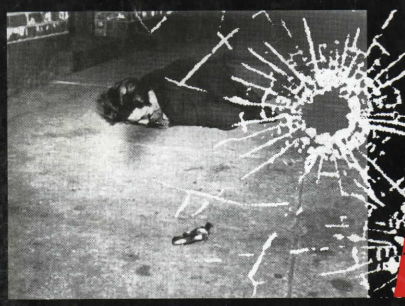


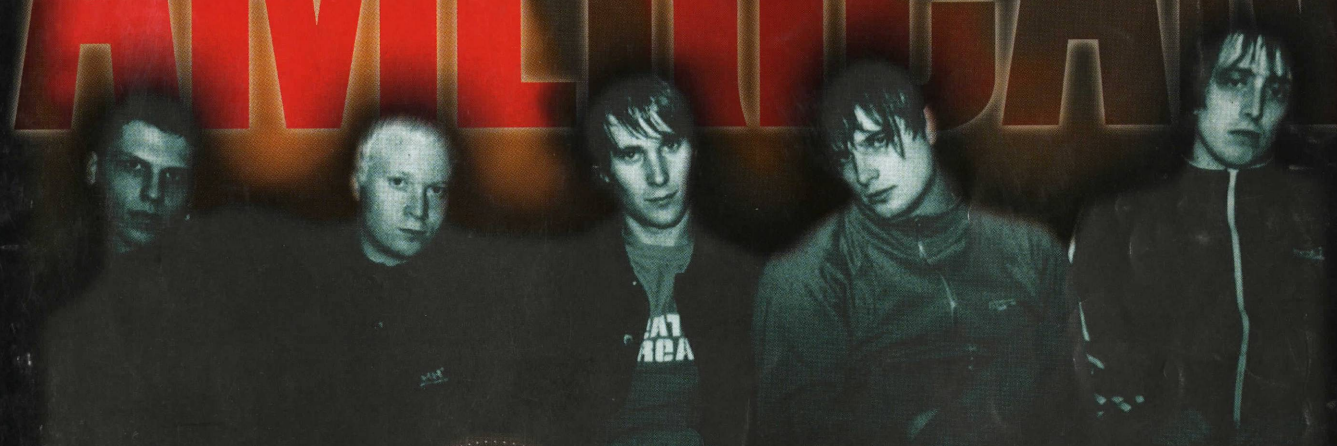
HIT LIST

volume three/number five

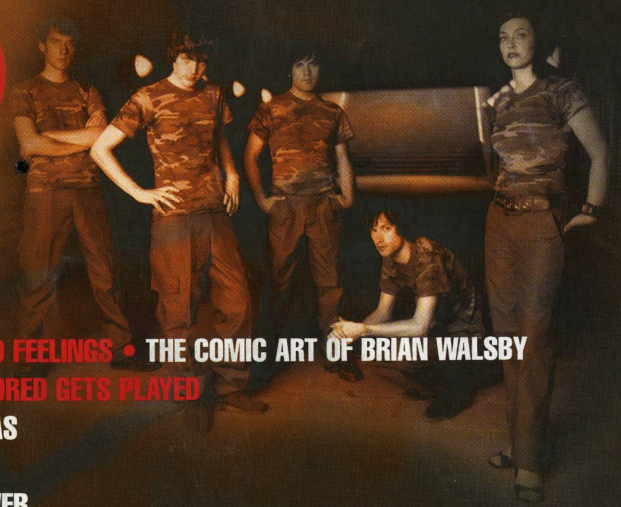
august/september 2002

$3.95

AMERICAN NIGHTMARE



(INTERNATIONAL) NOISE CONSPIRACY



100 $ 3.95

0 074470 958307

MUSIC 829553 1708
MAGAZINE (PERIODICAL
HIT LIST MAGAZINE 0802

PLUS: THE HARD FEELINGS • THE COMIC ART OF BRIAN WALSBY
PROJECT CENSORED GETS PLAYED
THE DEVOTCHKAS
NIKKI SUDDEN
CIRCUS OF POWER

NOFX

45 or 46 sONgS
that weren't GOOd eNOugH
TO go On oUR oTHeR RecORds



Out NOw
ON Lp/dOubLe Cd!

Fat Wreck Chords
P.O. Box 193690
San Francisco, CA 94119
www.fatwreck.com www.nofx.org



Jeff Bale 7 • Alan Wright 16 • Nikki Sudden 24 • Leslie Goldman 36 • Larry Livermore 43 • American Nightmare 48 • Jeff Jarema 59 • Dubious Sources 66 • Sleaze Grinder 74 • Circus Of Power 86 • Chaz Halo 96 • (International) Noise Conspiracy 102 • Dimitri Monroe 109 • Brian Walsby 116 • Whiskey Rebel 116 • John Schooley 126 • Devotchtkas 134 • Reviews 139

HITLIST #17

volume 3 number 5
august/september 2002

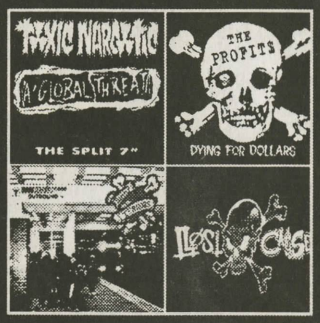
(international) noise conspiracy

AMERICAN NIGHTMARE COVER PHOTO BY RUSTY MUNRO

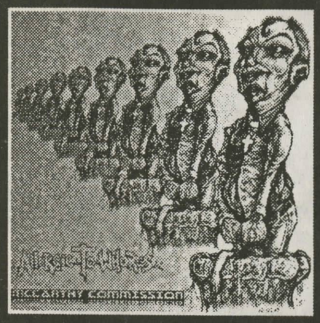
RODENT POPSICLE RECORDS



TOXIC NARCOTIC
"HAD IT COMING" 7"
2 NEW SONGS FROM TN
FIRST 50,000 ON COLORED VINYL
REGGAE CRUST PUNK!



THE BOSTON MASSACRE 2
TN / A GLOBAL THREAT-THE PROFITS-
TOMMY & THE TERRORS-LOST CAUSE
FOUR EPS ON ONE CD



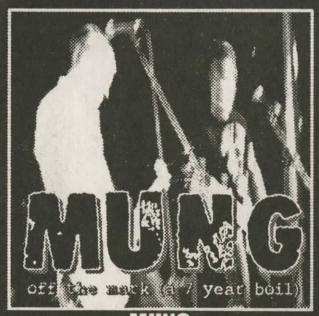
ALLERGIC TO WHORES
McCARTHY COMMISION
SPLIT CD
NEW MUSIC FROM THESE TWO
BRUTAL HC/PUNK BANDS!



TOXIC NARCOTIC
"89-99" CD/12" LP
19 RECORDED CLASSICS FROM
BOSTONS LONGEST STANDING
HC/PUNK BAND!



FAST ACTIN' FUSES
"SAYONARA" CD
DEBUT FULL LENGTH FROM THIS ROCK
INSPIRED PUNK BAND FROM BOSTON
THINK AC/DC MEETS POISON IDEA



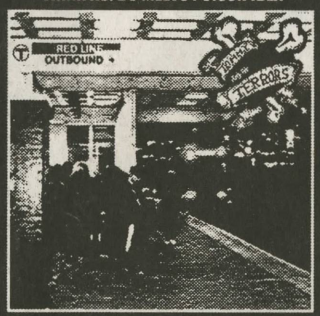
MUNG
OFF THE MARK (A 7 YEAR BOIL) CD
EVERYTHING EVER RECORDED BY THIS
BOSTON PUNK BAND .W/ MEMBERS OF THE
FREEZE , DARKBUSTER & WRECKING CREW



CRASH & BURN S/T CD
9 SONG FULL LENGTH OF SLEAZY
BOSTON PUNK ROCK & ROLL!
PRODUCED BY DON FURY!



VIRULENT STRAIN
TORTURE TOOLS CD
FULL LENGTH CD FROM THIS NYC HC/PUNK
BAND FEATURING MEM. OF PUBLIC
NUISANCE AND THE DREGGS



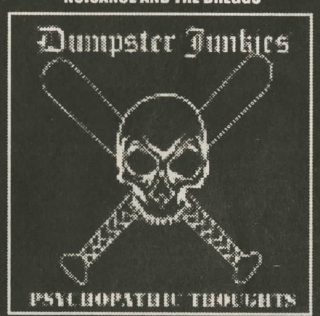
TOMMY & THE TERRORS
OUTBOUND 7" EP
4 NEW SONGS
THIER BEST RELEASE TO DATE!
FULL LENGTH COMING SOON ON R. P. !



MOURNINGSIDE/BRANDO
SPLIT 7"
NEW MUSIC FROM THESE
BOSTON HC BANDS
FIRST 500 ON GREEN VINYL



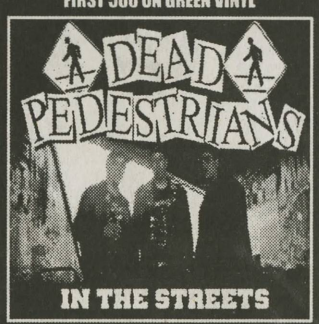
CZOLGOSZ 7"EP
5 NEW SONGS FROM THESE
BOSTON ANARCHISTS. ALSO AVAILABLE
CZOLGOSZ " LIBERATION " CD



DUMPSTER JUNKIES
PSYCOPATHIC THOUGHTS CD
BRUTAL HC/ PUNK FROM THIS
UP-COMING BOSTON BAND !



TN / A GLOBAL THREAT
"The Split" 7" EP
2 SONGS FROM EACH OF
THESE BOSTON PUNK BANDS!



DEAD PEDESTRIANS
IN THE STREETS CD
DEBUT FULL LENGTH FROM THIS
BRUTAL HC/ STREET PUNK BAND
FROM BOSTON MASS!

BRINGING YOU THE FINEST IN BOSTON PUNK & HARDCORE!

ALSO AVAILABLE FROM RP RECORDS:

MOURNINGSIDE"FROM TWO GRAVES BACK" CD
TOMMY & THE TERRORS "MASS HYSTERIA" CD EP
PROFITS "PROFIT OVER PEOPLE" CD • CZOLGOSZ CD
TN/UNSEEN SPLIT 7" • A POOR EXCUSE 7"
TOXIC NARCOTIC "LIVE IN L.A." DVD •
A GLOBAL THREAT "IN THE RED" 7" •
DARKBUSTER/TOMMY & THE TERRORS SPLIT CD
THE PROFITS "DYING FOR DOLLARS" 7"

OUR RELEASES ARE DISTRIBUTED BY:
ANGRY, YOUNG & POOR - INTERPUNK - REVELATION - SOUND IDEA
AND MANY MORE T.B.A. AS SOON AS THEY THINK WERE COOL ENOUGH!

7' RECORDS	$4 PPD 3 FOR $10
CD EPs	$7 PPD 3 FOR $20
CD/LPs	$10 PPD 3 FOR $25
DVD's/T-SHIRTS	$12 PPD 3 FOR $35

ADD $3 PER ITEM FOR OVERSEAS AIR-
MAIL SEND S.A.S.E. FOR UPDATED CATA-
LOGUE SEND 3 DOLLARS FOR PATCHES
STICKERS PINS POSTERS AND ANY
OTHER JUNK WE WANNA SEND YOU!

RODENT POPSICLE RECORDS P.O. BOX 1143 ALLSTON, MA 02134
www.RODENTPOPSICLE.com

wake up and smell the beer.

"LIVE ON A FIVE"

you need these 5 inch records

#40 ANTI HEROES 5"

#22 WRETCHED ONES 5"

#38 CANDY SNATCHERS 5"

#52 DROPKICK MURPHYS 5"

HEADACHE RECORDS

other important music:

#36 THE WRETCHED ONES "we dont belong to nobody" CD

#37 LIMECELL "s/t" CD

#55 STEEL TOE SOLUTION 7"

#35 ADRENALIN OD "sentimental abuse" 7"

#50 SQUIGGY CD

#31 NIBLICK HENBANE "happy happy oi oi" CD

#53 BRASS TACKS "the good life" 7"

MAILORDER PRICES ppd. USA

5" or 7" $4 ea CD 10 ea

foreign add $3 per item

HEADACHE RECORDS PO BOX 204 MIDLAND PARK, NJ 07432

or buy online at **headacherecords.com**

FROM REINFORCEMENT RECORDS



John Stamos Project – Take Your Best Shot – 16 song CD
Maximum Rock N Roll says – 'You got one rocking pop punk disc here. In the vein of the QUEERS and WEASEL, this is fueled by raw production and a goofy attitude on destined to be classics like "My Mom Still Thinks I'm Straight Edge". A fun raw romp.'
Fairmont – Pretending Greatness Is Awaiting – 16 song CD
Skratch says – 'A near-perfect blend of acoustic and electric sensibilities. The electric sessions are quality indie rock & the acoustic sessions are some of the tastiest folk tunes around. Clever irreverent lyrics puts this release over the top.'
Aquarian says – 'It's a grooving indie machine with just enough emo to tickle the tragic heart.'
Young Hasselhoffs – Get Dumped – 13 song CD
Pop punk/ power pop/ geek rock at its best. Blending Screeching Weasel, early Green Day, Weezer, and Buddy Holly. Everyone from MRR to Hit List to Punk Planet loved this. Comes with free 11x17 poster.
Letters From Punksville – 32 band compilation CD
32 band comp features great bands - BigWig, Propagandhi, Anti-Flag, Weakerthans, Goons, Thumbs, Nobodys, Gob, & more.
Better Than Sevens – 8 band split CD
Features a total of 30 previously unreleased songs by Young Hasselhoffs, Goons, Commercials, Vapids, Tinkle, Abducted, Heft, & Santa's Dead.
Ramones- Maniacs CD
Entire Ramones Mania CD covered by a ton of great bands. Features Bracket, Tiltwheel, Furious George, Blanks 77,Frantics, Young Hasselhoffs, Commercials, Youth Gone Mad (featuring Dee Dee Ramone), Cletus, and more!
2002 Spring Music Sampler
12 bands - 23 total tracks from the best the NJ scene has to offer. Fairmont, Multipurpose Solution, Copperpot, Pennyroyals, Blue Channel, Darien, American Degenerate, Highfall, Elemae, Buddha Tribe, Heads Up Penny, & John Stamos Project.

Visit www.reinforcementrecords.com to see our entire catalog, hear 5 MP3s from each CD, see what's new, and to order on line through PayPal.
All CDs are $7 in the USA or $10 Worldwide

Send mail orders to Reinforcement at:
Reinforcement Records – Dave Roth
96 Ehret Ave.
Harrington Park, NJ 07640 USA

HIT LIST

AD RAPES & DREADLINES

1/6 PAGE (2.5"X5") • $45

1/4 PAGE (3.75X5") • $70

1/3 PAGE (5"X5") OR (2.5"X10") • $100

1/2 PAGE (7.5"X5") • $175

All ads must be received before October 1st to go in the next issue. Please send an 85-line screen hard copy of the ad along with payment (Checks payable to *Hit List*)

HIT LIST

PO Box 8345
Berkeley, CA 94707

HIT LIST

Vindicated
Jeffrey "Meltonian" Bale

Executive Coordinator
Brett Mathews

Design Minions
Justin Wright & Matt Stutz

Scamboogery
Davey G. Johnson

Contributors
Thee Whiskey Rebel, Johan Kugelberg, Mike Stax, Rev. "Crossing Over" Nørb, Mel "Always Trackside, Baby" Cheplowitz, Larry "Let's Go Watch The Riots" Livermore, Frank Discussion, Leslie "Zinstress" Goldman, Richard Tater, Tuscaloosa Tim Stegall, Jack "Wait...let me make you a *very* long list" Rabid, Al "At Dawn They Sleep" Quint, Alan "SUV SUX" Bisbort, Jimi "Le" Cheetah, Athena Dread, Dimitri "Cleveland may rock, but I'm in Cincinnatti, man" Monroe, Vic "No, not Faith No More, Articles of Faith" Bondi, Gregg "El Chupacabra" Turner, Kevin Coogan, Jeremy Wedding Bellah, Ramsey "Take it Lebanesey" Kanaan, Falling James, Tony "Glazed Porcine Product Inter-rectal Installer" Slug, Mitch "I'll Be To Your House in 5 Minutes to Pick Up My Records" Cardwell, Jeff Alexander, Tina Lucchesi, Alan Wright, Chad Hensley, Evan Jacobs, LMNOP, Glenn Shires, Josh Rutledge, Adam X, Mark "Kaptain Krunched" DeVito. The Ever-Lovin' Sleazegrinder, Phil Overeem.

SEND REVIEW MATERIAL TO
HIT LIST
PO Box 8345
Berkeley, CA 94707
e-mail: bigunit@pacbell.net

Note: Please send letters to be considered for publication as e-mail rather than through the postal service. We also reserve the right to edit letters for clarity. However, please do not expect us to edit out stupidity — we leave that up to you.

For Ad Rates and Reservations call (510) 558-9005

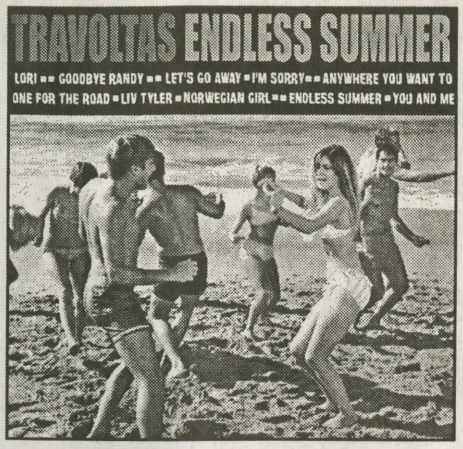
Hit List logo by The Fearsome John Yates at Stealworks

NEW TRAVOLTAS!



"ENDLESS SUMMER"

New Full Length CD out July 30th



Catch The TRAVOLTAS
all summer long on the band's first
FULL USA TOUR

BEACH BOYS meets the RAMONES
SURFPUNK DELUXE!

for more info visit www.fastmusic.com or travoltasusa.com **FASTMUSIC**

Law of Inertia Presents



The Reunion Show
"The Motion" MCD
Catchy and upbeat moog-pop rock. This stuff will have you dancing and all over your room and all over the dance floor. This is some of the most inspired pop ever to grace the speakers at a great party. Fans of Weezer and Elvis Costello take note. See why the Reunion Show are quickily becoming an east coast favorite!



Billy Music
"Midwest Index" *CD*
South Dakota's new champions of tight, techical, rhythmic indie rock and roll. Anyone into the more driving sounds of Jimmy Eat World or Sensefield will love this CD. Easily one of the best records in the genre.



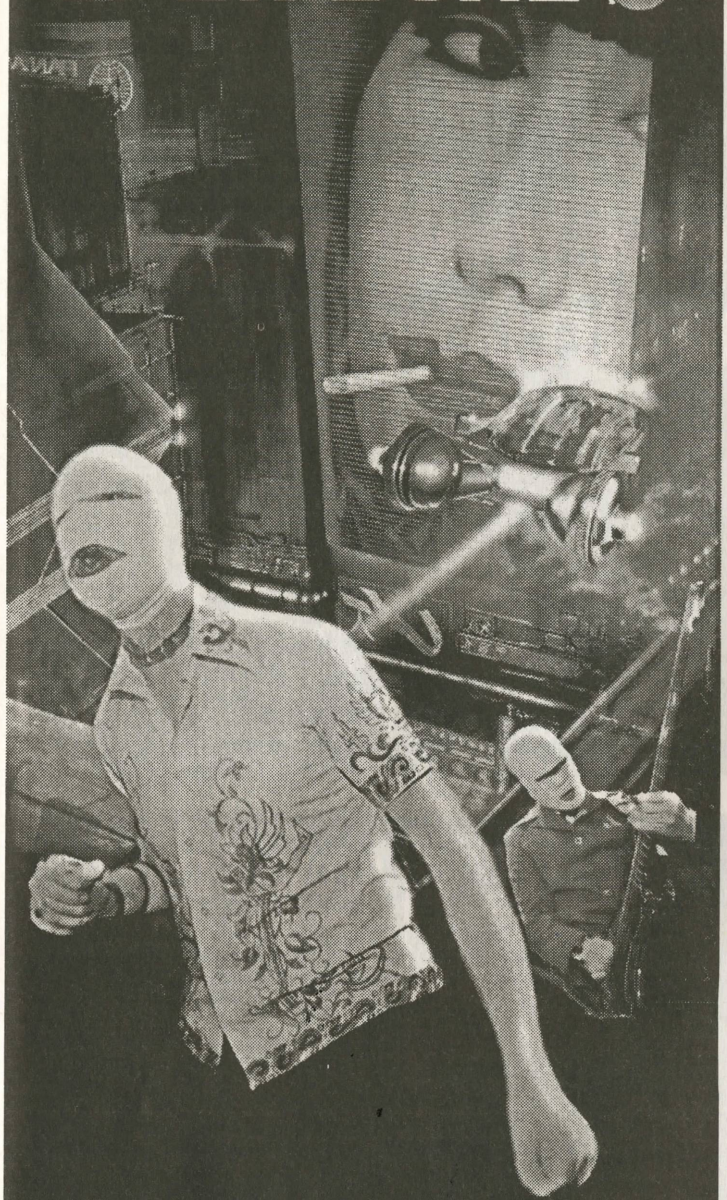
Angels in the Architecture
"The Distance in Writing" *CD*
The debut full length from this incredible NY band. Combining driving guitar progressions with melody, emotion, and power, Angels in the Architecture have made an album that is free of pretense and heavy on the melody. For fans ofthe Foo Fighters or Jawbox.



Law of Inertia Magazine #10
Read the magazine that put Law of Inertia on the punk rock map. 164 pages of ass-kicking literature on pop-culture, politics, art, and music. Interviews include Slash, Tenacious D, Henry Rollins, (International) Noise Conspiracy, Rocket from the Crypt, Rival Schools, Built to Spill, Isis, Anti-Flag, and more. Comes with a 27-band CD.

www.lawofinertia.com | info@lawofinertia.com
Exclusively Distributed by Suburban Home Records | www.suburbanhomerecords.com
Hot Rod Circuit/This Year's Model split CD. This Year's Model "Wanted. New Best Friends" MCD. The Grey AM. "With Matches Lit" MCD
Pocket Bomb compilation featuring unreleased or hard-to-find songs from Alkaline Trio, Shiner, Ann Beretta, Errortype 11, Angels in the Architecture, Grey AM, Park, Gods Reflex, and more. 65 Film Show "Breathing Will Be Assisted" CD

HENRY FIAT's
OPEN SORE



The greatest Rock & Roll band ever is coming to a country near you.

