnings, and women's labor organizations. In 1900, Anthony successfully convinced the University of Rochester to admit women. Her quest for Woman's Suffrage eventually culminated a few years after her death with the 19<sup>th</sup> Amendment giving women the right to vote. It is the indebtedness to both Cady and Anthony for the current, much-improved social and legal position of women, that this song gives thanks.

Another song that inspired me to do some superficial digging was The GC5's "Molly Maguire," included in their new Singles Collection. The title of the song is in reference to a large organized band of Irish miners in Pennsylvania during the mid 19<sup>th</sup> century who allegedly carried out several murders of mining officials. This group took their namesake from a vigilante group in Ireland that had fought Irish Landlords for tenant's rights years before, and whom in turn had taken their name from an Irish widow whose landlord had evicted her from her home. While some historians remember the Molly Maguires as a gang of murderous outlaws infiltrated and eventually brought down by Pinkerton Detective Agency's informant, James McParland, many including the GC5, see them as perpetrators of class war against powerful industrial interests, which had the muscle of the law and media behind them. Being Irish coal miners in Pennsylvania during the mid-late 19<sup>th</sup> century, they undoubtedly were subjected to extremely poor work conditions that led them to band together to earn living wages, etc. By claiming that these workers were using violence and intimidation to further their goals, several mine owners were able to gain the aid of the criminal justice system to stunt union organizing in the coal mining regions. Charges of murder and assault came against dozens of members, and at least 20 were executed (one even gained a posthumous pardon). While it seems undoubtedly true that violence did take place on the part of the Molly Maguires, many of the charges were also fabricated, and it is also unsure whether the accused were actually the perpetrators of the alleged crimes. It is also interesting to note as well that almost all of the murder victims were employees of small coal companies, as opposed to large ones. In the end, most small operators were taken over by larger corporations, making many historians wonder if the larger companies were just policed better, or if they actually were involved in the murders attributed to the Molly Maguires. Whatever the truth is, it is widely acknowledged that the Molly Maguires' battle was the beginning of organized labor unions in the United States. This matter may be something you'd be interested in looking into if you are a history buff in general, or perhaps just interested in the struggles of workers. Who knew you could learn so much from a punk rock song? —BL

### Short Bites

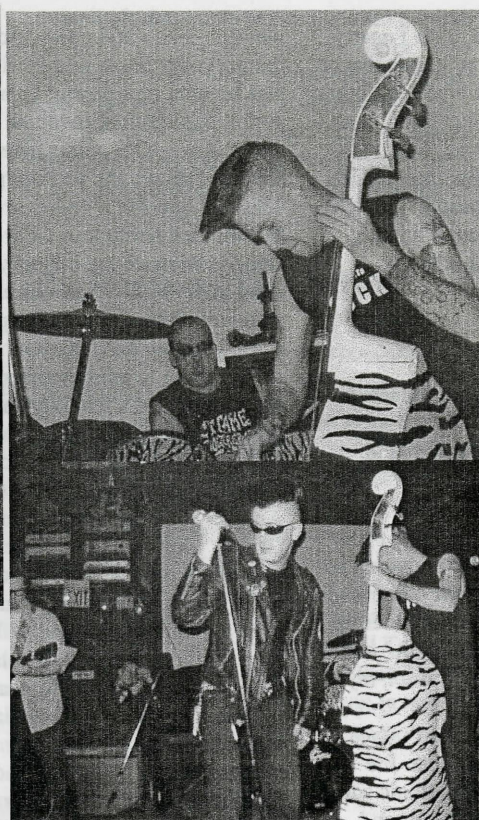
Got a lot of interesting stuff in the past few months that I wanted to give a mention, but have very little info on, or ran out of room in the reviews section. First off, *The Corporates* (<http://www.thecorporates.8m.com/>) from Mansfield, Ohio, have a good CDR of great raw-edged street punk called "Suits, Ties, and Blatant Lies." I caught these guys live at a barn show in Ashland and was really impressed despite the sound not being that good that night. Check them out if you get a chance. *Crimson Sweet* is another good band if you like kind of artsy punk rock with female vocals and really well-written lyrics. These New Yorkers break away from the multitude of formulaic bands you'll find in any given genre, and you can check them out at: [www.crimsonsweet.com](http://www.crimsonsweet.com). I also





Photon Torpedo Photos: Super Dave

received a fantastic **Banzai! Compilation** in the mail featuring an eclectic mix surf, rockabilly, psychobilly, greaser punk, and like-minded bands. **Bonzai!** is a division of Kamakaze Records in Germany (<http://www.kamakazerecords.de/>). The disc has 24 tracks of bands, all of which I had never heard before (**The Heatscores**, **Electrotwist**, **The Verdicts**, **Cretin 66**, **Masons**, **Marcello & the Machine**, **Damage Done By Worms**, **Mighty Gordinis**, **Los Baditos**, **Leopold Kraus**, **Susan & the Surftones**, **Big Chief Wahoo**, and too many more to mention). I also received a CD from a Spanish band called **Departamento B**, who play a really lo-fi garage/psychobilly that reminds me a bit of the *Cramps*, and a solid 2-song demo by **The Butchers** (<http://homepage.mac.com/butchers>). Also in this pile is a rockabilly band from South America called **A Grande Trepada** that really has a unique sound worth checking out. Speaking of S. American bands, three Brazilian psychobilly acts I've been introduced to by my friend Gustavo from Argentina really blew me away with their releases: **Os Baratas Tontas** (<http://www.geocities.com/Area51/Crater/6375/>), **Kaes Vadius** (<http://www.geocities.com/kaesvadius/>), and **Os Zumbis De Espaco**. Those three bands put out truly great stuff to try and look up – absolutely fantastic and highly recommended. Then there is also the heavy psycho-surf of **Limbonautas** ([limbonautas@yahoo.com](mailto:limbonautas@yahoo.com)) to corrode your mental circuits. Moving way North to Florida, there is a rockabilly band that has played the Viva Las Vegas show the past two years, **Skinny McGee and his Mayhem Makers** ([www.skinnymcgee.com](http://www.skinnymcgee.com)). They take a traditional approach obviously, and what I have are their demos, which also show a lot of honky tonk/Johnny Cash influence – good stuff. If traditional upbeat rockabilly is your thing you'll also want to check out a really strong band from Belfast, Ireland, called **The Sabrejets** (<http://sabrejets.free.fr/>) that feature Brian Young, ex-frontman for Ireland's premiere punk band from the 70's, **Rudi**. And while on the subject of Irish punk, the Oi! band **Runnin' Riot** has a great new CD out called "Monk's Not Dead" that includes stompin' covers of *GG Allin*, *Twisted Sister*, *Cocksparrer*, and *The Ruts*. Then I should mention that Knock Out Records ([www.knock-outrecords.de](http://www.knock-outrecords.de)) has released "Schiz-Oi!-Phrenia!," the latest offering by Britain's long-running good-humored pubsters, **The Gonads**, on full-length vinyl. And moving back to psychobilly, it is worth taking note of Demark's **The Wrecking Dead** ([wreckingdead@hotmail.com](mailto:wreckingdead@hotmail.com)), as well as the rockabilly of Toulouse's **The Wild Bongos**. Finally in this sequence of minimal coverage, I have to mention **The Shakedown**s ([www.theshakedown.com](http://www.theshakedown.com)) from



Virginia, I believe, who deliver great garage punk/blues rock with their CD "ON" that is sure to please those into stripped down rock'n'roll. - BL

## **Nekromantix**

At the Knitting Factory, Manhattan NY  
3/2/02

&

## **The Photon Torpedoes**

At the Loop Lounge, Passaic NJ 3/2/02

Review by Super Dave

Firstly, it's not uncommon for me to drink excessive amounts of alcohol. It is, however, uncommon for me to know when to stop drinking. That said; let me tell you what I know and what I remember of the events of Saturday, March 2<sup>nd</sup>. I made an unexpected stop at the Knitting Factory in Manhattan to catch an early show of what was supposed to have been the Nekromantix, Tiger Army and Distillers. I have seen Tiger Army before and I enjoyed them thoroughly. However, on this special night, Nick 13 had an issue with his voice and was unable to perform, thereby putting T.A. off the ticket. The Nekro-

mantix took up the slack by leading off the show with their pleasing brand of Psychobilly Rock and Roll. Nobody there seemed to be bored with their performance as the wrecking pit was well stocked with flailing bodies for almost the entirety of their set. Seeming not to be content with being a bystander, Geoff Kresge, T.A.'s bassist joined the Nekromantix on the stage to play the coffin bass for a bit. He did well as Kim took over for Peter on guitar and all belted out their respective sounds with wonderful harmony. Unfortunately, I cannot comment on the Distillers, as I had to get out of Manhattan and over to Passaic New Jersey to catch the second show of my adventure.

Over in Jersey at a great little club called the Loop Lounge, Good Guy Glenn had a great deal lined up for all the Rockers and Psychos. As we filtered in to the joint, the DJ was spinning tunes that let you know where in the hell you were. I knew right then I wasn't going to see any shit by some lame ass boy band. The first chord of the night was wrought on the crowd by the Photon Torpedoes. I had seen them before, but this time they seemed much better. Maybe I was drunker this time, but they just simply appeared to play tighter. If they come to your town and you're looking for a Psycho band to see and enjoy, the Photon Torpedoes won't disappoint you. There isn't much that is negative a person (at least this person) can say about them, so I'm not going to try. The only thing that stuck out in my mind that could even be slightly construed as negative would be the lack of animation in the band. By that I mean there was (in my screwy opinion) too much standing around by the band. Granted, not every band jumps around like the lead singer of straight edge hardcore band who just took his first line of coke, but something more of a stage presence could have caught the eye and attention of more of the crowd.

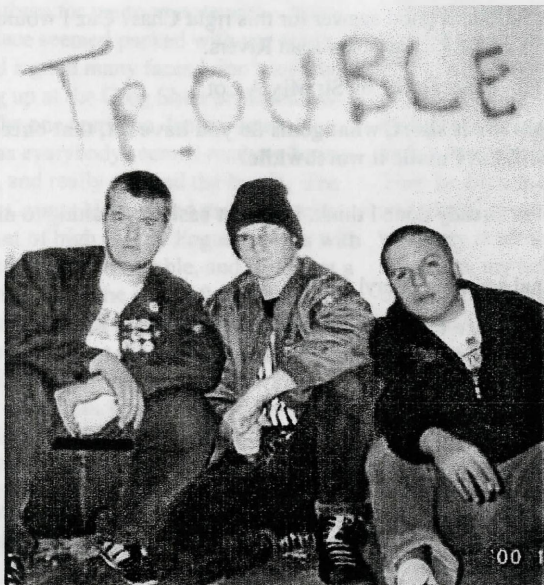
By the close of the Photon Torpedoes' set, I had become too drunk to realize what was going on around me and as such cannot comment any further on the show. I was informed that TR6 would not be playing that evening as previously planned. And as for the Nekromantix second performance of the night at the Loop Lounge, please see above to take the place of another review. As I said, I was just too drunk to make sense of it all.



An Interview with....

# TANKA RAY

This young Kansas City band has just released their first full length on Cosa Nostra Records entitled "...And So I Abide." They have played the Midwest Oi Fest 2001, and have recently toured with the Roustabouts. Their sound borrows from pop punk and street punk to offer something a little different to those genres. This interview was done through e-mail in March 2002, so get yourself acquainted.... - BL



**First could you introduce the current line-up of the band: how has it changed in the past and how did you all met?**

Jimmy: I am Jimmy and I play bass and sing. Robert won't be doing the interview but he is the guitarist. We've had some other members, but who cares about them.

Chas: I'm Chas (short for Charles) and I play drums. Me and Jimmy met in middle school while we were making fun of weird lookin' people in the hallway.

**How old were you when you started the band? For me, growing up in small town Ohio, I didn't really get into punk rock until my late teens. Do you remember how you got introduced to that music scene?**

Jimmy: My sister Debbie took me to shows at the Daily Grind(RIP) here in KC when I was 13. That's how I started for me. That and Green Day and Rancid on TV. That was when I was 12 and 13 so that really got me hooked. I liked metal and Aerosmith before that so it wasn't too hard of a transition. We started TR in Nov. 96 when I was 14.

Chas: Look at my hair, I'm still not in the punk rock scene. Guns 'N' Roses is still better than Aerosmith.

**I've read that your band's first show in 1997 was at a wedding. How did that come about, and could you talk a little about that experience?**

Jimmy: Our first bassist Derek, his mom was getting' remarried, we dressed up and played some punk songs and some ska songs. We never mixed the two, but back then we played both.

Chas: No, we won't play any of our old ska songs live. So, please,

save yourself the embarrassment and don't ask.

**Your new album, "...And So I Abide," is out on Cosa Nostra Records, a new label launched by Doug and Dave of the GC5 along with Mark Linskey of Hudson Falcons. Could you tell a little about how you hooked up with these guys?**

Jimmy: GC5 I met through my brother Ken. Ken is in a band called Callaghan from Chicago, and they played with the '5. He called me and asked me to book 'em a show in KC and the rest is history. HF we met playing in DeKalb, IL, also with Callaghan.

**Can you describe your band's sound for someone who may not have heard you before? I know that you are a huge Naked Ray-gun fan. What other influences do you draw on, and what personal touches do you add?**

Jimmy: Recently I realized I sing a little bit like a young Lee Ving every once in a while. Also we like Kraut (NYC), Effigies (Chicago), Blatant Dissent (Chicago), Zero Boys (Indy, IN), Government Issue (DC). 80's midwest guitar driven punk rock. Plus a tinge of folk music, Irish especially, and even piratey sounding stuff.

**What kind of touring are you planning in support of this release?**

Jimmy: A month in February we just finished. Plus 2 months all over the country this summer with The Roustabouts. They are our best bros from OKC. Sincerely our best friends, without a doubt.