"Sweeden delivers the greatest rock band ever. The feel and sound of the HIVES with the guts and go of early DWARVES"

-Blank Generation

albums available in America this fall!

SCOOCH POOCH

est. 1994 records

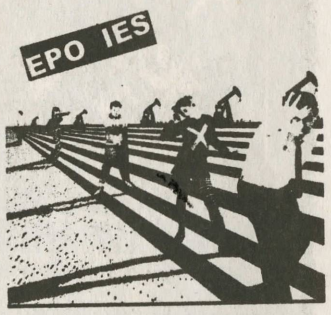
sixsouth • The Sillies • The Retardos
Pornstore Janitor • The Nifters
The Martinets • Cobraman • Hellride
The La Donnas • The Hookers
Frigg A-Go-GO • The Peepshows
and so many many more....

scoochpooch.com
5850 W. 3rd St., #209 Los Angeles, CA 90036

the pinnacle of hundreds of years of human evolution!



The Cripples - Dirty Head LP/CD
Garage-Punk-Synth Damage from Seattle. On The Sceamers side ofthe galaxy. Catchy yet inaccessible!



The Epoxies s/t LP/CD
Stunningly catchy, impossibly infectious new wave fever from Portland! The best live band ever!

Brand New:
The Briefs - two new 7"s, Selby Tigers 7", Kent 3 - Spells LP, Spits 7"

Coming Soon:
New Town Animals 7". Lost Sounds 7", Pulses LP/CD, Gloryholes LP/CD, Distraction CD, Dirtnap Across The Northwest mega-comp!

Dirtnap Records
PO Box 21249 Seattle WA 98111
www.dirtnaprecs.com

punk rock dirtnap



DWARVES

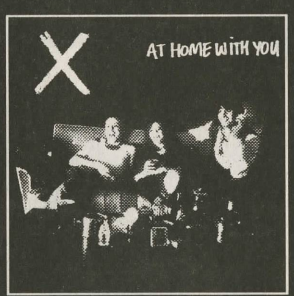
HOW TO WIN FRIENDS AND INFLUENCE PEOPLE

available now on LP/CD

$10 plus $2 shipping

403 S. Broadway
Baltimore, MD 21231
www.reptilianrecords.com
order line: 888-909-6853

REPTILIAN RECORDS



X
"At Home With You" CD/LP

Based around the creative core of singer/guitarist Steven Lucas and former ROSE TATTOO bass player Ian Rilen, X have churned out a devastating catalog of fractured rock songs and solidified their reputation as one of Australia's most intense live acts over the past twenty years. MORPHIUS ARCHIVES is proud to present the first US pressing of their monumental sophomore album, "At Home With You", on LP and CD - a timeless album that has weathered the years as defiantly as THE SAINTS' "Eternally Yours", THE BIRTHDAY PARTY's "Prayers On Fire" or RADIO BIRDMEN's "Radios Appear."

"[X] took rock-n-roll and, years ahead of their time, created a unique hyper-charged sound that still hasn't been bettered for power and pure grunt." – Matt Dickson, 'Spiral Scratch', 1997

CD = $10 ppd, LP = $8 ppd



SLOW JETS
"Good Morning, Stars" CD

A treasure chest of sparkling, mid-fi gems, reflecting a passion for quirky SOFT BOYS-inspired witticism and the pop-perfection of GUIDED BY VOICES at their finest.

"[Greg] Preston's guitar playing reveals an ear for both oddball melodies and deceptively simple hooks. For all the band's musical and lyrical quirks, the SLOW JETS place a premium on making pop music." – Baltimore City Paper

CD = $10 ppd, Limited edition 7" = $4 ppd

IN THE WORKS: New stuff from THE FUSES and NATIONAL RAZOR f.d.i.c. Keep an eye out for THE ORANGES BAND in your area soon. Check the website for updates, release dates, MP3s, show listing, and much more!



THE MISS
"No Radio" CD

New Wave Rock – dense, distorted, and claustrophobic. Past and present members of THE BROGUES and THE FUSES issue another razor-sharp communique from inside the walls of Baltimore's ACR Studios.

CD = $10 ppd
Limited edition 7" = $4 ppd

morphius

Morphius Records
P.O. Box 13474 , Baltimore, MD 21203
phone: 410.662.0112 fax: 410.662.0116
info@morphius.com www.morphius.com

NO MORE APPEASEMENT OR HALF-MEASURES

JEFF BALE
READBETWEENTHELINES



The recent arrest of disgruntled ex-gangbanger José Padilla, alias Abdullah [sic] al-Muhajir, has only confirmed what those of us in the know are already painfully well aware of — that radical Islamists intend to commit acts of terrorism using weapons of mass destruction (WMDs) on United States soil as soon as they are able to get their hands on them. Although they still apparently haven't acquired an actual nuclear device or learned how to disseminate sophisticated chemical or biological weapons properly, they are already engaged in efforts to construct "dirty bombs," i.e., conventional explosive devices packed with radioactive or otherwise toxic materials. With such weapons, the actual destruction caused by the explosion will be relatively minor, but the release of sufficient quantities of radioactive material has the potential to kill many thousands of people outside the actual blast radius and contaminate entire sections of a major city, rendering them uninhabitable for a considerable period of time. Such an attack would be bad enough, both in terms of the human and the economic consequences, but we probably won't have to wait too much longer before these same reactionary fanatics succeed in obtaining a nuclear device or learn how to create, aerosolize, and disseminate a deadly biological pathogen. Time is therefore running out. We have to face the fact that the war against Islamist terrorism will be a long and very dirty war, and act accordingly.

This means that we have to be less reactive and far more proactive and aggressive. Above all, we must continue carrying the war to the violent Islamists in their very own sanctuaries, using every means at our disposal, instead of wasting any more time and energy trying to appease "friendly" Muslim regimes or gain the support of the Muslim masses (the so-called "street"). Recent history demonstrates that all such efforts are doomed to failure. When we intervened in the Balkans to stop Serbian "ethnic cleansing" against Muslims, first in Bosnia and later in Kosovo, the rest of the Muslim world displayed no gratitude whatsoever for our humanitarian efforts on their behalf. (On the contrary, they begrudged us for not intervening *sooner* than we did, even though it was the pathetically risk-averse Europeans who delayed the process interminably and the Russians, traditional allies of the Serbs, who opposed our intervention outright.) Nor did Muslims appreciate our efforts when Bill Clinton made extraordinary attempts to bring about a peace settlement in the Middle East by negotiating the creation of a Palestinian state, when we defended Kuwait against Iraqi aggression, when we tried to help feed the starving Somali people (before "mission creep" inadvertently sabotaged the operation and almost led to disaster), or when we made it possible for the *mujahidin* to defeat the Soviets militarily in Afghanistan. In each of those cases, our efforts were all too often portrayed by Muslims as wholly selfish, if not imperialistic, even though such an interpretation made little sense in the case of Clinton's peace initiative (which was at worst an example of enlightened self-interest) and no sense at all in the case of Somalia. (Our motives for defending Kuwait and resisting the Soviet invasion in Afghanistan were not primarily altruistic or humanitarian, of course, but were mainly carried out — quite justifiably, in my view — to protect our own vital strategic interests.) The sad truth is that as long as we support the existence of the state of Israel, remain the world's only superpower, and retain our "degenerate," secularized culture, *no* actions we take internationally — no matter how fair-minded or well-intentioned — will appease the hostile Muslim "street" or cause duplicitous Muslim rulers to wish us well.

So let's stop pussyfooting around, shall we? The first thing we need to do is to stop publicly criticizing Russian actions in Chechnya. What is often overlooked in connection with our sanctimonious professions of moral outrage about Russia's hamfisted military operations against Chechen Islamist guerrillas, indiscriminate destruction of Chechen cities and towns, and all too frequent atrocities against innocent civilians is that the irregular forces they are trying to suppress are themselves composed of brutally sadistic thugs who, among other types of extraordinarily barbarous behavior, make videos displaying their own torture and execution of Russian prisoners to serve as recruiting tools for the Islamist cause. (I know because I have actually seen a couple of these videos, which are unbelievably gory and utterly repulsive.) Moreover, some of the guerrillas who are currently fighting against the Russians in Chechnya are foreign volunteers, the very same "Afghan Arabs" who previously rushed to Afghanistan to fight the Soviets, received financing from 'Usamah ibn Ladin, and thereafter joined or made common cause with al-Qa'idah. In short, Russia has been on the front lines of the war against Islamist terrorism for many years, long before the devastating attacks of 11 September 2001 finally and belatedly forced us to

The first thing we need to do is to stop publicly criticizing Russian actions in Chechnya.

begin waging it ourselves. Given the extent to which Putin has since supported our efforts, and the crucial strategic importance of establishing a mutually beneficial post-Cold War relationship between the West and Russia, the very least that Bush administration spokespeople can do is avoid *public* criticism of Russian behavior in Chechnya. If anything, instead of criticizing the Russians, we ought to be offering to help them increase the effectiveness of their military and counterguerrilla operations, at least covertly, just as we are now helping the Filipinos, Yemenis, and neighboring Georgians upgrade theirs so that they too can better resist Islamist insurgents. Putting undue pressure on the Russians to play by the Marquess of Queensbury rules against such a vicious, fanatical enemy is tantamount to aiding and abetting Chechen irredentism (something that a few inveterate Cold Warriors in the Bush team are perhaps unconsciously doing), in the process sabotaging our own military efforts since such movements may appear in other parts of the Caucasus or Central Asia.

The same, alas, applies to Israel. Before breaching this hot-button topic, I should point out that I have rarely been sympathetic to the Israeli government in the context of the Israeli-Palestinian conflict. For nearly thirty years I've advocated a two-state solution, i.e., the creation of an independent Palestinian state in the territories that Israel seized after the Arab states attacked them by surprise in 1967. The permanent solution to this ongoing crisis is actually a fairly simple one, provided that rational and courageous leaders on both sides have the determination to take the crucial steps that are necessary to bring it about, come hell or high water. Essentially, what has to happen is that the extremists on both sides have to be hung out to dry and, if necessary, physically eliminated. The Israelis not only have to stop building new settlements, but also to refuse to protect the existing settlements militarily and to harshly suppress future attempts by hardliners, above all members of the small, violent terrorist fringes and their allies in the religious parties, to oppose a negotiated peace settlement. For their part, the Palestinian Authority has to employ the full power of its own 25,000-strong security and police forces — with the active assistance of their Israeli counterparts — to destroy the Islamist terrorist infrastructure in Gaza and the West Bank, which means that HAMAS and Islamic Jihad have to be completely exterminated. The problem is that Yasir Arafat and several other Palestinian leaders have long been playing a complex double game: on the one hand professing their desire for peace while on the other covertly encouraging, and at times tangibly supporting, radical nationalist or Islamist factions that will *never* stop trying to sabotage the peace process. On the Israeli side, the genuine peacemakers have either been assassinated by right-wing extremists (Yitzhak Rabin) or forced out of power due to the understandable public anger that has erupted in the wake of carefully timed Palestinian suicide bombings (Shimon Peres and Ehud Barak), thereby giving way to reprehensible hardliners like Benjamin Netanyahu and Ariel Sharon. Although there is no doubt that Arafat is primarily responsible for the current cycle of violence due to his stubborn refusal to compromise during the final phases of the Clinton-brokered peace negotiations at Taba — even though he was offered as much as any Palestinian leader could reasonably hope to expect under the circumstances — and subsequent encouragement of a renewed *intifadah*, Barak should also have taken one last (admittedly unpopular) step by agreeing to abandon the Jewish settlements and settlers. Unfortunately, as Abba Eben once put it, "the Palestinians never lose an opportunity to lose an opportunity," and seem bound and determined to wallow in their own victimhood in perpetuity. Thus, after an uncharacteristic surge of optimism on both sides about the possibility of a peace agreement in the mid-1990s, both parties have returned to their previous pattern of mutual recrimination and violent confrontation.

As far as I'm concerned, the Palestianians have finally exhausted whatever reservoir of moral sympathy they once enjoyed. First of all, even after being granted administrative control over Gaza and most of the West Bank, the corrupt, incompetent Palestinian Authority never made a sustained effort to crack down on Islamist groups or extremist factions within the PLO itself, a course of action which alone could have created the preconditions for a peaceful long-term settlement. Secondly, the entire Palestinian society has now become so imbued with an irrational, pathological hatred of Jews that (according to recent polls) the majority of Palestinians now support the carrying out of suicide bombings that deliberately target innocent Israeli civilians. It would be understandable, though no more productive, if they supported armed resistance to incursions by the Israeli Defense Force, but any population that enthusiastically cheers on so-called "martyrs" who *intentionally* blow up civilians, including women and children and Israeli Arabs who happen to be in the immediate vicinity, can hardly be said to have any moral standing or credibility, much less any common sense (given the overwhelming military superiority of the Israelis). Some may object that the Israelis have committed atrocities as well, which is certainly true. But with the exception of a handful of covert operations (the "false flag" bombings carried out by Unit 131 in Nasir's Egypt) and deliberate massacres that have been perpetrated during the past 70 or so years, either by Zionist terrorists (Dayr Yasin) or unscrupulous Israeli allies (Sabrah and Shatilah), the Israeli authorities have not deliberately and systematically targeted civilians and noncombatants. Most of their alleged "crimes against humanity" resulted from inadvertent collateral damage that occurred in the course of complex and difficult military operations against nationalist or Islamist guerrillas who, using typical guerrilla tactics, purposely took refuge in crowded civilian zones, which they then used as bases from which to attack the Israelis.

Despite the persistance of fanaticism and stupidity on both sides, had Clinton's term of office not ended, perhaps the U.S. administration could have continued to exert a salutary impact by pressuring both parties to return to the negotiating table. Alas, Bush II originally had no interest at all in continuing to act as a peacemaker, and only felt compelled to get involved in the Israeli-Palestinian conflict when it began to adversely affect the forging of an anti-terrorist and anti-Iraq coalition. Recently, in a desperate and embarrassingly belated attempt to intervene constructively in the Middle East and resuscitate the Israeli-Palestinian peace process begun by Clinton, not to mention mollify our Arab and Muslim "allies," Bush has been urging Israel to show more restraint in responding to Palestinian terrorist attacks. Such a course of action may have made sense nine months ago, but at this point, faced with a seemingly endless wave of suicide bombings carried out by different Palestinian groups, both Islamist organizations and nationalist factions affiliated with the PLO (like the al-Aqsa Martyrs Brigades and the Tanzim), it no longer makes sense for the Israelis to display restraint — they either have to seal off and occupy the entire

West Bank and Gaza Strip militarily until they completely destroy the terrorist infrastructures therein, if necessary by rooting them out street by street and house by house, or wall off the (pre-1967) Israeli borders so that *no* Arabs who aren't Israeli citizens can enter. After all, the Arab masses cannot hate the Israelis any more than they already do, for partially justifiable and increasingly irrational reasons. Arafat is no longer able to control or suppress the Islamist terrorist groups even if he wished to — in large part because Sharon perversely targeted his security forces instead of the Islamists — and has instead even gone so far as to offer to include HAMAS in his projected Palestinian coalition government (!). Nor is he willing to rein in the most violent factions within his own umbrella organization. Therefore, it is no longer possible to view him as a credible negotiating partner in any future peace settlement. (The same can also be said of Sharon, who personally hates Arafat and has no desire to reach a peaceful settlement that will lead to the creation of a Palestinian state.) Alas, no other reasonably popular Palestinian leaders have yet emerged who can effectively broker a peace agreement, since they too would be unable to end the violence and thereby guarantee its provisions.

Until such a person (or persons) appears, the U.S. should stop "tsk tsk"-ing and urging restraint on the Israelis. Let's face it, if we were in their position, i.e., if week after week Arab terrorists were crossing our borders and intentionally targeting civilians by detonating bombs in public places, the American public would become so outraged that our government would soon be compelled to take the most extreme countermeasures. That is precisely the mood in Israel today, and understandably so. Virtually everyone now agrees — other than fringe extremists and their supporters on both sides — that a two-state arrangement is the only real long-term solution. But it's impossible for such a settlement to be brokered as long as religious fanatics whose goal is to destroy *any* peaceful settlement with Israel — and indeed to destroy the Israeli state altogether — are creating carnage and wreaking havoc on a weekly basis. Instead of wagging our fingers at the Israelis for responding militarily to terrorist attacks, what we should be doing is telling the Palestinian leaders that if *they* fail to take immediate action to prevent future terrorist attacks on Israel, we will *actively* help the IDF root out these terrorists. Such an ultimatum, if it is meant seriously and perceived as such, may well have a sobering effect on Arafat and his cronies. At the same time, we should insist that the Israelis not build a single new settlement, and indeed that they begin the process of "resettling" the existing settlers inside Israel proper.

The bottom line here is that Russia and Israel have long been fighting against many of the very same Islamist terrorist groups, including the "new" Hizb al-Tahrir al-Islami (Islamic Liberation Party), HAMAS, Hizb'allah, and Islamic Jihad, that have increasingly been participating in, if not helping to organize, terrorist campaigns against the United States. We can never really "win" our proclaimed "war" against Islamist terrorism without eliminating such groups, and we should do everything in our power to achieve that objective. As such, however much we may deplore (and should, when necessary, *privately* complain about) heavy-handed Russian and Israeli tactics on both moral and practical grounds, at least insofar as they cause unnecessary civilian casualties, both countries are now our de facto military allies. Moreover, to the extent that the despicable Chinese government in Beijing endeavors to suppress Islamist guerrillas in "Eastern Turkestan" (Xinqiang province), they too are indirectly and perhaps inadvertently acting as our military allies. If one is compelled by circumstances to wage a vicious war against self-righteous religious fanatics with no apparent moral restraints, as we currently are, it makes no sense to continually badger our allies and coddle our reluctant, lukewarm "friends," much less our barely-disguised enemies. Every existing Muslim regime, with the possible exception of the Turks and the Jordanians, falls into one of these two latter categories. This would include Pakistan and Saudi Arabia, with whom we should immediately start playing hardball.

The bottom line here is that Russia and Israel have long been fighting against many of the very same Islamist terrorist groups.

The current situation inside Pakistan is unfortunately a very delicate one. After 11 September General Pervez Musharraf made a conscious decision to ally himself with the United States in its struggle against the Taliban and al-Qa`idah, despite the fact that influential and dangerous factions within Pakistan's military, intelligence service, political elite, and general public had long aided these very same groups. He therefore adopted both a courageous and politically risky pro-Western orientation. Even though he has done so, and may in fact be Pakistan's last, best hope to avoid a collapse into total chaos, we can no longer settle for half-hearted Pakistani help. Why? Because most of the remnants of the Taliban and al-Qa`idah forces that managed to escape from Afghanistan instead of fighting to the death, including Ibn Ladin and his chief surviving lieutenants, have found a secure refuge in the Pushtun regions along the Afghan-Pakistani border, which are effectively under the control of hostile tribal warlords and allied smuggling cartels. If Pakistan is unwilling or unable to commit sufficient troops along the frontier and thereby help us eradicate our enemies in their safe havens, we'll have to go in after them ourselves. Either that, or allow them to establish new operational bases right across the porous border from a country we recently freed from their control. That would be a recipe for a military and security disaster in post-Taliban Afghanistan.

HIT SQUAD

As for the Saudis, even more stringent measures need to be taken. For decades the Saudi government has been using the immense profits it has made from selling the West oil to promote militant Wahhabism, one of the most puritanical and regressive of all the currents of Islam, throughout the Muslim world. Among other means, they have done so by investing lots of money in poor Muslim countries, building mosques and madrasahs, and then appointing reactionary clerics as their imams. Even as they fly off to Europe in their private jets, drink to excess, shop until they drop, and engage the services of expensive prostitutes, certain debauched members of the Saudi royal family are busily denouncing Western "moral corruption" and hypocritically urging fellow Muslims to display the strictest piety, behave in accordance with rigid Islamic tenets, and adopt the most refractory attitudes towards "unbelievers." Worse still, several Saudi princes have long been covertly funding violent Islamist terrorist groups, including al-Qa`idah. The time has come to deal with these two-faced weasels in the most extreme and decisive fashion. Maybe a few of these most notorious ingrates should suddenly meet with fatal "accidents" — a plane crash here, a domestic conflagration there, an auto accident elsewhere. After only a handful of such "accidents," the shrewder Saudi princes would quickly get the message, and only the most fanatical and dedicated among them would risk continuing to fund Islamist violence. If the Saudi regime itself refuses to curb its support for Islamist extremism, perhaps we should start privately threatening to seize control of their oil fields.

Meanwhile, what should be done about the most intransigent Islamist terrorist groups? It has to be recognized that these groups are going to continue attacking us *no matter what we do*. If we try to negotiate with them or shy away from doing whatever is necessary to hunt them down and destroy them, they will view this as a sign of our intrinsic weakness, just as they did between 1979 and 2001, when they attacked us repeatedly and we literally allowed them to get away with murder. Alternatively, if we really go after them, as the Egyptian and Algerian regimes have periodically done, they'll want to get revenge. Either way, they are not going to develop a friendly, cooperative attitude or cease and desist their violent actions. That being the case, there is no reason not to make every effort to kill them before they kill us. When fanatical groups like HAMAS and Hizb'allah hold public rallies, wearing their Klan-like masks, firing Kalashnikovs into the air, burning Israeli or American flags, parading around their "living martyrs" (i.e., future suicide bombers), and holding aloft babies wearing plastic bomb belts, perhaps cars packed with C4 that have been strategically placed along their march routes or near the squares where they are gathering should suddenly and mysteriously explode. Afterwards, we too can publicly profess the same sort of phony concern for the victims that Arab leaders so often display in the wake of suicide bombings in Israel.