**I was reading your list of songs you've covered, and noticed in addition to many great songs by legendary and regional punk and Oi! bands, that you list "Two Princes" by the Spin Doctors. How did that one make it in there?**

Jimmy: We change the lyrics to make it about fucking and drinking. And its just the chorus. It gets a big laugh in KC. We don't do it on tour though. Maybe if we get famous. hahaha

Chas: I'll play it if it results in myself receiving oral pleasure.

**What kinds of jobs do you have, or have had, that allow you to schedule tours? Have you toured much in the past?**

Jimmy: I work at a Hardware Store. My boss is cool enough to let me tour. We have done 3 weeks in Jan '01, 2 weeks with the Roustabouts in May '01, a month in August of '01 and this Feb '02 tour with Roustabouts and Dirty Politicians.

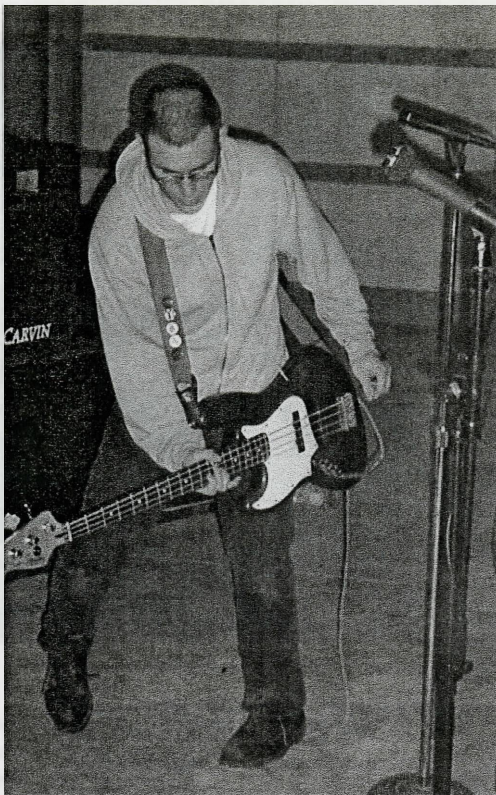
Chas: I work at a used CD store and basically get any time off that I want because I'm awesome at my job.

**When we interviewed The Roustabouts, they mentioned a memorable moment of someone taking a dump on the roof of a Texaco station which as it turns out, was you. In addition to making me laugh, it made me wonder: how the hell does something like that come about? Could you tell that story?**

Jimmy: We were driving on tour and drank a lot that night and Tomy Rotten, our roadie and great friend from Omaha, threw up in a bag and tossed it out the window. It splashed all over the van, so we pulled over to wash it off. I had to shit really bad, so we made sure we used an exit with a gas station. Well it was closed, so I was like







"I AM GONNA SHIT ON THE DAMN WALL OF THIS PLACE!!!" Someone, I think it was Daniel from the 'Bouts, was like "You should shit on the roof". After a couple minutes of climbing I was spraying Diarrhea all over the roof. I wiped my ass and stuck the TP in the Turbine of the building. There was a full moon out. It was magical.

Chas: His diarrhea glistened in the light of the moon. I helped him onto the roof. I didn't help him off.

**In your song, "Just Politicians," you seem to note a sort of hypocrisy in people who claim to loathe politicians while in the same breath espouse political views ; views often not even derived from their own critical thinking. Could you elaborate a little more about that, and do you witness this happening a lot in the punk scene?**

Jimmy: You just elaborated more than I do in the song! Yer right, its kids who spit really harsh left (sometimes right) political views, and then say "look at this fuck on TV spouting his beliefs to everyone." Well look at you! It was written about specific kids in our area though, who were just like "fuck this fuck that, come see my band". Whats the difference between them and a politician? they were doing shady shit to mudsling and promote their band at the same time. Well that's a politician.

**Speaking of the punk scene, how is the Kansas City scene currently, as far as bands, show attendance, and venues? I noticed that your song 7/6/98 talks about the Millennium club shutting its doors one day after it opened. What happened there that ended in a raid and someone going to jail? Have things improved much in the last couple years?**

Jimmy: KC has picked up big time since El Torreon opened up a couple years back. Good bands like SMRC, Rock Over London, Punchline, etc... all kickin some ass. 7/6/98 came at a time when there was nothing and kids were getting desperate. We went to this cheesy place, it got shut down THAT NIGHT, and cops were talkin' shit to everyone. Benji King, of the locally legendary band The Breakups, got mouthy and got thrown in the back of a patty wagon. KC rules now. Fuck that Millennium place.

**What is your take on the cries of that come from some punks when a band gets signed to a label with larger distribution, etc. .. Is there a line that can be drawn, and where is it in your opinion?**

Jimmy: Selling out is a VERY relative issue. Its a band to band issue. If you change your music JUST to make money that's selling out. But what about people like Mike Ness? He makes BETTER music now, and he knows that. He didn't do it for some more cash. "Sell out" is about as annoying as "poser".

Chas: If somebody is gonna give me 7 digit figure to make music, I think I might be able to deal with people callin' me a sell out.... maybe.

**What sorts of hobbies or interests do you have aside from making music?**

Jimmy: We are all into movies, books, tattoos, and other various stuff. We are pretty much regular working class schmoes.

Chas: I like to wear Agnostic Front panties at really big parties and give people lap dances while dousing myself with Schweppes Club Soda.

**If you were to have one song playing while taking an erotic shower with Joan Rivers as Little Richard watched with that scary glint in his eye that suggests he might want in too, what would it be?**

Jimmy: Chas has a good answer for this right Chas? Cuz I would rather fuck Little Richard than Joan Rivers.

Chas: "Baby's Got Back" by Sir Mix A Lot

**Given that life is short, what goals do you have set, that once completed, will have made it worthwhile?**

Jimmy: I'm already done I think. I am just basically waiting to die now.

Chas: Anal sex with Sheryl Crow.

**If the devil were to attempt to ensnare you within his hellish domain for all eternity, what sort of temptation would he need to bait you with?**

Jimmy: The Olsen Twins.

Chas: Anal sex with Sheryl Crow.

**Well, that about wraps it up. Do you have any last comments, jokes, or amusing anecdotes involving booze, sex, sleaze, violence, or extreme embarrassment?**

Jimmy: Well I could write a book with crazy tour stories...but there was this one time this huge dickhead pissed us and another band (who will go unmentioned..starts with R, ends in oustabouts) off, and we ended up at his house jerking off in his shampoo bottle....and everywhere else for that matter. He deserved it though: he was a real douchebag. We have never done this again, and don't plan on it. And one time we had a naked mosh party in Wall Drug with the GC5. Ok I am done. Chas, tell a joke.

Chas: What's the difference between menstrual blood and sand? You can't gargle sand.





# LIVE SHOWS

## The Boys From the County Hell Hudson Falcons

@ The Harp, New Year's Eve 2002

In general, I have a long tradition of lame New Year's Eves, and was hoping to break the cycle this year. Fortunately, it worked out despite my decision not to drink at all on this amateur night for underdeveloped alcoholics. The Harp was an interesting Irish bar-restaurant in Cleveland that seemed to cater to a more affluent crowd. Luckily, there was also a good turnout of riff raff there for me to mingle with. Actually, the place seemed packed with our circle of friends and a good many faces I don't tend to see turning up at the Grog Shop or Beachland Tavern. The one common denominator, though, was everybody seemed ready to have a good time, and really enjoyed the bands. The Boys from County Hell started the night with their first set of high energy Pogues covers with the full instrumental ensemble, and really got a great response from the bar. After that the Hudson Falcons did an uncharacteristic set for the more middle-class crowd, including covers of Chuck Berry, Rolling Stones, and a great blues tune where Mark really showed his guitar savvy. When they finished up the Boys from the County Hell came back to close the night. By this time the crowd was plenty drunk and ready to dance and holler. My friend Gabe was perhaps the craziest of the bunch, thanks in part to a pint of 100 proof Yukon Jack that he downed on the way there. He went crazy dancing, screaming, pounding on tables and smashing glasses. As the new year came into effect, he had a bottle of champagne exploding all over us and the older couple at the table next to us. He wasn't the only drunken entertainment, however, as Craighton from the Hudson Falcons was step-dancing people out the door with his hysterical Lord of the Dance impression. The band eventually played so long that they repeated some songs, and were enticed by the devil in the jar to do songs they didn't even know, although I may have been the only one sober enough to notice. The cover of "Folsom Prison Blues" was perhaps the most disturbing, although a valiant effort and quite entertaining. All in all, this was a really fun night, and I was glad to ring in the new year with such great company. - BL

## Lords of the Highway Rocket 350

The Empty Glass, Charleston WV1/26/02

I hitched a ride down to this show with the Lords of the Highway, since I rarely have anything better to do than check out good rock'n'roll shows. You see, I am a pathetic form of life that subsists on dollar drafts, and sucks in the ambience of glowing smoke above

the pool tables in any given side-street watering hole. The Empty Glass in Charleston certainly fit the bill this night, although the crowd seemed especially inhibited. Rocket 350 started the night off with a temporary electric bassist, since their original upright player had unfortunately left the band. Singer/guitarist Phil Stair tried to incite some response from the crowd, and even for a couple sing-alongs he was met with a defiant lethargy. During "Bad Baby," a gritty blues number, he strode from the stage and broke open the song with some wild guitar work, pulling out all the stops as he approached the crowd that seemed determined to keep their distance from the band as if they had some rare and contagious skin condition that would rot their flesh if they strayed to near. Phil closed the gap between him and his audience, fell to his knees playing, as if he were a dying man asking for one last drink before the dark curtain of death closed on his young life. Then he even pulled the guitar behind his head and played, a move perhaps symbolic of their treachery at turning their backs on rock'n'roll. Although, my analysis of his actions may likely be quite off, nevertheless, he was still shredding the guitar like a chunk of mozzarella being grated and scattered to melt over the sizzling naked body of Salma Hayak. But I digress. Their set was tight and excellent, despite not containing many old favorites from *Jungl-billy*... namely "Monster Swing," although there are many other extraordinary tunes on that recording also. I also didn't think the electric bass was really suited to what they were doing, taking away from some of the kick the band had in the past. (Luckily, since this show they have acquired a fantastic Upright player.) Another interesting thing about their show was the attire that the drummer, Tony "Tiger Beat" Dinneweth, was sporting. It is not everyday you see a band backed by milkman smackin' the skins.



Mike of L.O.T.H. & Ben gleefully discover porn & paraphernalia

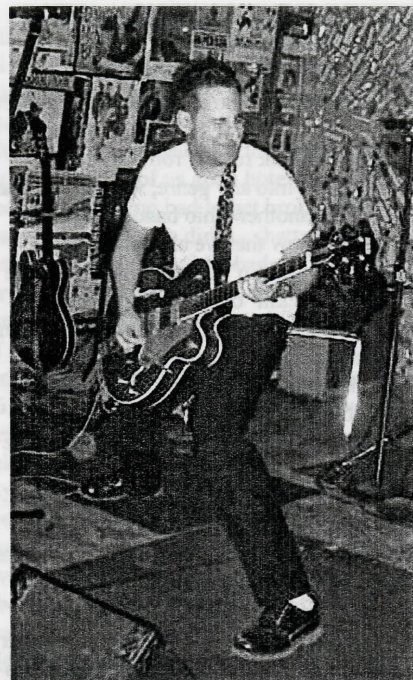


Photo: Phil Stair, Rocket 350

After them was Lords of the Highway, who like me, were plenty drunk by now. The several shots of Jagermeister people kept buying for them didn't help either, but I am sure made for a good time. There were some broken strings and missed notes, but the crowd really started coming to life. One muscle guy in particular took to bumpin' and grindin' behind Sugar as she slapped the bass, a display which laughing as hard as all the unfortunate women over the years who ever had the mischance to see me without the benefit of clothes. While they played I was selling their merchandise and meeting a good many colorful locals, all of which were really good people... which the exception maybe of the guy who kept informing me, only semi-coherently, of personal information pertaining to his violent temper and recent heartbreak. But even that made the night more interesting. After the show we all crashed above the bar in a room with a bunch of mattresses and dirty magic marker drawings on the walls. In the closet we found a stack of hardcore porn mags and a giant bong, but we put neither to proper use. Sugar ended up getting locked in the bathroom for quite some time until a mysterious man came from nowhere like a phantom and explained the exiting technique to her. "There's a steak knife in the door... turn it!" The next day we headed to Biscuit World then home like a pack sled dogs whipped too hard by demon alcohol. - BL

## Slaughter and the Dogs The Riffs

The GC5

Criminal Authority

@ The Grog Shop 2/21/02

Criminal Authority from Cleveland started off this show with some really solid hardcore punk



that put me in the mind of Conflict, GBH, etc... This was the first time I saw them in some time, and I think they have really gotten better - definitely a band to check out if you get a chance. After them was The GC5, who play a sort of street punk rock'n'roll, but don't really fit tightly into any genre, which is a great thing. This is another Ohio band that really stands out to show that we all aren't just a bunch of jethros sittin' around eatin' barbecue deer ribs and fuckin' our siblings... or pets... or pet-siblings. You know, a lot of folks seem to think of Ohio in some pretty strange ways, and I think it may symptomatic of the usual annoying big city snobbery of people who think there's just a vast wasteland between the over-populated coasts, but that's a topic for another time... Anyway, The Riffs from Portland, Oregon, came next and took the stage with "I Don't Wanna Die This Way," and I was hooked pretty tight straight off. They play a seventies sort of dirty punk rock that comes with lyrics taken from their own lives, whether it be about being beaten down by the cops, losing yourself to drugs, or whatever. They do it all with sincerity and a good feel for that era in punk rock. My only criticism would be that their songs sometimes are too long with too many chorus refrains.