Finally, at some point we are going to have to confront the



issue of torture head on. Let us suppose, for argument's sake, that we arrest someone who we are certain possesses vital information about an upcoming plan to detonate a "dirty bomb" in New York City, but that all of our standard methods of extracting information are unsuccessful. We would then confront the very same profound moral dilemma that, for example, French soldiers in Algeria faced. As the French paratroop commander sagely pointed out to sanctimonious representatives of the media in "The Battle of Algiers" — the best film ever made about terrorism and counterterrorism, by the way — is it not morally justified to torture one captured terrorist accomplice in order to prevent a public bombing that may take the lives of dozens of innocent civilian victims? This is the sort of thorny moral issue that every person has to make up his or her own mind about, since there is no objectively "correct" answer. But I would suggest that this same question becomes infinitely more acute when the enemy is planning to make use of the type of extraordinarily destructive weapons that can cause thousands, tens of thousands, hundreds of thousands, or perhaps even millions of civilian casualties, not "merely" dozens. However much we might wish to, we can no longer avoid asking ourselves such difficult questions. It may literally be a matter of life or death., *our* life and death, and if we no longer have the courage to do whatever is necessary to protect ourselves, perhaps we should farm key prisoners out to allied regimes that have no such moral qualms. Neither the Egyptian nor the Turkish government would hesitate to take the most extreme measures if they thought the situation warranted it. When the time comes, how far will we be willing to go?

It would be overly simplistic to describe the current War on Terrorism exclusively as a *conflict between civilizations*, as Samuel Huntington is perhaps wont to do, since in both the West and the Muslim East there is also a *conflict within civilizations* raging between religious fundamentalism and Enlightenment principles. Even so, in large part we *are* waging a war between civilizations, between Western civilization and Islamic civilization, since support for secular Enlightenment values remains so weak in the Dar al-Islam. And, much as it may offend the "blame America first" crowd, the mindless Western Civ bashers, and the paternalistically racist romanticizers of Third World peoples, the truth is that our civilization has long been superior to Islamic civilization by any yardstick one might care to use, e.g., in terms of material well-being, personal freedom, social mobility, toleration of dissent and nonconformity, scientific and technological progress, and the list goes on. For this very reason, we must win this war against the Islamists — whatever it takes. That is the grim truth of the matter.

JEFFBALE

"NO ELVIS, BEATLES, OR THE ROLLING STONES"?

Last issue I promised to explain why it is that the majority of today's punk and rock bands — whether they remain in the underground or operate on a more commercial level — are incapable of inspiring anything other than yawns. The reason is deceptively simple — most band members have little or no familiarity with the best underground rock'n'roll music from past eras. As a result, they tend to model their sounds on far less original recent bands rather than looking to the very best r'n'r groups from all eras for inspiration. Emulating watered down, fifteenth generation exemplars of particular r'n'r subgenres is not the path to take if one wishes to produce something that will stand the test of time. Let's face it, no band that adopts BLINK-182 or NO DOUBT as its role models is ever going to produce anything of lasting musical value, since their models are themselves eminently forgettable tenth-rate mediocrities.

Let's face it, no band that adopts BLINK-182 or NO DOUBT as its role models is ever going to produce anything of lasting musical value.

Although most of today's neopunks don't seem to realize it, one of the main reasons why the original wave of 1976-1979 punk bands produced so much great rock'n'roll music was that their members were thoroughly conversant with, if not obsessive fans of, the best r'n'r from the 60s and glam eras, so much so that many of their riffs, melodies, and song structures were modelled — whether consciously or via osmosis — on music from those eras. Despite all the generational posturing to be found in lyrics such as the CLASH's "no Elvis, Beatles, or the Rolling Stones" or GENERATION X's "your generation don't mean a thing to me," an apparent reference to the WHO's "My Generation", the reality was quite different. After all, Joe Strummer had previously been a member of a series of roots rock pub bands like the 101ers, and in other songs GEN X openly lauded 60's pop culture ("Ready Steady Go"). Nor is it any accident that the SEX PISTOLS started out doing sneering, blistering covers of killer r'n'r songs from the 60s, including the SMALL FACES' "Watcha Gonna Do About It" and a PAUL REVERE & THE RAIDERS-inspired version of "(I'm Not Your) Stepping Stone", or that guitarist Steve Jones consciously copied the on-stage mannerisms of his heroes Pete Townshend and Johnny Thunders.

Indeed, almost all of the best '77-era punk bands were heavily influenced by beat, Mod, 60's punk, primitive psychedelic, or 70's glam bands, even if they sometimes sought to pretend otherwise. These musical influences can easily be recognized by real experts on r'n'r, even in much of the most self-consciously "original" material. Who can deny, for example, the profound impact of 60's pop and girl

groups on the RAMONES, the influence of Detroit acts like the STOOGES on RADIO BIRDMAN (and dozens of other Aussie groups), the sneering 60's punk-style vocals of Australia's SAINTS and our own ANGRY SAMOANS, the acknowledged surf stylings of AGENT ORANGE, or the loud, primitive guitar sound of virtually every "classical" punk band. Another indication of such influences can be seen in the innumerable 60's cover songs performed by many of the best early punk bands, including the DEAD BOYS' "Little Girl" (the SYNDICATE OF SOUND's only good song — not to mention the later LORDS OF THE NEW CHURCH cover of the BALLOON FARM's "A Question of Temperature"), the PAGANS' "Little Black Egg" (an obscure NIGHTCRAWLERS' song), SLAUGHTER & THE DOGS' "Quick Joey Small" (the bubblegum classic), the SAINTS' "Wild About You" (a MISSING LINKS cover), and the DIODES' "Red Rubber Ball" (the super-pop CYRCLE song), a list which could be extended ad nauseum. Some of these songs were covered for satirical reasons and done in a good-humored ironic style, but many were relatively straightforward covers. The DICKIES actually made a career out of doing killer punk covers of older songs, including some really goofy ones (like SIMON & GARFUNKEL's "Sounds of Silence", BLACK SABBATH's "Paranoid", and "Banana Splits"). And I haven't even mentioned the many mid-70s groups that consciously emulated 60's garage bands (like the FLESHTONES), those that endeavored to revitalize 60's pop (like the SHOES), or the actual members of 60's garage bands who later went on to form punk bands (like Fred Cole from the LOLLIPOP SHOPPE and later RATS and DEAD MOON fame, among others). Since then thousands of punk and garage bands have consciously looked to the 60s and glam eras for inspiration, often with superlative results. In short, anyone who claims that 60's garage music and punk rock are two entirely separate things, or even that punk is something that is wholly novel, is a musical ignoramus. What the punk musical revolution essentially represented was the blending and reconfiguration of the very best elements from several earlier r'n'r subgenres into a novel and distinctive brew, coupled with a much-needed return to primitivity and snottiness, *not* the repudiation and wholesale abandonment or replacement of earlier styles of rock'n'roll (excepting, of course, truly awful genres such as "progressive rock" and bombastic wank-metal). The trick, then, is to borrow and reconstitute certain fundamental elements of rock'n'roll in novel ways, thereby creating something that evolves into a form that is qualitatively new, rather than borrowing slavishly (since the social and cultural context within which older styles of music emerged cannot possibly be recreated) or ignoring the musical past altogether. (Parenthetically, the reason why hardcore wore out its welcome relatively quickly is because it borrowed almost nothing from older forms of r'n'r music, and instead simulated the roar of a jet engine. In the short term this proved to be quite exhilarating, but after awhile it became utterly boring.)

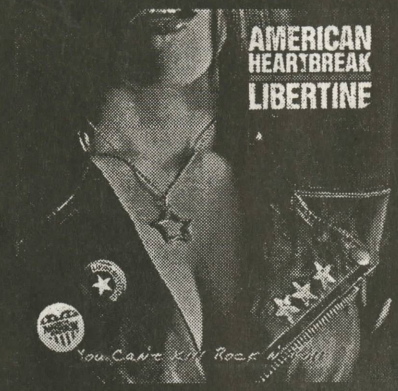
In marked contrast to today's ever-growing flood of stale, unimaginative dreck, the very best r'n'r bands sound every bit as fresh and exciting today as they did when they first appeared on the scene. Although this cannot be said about the vast majority of groups from any era, it must nevertheless be acknowledged that the current epoch is probably the most musically uninspiring for real rock'n'roll fans since the barren 1959-61 period and the absolute nadir of the early 1970s. The pop charts are nowadays filled with vapid and utterly disposable girl- and boy-bands, neo-soul outfits without a single decent beat or a hint of soul, thuggish and repetitive rap and hip hop, moronic and repulsively macho "nü metal" (i.e., rap metal), "sensitive" singer-songwriters who are seemingly incapable of writing a good song, and mechanistic techno-dance music which only a pretentious "art phag" or someone blasted out of his or her skull on ecstasy could possibly enjoy. Nor is the underground faring much better these days, given the relative popularity of cookie-cutter hardcore (whether of the anarcho, NY, or straightedge variety), shoe-gazing emo, sappy radio-friendly indie rock, wimpy pop punk, and generic professional punk. Even bands which are ostensibly inspired by far richer and more intrinsically rockin' musical subgenres, such as '77-style punk, Mod, power pop, Oi, 60's garage punk, beat, rockabilly, surf, and hard-edged rootsy rock, seem to be generally bereft of imagination and genuine passion.

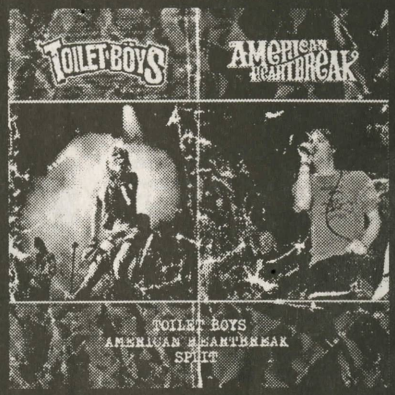
There are of course a number of noteworthy exceptions (sadly often veteran bands rather than newcomers), such as the LEAVING TRAINS, the ZEROS, the DICTATORS, the LAZY COWGIRLS, the PATTERN, the DRAGONS, the BEAT ANGELS, the EMBROOKS, the LORDS OF ALTAMONT, the SONS OF HERCULES, the CHESTERFIELD KINGS, the SUPERSUCKERS, the HANGMEN, and so on, but the overwhelming majority of today's underground bands well and truly suck. Fortunately, a tiny handful of outstanding r'n'r artists are finally beginning to achieve some measure of major label success, including the HIVES and ANDREW W.K. Whether this hopeful trend signals a longterm resurgence of the popularity of real rock'n'roll music is anybody's guess, but I for one am not going to be holding my breath awaiting such a miraculous change. ⊕

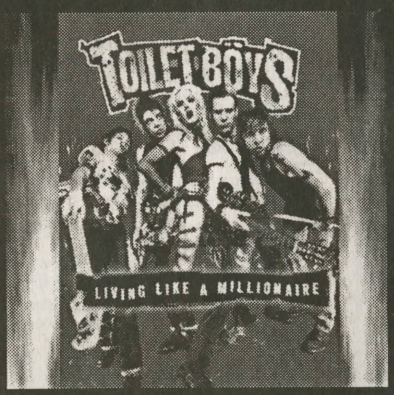


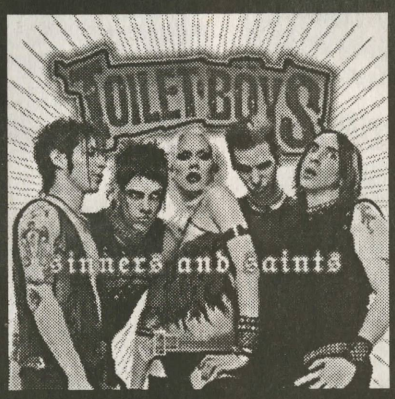
ROCK N' ROLL TO THE FUCKIN' MAX

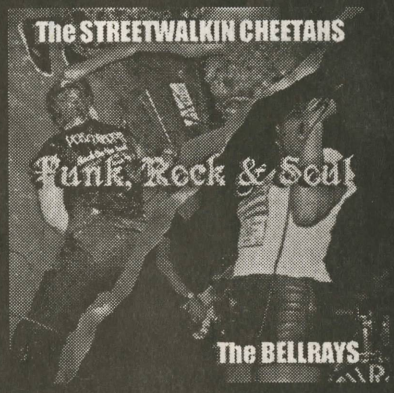


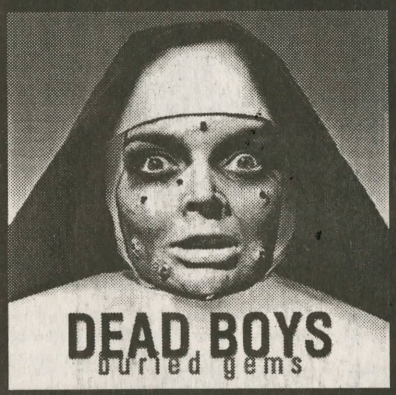


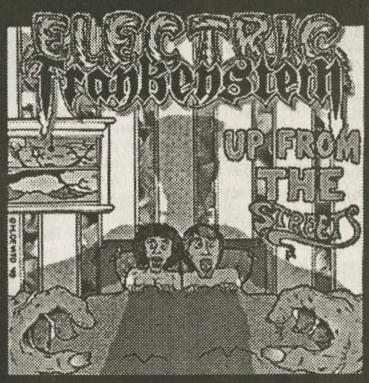


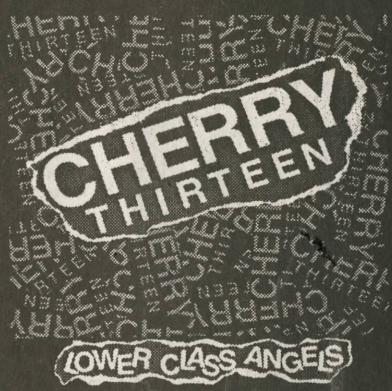


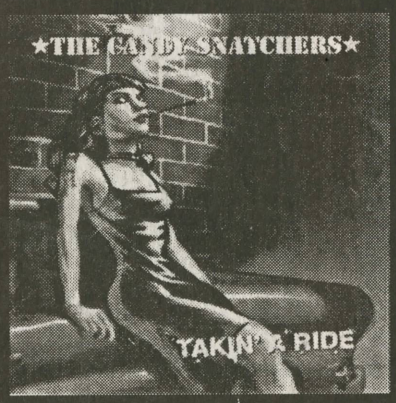


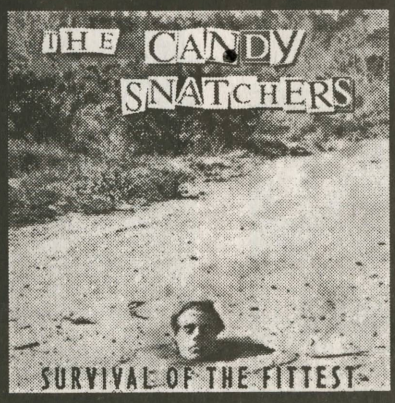


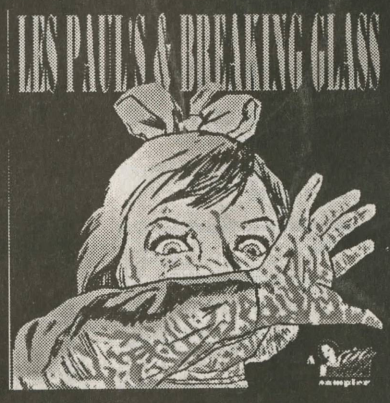












No text needed. Sin City Series. www.coldfrontrecords.com

hepcat records THE REAL DEAL

PUNK & MOD

...selections from our huge catalog of titles that you can
ORDER ONLINE: www.hepcatrecords.com
Send for our FREE mailorder catalog! (INTL $3.00) P.O. Box 1108 Orange, CA 92856 USA
tel- (800) 404-4117 tel- outside the USA (714) 490-5520 fax- (714) 490-5521

CDs

The 4 Skins - *The Secret Life Of...* (Captain Oi!) **AHOYCD 177** $13.98

999 - *The Punk Singles 1977-1980* (Captain Oi!) **AHOYCD 176** $13.98

The Adicts - *Rockers Into Orbit* (Fallout) **FALLCD 046** $12.98

The Adicts - *Smart Alex* (Captain Oi!) **AHOYCD 196** $13.98

The Adicts - *Sound Of Music* (Captain Oi!) **AHOYCD 195** $13.98

(Tony Adolescent and) ADZ - *Where Were You?* (Bitzcore) **BC 1689** $8.98

American Heartbreak / Libertine - *You Can't Kill Rock 'n' Roll* (Coldfront) **CF 049** $11.98

Angelic Upstarts - *Sons Of Spartacus* (Captain Oi!) **AHOYCD 190** $13.98

Anti Nowhere League - *I Hate People...Long Live The League* (Harry May) **MAYOCD 127** $11.98

Anti-Nowhere League - *Animal! - The Very Best Of...* (Anagram - Punk) **CDPUNK 126** $12.98

Backstreet Girls - *Tuff Tuff Tuff* (Face Front) **FF 013** $15.98

Blitz - *Blitzed - An All Out Attack* (Harry May) **MAYOCD 510** $11.98

The Burnouts - *Go Go Racing!* (Bad Afro) **AFROCD 004** $15.98

The Business - *Saturday's Heroes* (Captain Oi!) **AHOY DPX 013** $13.98

The Business - *Welcome To The Real World* (Captain Oi!) **AHOY DPX 002** $14.98

The Carpettes - *The Best Of* (Anagram - Punk) **CDPUNK 080** $9.97



Channel 3 - *I've Got A Gun/The Lights Go Out* (Anagram - Punk) **CDPUNK 002** $12.98

Chelsea - *Live and Well* (Rhythm Vicar) **PREACH 033** $14.98

Chelsea - *The BBC Punk Sessions* (Captain Oi!) **AHOYCD 159** $13.98

The Chords - *So Far Away* (Captain Mod) **MODSKACD 010** $13.98

Cock Sparrer - *Guilty As Charged* (Bitzcore) **BC 1692** $14.98

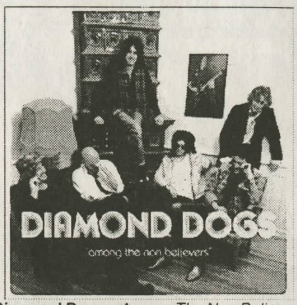
Cock Sparrer - *Two Monkeys* (Bitzcore) **BC 1710** $14.98

Cockney Rejects / Angelic Upstarts - *Live and Loud* (Step-1) **STEPCD 005** $13.98

Conflict - *V.2 Employing All Means Necessary* (Anagram - Punk) **CDPUNK 125** $12.98

Wayne County and The Electric Chairs - *Rock 'n' Roll Cleopatra* (RPM) **RPM 119** $12.98

Cuddly Toys - *The Best Of...* (Cherry Red) **CDMRED 191** $12.98

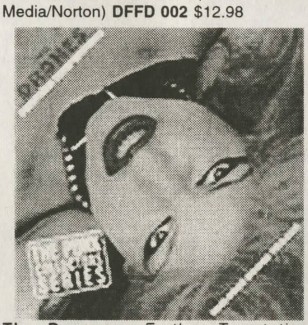


Diamond Dogs - *Among The Non Believers* (Feedback Boogie) **FBRCD 010** $6.98

Diamond Dogs - *Shortplayer* (Feedback Boogie) **FBRCD 015** $6.98

Diamond Dogs - *Too Much Is Always Better Than Not Enough* (Feedback Boogie) **FBRCD 018** $12.98

The Dictators - *D.F.F.D.* (Dictators Multi-Media/Norton) **DFFD 002** $12.98



The Drones - *Further Temptations* (Anagram - Punk) **CDPUNK 020** $12.98

Eddie and The Hot Rods - *Thriller* (Captain Oi!) **AHOYCD 192** $13.98

English Dogs - *To The Ends Of The Earth / Forward Into Battle* (Step-1) **STEPCD 041** $13.98

The Exploited - *Dead Cities* (Harry May) **MAYOCD 131** $11.98

The Exploited - *Let's Start A War* (Captain Oi!) **AHOY PDX 603** $14.98

The Flaming Sideburns - *Hallelujah Rock'n'Rollah* (Bad Afro) **AFROCD 011** $15.98

The Flys - *Waikiki Beach Refugees* (Captain Oi!) **AHOYCD 182** $13.98

G.B.H. - *City Baby Attacked By Rats* (Captain Oi!) **AHOYCD 185** $13.98



G.B.H. - *City Baby's Revenge* (Captain Oi!) **AHOYCD 186** $13.98

G.B.H. - *Midnight Madness and Beyond* (Captain Oi!) **AHOYCD 193** $13.98

G.B.H. - *No Need To Panic* (Captain Oi!) **AHOYCD 194** $13.98

Geza X - *You Goddam Kids* (Bacchus Archives) **BA 1171** $12.98

Gluecifer - *Get The Horn* (White Jazz) **JAZZ 011** $4.98

Gluecifer - *Leather Chair* (White Jazz) **JAZZ 007** $4.98

Gluecifer - *Riding The Tiger* (White Jazz) **JAZZ 005** $14.98

Gluecifer - *Soaring With Eagles At Night To Rise With The Pigs In The Mo* (White Jazz) **JAZZ 012** $14.98

Hellacopters - *Devil Stole The Beat From The Lord* (White Jazz) **JAZZ 021** $4.98

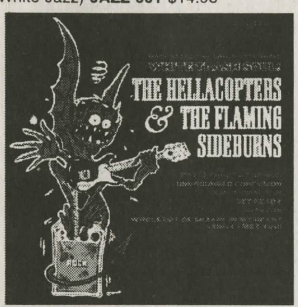
Hellacopters - *Disappointment Blues* (White Jazz) **JAZZ 015** $7.98

Hellacopters - *Hey!* (White Jazz) **JAZZ 010** $4.98

Hellacopters - *Move Right Out Of Here* (White Jazz) **JAZZ 023 (2song)** $4.98

Hellacopters - *Soulseller* (White Jazz) **JAZZ 008** $4.98

Hellacopters - *Supershitty To The Max* (White Jazz) **JAZZ 001** $14.98



The Hellacopters / The Flaming Sideburns - *White Trash Soul* (Bad Afro) **AFROCD 008** $11.98

Hellride - *Making Out With Fire* (White Jazz) **JAZZ 033** $14.98

The Highschool Hellcats - *Last Train To Actionville* (Feedback Boogie) **FBRCD 002** $7.98

Hollywood Brats - *Hollywood Brats* (Cherry Red) **CDMRED 106** $12.98

The International Noise Conspiracy - *Smash It Up* (Burning Heart) **BHR 118** $4.98



The Jolt - *S/T* (Captain Mod) **MODSKACD 021** $13.98

London - *Punk Rock Collection* (Captain Oi!) **AHOYCD 077** $13.98

The Lurkers - *The Punk Singles Collection* (Captain Oi!) **AHOYCD 188** $13.98

The Merton Parkas - *The Complete Mod Collection* (Anagram) **CDMGRAM 111** $12.98

Nips 'n' Nipple Erectors - *Bops, Babes, Booze and Bovver* (Big Beat) **CDWIKK 66** $9.98

Odd Numbers - *The Trials And Tribulations Of* (Coldfront) **CF 054** $11.98

Oi Polloi - *Unite And Win* (Step-1) **STEPCD 132** $13.98

The Partisans - *Police Story* (Anagram - Punk) **CDPUNK 004** $12.98

Peter and The Test Tube Babies - *Loud Blaring Punk Rock* (Captain Oi!) **AHOYCD 198** $13.98

Peter and The Test Tube Babies - *The Mating Sounds Of South American Frogs* (Captain Oi!) **AHOYCD 197** $13.98

The Plasmatics - *New Hope For The Wretched + Bonus Tracks* (Cherry Red) **CDMRED 204** $12.98

Psychopunch - *Original Scandinavian Superdudes* (White Jazz) **JAZZ 045** $14.98

Purple Hearts - *Head On Collision Time / Pop-ish Frenzy* (Rhythm Vicar) **PREACH 036CD** $15.98

Secret Affair - *Behind Closed Doors* (Captain Mod) **MODSKACD 015** $13.98



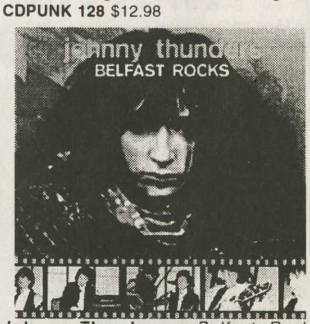
Sham 69 - *Greatest Hits Live!* (Anagram - Punk) **CDPUNK 123** $12.98

Sid Vicious - *Sid Dead Live* (Anagram - Punk) **CDPUNK 086** $12.98

Slaughter and the Dogs / 999 - *The Slaughterhouse Tapes" / "The Cellblock Tapes* (Step-1) **STEPCD 045** $13.98

Splodgenessabounds - *The Artful Splodger* (Captain Oi!) **AHOYCD 170** $13.98

Tenpole Tudor - *Wunderbar - The Stiff Records Singles Collection* (Anagram) **CDPUNK 128** $12.98



Johnny Thunders - *Belfast Rocks* (Anagram) **CDMGRAM 117** $15.98

Johnny Thunders - *Born Too Loose - The Best Of* (Jungle) **FREUDCD 060** $17.98

Johnny Thunders - *Que Sera Sera* (Jungle) **FREUDCD 049** $14.98

...selections from our huge catalog of titles that you can
ORDER ONLINE: www.hepcatrecords.com
Send for our FREE mailorder catalog! (INTL $3.00) P.O. Box 1108 Orange, CA 92856 USA
tel- (800) 404-4117 tel- outside the USA (714) 490-5520 fax- (714) 490-5521

THE REAL DEAL hepcat records

Toy Dolls - *Covered In Toy Dolls* (Captain Oi!) **AHOYCD 187** $13.98

Turbonegro - *Apocalypse Dudes* (Bitzcore) **BC 1720** $14.98

Turbonegro - *Ass Cobra* (Bitzcore) **BC 1719** $14.98

Turbonegro - *Darkness Forever* (Bitzcore) **BC 1715** $14.98

Turbonegro - *Hot Cars and Spent Contraceptives* (Bitzcore) **BC 1721** $14.98

Turbonegro - *Never Is Forever* (Bitzcore) **BC 1714** $14.98

The U.K. Subs - *Down On The Farm - A Collection Of The Less Obvious* (Harry May) **MAYOCD 509** $11.98

U.K. Subs - *Universal* (Captain Oi!) **AHOYCD 204** $13.98

The Vapors - *New Clear Days* (Captain Mod) **MODSKACD 011** $13.98

The Vibrators - *Punk Rock Rarities* (Captain Oi!) **AHOYCD 181** $13.98

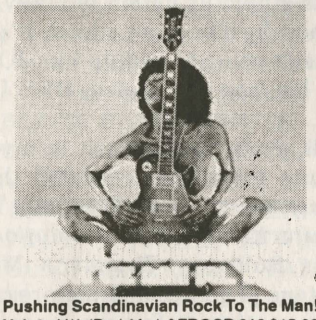
Vice Squad - *The Complete Punk Singles Collection* (Anagram - Punk) **CDPUNK 089** $12.98

Compilations

Best Of...This Is Mod - V/A (Anagram) **CDMGRAM 150** $15.98

Jackpot Vol. 1 - V/A (Feedback Boogie / Low Impact) **JACK 001** $6.98

Live From The Masque, The Definitive Collection - V/A (Bacchus Archives) **BA 1170** $12.98

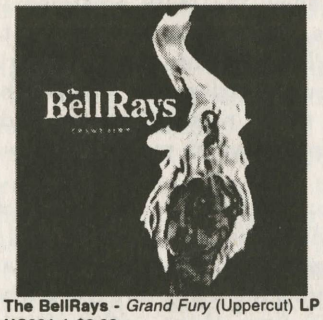


Pushing Scandinavian Rock To The Man! Vol. 2 - V/A (Bad Afro) **AFROCD 010** $15.98

The Song Ramones The Same - V/A (White Jazz) **JAZZ 533** $14.98

The Very Best Of Punk and Disorderly - V/A (Anagram - Punk) **CDPUNK 129** $12.98

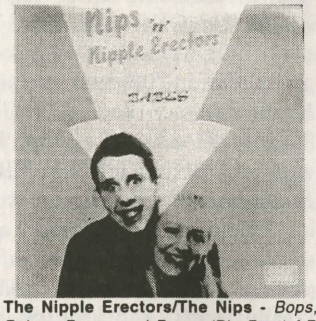
Vinyl LPs



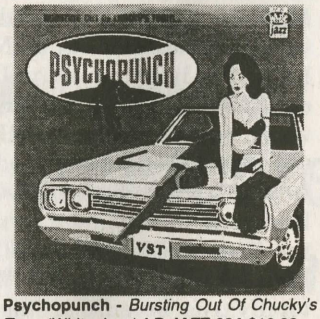
The BellRays - *Grand Fury* (Uppercut) **LP UC001-1** $8.98

The Burnouts - *Close To Breakevil* (Bad Afro) **AFROLP 013** $11.98

The Dictators - *D.F.F.D.* (Dictators Multi-Media/Norton) **LP DFFD 002** $12.98



The Nipple Erectors/The Nips - *Bops, Babes, Booze and Bower* (Big Beat) **LP WIKM 66** $10.98



Psychopunch - *Bursting Out Of Chucky's Town* (White Jazz) **LP JAZZ 034** $10.98

Radio 69 - *Reality Punk* (Knock-out) **KOLP 148** $9.98

Turbonegro - *Apocalypse Dudes* (Bitzcore) **LP BC 1720** $13.98

Turbonegro - *Ass Cobra* (Bitzcore) **LP BC 1719** $9.98

Turbonegro - *Hot Cars And Spent Contraceptives* (Bitzcore) **LP BC 1721** $9.98

Turbonegro - *Never Is Forever* (Bitzcore) **LP BC 1714** $9.98

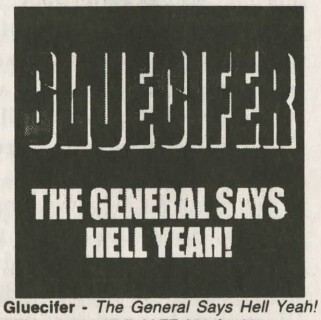
The Yobs - *The Worst Of The Yobs* (Knock-out) **KOLP 149** $9.98

The Maggots - *This Condition Is Incurable* (Bad Afro) **LP FRO 1004** $11.98

45s

The Boys - *Svengerland* (Captain Oi!) **AHOY SVEN 1** $4.98

The Dictators - *Avenue A / New York New York (Live)* (Norton) **N 45 103** $4.98

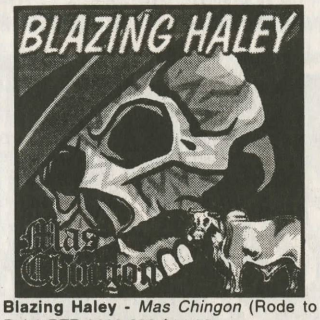


Gluecifer - *The General Says Hell Yeah!* (White Jazz) **45 7 JAZZ 031** $4.98

Turpentines - *No Salvation* (White Jazz) **45 7 JAZZ 018** $4.98

U.K. Subs - *Drunken Sailor* (Captain Oi!) **AHOY 7-01** $4.98

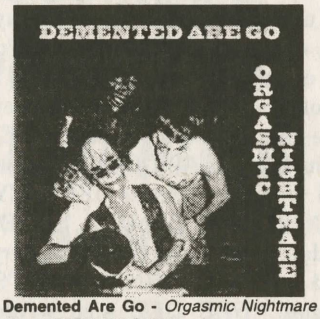
PSYCHOBILLY



Blazing Haley - *Mas Chingon* (Rode to Ruin) **RTR 2002-666** $14.98

Os Catalepticos - *Zombification* (Crazy Love) **CLCD 6484** $15.98

Os Catalepticos - *Little Bits of Insanity* (Fury) **FCD 3054** $15.98



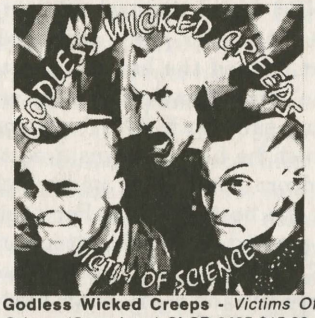
Demented Are Go - *Orgasmic Nightmare* (Fury) **FCD 3016** $15.98

Demented Are Go! - *Alive and Rockin'* (Harry May) **MAYCD 506** $11.98

Demented Are Go! - *Helluciferation* (Crazy Love) **CLCD 6451** $15.98

Frantic Flinstones - *The Very Best Of...* (Anagram - Psychobilly) **CDMPSYCHO 25** $12.98

Godless Wicked Creeps - *Hellcoholic* (Crazy Love) **CLCD 6409** $15.98



Godless Wicked Creeps - *Victims Of Science* (Crazy Love) **CLCD 6405** $15.98

Gorilla - *Genetic Joke* (Crazy Love) **CLCD 6470** $15.98

Klingonz - *Jobot* (Fury) **FCD 3021** $15.98

Mad Sin - *Amphigory* (Fury) **FCD 3019** $15.98

Mad Sin - *God Save The Sin* (Count Orlock) **COCK XXVIII** $15.98

The Meantraitors - *Guts For Sale* (On The Hill) **DRCD 004** $15.98

The Meteors - *Teenagers From Outerspace* (Big Beat) **CDWIK 047** $15.98

The Meteors - *Who Do You Love?* (Sonovabitch) **ROTT 90032** $5.98

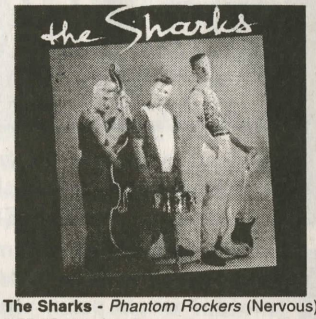
Nekromantix - *Brought Back To Life* (Inter Music) **INTCD 009 KICK** $14.98

Nekromantix - *Curse Of The Coffin* (Nervous) **NERCD 063** $15.98

Nekromantix - *Demons Are A Girls Best Friend* (RMD) **KICK RMD 96042** $14.98

Nekromantix - *Return Of The Loving Dead* (Hellcat/Epitaph) **HEL-CD 80445** $12.97

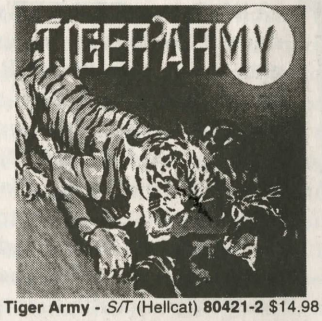
Nekromantix - *Undead 'N' Live* (ESP) **ESP 994-2** $14.98



The Sharks - *Phantom Rockers* (Nervous) **NERCD 008** $15.98

Slapping Suspenders - *Blood Sucking Freaks* (Count Orlock) **COCK X** $15.98

Tiger Army - *II: Power Of Moonlite* (Hellcat) **80439-2** $15.98



Tiger Army - *S/T* (Hellcat) **80421-2** $14.98

Compilations

It Came From Hell Vol. 3 - V/A (Crazy Love) **CLCD 6463** $15.98

Psychobilly Frenzy - V/A (Downer) **DRCD 005** $15.98

Psychobilly Sampler Fury Records 1987-95 - V/A (Fury) **DAGCD 02** $15.98

Psychobilly Sampler Vol. 2 - V/A (Fury) **DAGCD 04** $15.98

LPs

Demented Are Go - *Orgasmic Nightmare* (Crazy Love) **LP CL 6477** $10.98

Demented Are Go - *Tangenital Madness* (Crazy Love) **LP CL 6478** $10.98

The Meteors - *The Final Conflict* (Raucous) **LP RAUC 109** $10.98

HIT SQUAD

INSIDE MY BRAIN



Today is June 10th, 2002. I was just getting ready to send in this column, when it happened: on June 6th, DEE DEE RAMONE died. It was a little over a year ago that news hit of JOEY's death, and now this. I can't begin to tell you how much the music of the RAMONES has meant to me in my lifetime; suffice it to say that saying I idolized them would be an understatement. It was only a couple of months ago that I saw DEE DEE on TV when the Rock And Roll Hall of Fame inducted the RAMONES, and there he was, as funny and playfully devilish as ever, announcing how he'd like to "thank myself, and congratulate myself, and if I could, I would pat myself on the back" So now another of "da brudders" has bit the dust. He was 49. DEE DEE, who changed his name from DOUGLAS COLVIN when he formed the RAMONES with his friends JEFFREY HYMAN, JOHN CUMMINGS, and TOMMY ERDELYRI. It was DEE DEE's idea to all have the same surname, which was inspired by PAUL MCCARTNEY'S nom de plume "Paul Ramon." DEE DEE also wrote many of the RAMONES' songs, despite the fact that they were credited to the entire band. He penned classics such as "53rd & 3rd", "Listen To My Heart", "Havana Affair", "It's A Long Way Back To Germany", "Cretin Hop", "Teenage Lobotomy", "We're A Happy Family", "Carbona Not Glue", "Bad Brain", and many more. It was also DEE DEE who shouted the familiar "One! Two! Fwee! Fo'!" kickoffs that started so many of their songs.

Later, when the RAMONES found themselves being eclipsed by younger, faster, and harder punk and hardcore bands, it was DEE DEE that pushed the band to create their '80s classic "Too Tough To Die", their heaviest and fastest LP in years. DEE DEE penned and sang both "Warthog" and "Endless Vacation", two songs which he had been inspired to write after seeing numerous hardcore bands live, and which showed they could keep up with the best of them. For their next album, though, DEE DEE penned an acidic attack on Reagan, "Bonzo Goes To Bitburg", which REAGAN supporter JOHNNY RAMONE didn't approve of, and more than likely doesn't even play on. As DEE DEE's politics swung more left and JOHNNY's seemingly became more right wing, the two found themselves more and more at odds philosophically and politically, leading to DEE DEE's leaving in 1989, after the "Brain Drain" album tour. He was, as we all know, replaced on bass by C.J. RAMONE. Even after he left the RAMONES, albeit to release a pretty terrible rap album, he continued to donate songs to RAMONES' albums, as well as producing, appearing with, and penning songs for bands he liked, such as the CHESTERFIELD KINGS, YOUTH GONE MAD, and FURIOUS GEORGE. DEE DEE released some singles in the early '90s with his new band the CHINESE DRAGONS, and a great CD in '96 with a band he formed while living in the Netherlands called I.D.L.C.(Inter-Celestial Light Commune), "I Hate Freaks Like You". He also penned a fascinating biography in '96 (with VERONICA KOFMAN) called *Poison Heart: Surviving The Ramones* (reissued later as *Lobotomy*), as well as "Chelsea Horror Hotel" and "Legend of a Rock Star", which is due out this summer. In the late '90s, DEE DEE married a young woman named BARBARA who he had met in the Netherlands, and brought her back to the States with him to live in Hollywood. In a somewhat bizarre move, he and MARKY RAMONE formed the REMAINZ, who included at various times C.J. RAMONE, DANIEL REY, and BEN TROKEN. The line-up eventually settled into DEE DEE, MARKY, and BARBARA, whom DEE DEE had taught to play bass, which resulted in a live REMAINZ CD. Then in the last few years he put out some good CDs like "Ain't It Fun" and "Hop Around", which featured himself and BARBARA splitting the lead vocal duties and a return to the raw, early punk sound of the RAMONES circa 1976/77. He had also supposedly kicked his longtime drug habit. Well, I guess that last part wasn't totally true, because at this point it looks like he OD'd on heroin. It was tragic enough losing JOEY to cancer, but to have to lose DEE DEE to something as stupid as heroin is really sad. I mean, it's not like I didn't know he'd been an addict, it's just that I really hoped that he wasn't going to end up like JOHNNY THUNDERS. But I guess his fate was sealed. DEE DEE, I'll miss you a whole lot!

I didn't get a chance to talk about books much in my last column, but there've been quite a few music-related things that I've read lately that I must recommend. First is a huge book called *Punk: The Definite Record of a Revolution* by Stephen Colgrave and Chris Sullivan (Thunder's Mouth Press). A 400-page tome with tons of quotes and pictures, this mostly-oral history took me more than a few weeks to fully delve into. For one thing, the book is the size of a record cover, and is thus extremely heavy. It's not exactly the kind of thing you can cart around and read on the bus, or on your lunch hour at work. That said, I found it hugely enjoyable and informative. With quotes from just about everyone you can think of who was involved in punk, there's a certain amount of contradiction, which only goes to show the truly polarized views about punk in the early days. Some of the quotes are taken (and credited to) books like *Please Kill Me*, magazine articles and interviews, and film documentaries like "The Filth and the Fury". Yet there's still a ton of pics and quotes and info that I hadn't run across previously, which makes this a worthwhile publication.

We Got The Neutron Bomb: The Untold Story of L.A. Punk by Marc Spitz and Brendan Mullen is much smaller, and obviously has a more regional agenda, but it's equally engaging. Covering the years 1971-81, it begins with stories of early '70s Glam bands, and progresses from there with informative

ALAN WRIGHT

recounts from members of the RUNAWAYS, DICKIES, CIRCLE JERKS, GERMS, X, FEAR, SOCIAL DISTORTION, BLACK FLAG, GO-GOs, SCREAMERS, and many others. Like *Please Kill Me*, this is totally an oral history, and many of the stories are equally funny and inspiring, as well as sad and tragic. Unfortunately, it fails to mention L.A.'s underdog band, the DROOGS.

Mullen, along with Don Bolles and Adam Parfrey, is also responsible for *Lexicon Devil: The Fast Times and Short Life of Darby Crash and the Germs*. Oddly, many of the same quotes used in *We Got The Neutron Bomb* are recycled here, but there're still a lot of other great things in this book, which is also done in that "oral history" style. Considering the short lifetime of the Germs, and the hit-and-miss nature of their live shows — which were usually either terrible or brilliant, depending on how fucked up on drugs Darby was — it's amazing how much of an influence they had and still have on punk music today.

I've also been reading various books about early hardcore punk lately, which has had me pulling out a lot of old hardcore albums to listen to. *American Hardcore* by Steven Blush (Feral House Press), *Our Band Could Be Your Life* by Michael Azerrad (Little, Brown and Company), and *Dance of Days* by Mark Anderson & Mark Jenkins (Soft Skull Press) are all similar, but also quite different.

American Hardcore, subtitled *A Tribal History*, focuses on the music and political agendas of many great hardcore bands circa 1980-86, the so-called "golden years" of hardcore. A mix of the writer's own info, as well as quotes from movers and shakers in early 'core and lots of great pics, make this a good read. Some of the bands included are BLACK FLAG, MINUTEMEN, ADOLESCENTS, M.I.A., ANGRY SAMOANS, BAD RELIGION, BAD BRAINS, GOVERNMENT ISSUE, DEAD KENNEDYS, D.O.A., MEAT PUPPETS, EFFIGIES, LEWD, MINOR THREAT, NAKED REYGUN, SHATTERED FAITH, MISFITS, SHATTERED FAITH, ZERO BOYS and many others. Unfortunately, the downside is that the book is littered with typographical errors, as well as some really weird misinformation and geographical errors. He gets some people's names wrong and misspells band names. Not to mention the mess that is the discography section, where he gets the release dates of records wrong, omits songs off albums in the track listings, and has the wrong people playing on the wrong records! Strangely enough, at the end of the book, Blush states that "Every piece of information I've seen posted on the Internet regarding *American Hardcore* is wrong, so I've chosen to totally ignore it." Really? Everything? That's a pretty strong statement from someone whose book is riddled with mistakes!

Our Band Could Be Your Life: Scenes From The American Underground, 1981-91, which takes its name from a MINUTEMEN song, focuses more on the bigger acts. The ones who crossed over into College Radio popularity, and in some cases, eventual mainstream acceptance. You get excellent histories of BLACK FLAG, HÜSKER DÜ, IAN MACKAYE's groups from the TEEN IDLES to FUGAZI, SONIC YOUTH, REPLACEMENTS, MISSION OF BURMA, MUDHONEY, BEAT HAPPENING, MINUTEMEN, BUTTHOLE SURFERS, BIG BLACK, and DINOSAUR JR. While not all of these bands were hardcore in the strictest sense, they were influenced by, and grew out of, the HC punk scene in many cases.