Nevertheless, this was a really solid and talented band live. Last was Slaughter and the Dogs, one of the early British punk rock bands from the late seventies and eighties. They have a strong rock'n'roll element to them still that makes them stand out a bit from the other punk bands of their day. While I wasn't overly impressed with their new album, I did think there were several good cuts on it, but in concert the songs that appealed to me most were the older ones. It just seemed there was more energy and enthusiasm there. All in all, though, I'd say I did really enjoy the bulk of their set. "Where Have all the Bootboys Gone" was probably the crowd favorite, and they seemed to match that energy on several of the songs they played later



Photo: Kim Nekroman

the evening. It was definitely worth the drive to Cleveland to see one of the more influential punk bands that too many people (myself included) are not overly familiar with... despite them being covered often, even by the likes of GBH. - BL

## Nekromantix

### Tiger Army

### Lords of the Highway

@ The Grog Shop, Cleveland 2/25/02

You know, I don't think there have ever been two psychobilly bands in Cleveland at the same time. As a matter of fact, I think one of the only times in the last ten years there has been a psychobilly band in Cleveland was a few months ago when Tiger Army opened for the Dropkick Murphys. That's why I sold my cat to the Chinese Buffet to get beer money for this first in a lifetime, and it's about goddamn time, show. There were a lot of younger kids there and many of them were first time viewers of Cleveland's own Lords of the Highway. As the Lords started out you could see the kids were intrigued...their eyes widening like flyin' saucers when Sugar did the forbidden dance with her bass during "Corn Fed Dames." "Damn You Miller" was also a favorite as the crowd danced along and smashed into each other while Dennis A. Bell beat out some punk rock on his guitar. They played a rippin' set with a few extra Glenn Danzig songs like "Die Die Die My Darling" and "All Murder All Guts All Fun" that really appealed to the audience. The

Nekromantix went up next and were fucking maniacal! Kim had a busted up foot and still managed to find two lovely ladies to disco dance with him as he had the crowd chanting 'Britney Spears: Fuck that Bitch!' I think this may be the point when the bar ran out of Black Label and that's probably a good thing for me. Hell, for a dollar a can, who wouldn't drink until their liver begged for mercy? They played songs from their new CD like "Who Killed the Cheerleader" and "Murder for Breakfast," as well as great older material such as "Motorpsycho" and "Devil Smile." Peter savagely fingered his axe and screamed back up vocals as Kristian beat his drums like he was Tyson, and Kim showed off by flipping his coffin-styled upright bass upside down and fretting with his foot. Man, just remembering seeing these guys gets my adrenaline going: they were fucking awesome. Tiger Army went up last and the large crowd (well, large for the Grog) started dancing and really getting into it. There were people pressed up against the stage singing out the lyrics along with Nick 13 as he did tunes like "Fuck the World," "Cupid's Arrow," and "Power of Moonlight." The sound was right on for the show that night, the bands were full of energy, and the crowd was into it all and having a great time. -Lisa Marie

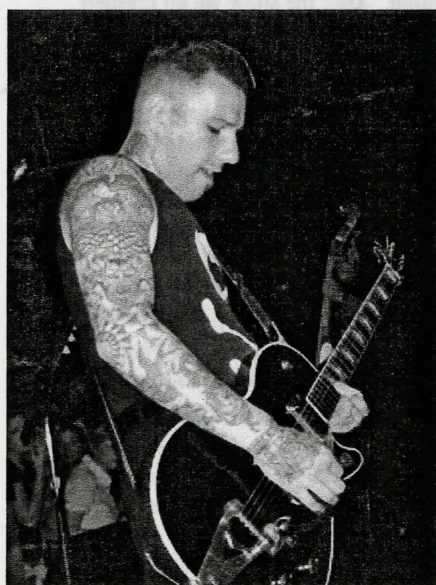
## Reverend Horton Heat

### Nashville Pussy

### Split Lip Rayfield

@ Agora Theatre, Cleveland 3/03/02

Even though we tried to get there as early as we could, we ended up missing the first song of Split Lip's set, damn it. The Agora is notorious for booking early ass shows and giving the first band like 10 minutes to play. Well, okay maybe not 10 minutes, but not nearly long enough. Especially for a group that is so balls-out like this bluegrass gang. They have the best vocal harmonizing paired up with super fast picking and grinnin' that would make any hillbilly



Nick 13, Tiger Army



Geoff Kresge, Tiger Army



proud. The acoustic guitarist does most of the singing and there is also a mandolin, banjo and tank fiddle (gas tank from an old Ford strung with a single weed whacker cord) player who also plays kazoo. If you ever get the chance to see these fellows play make sure you don't pass up the chance to hear "Outlaw" and a bizarre song about biscuits. Next up was Nashville Pussy, a band known for the sexy girls who play bass and lead guitar. They had a different bassist and drummer then when I seen them before, they weren't as attention starved as the last either. This new bassist I think is the bass player in the band *Famous Monsters*. They played a pretty long set that included tunes like "You Give Drugs a Bad Name," "Keep on Fucking," and "Go Mother Fucker Go" as the lead guitarist shredded up the spotlight with her Angus Young inspired antics, and at one time performed fellatio on a beer bottle. After what seemed like forever, the Reverend appeared wearing a pink and black flamed suit and tore into his set. The venue was totally packed and in front of the stage you could see hundreds of sweaty girls and guys slamming into each other in the spirit of the Reverend Horton Heat. Songs included in his set were "400 Bucks," "Martini Time" and "J-I-M-B-O." Of course he played tunes from his newly released album that sounded amazing and he also performed an encore of a few songs including "Psychobilly Freak Out," my favorite Rev. tune. I saw a ton of my friends out this night too, and that made the show even better! -Lisa Marie

## Speed Crazy

### The Shakedown

### Lords of the Highway

### The Alphabet Bombers

@ Side Bar, Baltimore 2/15/02

This was another great road trip with the *Lords of the Highway*. I was especially pumped for this one because we were going to see *Speed Crazy*, whom I had enjoyed at the Psychobilly Rumble in New Jersey in 2000. What I didn't expect was to be blown away by every band that played that night. The evening commenced with the *Alphabet Bombers*, a young psychobilly band that takes a revved-up rockabilly approach musically, while the singer puts you in the mind of *Demented Are Go*. The guitarist had a great tone and some awesome licks. They played several great instrumentals too, to mix things up and give the singer's vocal chords a rest. I'm lookin' forward to some great stuff by this band that looks entirely too young to be so talented. After them came the *Lords of the Highway*, who delivered a dead-on set of their punkabilly truck-stop rock'n'roll. I was really glad to see the crowd really getting into their music, which melds elements of punk, rockabilly, honky-tonk, and surf into one great ball of fire. Next up came the *Shakedown*, who play an



energetic garage punk that I really dug. Screaming guitars and breakneck rhythms plowed into my brain and planted some bad thoughts that instantly took root in my mind. The final act of the night, though, really blew me away. *Speed Crazy* needs to be seen live to fully appreciate. A three-piece psychobilly act with their own sound, this band can really light a bar on fire. Erica on the upright bass has to be one of the top players on her instrument that I've seen... with a slap so wicked, quick and accurate that you'll fall in love. I also really liked her presence on the stage, violently manhandling her instrument and moving around. At the end of the show she even turned it upside down and played it. She traded vocals throughout the night with the guitarist, Greg, who carried his instrument well also. There was also a new drummer different from the one I had seen. For their last song the whole band scattered throughout the bar, and he grabbed a snare and played atop the bar until the crowd carried him back to the stage. By the end of the night I had

talked to many of the bands, and found them all to be extremely cool and friendly, which made the experience that much better. Great show.