Lastly, there's *Dance of Days*, which focuses on the D.C. punk and hardcore scenes of the late '70s to the early '90s. To quote from the dust jacket: "Dance of Days recounts the rise of trailblazing artists such as BAD BRAINS, HENRY ROLLINS, MINOR THREAT, RITES OF SPRING, FUGAZI, and BIKINI KILL, while examining the roots of PMA, straight edge, Dischord Records, Revolution Summer, and Riot Grrrl." Oh, but there's so much more! There are so many cool bands in here, bands that a lot of people tend to gloss over for the sake of "name" bands: SLICKEE BOYS, DAG NASTY, GOVERNMENT ISSUE, IGNITION, SOULSIDE, VELVET MONKEYS, WHITE BOY, and many others.

One thing that struck me about these three books, though, is the reiteration of certain "legendary" stories in all three books, which shows the truly oral and word-of-mouth aspect that was so prevalent in the early hardcore movement. In an age with no Internet, no email, no hardcore records in major chain record stores and so forth, the fact that so many of these bands could release records, put together tours, do fanzines, and spread their music and messages across not just America, but throughout the world, still seems incredible ! For myself, an attraction to hardcore seemed a natural, and perhaps necessary evolution in punk music. The main thing that struck me while reading these was the uniqueness of so many of the early hardcore bands. BLACK FLAG didn't sound much like the MINUTEMEN who didn't sound like HÜSKER DÜ who didn't sound like BAD BRAINS and so forth. By the late '80s/early '90s I'd pretty much lost interest in any "new" hardcore bands, and most of what passes for hardcore these days is a pale imitation of the great bands that came before them. But then all these bands, or most of them, didn,t have any other bands about which to say "Hey, we should sound just like them." Sure, bands influenced each other in sound and philosophy, but so many had their own distinctive angle on it. This, then, spurred me on to pull out a lot of my old records and reevaluate them. So much of this stuff was, and still is, kick-ass music! That said, there are a number of recent reissues of this type of music worth mentioning. Alterative Tentacles recently released an M.I.A. CD called "Lost Boys". It contains their amazing "Murder In A Foreign Place" EP, their side of the split LP w/GENOCIDE, and a bunch or unreleased live and demo stuff. Nothing's included from their "Notes From The Underground" or "After The Fact" LPs (both of which I pulled out and listened to recently), but maybe we'll see that stuff reissued next. This CD is worth it for the "Murder" EP alone, one of the best hardcore releases ever, if ya ask me!

For myself, an attraction to hardcore seemed a natural, and perhaps necessary evolution in punk music.

HIT SQUAD

While on the subject of Alternative Tentacles, you may be well aware of the recent legal disputes between JELLO and the other ex-DEAD KENNEDYS, which has now resulted in all of the DKs releases being wrenched from AT's control and reissued on the Manifesto label. Manifesto first released a live DKs album, culled from various shows, which JELLO himself has pooh-poohed in many a recent interview. Truth be told, it's not that bad of a document, although it suffers a little from varying sound quality and lack of cohesiveness. That said, I doubt that I'll buy any of the other reissues, since my AT ones sound just fine to me, and I tend to side more with BIAFRA in this case. The fact that the DKs are actually touring again seems laughable to me. The DKs w/o BIAFRA? You have got to be kidding! BRANDON CRUZ singing? Excuse me, but that is plain ridiculous. "But," I hear you scoff , "Didn't you like the reborn MISFITS sans DANZIG?" Yes, as a matter of fact I did. "Didn't you actually put their second CD with the new singer of Famous Monsters in your *Hit List* Top Ten after it came out?" Uh, yeah, that I also did. Maybe it's just because the MISFITS were purely fun entertainment to me. There was always something laughable and silly about them anyway, and considering the horrible music DANZIG went on to make later on, the "new" MISFITS seemed more in tune with the old MISFITS than DANZIG did! Maybe it's because I took the DKs a little more seriously, Their lyrics and motivation seemed different, and JELLO was such a focal point for the band that the idea of a pseudo-DKs touring with a washed-up child actor as their singer seems extremely crass to me. Maybe that doesn't make any sense to some of you, but that's the way it is.

Anyway, back to the (re)issues at hand: also cool are the two GOVERNMENT ISSUE CDs on Doctor Strange, "Complete History, Vols. 1 & 2". Both are double CDs, and they include pretty much everything they ever released, give or take a few songs. Vol. 1, which covered the early years, 1981-85, came out a year or so ago. Oddly enough, Vol. 2 (which just came out and covers 1987-89) doesn't include anything from their "Strange Wine" EP, or "No Way Out '82" live LP. It does, however, include their excellent and groundbreaking "You" and "Crash" LPs, plus a CD which contains the posthumous "Finale" live LP with a couple of extra cuts. A while ago, BEN WEASEL's Panic Button label reissued the great ZERO BOYS LP, "Vicious Circle". This has been out of print for ages, and the remastered sound makes it even more brutal. The sheer energy, power and hooks — something that most modern HC bands lack — propel songs like "Civilizations Dying", "Livin' In The 80's", and "Amphetamine Addiction". Plus it has two additional tracks not on the original LP.

Although perhaps stretching the definition of HC a bit, I should also mention the fab WIPERS 3-disc box set, which mainman GREG SAGE has released himself on his Zeno label. It includes their groundbreaking albums "Youth Of America", "Is This Real?", and "Over The Edge", plus a slew of alternate mixes/outtakes/etc. A total of 51 songs! The remastering makes it sound ten times better than the thin Restless and Sub Pop reissues from a few years ago, and you can't beat the price (even though he was kind enough to send me one gratis). Greg sells this through his website for a measly $28.00 postpaid. Plus, I think he throws in a WIPERS t-shirt, too! The WIPERS' sound kind of transcended genres. It was equal parts punk/HC energy and '60s garage/psychedelia, all powered by SAGE's distorted, metallic, and super-inventive guitar playing. Lyrically, they mined personal issues, exploring themes of depression, alienation, science fiction-influenced ideas, drug-influenced paranoia, and human relationships. The first time I heard "Is This Real?" I found it to be one of the most lyrically intense and depressing things I'd heard in ages, as well as a collection of extremely catchy and powerful songs. It soon became one of my favorite LPs of all time.

The Italian label Rave Up Records, which specializes in vinyl-only reissues of '70s punk bands, has recently branched out into both '70s powerpop (with its Backstreet label) and early '80s hardcore (with the Mindless label). The first for the latter is a split LP featuring two Massachusetts hardcore bands, the OUTPATIENTS and DA STUPIDS. Both bands play blistering short and fast HC circa 1984. I recall hearing about this stuff years ago through KEITH GRAVE (who compiled this) of DISPOSSESSED and SANITY ASSASSINS fame. While this came out a while ago, I just got it and thought it warranted a mention. DETENTION's "Expelled" CD on Grand Theft Audio is a 36-song collection of obnoxious, speed-crazy New Jersey HC from '82-'86. Probably best-known for their ode to expired musicians, "Dead Rock and Rollers" — booted some number of years ago on a "Killed By Death" volume — DETENTON specialized in short, frenetic bursts of musical satire in songs like "El Salvador", "Paranoid Boy", "Chaos in New Jersey", "Nuclear Nightmare", and "Anxiety Attack". They boasted a fair amount of BLACK FLAG influence — band they also shared bills with. If that isn't recommendation enough, the photo on the back of the singer with a huge shoe on his head should be! Coincidentally, GTA released a great compilation of 1984-'85 stuff by Boston's ADRENALINE O.D. a few years ago. Now Munster has come up with "A.O.D. Themes: Rare & Unreleased Demos". These are really early '82 demos, from when original guitarist JIM FOSTER (later of ELECTRIC FRANKENSTEIN) was still in the band, and show off A.O.D. at the trashiest. 22 tracks, including unreleased versions of gems like "Old People Talk Too Loud", "Hijack the Senior Citizen's Bus", "Status Symbol", "Suburbia", and unheard tunes like "A.O.D Theme", "Die For A Cause", "Suicide Abortion", and "Mister Rogers". The liner notes are by SAL CANZONIERI of ELECTRIC FRANKENSTEIN and DAVE SCOTT, who used to be A.O.D.'s manager and promoter.

The PLASMATICS are an often misunderstood and maligned band who were accused of simply trying to cash in on punk, and more was said about Wendy O. Williams' (R.I.P.) over-the-top stage antics than about their music. I happen to disagree, and am of the opinion that they successfully merged punk, hardcore, and metal into some decent tunes. Their first and easily best album, "New Hope For The Wretched", came out in 1980 and was filled with short, fast, and (sometimes unintentionally) hilarious songs like "Tight Black Pants", "Test Tube Babies", and a bizarre cover of "Dream Lover" during which "the musicians were isolated from each other so that they could not hear or see what the others were playing." Sort of a "non-musical interlude," if you will. Cherry Red's recent reissue adds five live bonus cuts, along with two previously unreleased studio outtakes: — the utterly fantastic double entendre songs "You Think You're Coming" and "Fast Food Service". Also of interest is the "Coup De Grace" CD on Plasmatics Media, Inc. These are the original, lower budget recordings of songs they re-recorded for their major label debut

ALAN WRIGHT

and swan song, the completely metal "Coup D'etat" album. While it's a given that these songs, produced here by Dan Hartman (who also produced the ludicrously inane "Metal Priestess" EP), find the band in full-bore Heavy Metal mode, the band still rocks pretty furiously. Above all, it's an improvement over the much slicker Capitol album. The things I noticed most were the different song arrangements and that the lyrics seemed more politically and sexually explicit than on "Coup D'etat". Perhaps that explains the cheesy "Parental Advisory Explicit Content" warning on the cover. Now, if only Plasmatics Media, Inc. would compile onto CD those rarer than rare early Vice Squad singles/EPs and some of that '77 demo and live '78 at CBGBs material they've been rumored to have! I think that would make for a really killer PLASMATICS CD.

IRON CROSS, a somewhat misunderstood and maligned band from D.C., whose history is retold in *Dance of Days*, recently had a CD come out that collected their studio recordings. Entitled "Live For Now!", these are 16 songs of Oi-influenced punk, but filtered through that D.C hardcore sensibility. There's also a bootleg LP floating around that has the "Skinhead Glory" EP (also on the CD), four 1980 demo recordings, and a side recorded live at The Wilson Center in D.C. in '82. There's yet another boot LP, albeit one that plays at 45 rpm and clocks in at about ten minutes per side , featuring a side of 1981 demos each by MINOR THREAT and YOUTH BRIGADE (the D.C band). Similarly, there's a boot LP out there of the legendary Detroit band NEGATIVE APPROACH, featuring future LAUGHING HYENAS and EASY ACTION singer JOHN BRANNON. The LP has a side of studio stuff (also on their CD anthology from a few years ago), and a side of live stuff which is exclusive to this record. These guys seemed to have two speeds: really slow and really fast. Gruff, psychotic vocals make the fast songs a blur of shouts and screams, while the slow songs sound like BLACK SABBATH with OSCAR THE GROUCH singing for them. This also has been out for some time, but I like these guys a lot: CHRIST ON PARADE were a Bay Area HC band that existed from 1985-'90. During that time, they released a couple of LPs and a couple of EPs. Their first LP, "A Mind Is A Terrible Thing" and their "Isn't Life A Dream" EP were recorded by famed '60s icon PETER MILLER (a.k.a. BIG BOY PETE a.k.a. MILLER a.k.a. BUZZ), who many people may not know actually recorded a number of late '70s/early '80s punk bands — including the AVENGERS, SOCIAL UNREST, SEPTIC DEATH, and CRUCIFIX, to name but a few — at his studio in San Francisco. The double LP set "Insanity Is A Sane Reason" collects both EPs, the first LP, and a previously unreleased 1989 demo, all remastered with optimum in-yer-face sound. These guys had a great, thick sound, satirical lyrics, and killer riffs. Finally, although JESSE MALIN later achieved some minor fame as singer in the underrated '90s band D-GENERATION, before that he led the really young NYC hardcore band called HEART ATTACK (average age between 12 and 16!) whose entire recorded output is now available on one CD called "The Last War 1980-84". Really great stuff, and despite the less-than-stellar sound on some of the early demos, the manic energy and youthful enthusiasm makes this a fine listen.

HC was certainly a worldwide phenomenon, as evidenced by a reissue of two seminal Japanese bands' EPs as one LP — the COMES' "No Side" EP and GISM's "Desecration" EP on the Dog Ma label. This is crazy stuff indeed! Really fast with maniac vocals, especially GISM, whose singer sounds like he swallowed broken glass! Or maybe he's the OSCAR THE GROUCH guy from NEGATIVE APPROACH moonlighting. I'm kidding! The COMES' singer was female, although one is hard-pressed to tell from the sandpaper vocals. Another cool Japanese HC band worth checking out is the STALIN, and you can find boots of their "Trash" and "Stop Jap" LPs, as well as "Sakhalin Smile", a collection of EPs and compilation tracks out there.

A few books on '60s music have also piqued my interest of late. The first is a biography of the former mastermind behind the band LOVE, ARTHUR LEE by BARNEY HOSKYNS (of *MOJO* magazine). In it, HOSKYNS tells the sordid tale of one of rock's most colorful and troubled individuals. It's a fascinating if depressing tale of someone who has only recently been afforded the laurels owed to him. As the leader of a band who created such amazing LPs as "Love", "Da Capo", "Forever Changes". and "Four Sail", LEE certainly deserved more critical and commercial success, but battles with drugs and mental illness found him floundering throughout the '70s and '80s, only to be relegated to cult genius status before putting together some new LOVE line-ups in the '90s, and releasing a highly underrated new LP (called simply "Arthur Lee and Love") on New Rose in 1992. Arthur's last release was a single in 1994 on Distortions Records, the excellent "Midnight Sun/Girl On Fire". He played some awe-inspiring live shows — check out the recent and legit "Electrically Speaking" CD of live '91-'92 shows on Yeaah! or the not-so-legit "Oncemoreagain" CD of live '92-94 stuff — only to fall victim to his own inner demons and end up in jail for reportedly threatening a neighbor with a gun. He ended up being sentenced to 12 years at Pleasant Valley State Prison in '95. LEE was released last December after serving six years of the sentence. According to various Internet news groups, his first shows since being released and reactivating LOVE have been nothing short of incredible. LEE was quoted recently as saying "I am rehearsing with my backing band Baby Lemonade and I expect to start an extensive European tour with them sometime in the early Summer. I plan to use live horns and strings on this tour as well as record my new album which will probably be in Europe." During the time he was incarcerated, Rhino released a remastered version of the classic "Forever Changes" LP, which expands on the remastered version they included as part of 1995's "Love Story: 1966-72" double CD anthology. Ironically, that was released just a short time before LEE was sent to jail. The Rhino issue of "Forever Changes" includes six bonus tracks, four of which are previously unreleased (except for an appearance on the now scarce "Last Walls of the Castle" bootleg). Elektra U.K. has also just reissued a newly remastered version of the first LOVE LP, which includes both the mono and stereo mixes and a couple of bonus tracks. Up next — and perhaps even out by the time this mag hits the streets — reissues of "Da Capo" and "Four Sail".

Also of great interest is *Rock's Wild Things: The TROGGS Files* by ALAN CLAYSON and JACQUELINE RYAN (Helter Skelter Publishing). The TROGGS will always have a place in my heart. I remember being 16 and buying a copy of their "Vintage Years" collection in Ithaca, N.Y., which began a lifelong appreciation of their music. The TROGGS were one of Britain's gnarliest, raunchiest, most American-sounding garage bands of the '60s, but their legacy seems reduced to hearing "Wild Thing" and "Love Is All Around" (not their most

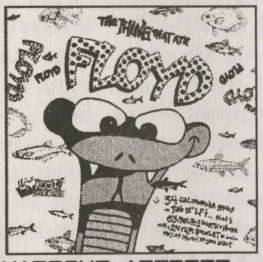
HIT SQUAD

savage song, but I likes it nonetheless!) on oldies radio. They had so many other great tunes, though: "I Can't Control Myself", "Meet Jaqueline", "From Home", "Lost Girl", "Feels Like A Woman", "Strange Movies", "Girl Like You", "Night of the Long Grass", "When Will The Rain Come", "Gonna Make You", and the list goes on and on. Although they briefly flirted with some flowery psychedelia in the late '60s, the TROGGS were essentially a straight-ahead rock'n'roll band that continued to sporadically release, if not always the most exciting, at least some pretty enjoyable basic rock music in the '70s and '80s, including a somewhat misguided album collaboration with R.E.M. I even caught this cheesy oldies revival thing on PBS television a while ago called "The British Invasion Returns". It featured acts like ERIC BURDON & THE NEW ANIMALS, HERMAN'S HERMITS, GERRY & THE PACEMAKERS, and some forgettable others, all of whom were pretty bad. Except for the TROGGS, who although definitely up there in years and down to only two original members (singer REG PRESLEY and guitarist CHRIS BRITTON — sadly, original drummer and longtime member RONNIE BOND died in '92) rocked harder and better than anyone else on the show, their form of primitive rock still sounding much the same after 30-some years! I should also mention a couple of cool TROGGS bootleg CDs I snagged recently: "Prehistoric Sounds" (Tendolar) and "Trogglodynamite" (Hyacinth). Both feature songs taped at the BBC and include interview segments with Reg Presley that are quite funny. They both also contain songs taken from rare singles, including the fantastic "You're Lying", a song that strangely didn't make the anthology box set, as well as the Ronnie Bond sung "As I Ride By". The main difference is that one has more rare singles — including a couple by TROGGS-related groups like the NERVES and the LOOT — and the other has stuff culled from a great performance at Max's Kansas City in '79.

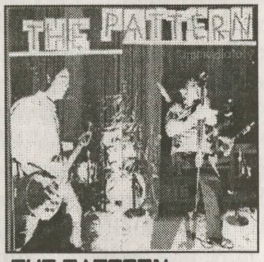
When I got the "History of Garage and Frat Bands in Memphis 1960-75" CD awhile ago, I was a little confused since the music on it seemed only to be from the years 1961-69. Then I realized it was a companion to the book of the same name by RON HALL (Shangri-La Projects). This cool book gives you the lowdown on a bunch of obscure and not-so-obscure acts such as SAM THE SHAM, BOXTOPS, GENTRYS, YO-YOS, KNIGHTS, GUILOTEENS, JESTERS, BIG STAR, and many others. Oddly enough, there is no entry and not even a mention of the JYNX, a mid-60's combo that included future BOXTOPS member BILL CUNNINGHAM and future BIG STAR member CHRIS BELL, and who recently had their music issued by Norton. That said, it's a very informative and fun read. The CD includes some fine garage punk from FLASH & THE CASUALS, ESCAPADES, COACHMEN, CHANGIN' TYMES, and others. Don't expect hi-fidelity sound ,though, folks — the CD seems to have used rather scratchy and crackly vinyl singles as its source, resulting in a sound akin to an old PEBBLES volume, but is highly enjoyable regardless.



PUNK RX 2002 INSPIRATION INFORMATION



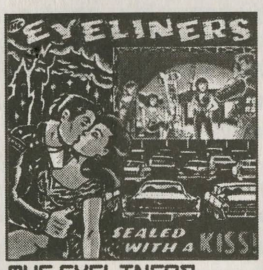
VARIOUS ARTISTS
THE THING THAT ATE FLOYD
re-issue of 1989 compilation, now on double CD, 34 bands incl. OPIVY!



THE PATTERN
IMMEDIATELY
punk rock'n'roll debut CD-EP from ex-Peechees, Nuisance and Cutz...



THE QUEERS
PLEASANT SCREAMS
Pop-punk's true kings return triumphantly to Lookout!



THE EYELINERS
SEALED WITH A KISS
second album from this all-girl pop-punk band outta Albuquerque!



THE MR T EXPERIENCE
AND THE WOMEN WHO LOVE THEM
special edition features demos, unreleased tracks and new liner notes...



PRETTY GIRLS MAKE GRAVES
GOOD HEALTH
debut album on CD only from this amazing Seattle band

LOOKOUT! RECORDS
3264 ADELINE STREET, BERKELEY CA 94703 USA
WWW.LOOKOUTRECORDS.COM
CREDIT CARD ORDER HOTLINE (510) 450 8320
PLEASE DONT FAIL

ALAN WRIGHT

The last book I wanted to mention is *Rebel Heart* by Bebe Buell with Victor Bockris (St. Martin's Press). BEBE BUELL is a former model turned rock'n'roll follower who also attempted some sort of musical career, but seems to have basically made a life out of being romantically involved with rock stars like TODD RUNDGREN, ELVIS COSTELLO, and STEVEN TYLER, with whom she had her daughter, Liv. She used to manage her actress-daughter until her daughter fired her. That said, where do I start with this book? First, there's her incredible ego and the fact that she takes credit for almost everything any of the musicians she's ever been involved with have done. RUNDGREN's music was all inspired by her. ELVIS' songs are ALL about her. She's got tons of talent, and writes amazing songs (so how come I've barely heard any, most of which were pretty bad), has had all kinds of major industry people tell her she should be a star, and, unlike all those other women, isn't a groupie. Yeah, right! I can't understand why BOCKRIS, writer of such great bios of JOHN CALE, BLONDIE, the VELVET UNDERGOUND, and many others got involved in this. There's so much misinformation and plain wrong stuff that it's incredible. BUELL gets dates, artists and songs confused, and a couple of times even claims to be driving around listening to a song on the radio years before it was even released! Of course, those songs are about her. Even if she'd never met the musician, somehow they knew of her and were trying to contact her through a song! Uh huh. Call me when the mothership lands, BEBE!

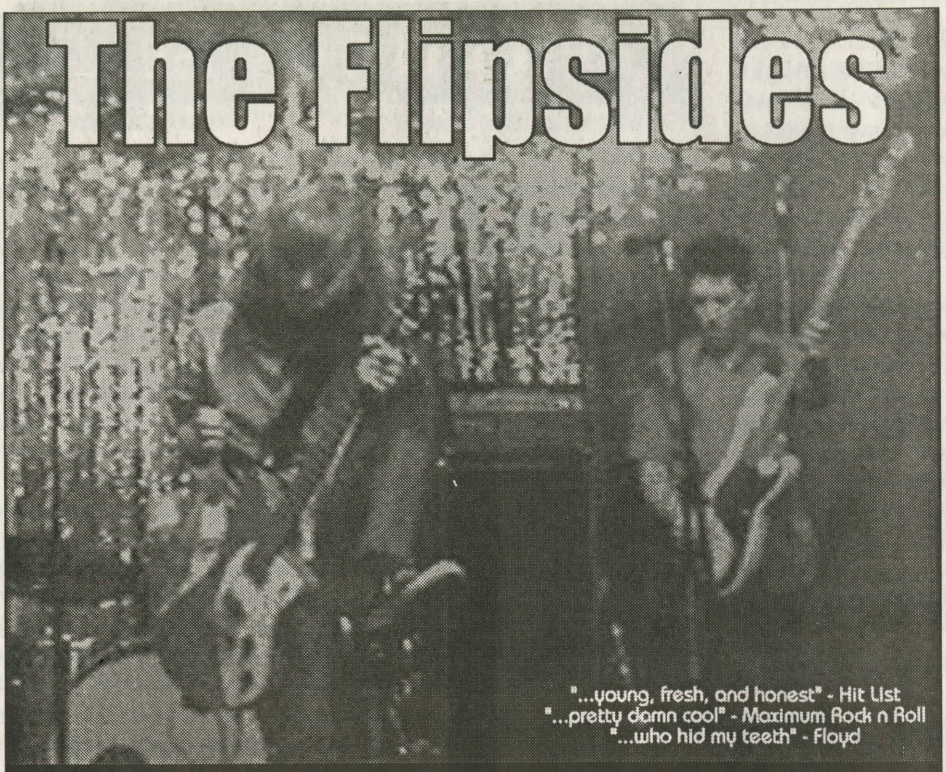
Buell gets dates, artists and songs confused, and a couple of times even claims to be driving around listening to a song on the radio years before it was even released!

Let,s see-I thought I'd report on a development regarding that Octopus release, "Unknown Mystery 60's Group Volume II". To recap, the story goes that the songs on their first LP were found on a tape purchased at a flea market in Philadelphia, and that nothing was known about the band. Volume II claims that eventually the drummer was tracked down in Spain, and more unreleased material was made available for the second CD. In *The Big Takeover* #49, Yosef Lewis says "The truth is that it's all a clever fable -I met the guy in a bar in N.Y. a few years ago."

Rip off alert! For awhile, I was buying a fair amount of stuff on eBay, but have become much more selective as of late due to the high number of sellers ripping buyers off lately. I got tired of winning records often enough described as "mint" or "excellent" only to get them and find them to be pretty worn. Doesn't anyone know how to grade records anymore? Plus, it seems that a lot of sellers have no idea how to pack a record for safe postal travel, often using those "priority mail" boxes you can get free from the post office. The problem with those is they really don't offer much protection when used as a flat mailer, and they're a bitch to reopen when flattened, not to mention the fact that almost every time I received a record that way, the cover was stuck to the box because those boxes have sticky flaps; when flattened, the sticky flaps attach themselves to the cover! The last straw was when I got ripped off by a guy in Athens named Michael Gavalas, whose eBay user name is *shungryla*. I won a Panthers LP from him, and even though he had great feedback, I never got the LP despite the fact that he acknowledged that he'd received payment. The next thing I know, he is racking up tons of negatives for not sending out records. Apparently, this is the newest scam: you rack up a bunch of positives, then rip the next batch of people off. Blah. Another guy to beware of is Ansgar Benz of Germany who, after I bid on and lost a rare Clash live LP, emailed me and offered me another copy. I stupidly took the bait, sent him the bucks, and never received the LP. Benz claimed it must've gotten lost in the mail, and left it at that. No resolution was offered, and there was no offer to send out another record. Avoid this loser if you ever come across him! That said, I wanted to end up by mentioning Discollectors, an excellent mailorder house for rare import CDs and boots. I recently went searching on the web for a place that had the BUFFALO SPRINGFIELD CD boot "Sell Out" — consisting of stuff left off the recent box set — and was impressed with their extremely reasonable prices (11-14 dollars a disc!), so I ordered another BS boot "Fallin' Bluebird" (live '67/'68 stuff) and a WHO CD called "Who '66". Great prices and super fast service, plus they have a ton of amazing stuff for sale! Check them out at http://www.discol.com. And while I think of it, let me just briefly get back to that aforementioned WHO CD. For whatever reason, when "A Quick One" was reissued by MCA seven years ago, they used the mono mix of the album — I don't know how true it is, but the rumor is that the stereo mixes where lost when KIT LAMBERT had a terrible house fire some years ago — except for "Run Run Run" which was inexplicably in stereo, taken from a rare compilation LP, and "Whisky Man," which was "fake stereo," as it was on the original U.S. version of the LP, which was a mix of mono and "fake stereo" mixes. Anyways, this "Who '66" CD which uses the German LP cover (the German LP also had a slightly different track listing, and was in true stereo) includes the superior mono version of "Run Run Run," which has more lead guitar, all the true stereo mixes from the German release, and a bunch of other rare mono and stereo mixes which aren't currently available on legit Who CDs. It also includes a couple of songs I've never heard, "Signal 30" and a completely instro version of the "Batman" theme, two TOWNSHEND demo recordings, and a live version of "Daddy Rolling Stone." I have another boot called "A Stereo Quick One (While Pete's Away)", which I think has a bit of an edge over this in terms of sound quality on the German stereo LP versions, but this is still a really cool release!

Finally, a blatant act of self-promotion: I invite you all to check out this site featuring my band, the Reckless Bastards: http://hometown.aol.com/rustysprinkler/WEBBASTARDS.html. You can also contact me via email at recklessbastards@yahoo.com for more info. See ya next time!

The Flipsides



"...young, fresh, and honest" - Hit List
"...pretty damn cool" - Maximum Rock n Roll
"...who hid my teeth" - Floyd



clever one

cd and lp out july 30th

Pink & Black Records
P.O. Box 190516 San Francisco, CA 94119
www.pinkandblack.com

ReviewerMagazine.com

for music reviews, books, film, theater, more music, your general disillusionment, and hot action on a modern pan-thematic plane.

Reviewer magazine
P.O. Box 87069
SD CA 92138

www.ReviewerMagazine.com
editor@reviewermagazine.com
SD: 619-521-1133
LA: 310-247-8744
10,000 copies
printed quarterly

INDECISION 2002 RECORDS



INDECISION VIDEO VAULT VOLUME 1
VHS / DVD - (Out May 28th)
Featuring Adamantium, Bleeding Through, Count Me Out, Death By Stereo, Faded Grey, Over My Dead Body, Throwdown, Unbroken, and more!



COUNT ME OUT
"Permanent"
LP / CD



BLEEDING THROUGH
"Portrait of the Goddess"
CD



THE SUICIDE FILE
"s/t"
7" / CDep



STAY GOLD
"Caught Up In The Moment"
7" / MCD

OUT THIS SUMMER: Stay Gold LP/CD, The Promise LP/CD, Welcome To Your Life CD

INDECISION RECORDS P.O. BOX 5781, HUNTINGTON BEACH, CA 92615 • WWW.INDECISIONRECORDS.COM • DISTRIBUTED BY LUMBERJACK

MINOR DISTURBANCE
is Punk Rock.
If you ain't got 'em better get 'em before they get you

Don't tell me what is right
15 Song cd $7.00
Bullet for you
7 Song cdep $3.00
Bands Name black on
white Shirt L&XL $5.00
Cover of Bullet for you
black Shirt XL $7.00
International punk comp
10 cds $27.00 ppd
POstage $1.00 first item
.50 each additional item
foreign add more postage
e: phillypunx@cs.com
Money orders payable to
Tom Braunsberg not runandhide
Run and Hide Records
PO Box 35094
Phila, PA 19128 USA
distro by interpunk
listen and buy at
interpunk.com

Haunted Town Records proudly presents...

GET YOUR STRENGTH THRU
SUGAR OI!

WITH
VANILLA MUFFINS

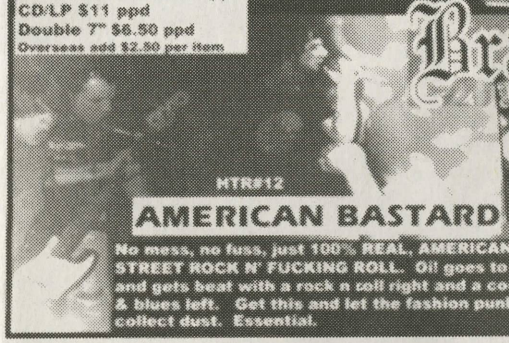
ALL GIVE SOME –
HTR#15 SOME GIVE ALL

BRAND NEW RELEASE!
The pride of Switzerland invades America with 4 new Streetpunk chartbusters!!
Oi! hero, Frankie Flame even lends a hand.
This band is just fucking brilliant, 'nuff said.
Ltd. Ed. Gatefold Double 7" & MCD
(Ltd. Gold & Red vinyl)
On Tour w/ MAJOR ACCIDENT. Summer & Fall 2002!

SUGAR OI! WILL WIN!!!

Their amazing (out of print)1st album from 1994.
Re-mastered and re-packaged.
11 Sugar Oi! anthems!!
Take the best the Adicts and the Undertones ever had to offer
and give it a good boot to the nuts.
A true punk classic!

7" $4 ppd MCD $6 ppd
CD/LP $11 ppd
Double 7" $6.50 ppd
Overseas add $2.50 per item



HTR#12
AMERICAN BASTARD CD

No mess, no fuss, just 100% REAL, AMERICAN STREET ROCK N' FUCKING ROLL. Oi! goes to prison and gets beat with a rock n roll right and a country & blues left. Get this and let the fashion punk frauds collect dust. Essential.



HTR#16

NAKED RAYGUN
HTR#11



FREE SHIT! CD LP
Live in Chicago

CD 22 tracks (16 page booklet of live photo's)
LP 16 tracks (Ltd. to 2000 hand #'d copies.
Includes free 18x24 full color poster. 3 colors of wax.
2 final sold out shows recorded live on 16 tracks w/ better than studio quality sound.
Probably the best live punk album you will ever hear, from one of the greatest punk bands ever. This will blow you away.

Brassknuckle Boys

WITH FRIENDS LIKE THESE...
BRASSKNUCKLE BOYS & RIOTGUN. Split 7"



We're bringing out the best in American firepower. The BKB's strike first with 2 devastating tracks of Midwest Street Rock N Roll. Next, RIOTGUN. delivers 2 killer rounds of West Coast streetpunk. HAMMER!!!
Available on 7" vinyl (200 clear vinyl)

HTR#14

HAUNTED TOWN RECORDS
1658 N. Milwaukee Ave. #169
Chicago, IL 60647 USA
MP3'S & full catalog / order online @
WWW.HAUNTEDTOWNRECORDS.COM
E-mail: htr@core.com

WE DON'T POSE!

Epitaph And Mr. WOLF-BOY
Proudly Present The New

MILLENCOLIN

...Album entitled
Home From Home

Critics says:
– Damn, I wanna pogo!

Wolfboy says:
– Buy it. Arrrgh!!!

Check out Millencolin live!
go to www.epitaph.com for tour dates and info



NIKKI SUDDEN: LAST BANDIT, KING OF THE ROCK'N'ROLL TROUBADOURS

By Dimitri Monroe

(Note: I originally did this interview with Mister Sudden over a year ago but it was lost for a spell when both of our computers crashed and just recently recovered.)

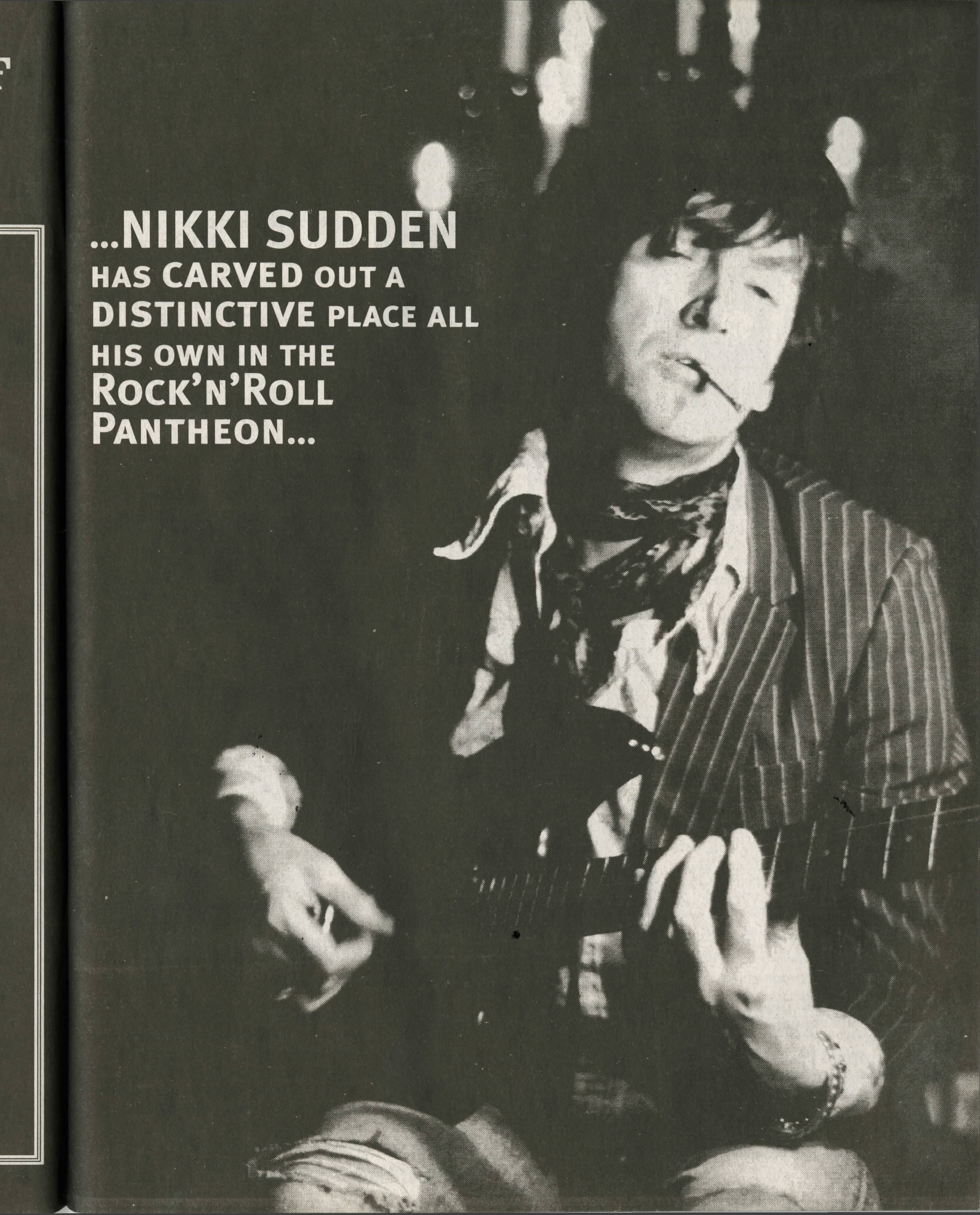
Obviously, rock'n'roll is no longer youth culture. I may be a Burntout Recluse, but I sure as hell ain't hip to any provocative works of lasting value currently being created by any young 'uns in the music business. Just faceless waves of corporate puppets, child whores with well-toned abs - choreographed lap-dancers manufactured by for-hire hip-hop producers, well-paid mercenaries acting out the fantasies of over-fed and over-stimulated, cynical old executives who relentlessly strong-arm all their vapid garbage into our conciousness all day long, monopolizing the airwaves with their ruthless saturation-programming. The only vital music being made that rings true to these ears nowadays is the Real rock'n'roll being bashed-out by a lingering handful of battle-scarred old outlaws; fiery, over-30, noble hold-outs, true bohemians, still preaching a lusty gospel of trashed-out blues licks and sentimental pub-rock sleaze, to the great delight of the zealous faithful few, in tiny, smoke-filled hovels, beyond the valley of your town's popular college rock alternative venues, out here where the real winds blow, in the ultra-underground...

It would be difficult to overstate the impact that NIKKI SUDDEN's steady, prolific outpouring of inspired albums on mostly obscure labels has had upon the lives and works of a generation of in-the-know musicians and music lovers. From his pioneering art-punk/experimental band with brother - the late, great EPIC SOUNDTRACKS - the SWELL MAPS, to his many renowned and widely-treasured solo albums, to his gloriously, uproariously heartfelt collaborations with romantic balladeer Dave Kusworth in the JACOBITES; Nikki Sudden has had an obvious and significant impact on bands as prominent and diverse as the Black Crowes, R.E.M., Sonic Youth, Sour Jazz, Wilco, the Chamber Strings, Freddy Lynxx, and Mercury Rev.

Effortlessly blending increasingly-arcane American art-forms such as gritty New York glam, delta blues, and southern folk influences with the artier, regal-flair and poetic imagery of the elegantly wasted British Rock tradition, Nikki's a one of a kind rock'n'roll bard. Part Dylanesque storyteller, part raunchy guitar star like Keef or Johnny Thunders, NIKKI SUDDEN has carved out a distinctive place all his own in the Rock'n'Roll Pantheon, alongside his partner-in-crime Dave Kusworth and all the other classic greats: Bob Dylan, Rolling Stones, Mott the Hoople, the Faces, New York Dolls, Hanoi Rocks, and Dogs D'Amour...

While many of his imitators are mere pretenders come-lately, frill-shirted dandies trottin' out all the velvet poses with the dangling cigarettes and hollow body guitars and none of the all-important poignance and pathos and fire and (com)passion and originality or soulfulness, NIKKI SUDDEN continues to craft amazing and authentic, beautiful rock'n'roll, with melody, character, depth, and heart. I still have not heard "Red Brocade", but can assure you that his last album with the JACOBITES, "God Save Us Poor Sinners", is all I listened to for a year, and it's still burning like an endless party. It simply contains all this exuberance and joy and a thrilling urgency that's so conspicuously missing from some of the sounds being hyped elsewhere in this publication. Until very recently, I always mistook that hedonistic, liberating spirit we call rock'n'roll as just the sound of youth-to-burn, but now, in spite of a constant chorus of hard-bitten harpies yelling in my ears about how rock'n'roll is greasy kid's stuff, I'm starting to see that the real magic is summoned more as a result of fearless conviction, as displayed by these Jacobites, who are just being true to thine own hearts with a passion.

I strongly urge you to travel whenever possible to see either of these gentlemen live and seek out any of their recent releases on Bomp or Vicious Kitten or Wagging Dog Records. Bomp recently released the appropriately entitled "best of" CD, "THE LAST BANDIT", and as I've said before, these guys really are an endangered species.


...NIKKI SUDDEN
HAS CARVED OUT A
DISTINCTIVE PLACE ALL
HIS OWN IN THE
ROCK'N'ROLL
PANTHEON...



heart in the right place. I still love the Boys, still love the Adverts, and I'll always love Generation X. They did this interview once where they said the best thing about being in a band was that they got to go out with models and airline-hostesses. At the time that seemed cool. Since then I've done both. At least airline-hostesses have got something to say...Or at least some of them have something to say...

We had various songs in place by that time which would become staples of the Maps' live and recorded set, including "Winter's Rainbow", "Forest Fire", and "City Boys", which was later retitled "Dresden Style", all of which got recorded on assorted cheap cassettes. The vast majority of which sound better, feel-wise, if not quality-wise, than many of the things that Swell Maps released. This was partly due to the fact that when "punk" came along, we, as just about everyone else, speeded up the tempo of our playing.

DIMITRI MONROE: Did you appreciate any of punk's nihilistic aggression?
NIKKI SUDDEN: I prefer something with a bit more musical creativity...plus, I've never had any interest in politics whatsoever. For me, politicians are people who have nothing better to do with their lives than to try and determine those of others. As Charles Hamilton once said, "When I was young I used to listen to politicians and think the things they said made sense. Now that I'm 80, they still say the same things, but nothing ever changes..."

I also never read newspapers - unless there's something about the Stones. Never watch the news. Never watch television, save for the rare music show. That's one of the things about living in Germany...and Nick Cave said the same...If you can't understand what people are talking around you - and 95% of the time, if not more, it's going to be the same boring rubbish that they talk back home - then you can rely on your imagination. And your imagination will never let you down. Well, my imagination will never let me down.

DIMITRI MONROE: What are some of your all-time favourite records?
NIKKI SUDDEN:
Rolling Stones – "Goats Head Soup"
T. Rex – "Electric Warrior"
Faces – "Ooh La La"
Jerry Lee Lewis – "Southern Roots"
Free – "Fire & Water"
Fairport Convention – "Liege & Lief"
Johnny Thunders – "In Cold Blood"
Ronnie Wood – "I've Got My Own Album To Do"
Ian McLagan – "Best Of British"
Rod Stewart – "Footloose & Fancy Free"
Bo Hansson – "Lord Of The Rings"
Robert Johnson – "King Of The Delta Blues Singers"
Bob Dylan – "Blood On the Tracks"

DIMITRI MONROE: What was the local scene like when you first formed Swell Maps?
NIKKI SUDDEN: If there was a local scene in Solihull, it was based on "musicianship". There's some great tapes, recorded at my school friend Pete Higgins' parent's house, with Jowe, Epic, and myself playing songs such as "Sunshine Of Your Love", as well as the odd original composition. Pete was a great guitarist but he was also one of those characters who didn't believe that anyone, save for people in "real bands", could write music.

The last time I had any contact with Pete was the day before Swell Maps were booked to go into the studio for our first single. A friend who'd promised to lend us an amplifier for the session had let us down, so at the last minute I called up Pete to see if we could borrow one from him. "What's it for?" he asked, "We're going into the studio to make a single," I answered. "Forget it," he replied, "No one'll ever be interested in what you've written."

The band's first unannounced gig was at Barbarella's 12-hour punk all-dayer on Boxing Day. We got onstage using borrowed equipment and played after TV Eye, who, amongst other members, had Dave Kusworth on guitar and the Scent Organs - Roger Taylor (Duran Duran), and Jonathon Hodgson (Cult Figures). Our second show was at the Crown in Birmingham on May 2nd, 1978 - the other band was called DADA and featured John Taylor (also from the Duran's) and Dave Twist. Soon after that, we ventured down to London for our first show at the Acklam Hall, a John Peel session (the first of three). I've never looked back. Which is not to say I've never gone back.