That night we headed over to Fairfax, Virginia, and eight of us got a hotel room. Of course, something had to get broken, and I was the jackass who did it - shattering the entire frame of one of the beds. The next day we got up and went to a bunch of museums in D.C. wherein we acted like a bunch of uncultured morons. My favorite was stomping through the Museum of Natural History imitating the dinosaurs we saw and getting odd and disturbed looks from our fellow tourists. That night our D.C. connection, Taylor Stout, took us bowling where we met a bunch of his friends and drank excessively. When we left the alley, we ran over to the construction site next door and "borrowed" a bunch of concrete blocks to make our bed repairs. With those, and the aid of some duct tape, we were able to piece the bed together... and it was surprisingly sturdy. No one seemed the wiser as we dashed (or staggered rather) up the hotel stairs carrying huge concrete blocks past security cameras. Go figure. The rest of the night involved me opening beer cans with my hillbilly teeth and climbing the fence to the outdoor hotel pool, smashing ungracefully and quite painfully into the concrete, and diving into those icy waters wherein all the sperm I contained were cryogenically

frozen. In the end, it was a just a great weekend of drunken excess that I will remember fondly until that ripe old adult diaper age where I start confusing my own past with reruns of *Three's Company*. And here's a little tip of how you can amuse yourself on long boring highway drives: We duct taped my mouth and wrists, then I laid on the floor of the van. When passing other cars I would pop up and pound on the window as though I were an abducted person pleading for help from the other drivers. Then my friend Spink would act like he is beating me back onto the floor of the van as we speed past other motorists. It really is good times... try it. - BL

Photos this page: *Speed Crazy*





## The Chieftains

E.J. Thomas Hall, Akron, OH March 7, 2002

Its nice when you can decide to go to a show the day before and still get front row of the balcony, and strangely enough, there were tons of people behind us. Oh well, I am not complaining. I've seen *The Chieftains* before a few years back, and so knew it would be a good show. This time I wanted to bring my dad and sister, especially since she is a big fan. I don't think the show was at all disappointing, and I can't imagine a band that has played solidly for 40 friggin' years not becoming jaded or stale. They seem to keep it fresh by collaborating with anyone they can find, and also doing medleys that eccentrically mix anything from an ancient Irish tune to the Rolling Stones or Elvis. Since their first album in 1964, *The Chieftains* have continually bled across the boundaries of traditional Irish folk into other genres, with a love for improvisation and collaborations with other performers such as Mick Jagger, Chet Atkins, Tom Jones, Willie Nelson, Sting, Sinéad O'Connor, and a myriad of others. In 1979, they set all-time audience attendance records when 1.35 million people (including Pope John Paul II) showed up at Phoenix Park in Dublin to see them. In 1983 they became the first Western band to perform on the Great Wall of China with a Chinese Folk Orchestra, and the first band ever invited to give a concert at the Capitol building in Washington D.C.

Anyway, they struck a chord with me almost immediately when Paddy mentioned going to ground zero in New York and played a sad but absolutely beautiful dirge on his tin whistle while the entire hall was dead quiet except for him. It literally choked me up. But the mood wasn't all somber, for these musicians also keep it lively with their humor and good spirits. Another moving moment was when Kevin Conniff stepped forward and put down his bodhrán to sing a cappella a song about a man who years later goes back to his home town and everything has changed, and it no longer feels like his home. Let me tell you, this guy has an extraordinary voice that'll give you goose bumps. Another highlight was Matt Malloy's flute solo medley that triggered something like an acid flashback in my sister. It is just one of those things that you have to experience, because you wouldn't suspect a flute could fill such a large venue and resonate so strongly that all are riveted. *The Chieftains* also boast Seán Keane as a master fiddler, and Derek Bell moving between keyboards and harp with ease and skill. Then there are always all the musicians and dancers that they bring with them, or meet in the towns in which they play. This time they had lots of dancers, but the most impressive were two guys from Canada who mixed Irish step dancing with tap moves to quite an effect. There was also a lightning fast fiddle player hailing from the same region, and a Nashville country guy sat in with them almost the entire

night on guitar. I was somewhat disappointed with the female vocalist they had with them, apparently a girl who sang in the Horse Whisperer (like anyone saw that). While she could really belt out a song in a Celine Dion diva sort of way, I naturally didn't like her style much. She didn't have the Irish feel, nor was her voice as beautiful as the girl who sang with them last time I saw them. Nevertheless, this was a really great show by a much-talented band. - BL

## Rocked -N- Loaded CD Release Show

**Featuring: Eight Ball Grifter,  
Hellvis, Rocket 350, Lords of the  
Highway, Hudson Falcons**

@ Beachland Tavern 3/9/02

First, I want to sincerely thank all the bands who came out to play our show, as well as all the people who showed up to get more than just an small earful of great rock'n'roll. The night began with Eight Ball Grifter from Lansing, Michigan. I knew that they would be good, but fuckin' hell, these guys rocked! They are three-piece backwoods brawling, punk-rocking, hell-raising rockabilly band that kicked the night off in the proper fashion. Singer/electric bass player, Wade Royale, has a rough yet dynamic voice that is proudly whiskey-soaked, yet doesn't get monotonous or lifeless in the delivery. He also carries a good stage banter that is witty and humorous, revolving around the band's five cardinal sins: drinking, gambling, fornication... and well... two other mighty enjoyable sins. The guitarist and drummer make up the portion of the band you really don't wanna fuck with, as they look to be large enough to snap the average man's spine by coughing too hard in their direction. Both were sharper than the devil's switchblade on their instruments as well. After Eight Ball Grifter came Ohio's own Hellvis,