DIMITRI MONROE: You are constantly cited as a big influence by people like Thurston Moore and R.E.M. for your work with that group. What, in your view, was Swell Maps' greatest success/artistic contribution?
NIKKI SUDDEN: It's not my fault that

these bands, none of whom I particularly like, choose to be "influenced" by something I did. I mean, I don't own records by Sonic Youth, Pavement, Pussy Galore, Blur, or any of them - and have no desire to do so. While the accolades are always nice, I wish something more positive had rubbed off. I can't be laid to blame. The Germans have a lovely way of putting it...they call being innocent un-guilty. Really, that's all I am and all I'll ever be...un-guilty.

DIMITRI MONROE: I really appreciated the piece you wrote on Johnny Thunders for Jeff Dahl's magazine *Sonic Iguana*. Have you seen the Lech Kowalski film yet, and could you briefly discuss the effect he had upon you personally?
NIKKI SUDDEN: Am I in Lech's film? He filmed about an hour and a half of Kusworth and me a good five or six years ago for his film. I've been told it's a totally depressing, negative look at JT.

"I STILL MAKE ENOUGH TO KEEP BODY AND SOUL ALIVE AND TO FUEL MY TWO CURRENT ADDICTIONS - STONE'S BOOTLEGS AND ELECTRIC GUITARS."



That he was just a junkie who played the guitar, as opposed to the truth, which is that he was a great guitarist who also happened to like drugs.

God, what can I say about Johnny? He taught me a hell of a lot. He taught me nothing. Taught me everything. Showed me a thing or two. I still miss him, that's about all I can truthfully say. I think it's all been said and done, but there's always more to be said. One day, his time will come. As I wrote once upon a time, in fifty years Johnny Thunders will be seen as being as important as Robert Johnson is now.

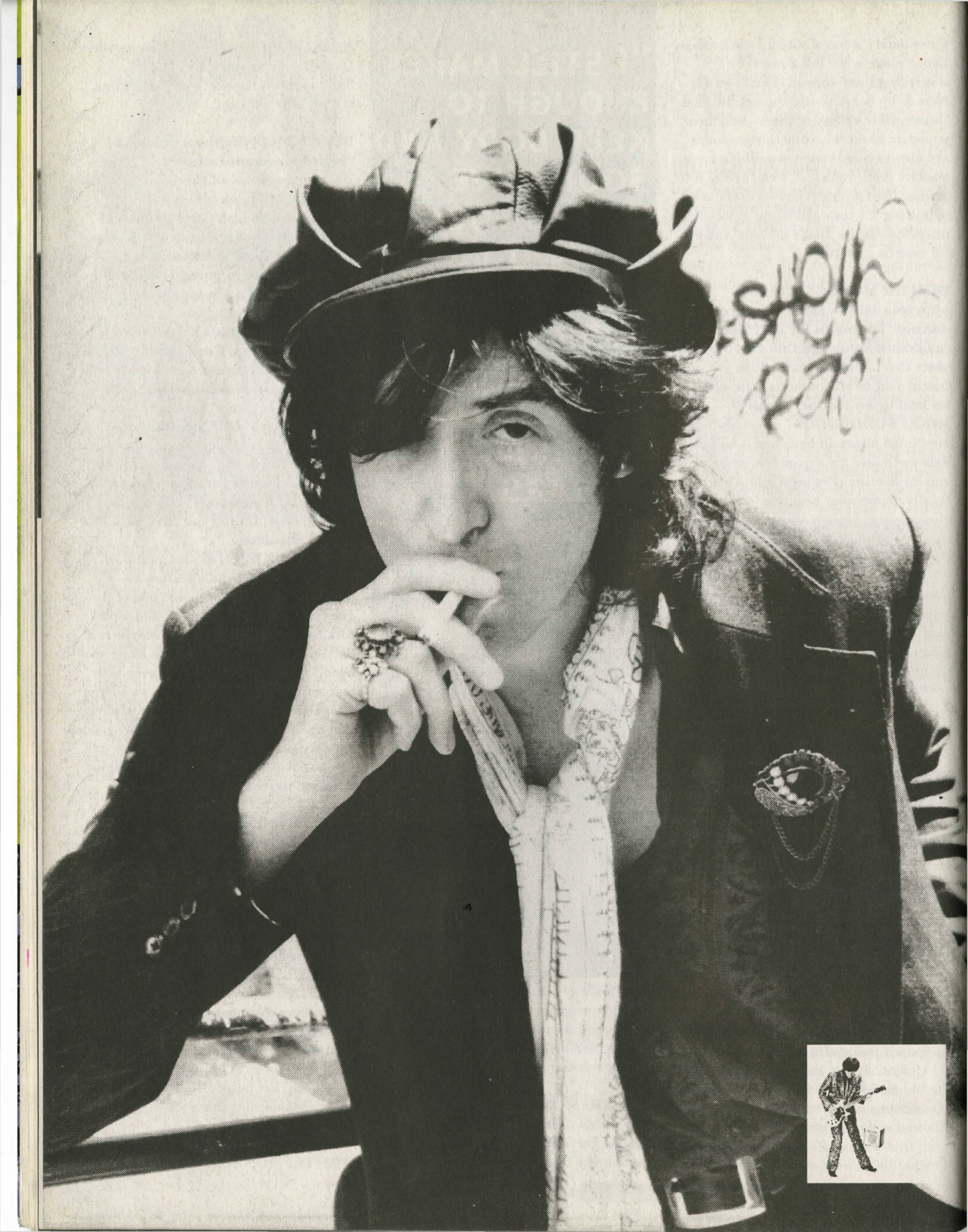
DIMITRI MONROE: Origins of the Jacobites...When did you first come across Dave Kusworth and agree to create the Jacobites?

NIKKI SUDDEN: We first met up when Dave was in a band called the Subterranean Hawks, who I still think were totally brilliant.

DIMITRI MONROE: As much as I reviled the manufactured, Hairspray-Metal of the late eighties, I had hoped, back when a lot of Black Crowes and Guns' N Roses fans seemed to be discovering Hanoi Rocks and Dogs D'Amour, that maybe they were going to take the next intelligent, obvious progression towards embracing your stuff, Jacobites, and Dave Kusworth's Bounty Hunters. Back then, it almost seemed for a minute as if bands like Thee Hypnotics and Gunfire Dance, were almost commercially viable, but nowadays, with no hope of accessing the corporate-monopolised mass-media, is there a way to make any money performing authentic, heart-felt, traditional rock'n'roll? People keep telling me that cats like us are obsolete...
NIKKI SUDDEN: I did an interview with this kid on a radio station in Munich the other month and one of the questions he asked me was, "But isn't rock'n'roll dead?" I thought, "Maybe it is for you, but for me it's as alive as it's ever been!" I still make enough to keep body and soul alive and to fuel my two current addictions - Stone's bootlegs and electric guitars. Drugs are transitory - only goods survive. As long as you're alive, how can you be obsolete? And if you leave behind a legacy, you're never gonna die.

DIMITRI MONROE: I've yet to hear your most recent solo record, "Red Brocade", the one that everyone's raving about, but the last Jacobites' record, "God Save Us Poor Sinners", has to be right up there with "Texas" and "Bible Belt", as maybe your best yet - it must be gratifying to still be capable of co-creating such vital music this many years deep into your recording career...
NIKKI SUDDEN: I wouldn't expect anything else. Without sounding overly arrogant I seem to be getting better with each year that passes. And luckily I can see no reason that this should ever change.

DIMITRI MONROE: Where does



"IF DRUGS WERE ONLY TAKEN BY TALENTED PEOPLE, THEN THEY WOULDN'T HAVE SUCH A BAD/GOOD NAME."

he do to survive?
NIKKI SUDDEN: He lives in Moseley in Birmingham. He plays guitar and writes songs. Lives with his girlfriend, Isabelle, from Germany. We met up the other month to remaster "Jacobites" and "Robespierre"...Played a gig together in London a week or so back. Every time we meet we talk about the next Jacobites' album. But he's got his own band the Tenderhooks now, and I've got the Last Bandits. My favourite of Kusworth's albums is his latest one, "English Disco", either that or the new one, "Dave Kusworth & The Tenderhooks". Dave's like me - he gets better with age. When it comes down to it, as long as the two of us are alive then the Jacobites are still a possibility.

DIMITRI MONROE: You had Glen Tranter with you guys on 'God Save Us..." Did you like their Bounty Hunters' records? Have a favourite?
NIKKI SUDDEN: Glen was on every one of the Jacobites reunion albums - he's currently playing with a band called General Kingpin, married to Brenda Parkerson, an American film-maker, and working in a record shop, Highway 61, in Birmingham. And back playing with Kusworth in the Tenderhooks, the last I heard.

DIMITRI MONROE: Dave Kusworth was also an original member of the Dogs D'Amour, another of my personal faves. Do you like the Dogs?
NIKKI SUDDEN: Yes, I have met Tyla. When we first came into contact he was in the pre-Dogs D'Amour Dogs D'Amour – i.e., when Ned was still on vocals. I introduced Dave to Tyla – they got on pretty well. Tyla asked Dave if he'd like to join the Dogs for a Finnish tour they were doing. Tyla and I used to be good friends - a long time ago. Even wrote a song together which we planned to record on "Robespierre's", but ran out of time. Our relationship has improved of late. And Darrell Bath - late of the last Dogs' incarnation - is a good friend. I think his "Sabrejet" album is probably my favourite of last year.

DIMITRI MONROE: Could you comment on booze 'n' pills 'n' powders, your choice of medicine, drug laws, etc.; All time rock'n roll low?
NIKKI SUDDEN: I know nothing of drug laws other than what I know. Though seeing what has come and gone along the years, there should have been more knowledge attained. I don't like soft drugs - that's one thing I know. As Bob Dylan once said, "To live outside the law you must be honest." Or as Keith once said, "I don't have any problems with drugs, just with policemen." I see nothing wrong with drugs, only with drug users. If drugs were only taken by talented people, then they wouldn't have such a bad/good name.

All time rock'n'roll low? The Stones only releasing two "new" albums in the last decade. The Faces not getting back together yet. Death of JT. The deaths of Marc Bolan and Paul Kossoff. And my brother...All so young with so much still undone. There's too many highs and too many lows.

DIMITRI MONROE: Do you like Mike Scott from The Waterboys' stuff?
NIKKI SUDDEN: I like most of what he's done. We used to be good friends - still good for a chat! Didn't like the first three Waterboys' albums, but everything else is cool. "Another Pretty Face" on through. I think Mike is good at using people – using their ideas – trying to empty them and then discarding them. But so are many artists. There was one time back in the early/mid '80's when I was watching the Old Grey Whistle Test on TV. The Waterboys came on, and watching Mike was like watching myself. The velvet jacket, the scarves, the hair, the lot. Mike's got a new album out - I expect I'll get a copy of it one day. He's ripped off a few of my things, but that's another story. At least he's still got all his hair!

DIMITRI MONROE: Are you familiar with the American Songwriter, Paul K?
NIKKI SUDDEN: Never heard of him. Kevin K I know!

DIMITRI MONROE: Which of your contemporaries do you hold in high esteem?
NIKKI SUDDEN: Darrell Bath. Ronnie Wood. Usual Suspects.

DIMITRI MONROE: Do you have a family?
NIKKI SUDDEN: I have two parents, a girlfriend or two. No pets, and no children I know of...

DIMITRI MONROE: What are you currently listening to for pleasure?
NIKKI SUDDEN: "Songs of Yesterday", the Free box set. "All the Young Dudes", the Mott the Hoople box set. Ron Wood's solo albums. Far too many Japanese Stones' boots!

DIMITRI MONROE: I heard tale that you once lived on a house boat!
NIKKI SUDDEN: There's truth behind every rumour.

DIMITRI MONROE: What's a day in your life like?
NIKKI SUDDEN: Delightful at times, tiring at other times.

DIMITRI MONROE: I am one of the few who appreciates certain songs from both Keef & Mick's solo records.
NIKKI SUDDEN: Me, too! Though I think "Hard Woman" would be better if the Stones played on it - kinda like "Memory Motel". And "Take It So Hard" would be so much better if Mick sung it. "999" would be a load better if it was shorter. Mick's best solo song, though, is "Evening Gown" - apart from the line about "wearing his sports clothes way too loud." I was thinking of recording a version of that for "Red Brocade". Never happened, though.

DIMITRI MONROE: Aren't you



writing **a book on the Rolling Stones, and haven't you met them personally? Do you think ol' Keef's hip to your music at all?**

NIKKI SUDDEN: Yes I am, and yes I have. I often wish I wasn't, but I'll always be glad that I did. The working title is *Bring Back Ian McLagan*, which is something I really wish the Stones would do. Ditch all the fucking Chuck Leavell, Darryl Jones kinda guys. Get back to being what they've always been. The best rock'n'roll band in the world.

I very much doubt Keith has ever heard a note I've played. But then you never know. I do, however, think my new band would be the best opening band for the Stones in the world, bar none. Bob Dylan, however, is a different point.

Mind you, I've never actually met Bob, but I stood about six feet from him once. He was talking to Van Morrison underneath a tree. Backstage at Finsbury Park. There were a bunch of people in a semi-circle round the two of them. Most of them were pretending Bob Dylan wasn't there. I stood there kinda pretending Bob Dylan wasn't there...wasn't really much else you could do. Ended up watching the show from side stage that night.

And finally, on this point, Ian McLagan has said that he'd play on my next album. Just got to get Mick Taylor along to the studio as well and everything will be hunky dory!

DIMITRI MONROE: Care to discuss your impressions of R.E.M.? Or the record "The Jewel Thief" being re-released as "Liquor, Guns, & Ammo", which they played back-up on?

NIKKI SUDDEN: Still can't understand why people like R.E.M. Pete Buck is a real gentleman. Mike Mills, likewise. Michael Stipe and I don't get on - but then, who does? It's my "country-rock" album released at totally the wrong time. I got back to an England full of ecstasy and acid-house. I liked ecstasy, but I hated the music. Still do. Apart from Primal Scream and Andy Weatherall, no one had a clue.

DIMITRI MONROE: Wasn't your last album "Red Brocade" recorded in Chicago? Jeff Tweedy from Wilco sings on "Farewell My Darling". Are you a fan of some of the No-Depression/Insurgent-country scene?

NIKKI SUDDEN: For my sins, yes it was, but being there inspired the record. If it had been recorded in Europe it would not have been the same record, and my phonebills would have been cheaper! Having said which, many thanks to Ellis Clarke in Chicago. I was made to try things I wouldn't usually consider - I hope I made him do the same. Jeff's a kinda friend. I bump into him in the dressing-rooms of the world every couple of years. Likewise, I don't own any of his records. He's got some of mine, though. I asked him to come along and play harmonica on "Silver Blanket". It was Ellis Clarke's idea to get him to sing "Farewell My Darling"' It worked to degrees. Mind you, loads of people have asked how I got Shane McGowan to sing on the album. I actually prefer the song with me singing the whole lead. It'll come out one day. Jeff's a nice chap.

DIMITRI MONROE: What about "The Last Bandit", your "greatest hits" album?

NIKKI SUDDEN: It was released in the States through Alive Records in early 2001. It includes a free solo acoustic CD with it. And the cover does look cool!

DIMITRI MONROE: What is your relationship with Chatterbox Records and Australia's Vicious Kitten? I really appreciate both Raul Mira's and Col Gray's dedicated efforts in the service of rock'n'roll, particularly as how both labels grew out of dynamic little fanzines.

NIKKI SUDDEN: Raul is one of the coolest people I've ever met. I haven't met Col Gray yet. I look forward to doing so.

DIMITRI MONROE: How do you feel about your Bastard Sons/creative-progeny/all the guys you've had such an overpowering influence upon, like your friend Kevin Junior from the Mystery Girls/Rosehips/Chamber Strings? (To me, the title "Gospel Morning" just SHRIEKS Nikki Sudden!) He played on your last record.

NIKKI SUDDEN: Is it flattering or is it tedious? You never want to spawn a whole blanket of imitators. If you inspire someone to find their own soul, then you've achieved something. If you inspire someone to try and recreate what you've already done, then what have they ever achieved? Kevin Junior sounds more like Dave Kusworth than me, I'd say. I met Kevin when he was touring Europe with my brother, Epic Soundtracks. I thought Kevin was a kindred spirit. The trouble is that sometimes there's more than an ocean and a language between England/Europe and America.

As far as the Chamber Strings go, it seems to me that Kevin's far more influenced by Carole King & Co. than by me or by Dave. Mind you, there are some tracks on "Gospel Morning" that are pure Jacobites. I can't remember the titles - but even they are exact replicas. I told Kevin this when he sent me a tape of the album before it was ever released. The last time I listened to the Chamber Strings album was a year and a half ago or more - maybe I should hear it again. I do like the way he plays guitar - a bit like Kusworth, i.e., your basic Ron Wood style. And the second Chamber Strings album sounds to me like Epic by numbers!

There was one time when we were doing "Howling Good Times" - the Jacobites' reunion album in 1993. Robert Young from Primal Scream came up to the studio and I got him to put guitar down on "Flying". Kusworth heard it and said, "What's the point in using that? If we want bad Ron Wood impersonations, I can do them myself!"

DIMITRI MONROE: I ask, because Cheetah Chrome told me one time that when he first heard Andy McCoy's note-for-note appropriation of the classic "Third Generation Nation" intro, he kinda felt like somebody stole his suitcase. Do you mind "being sampled" in this manner?

NIKKI SUDDEN: This is the same kind

of answer as the previous question...but different. If someone stole all my ideas lock, stock, and barrel and didn't add anything of their own, then I guess it would be strange. Sometimes people play me songs they've "written", which are basically just my words in a different order with one of my tunes underlying everything. Artists steal, imitators borrow!

DIMITRI MONROE: Believe it or not, I've been having the same experience.
NIKKI SUDDEN: I believe you, honest I do. This to me is so totally pointless. I'd be ashamed to do the same. If I didn't have the wherewithal to realise that was what I was doing, then I guess I wouldn't have a problem. It just makes me regard the people in question with greater scepticism. Once again, you can't blame me. Can't blame the parents for the sins of the children just like you can't blame the children for the sins of their fathers.

DIMITRI MONROE: I keep hearin' people say we look alike, you and I, but my friend Ratboy and me have a joke about "Any Dick In A Band", like someone always says we look like so and so from the Black Crowes or Cult or whoever's wearing a bit of make-up that year, but last time I saw him, even Jeff Dahl said we look something alike. But I'm not making a conscious effort to.
NIKKI SUDDEN: Ah well! There's worse things in life!

DIMITRI MONROE: Speaking of Jeff Dahl, you toured with him and Freddy Lynxx a couple of years back, and didn't you also play on some of Freddy Lynxx's records?
NIKKI SUDDEN: I've appeared on two tracks that Freddy's released. A duet on a version of the Tammy Wynette number, "Apartment #9", and a co-written song, "Opium Den", a great little rock'n'roll number. And he appears on my "Seven Lives Later" album and on the lead-in track on "The Last Bandit".

DIMITRI MONROE: You also have a cut on the recent compilation, "Jesus Loves My Heroin". How do you know Hiroshi the Golden Arm, and do you ever tour Japan?
NIKKI SUDDEN: I've played in Japan once in my life. Met Hiroshi then. His first band, Stephen's Quints, supported me on at least one of the three shows we did then. Apparently, him and some friends used to have a Jacobites' tribute band. I was shown some pictures, but never heard a note!

DIMITRI MONROE: What did you think of the Mercury Rev cover version?
NIKKI SUDDEN: I was grateful for their good taste. Didn't like it at first, but it grew on me and now I find it rather charming. Met them for the second time the other week, and they are very charming! The first cover version anyone ever did of one of my songs was German band the Big Sleep's recording of "Where The Rivers End" back in the early '90's. Since then, two or three people are releasing versions

"SOMETIMES PEOPLE PLAY ME SONGS THEY'VE "WRITTEN", WHICH ARE BASICALLY JUST MY WORDS IN A DIFFERENT ORDER WITH ONE OF MY TUNES UNDERLYING EVERYTHING."







f my songs every few months. Some are good, some are bad, all are interesting and all make me money, which is always of interest. The last one I heard was a Berlin band who recorded "Teenage Christmas" - that's coming out in Japan before too long, which is more than the original has done!

DIMITRI MONROE: What artistic triumphs are you proudest of?

NIKKI SUDDEN: Just about all of them really.

DIMITRI MONROE: Do you like any of the bands from the Australian scene?
NIKKI SUDDEN: I do like The Fatal Shore, who are 2/3 Australian - friends of mine based in Berlin.

DIMITRI MONROE: Favourite songwriters?
NIKKI SUDDEN: Bob Dylan, Hank Williams, Johnny Cash, Robert Johnson, Marc Bolan, Mick & Keith, Jimmy Page & Robert Plant. Dave Kusworth, Rod Stewart and, of course, Johnny Thunders.

DIMITRI MONROE: What kind of stuff are you currently reading?
NIKKI SUDDEN: At the moment, just about everything ever written on the Stones. If I wasn't writing this book, I'd have a lot more time to concentrate on other things, like my life...but it is fulfilling. Hopefully, I'll get it finished one of these days. Like all my books, it's about half-finished. Still, I'm writing around 1,000 words a day, so it must be nearing somewhere close... soon...maybe. Apart from that, my favourite authors are all English and unfortunately all dead - or will be too soon. (Americans can't write fiction. Good at rock'n'roll books, but fiction - forget about it!) Charles Hamilton, P. C. Wren, P. G. Wodehouse, Capt. W. E. Johns, Baroness Orczy, Eric Williams, Leslie Charteris, Alastair MacLean, "Sapper", Edwy Searles Brooks, Tolkien, C. S. Lewis, Arthur Conan Doyle. Many more, most of whom would mean not a jot to your readers. My favourite living author seems to be Bernard Cornwell.

DIMITRI MONROE: Anyone else you care to endorse here?
NIKKI SUDDEN: Listen to the good stuff - the stuff that comes from the soul, not from the pocket. I love Maria McKee (but does she love me?), Rolling Stones, Faces (individually and collectively), Jerry Lee, Fairport Convention w/Dave Swarbrick, Tthe Dubliners, Johnny Thunders, Charlie Feathers, Free, Mott the Hoople, Robert Johnson, Muddy Waters, Howlin' Wolf, T. Rex, Johnny Cash, Bob Dylan, the Groundhogs,. the Boys - especially Casino Steel & Honest John Plain. Darrell Bath. If I like someone enough to love them, I have to have everything they've ever done.