Mark of the Hudson Falcons

who play a heavy soul-crunching dixie-fried rock'n'roll that aims to corrupt your sons and daughters... but mostly your daughters. This band features Marty on drums, who has also played with Strawberry Alarmclock and Paul Butterfield Blues Band, Ted on vocals and guitar duties, who has been elevating the value of the Northeast Ohio music scene for years, and BJ Lisko on bass, who actually is from Columbiana, Ohio, and went to school with Lisa. Imagine taking Motorhead down South, feeding them grain alcohol, and pulling them through the swamps - and they might play something that resembled Hellvis' beer-soaked, raw rockin', broken blues. At the end of their set BJ played the last song with a Roman candle attached to the end of his bass guitar, and Marty added the final exclamation point with an actual shotgun blast on the last beat of the song. Next up was Rocket 350 from Athens, Georgia, who play some of the best rockabilly coming out these days because of their exceptional vocals and strong song-writing that is grounded in tradition but isn't limited to just a reproduction of that sound. What I was especially happy to see after being heartbroken with the departure of their first, and quite adept, upright player, was the addition of Franklin on that instrument. He hasn't been playing the upright exclusively for long, but dammit if he ain't a natural. He also plays banjo and the saw, so I hoping some of that will creep into their next recording too. On top of their outstanding originals like "That's Life" and the Link inspired "Wray Street," they also added a cover of Elvis to boot. I do have a gripe about their set though, which was probably detrimental to the crowd's full appreciation - the guitar wasn't mic-ed, and was barely audible. That's not their fault though, it's just that I wanted to hear Phil's outstanding guitar-work tunneling through my brain. However, the talent did show through, because many people commented to me on how much they liked their set. I think this was Rocket 350's first time playing Cleveland... so hopefully they'll make it a regular stop from now on. Cleveland's Lords of the Highway came next, and they played their usual set of truckabilly mayhem that has made them a highlight of the Cleveland nightlife. Dennis A. Bell and Sugar traded vocal duties through out the night, as well as bangin' out their excellent instrumentals that borrow from anything from surf to polka. Sugar's antics with the bass always please the crowd as she spins, slaps, and humps it, but that doesn't overshadow her exemplary technique and skill. "Damn You Miller," a completely crushing hillbilly punk number written as an ode to Dennis' delicious nemesis, Miller beer, was especially fierce this night, as well as Sugar's lowdown tribute to her beloved yet totaled '72 Chevy Malibu. I always appreciate their mixed approach that brings elements of punk, rockabilly, country, and more to the table, and I think everyone there appreciated it also. The last band of the evening was Hudson Falcons, and unfortu-



nately, the crowd had thinned quite a bit because of the time. It was their loss though, because the Hudson Falcons play some of the most poignant punk'n'roll to ever smack off the foreheads of those masses grown weary of the banality spewed forth by less-inspired street punk bands. In addition to Uncle Chris on second guitar and Ben on drums, they were joined on bass by Paul from the GC5, the wildest motherfucker to never drink a drop of alcohol. Mark Linskey is also another frontman with a great presence that clearly displays their working-class empathy and genuinely down-to-earth personalities. Songs like "Worker Fate" was actually inspired by driving through Cleveland, Youngstown, and other cities that are losing their industrial base, displacing the workers who now struggle to survive. "Loyalty" is another great song, which was written with our good friend Tim Scharf in mind, who tragically left this world a year and half ago. As he says, "each other is all we got, if we lose that, we have nothing." Mark also is not to be out-done sweating up the frets with songs like "Sweet Rock'n'Rollin' Bad Ass Bitch," a more light-hearted song inspired by the now sadly defunct Amazing Royal Crowns. Their set ended with their scorching rendition of Springsteen's "Open All Night," which was the grand finale of a superb night of bare-knuckled rock'n'roll. This was the first show we ever put together, and it went extremely well with a great turnout, despite horrible weather. I hope everyone there will remember it as fondly as I will. - BL

## Blind Society

### The Pirates Who Carve Out Your Eyes and Piss In Your Eye Sockets

@ The Mantis, Kent, OH 3/15/02

Lisa and I arrived late because she has to work Friday nights, so we only caught the last bands on this bill. The Pirate band is perhaps the only known crust band that sings about the life of the average villainous sea-marauding buccaneer. While the band is pretty tight and the lyrics are quite funny, it is hard to make them out because the singer just unleashes a high pitched scream that successfully sinks the ship. I hate saying that because they are friends of mine. Plus Ezra "Ebola" Haidet, their chisel-chinned sea dog drummer, is known to tatter the flailing bodies of nay-sayers for much, much less. Maybe I should just shut the hell up. After the Pirates, Blind Society from New Jersey took the stage at the Mantis and got the crowd moving. This band plays a hardcore punk that is heavy on the hardcore, and delivers it like a wrecking ball through your cranium. The energy is like something from the mid-eighties, yet it isn't a bland carbon copy of that era. The set included a couple steel-plated Misfits covers as well as a Cro-mags cover that caught me like tire iron upside the head. Blind Society is really worth checking out live if you get a chance. This show was the first on their current U.S. tour, so if you like aggressive punk rock, get your ass out to see them. - BL

# HORRORSCOPES

Visions by Ben Lybarger

## Aquarius: January 20 - February 18

Social opportunities are abundant this month. You can advance up the corporate ladder like a National Guardsman advancing on student protesters. Don't hesitate to do what it takes. Your conscience is an anchor drowning your potential.

## Pisces: February 19 - March 19

Your face will become hideously deformed in an accident as you attempt to manufacture your own methamphetamine. Oddly, however, you start getting laid more often because girls mistake you for Steven Tyler.

## Aries: March 20 - April 20

I see great things for you, as much as I hate to admit it. You will find true love in Beijing, make a million dollars gambling on cock fights, eat delicious meals everyday, and... hold on. Wait a second... I got your signal mixed up with someone else's. Sorry. Let's see... ah yes, I see you now. You are frying burgers in a paper hat as your teenage boss reprimands you for apparently wetting yourself again. It is as if your will to live is slowly draining through your bladder while the whole world secretly laughs at you.

## Taurus: April 21 - May 21

This is practical advice for a very specific situation I am seeing regarding you... and it just may save your life. While at the supermarket shopping for vegetables later this week, your left hand will suddenly become paralyzed as you reach for some eggplant. Freaked out by this strange occurrence, you'll begin to shake your arm in order to revive it. Nothing will happen. You'll start slapping it frantically with the other hand. Still nothing. Suddenly, your right hand will go numb as well. Then a bright flash of light will appear in the dairy section, and out from the amidst the 2% milk will come a strange looking dwarf dressed in medieval armor. He will scream and charge at you with a giant battle-axe. So what do you do? Your hands are helpless! Here is where my vision can be used to preserve your life, my friend. When he raises the axe to cleave you in two, lunge forward and bite him in the face. Rip into that leathery dwarf flesh like it is a delicious Easter ham, and you will live to fight another day.

## Gemini: May 22 - June 21

Fortune is turning your way today, expect to run into money. Also keep in mind that others may be thinking the same things you are regarding work. So it is doubly important to bring your gun at all times. They won't be laughing at you then.

## Cancer: June 22 - July 22

Use your listening skills to help a friend out. A good listener can make someone's day a better one, and can really let them know that you care. And then when you need someone to lean on, they might be there for you. But more than likely they won't, because the world is filled with self-absorbed parasites that will suck your life's blood and leave you dangling from a tree branch like a flung piece of raw bacon just flapping in the wind. Actually, you are less than bacon to them. You are the incorporeal stench of flatulence that pervades the tiny bathroom of fat man's abode after hearty Thanksgiving dinner. That's right, to them you are nothing but a bad smell that lingers at the edge of consciousness, just begging to be whiffed.

## Leo: July 23 - August 23

Stress is getting to you. You need a break. You need an escape, and what better way to escape than to dive into a delusional fantasy world where during the full

moon you sprout hair and claws and are filled with the urge to kill, kill, kill? Let this sort of role-playing gradually blot out the banal and dreary world that people try and convince you is reality. Start identifying people by their scents. Take midnight runs through the woods and kill small creatures with your bare hands and eat them raw. Eventually people will see you for what you really are, a deranged werewolf with an appetite for murder. And if they don't believe in your powers, bite them. Bite them like the pathetic lambs that they are. You, being hungry like a wolf, will show *them* who's crazy. Yes, don't let their lies weaken your resolve. You are werewolf, let me hear you roar!!!

## Virgo: August 24 - September 23

You will unlock the riddle of the Sphinx, and start your own religious cult. They will think you are a flake like most cult leaders at first, but they'll soon realize your hideous powers to control the minds of birds and the flow of magma beneath the earth's surface. With the bird kingdom at your command, and volcanoes exploding at your whim, you will seize control of the world's economy. Use it to buy something nice that your special someone has been wanting.

## Libra: September 24 - October 23

You may be feeling exceptionally stupid this month, and as it will turn out, you actually are. Your I.Q. will inexplicably drop 20 points some time within the next couple weeks. I wouldn't hold out for its return either. So acclimate yourself to your newfound shortage of mental resources. Get a job holding the "stop/slow" sign for a road construction crew. Watch more shows like *Friends* and *Touched by an Angel* on television. Read pop-up books and enter beauty pageants. Whatever it takes. At least you will be happy, because it is well known that the smarter you are the more miserable you will be. Think about the phrase "grinning like an idiot." You get the picture.

## Scorpio: October 24 - November 22

That nagging feeling that someone is talking about you turns out to be true. Be skeptical of friends who may be feeling guilty and so start acting nicer toward you. They may have told your darkest secrets for a good laugh at some party, or may be scheming with others to steal your kidneys and sell them on the black market. Remember: Trust is blade at your own throat.

## Sagittarius: November 23 - December 21

You will get a love note from an interested stranger this week, and later, a horde of bio-engineered insects will savagely attack you and eat your flesh.

## Capricorn: December 22 - January 19

Go ahead and spend your money on that special item you've been wanting. You are worth it. These last few months have been trying for you, and this can be your reward for making it through like a real trooper. There will be more trials and tribulations to come, so renew your strength. I recommend meditation and visualization. Light some candles, take a warm bath, eat some dried fruit, and practice your voodoo curses. Maybe take up cannibalism like the natives of Papua New Guinea. Nothing says relaxation like tearing into the organs of another human being while sipping some red wine... or is it white that goes with human flesh? I always forget. Anyway, you'll instantly notice the calming effects as your belly expands with the satisfying man meat. Now, I am not advocating eating strangers or friends, but rather you must identify the people causing you the most stress, and butcher them like pigs. Each bite of their flesh will be like a private and therapeutic "fuck you" as you chew obnoxiously with your mouth wide open in front of their feeble shrunken heads, all the while laughing, laughing, laughing! Hahahahaha!



# FIRST ANNUAL WEST COAST WRECKERS BALL

MAD SIN

NEK-ROMANTIX



THE ORIGINAL

Klingonz



HEVIBILLYS



MILWAUKEE  
WILDMEN

LOVE  
GAS  
LOCOS

PHANTOM  
ROCKERS

CALAVERA

HAYRIDE  
TO  
HELL



krappulas

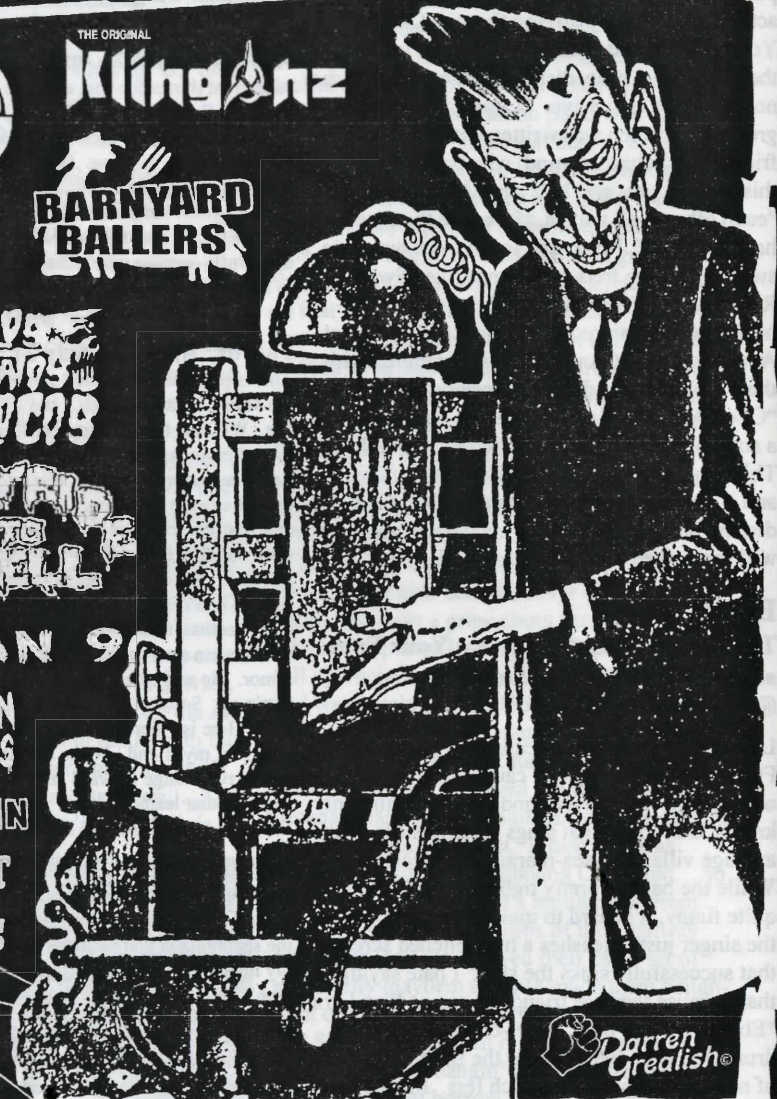
WREKDEFY PLAN 9

SPEED COFFIN  
CRAZY SKULL DRAGGERS

THE SLANDERIN

GRAVEYARD SHIFT

THE TRENCHES



[www.geocities.com/lapsycho2002](http://www.geocities.com/lapsycho2002)

MAY 31ST-JUNE 2ND  
GALAXY CONCERT THEATRE  
SPONSORED BY:

SPINDRIFT  
RECORDS

[www.spindriftrrecords.com](http://www.spindriftrrecords.com)

PSYCHOBILLY.NET