DIMITRI MONROE: Current Events?
NIKKI SUDDEN: Continuing "The Last Bandit" European tour. The States in December, including Irving Plaza, NYC w/Mercury Rev. New album to be recorded March 2002 in England. I've actually done demos for the first time in my life - God knows why! It still seems a very pointless exercise. Mainly to keep the band happy, I guess. I spent most of last November in the studio remastering just about every one of my 1980's releases. Now I'm up to it trying to get the covers together for 10 albums! The new band is the best I've ever had. John Barry from England on bass. Stephane Doucerain, the drummer, as well as being French, from Paris, is totally brilliant. Probably the only rock'n'roll drummer apart from Charlie Watts who has some kind of jazz influence. All four of us live in Berlin. My proudest achievement will hopefully be my next album.

DIMITRI MONROE: Future goals?
NIKKI SUDDEN: My new bass player wants to be on one classic album in his life. I'd like to be on quite a few more. This next album should do the trick. I'm always hopeful!

DIMITRI MONROE: thank you ever so much, Mister Sudden, not only for the interview, but for all the great songs! +

Fan club/None that I know of...

Website/nikki-sudden.com

Merchandise/Contact addresses:

Nikki Sudden
Ratiborstrasse 5
10999 Berlin
GERMANY

PO Box 6492
Burbank, CA 91510
U.S.A.

Cheapside
12 Spilsbury Close
Leamington Spa

YOU'VE HEARD THE HYPE, NOW HEAR THE BAND





Get **"ROCK"**, the latest Joker Five Speed CD and all of the other merchandise you know you can't live without, online.

"I suspect that they listen to KISS, Cheap Trick and Appetite for Destruction daily"

– Dimitri Monroe
Detroit MetroTimes

"Rock n Roll the way it ought to be"

– M.A.D. Mark
The Mark After Dark Show, NYC

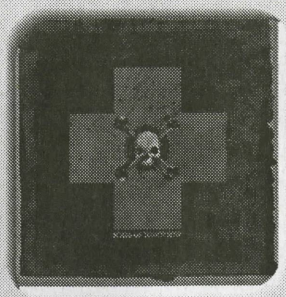
TO HEAR THE LATEST FROM NEW YORK'S FASTEST RISING BAND GO TO ***JOKERFIVESPEED.COM***

For your **FREE** sticker and button send a self-addressed envelope to 35a Hampton Place, Brooklyn NY 11213

lumberjack distribution 2002

po box 434 toledo ohio 43697
www.lumberjack-online.com

419.726.3930 ph
419.726.3935 fx



Scars Of Tomorrow
All Things Change
CD
Thorp Records



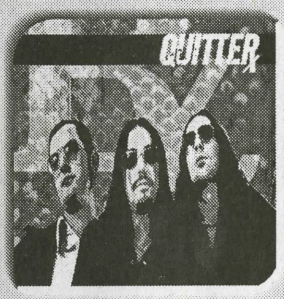
Time In Malta/ Breathe In
split CD
State Of Grace



Love Lost But Not Forgotten
Upon The Night, I Saw A New Misery CD
Happy Couples Never Last



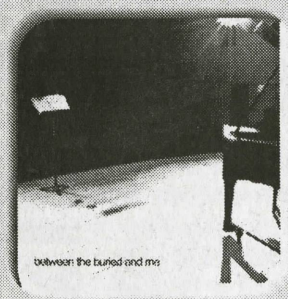
Young And The Useless
A Smile Is No Good For Me CD
Thorp Records



Quitter
s/t
CD
Tortuga Records



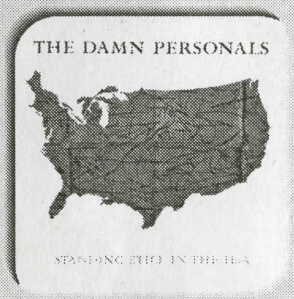
Striking Distance
March To Your Grave
CD
Thorp Records



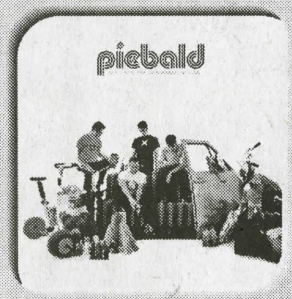
Between The Buried And Me
s/t CD
Lifeforce Records



Knut
Challenger
CD
Hydra Head Records



The Damn Personals
Still Standing In The USA CD
Big Wheel Recreation



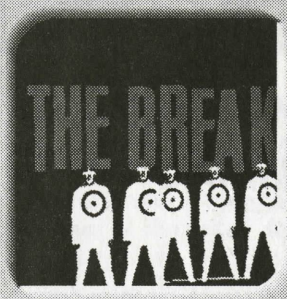
Piebald
We Are The Only Friends We Have
CD/LP
Big Wheel Recreation



The Cancer Conspiracy
The Audio Medium
CD/LP
Big Wheel Recreation



As Friends Rust
Won
CD
Doghouse Records



The Break
s/t
CD
Doghouse Records



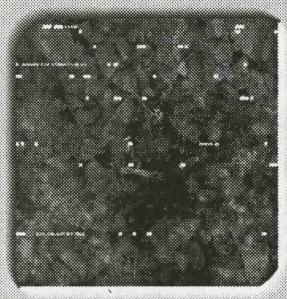
I Hate You
Discography '95-'98
CD
Deathwish, Inc.



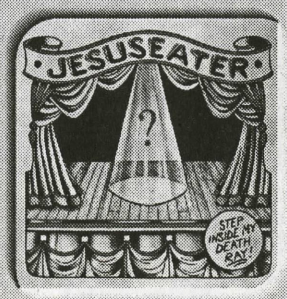
Knives Out
Heartburn
CD
Deathwish, Inc.



Scissorfight
Mantrapping For Sport And Profit
CD
Tortuga Records



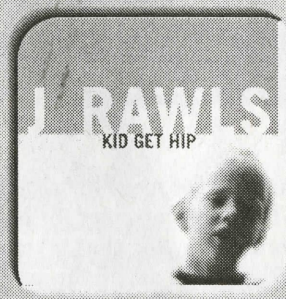
Craw
Bodies for Strontium 90 CD
Hydra Head Records



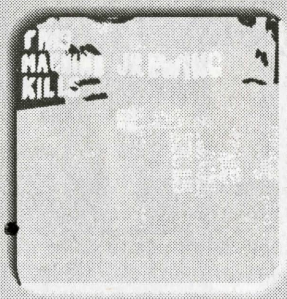
Jesuseater
Step Inside My Death Ray CD
Deathwish, Inc.



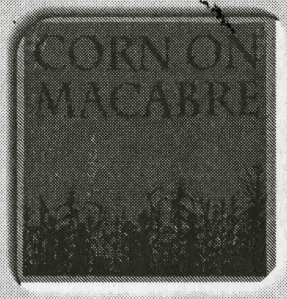
Some Girls
The Rains
7"
Deathwish, Inc.



J. Rawls
Kid Get Hip
CD
Iron Compass Records



This Machine Kills/ JR Ewing
split CDEP
IDim Mak Records



Corn On Macabre
Chapters I & II
CD
Magic Bullet

WHAT JEFF BALE WON'T TELL YOU ABOUT PUBLISHING HIT LIST



flip flops AND champagne

leslie goldman

I'm sure none of you are naive enough to think I'm going to reveal anything that Bale has said to me in private here, either about *HL* or anything else, but it is a catchy title. What I *am* gonna tell you about this time is some of the unpleasantness I've encountered by being a publisher of an "underground" magazine. I'm not saying that this is exactly what Jeff and Brett have dealt with, but I have spoken with a number of other publishers over my years of doing this and there are a lot of common threads. You may care about what goes on behind the scenes, you may not, but I want to talk about it anyway. And this is my space, so I can. I'd also like to point out, before the bitching starts, that I know no one is forcing me to put out a zine — I volunteer — and I'm not complaining so someone will say "oh, poor you." I'm not actually complaining at all; just venting. Venting is what we columnists do.

Personally, I would much rather take a bunch of money from Universal than some guy who runs his label out of his house and still holds down a 9-5 job.

The other reason I bring this up here, as opposed to in my own mag, is that I have personally fielded quite a few e-mails about *Hit List* over the past few months. A lot of them were of the "I e-mailed them and they never responded, what's going on with them?" and "Did you hear that *HL* went under?" variety. And I answered every one. I felt like I had to explain to people that just because Brett and/or Jeff don't have the time to return every piece of correspondence or that just because they are sometimes unable to maintain a strict bi-monthly publishing schedule, it does not mean that they've stopped publishing. I mean, Bale is a fucking professor — that's not just a cute nickname someone gave him — and I've been told that Mr. & Mrs. Mathews recently became first time parents. Even if neither of those things were true, it shouldn't be that difficult to figure out that they each have a number of other responsibilities to juggle aside from the magazine. (And I didn't even mention leaving their exclusive distro deal and switching to doing it on their own in the past few months.) Between each issue of *Carbon 14*, at least one person says to me, "it's a shame you guys don't publish anymore"; yes, and it's a damn shame no one ever told Larry and I — we would have a lot more free time on our hands. I don't know what information they base their conclusions that we've stopped publishing on. When I ask they usually say it's because they haven't seen a new issue "lately," whatever that subjective term means to whoever is using it at the time. (Oh well, if *you* didn't see it, I'm sure it doesn't exist.) Maybe I can't publish more than twice a year, but so what? I run three other businesses that don't make a profit, plus I still work for a living and I like to take time to do frivolous stuff like eat, sleep, hang out with friends, and spend time with my husband when we're not sitting next to each other working on separate computers. Cut me a little slack. So what if *Hit List* missed one deadline in two years? You people are lucky there's a *Hit List* at all! I like to say that everyone should try starting something on their own — whether it be a band, zine, label, anything — so that they can see how "easy" it is before they go running off their mouths, but I know that can't happen. Some of us are do-ers and some of us are talkers. That's just the way the world is.

Now on to the venting! (Or should I say more venting?) I've broken down a few of the most annoying aspects of zine publishing , which I've listed below in no particular order.

Advertising — this is probably the thing readers like to complain about the most; which has never made any sense to me. I mean, how else could you afford to pay a printing bill? Actually, I guess a lot of small zines don't run ads or don't charge for ad space; and getting 50 copies of a 20-page zine made at Kinkos isn't that expensive. But trust me, my printer charges a lot more for a 100+ page mag with a color cover and 12-16 pages of color inside. There's no way in hell I could afford to pay for that, even if Larry and I both had a "regular job" and put all of the proceeds from that towards the mag. Therefore, we need to sell ads in order to publish. If you have a problem with advertising, don't purchase things with ads in them. But definitely don't expect anything to change, 'cause it won't. Advertising is a necessity, not a perk or something that zine publishers use to pay their rent or take their lovers on a romantic weekend getaway. Another very confusing ad complaint is the "no major label money" thing. Personally, I would much rather take a bunch of money from Universal than some guy who runs his label out of his house and still holds down a 9-5 job. That is why we, like a lot of other mags, have different ad rates for different levels of record labels. It's a pretty easy

concept to follow: very small labels, like ones with no employees and where, when you call their "business number", their spouse or child answers the phone, pay the least; larger indie labels, ones with a bunch of employees that still operate independently of a major label or major label distribution, pay a little more; and the majors pay essentially double what we charge the indies (for black & white ads — color costs even more, but generally only major labels go for that option). That seems pretty fair to me, but a lot of people don't see it that way. A lot of people think taking major label money is "not punk." Fuck that. Taking ad money from a Rob Zombie half page and using it to buy a color signature to feature nude photos of Mamie Van Doren is pretty cool to me. If you don't think so, that's fine. Don't buy the magazine. Don't go into Tower and look at the magazine either, 'cause you might pass a display for the new [insert-name-of-hot-band-here] record, which is also advertising. In fact, you might just wanna stay home 'cause you can pass ads just walking down a city street; don't turn on the TV or radio for entertainment either, 'cause they also take dirty advertising money. (Yes, even PBS.) Do you see where I'm going here? For the millionth time, writing letters of complaint about advertising's existence isn't gonna stop advertising's existence. Get over it and find a new complaint.

The Great Promo Debate — This actually leads back to advertising because a lot of people think that ads and promos go hand in hand. In some cases they do. In my zine they are separate entities. Another advertising misconception is that if you take ad money from a major label, they demand other space in the magazine based on that (i.e., reviews or interviews). I can honestly say that in my eight years of publishing, that has not happened a single time. In fact, we never review major label stuff at all, and they still buy ads. One of the main reasons we don't give editorial space to major label releases is that they don't put out music I like, but another fact you might find interesting is that my mag isn't on any promo lists for the majors that buy ad space from us. Rhino has been a fairly regular advertiser of ours for years, but when I found out about those X reissues they did through opening a FedEx package and seeing the ad for them, I went and looked for 'em on Amazon.com. I wouldn't even try to get a promo from them, cause they don't service small zines like mine. (Except for that calendar they send us every X-Mas; which would be greatly appreciated if they didn't fill up the spaces with stupid music trivia, thus rendering the calendar useless.) Conversely, I've fielded a number of very rude e-mails (these people never seem to have the balls to say this stuff over the phone, they always e-mail) from small indie labels saying things like, "I bought a 1/4 page ad and, by not reviewing everything I sent you, you're not holding up your end of the bargain." I don't agree with that, either. As far as I'm concerned, when you pay us for ad space, the only thing we owe you is to print the ad and send you a copy of the magazine with your ad in it. End of story. Seems like a pretty simple business arrangement to me, but I guess not to every-



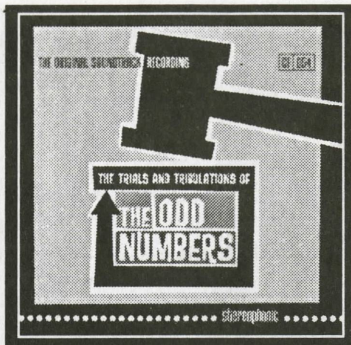


one. If you want to assure your CDs getting reviewed in a magazine that also runs your ad in the same issue, there are plenty of mags that will do that. I know because I've been told by a number of "underground" zines that they don't have any current plans to review any releases on our label in the near future, but if we were to buy ad space we would be able to get our stuff reviewed. (This is the quote: "Because if you bought ads, the label would become more "visible" to the magazine's editor.") OK. But I'm not interested in purchasing reviews. That's an insult to the bands we work with. I guess some people don't believe in the merits of what they release enough to let them be judged on what comes out of the speakers. That's fine for them; interested parties can e-mail me and I'll give them our zine shit list and they can purchase all the press they like. Another problem with promos is the enormous volume of them. It would be absolutely impossible for me to review everything that we get so I don't even pretend to try. We came up with a simple way to deal with the (over)load of promo CDs: everything that comes to us for review goes into one giant pile and gets written about, or not, based on the music it contains. Nothing more, nothing less. Not what label it's on, not who did the cover art, not who the band has toured with, who produced the CD, or where else they've been praised; just the music. It may not be the way you'd do it, but to me it's the fairest. I personally don't think most people buy records based on record reviews, but that is another topic for another column.

Life Outside the Magazine — this one is the maybe the most frustrating thing of all. I briefly touched on it earlier, but I have to bring it up again. I'm speaking from my own perspective here but I'm sure Jeff and Brett have found themselves in similar situations. For example: a band you know and like is in town to play a show. It's Thursday and you have to go to the printer on Monday or else your entire schedule will be completely thrown off. (Yes, one evening of going out to see a band can seriously affect the magazine's schedule.) Sometimes you plan on going out on a particular night, but something unexpected pops up at the last minute that needs to be taken care of. So sometimes you have to stay home and do work instead of going to see bands. No one ever understands this, especially people in bands. I'm not gonna name names, but one front-person of a fairly well known band who has gotten a LOT of press in my magazine, and deservedly so, insulted us from the stage at their last Philly performance, saying that we were "phony" and "didn't really support the scene" because we were at home working the night their band was playing. Oh, I'm sorry, I thought all that free publicity I gave you by voluntarily writing about your band was supportive. Next time I'll give that space to someone who is less of a self-absorbed, petty asshole. Incidentally, I was not there that night because I was offered a last minute "emergency" design gig by one of our clients who was willing to pay me double my normal hourly rate if I would stay home and complete the job she needed by 10 AM the next day. I made that month's rent in four hours that night. So guess what? That band can kiss my ass. Maybe in their world, rent gets mysteriously paid while they're out of town, but I don't have the luxury of living off a trust fund/inheritance or having a spouse/partner with a lucrative job that allows me not to work like a normal person, much less a sugar daddy who will pay my bills in exchange for the occasional blowjob. I tried to get Larry to pay me for oral sex, but when you both have access to the same bank account that kind of situation just doesn't work out as well. Plus he's been getting head from me for ten years for free, so why would he start paying now? And that is so fucked up anyway. A band on a cross-country van tour should really know what it's like to have to give up certain things in order to pursue something else; but perhaps I'm naive to think that every band touring the country is actually sacrificing something. I guess if you've got rich parents or the government to fall back on when you're broke and the rent is due, you don't know too much about that.

I tried to get Larry to pay me for oral sex, but when you both have access to the same bank account that kind of situation just doesn't work out as well.

But I'm not complaining about the fact that neither my zine or my label pays my rent or that I still have to work for a living regardless of how much time I spend on my other projects. I'm from a blue collar family; I started working at the age of 15. (And before that, I actually had summer "jobs" at day camps and stuff like that.) My father brought me up with the understanding that you must work and continue to do so until you die. Why? Because you don't have a choice — you need money to survive and since we weren't born with it, we have to work for it. It's the only thing my father instilled in me that actually held any weight. I still think he's wrong about the fact that girls shouldn't call boys or drive to a boy's house or go out in really short cut off Levi's and high heels, but that's neither here nor there. What I'm trying to say is that sometimes you have to juggle between what you'd "like" to do and what you "have" to do. Or at least I do. Maybe that's the bonus of working a regular old, mind-numbing nine-to-five job. You always know that at 5 PM your responsibilities — as far as work goes — are over and done with, and that the time in between leaving work and coming to work the following day are yours to do whatever you choose. Well, my life certainly isn't like that. Bale's life wouldn't be like that even if he didn't do a magazine, because he has to do research when he's not teaching. And I'll bet that Jack Rabid or Al Quint's life isn't like that, either. I don't know either of those guys personally, but I can guarantee you that Jack and Al have both made sacrifices for their respective publications over the years and probably continue to do so today. Therefore I think you should be nicer to them, and to me, and to Bale, and to every other do-er when you approach them with questions that essentially translate into "why aren't you doing more for me?" Because without us to entertain you and give you something to talk shit about, you talkers would be pretty fucking bored and out of luck. ⊕

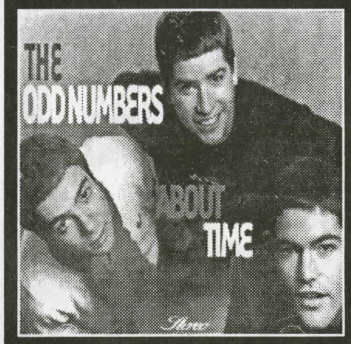


ODD NUMBERS
"The Trials & Tribulations Of..."

13 new tracks here on what is without a doubt their finest album to date. Mod / power pop at its finest from these veterans of the trade.

THE ODD NUMBERS

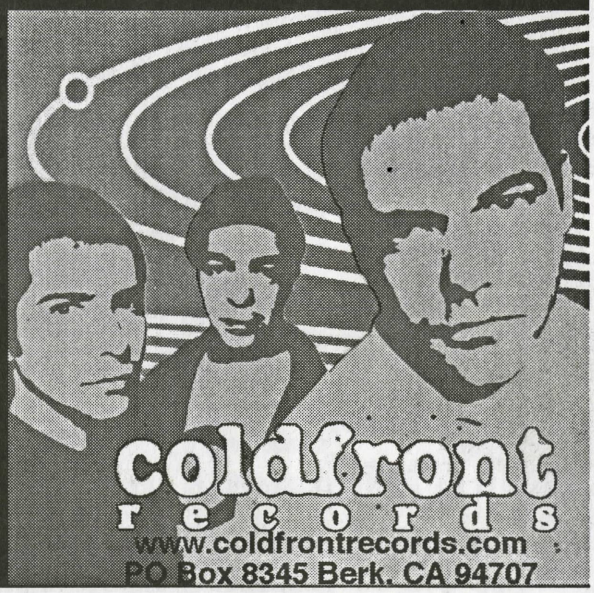
"This is the best version of mod / power pop I've heard since the JAMS "In The City". It might even be better!!"
-Flipside (RIP)



ODD NUMBERS
"About Time"

This is what got it all started. The original cassette release that was featured on classic comps and skateboard videos finaly sees the light of day on CD.

"What an ironic name. It IS about damn time someone released this on CD. This is a classic for sure."
-Big Takeover



coldfront records
www.coldfrontrecords.com
PO Box 8345 Berk. CA 94707



Tennessee Twin
Free to Do What?
CD $12ppd
debut album by Cindy Wolfe, imagine BC rainforest folk/country with a Valley Girl twang!



Various Artists
Tribute to Nashville
CD $12ppd
Kelly Hogan, Dallas Good, Neko Case, Carolyn Mark and others pay tribute to Robert Altman's classic '70s musical movie



young and sexy
Stand up for Your Mother
CD $12ppd
debut album by this lush co-ed co-lead pop combo that might have you thinking of the Carpenters and Guided by Voices



Mark Kleiner Power Trio
Love to Night
CD $12ppd
ex-Jungle/Sister Lovers Mark Kleiner's debut album with Kurt Dahle (New Pornographers) on drums and Pete Bastard (Flash Bastard) on bass



Volumizer
Gaga for Gigi
CD $12ppd
ex members of the Pointed Sticks, Dishrags and U-ERKS team up to create a brand new buzz-saw punk rock document with lots of pop!

GET TUNES!
GET MINT!

MINT RECORDS
PO BOX 3613,
VANCOUVER, BC
CANADA V6B 3Y6
MINTRECS.COM



The Sadies
3-song 7" $4ppd
vinyl-only release by Toronto's pride of Bloodshot Records — features Kid Congo Powers playing steel on "Village of Horseheads"



New Town Animals
Is Your Radio Active?
CD or LP $12ppd
"...disposes with two decades worth of musical progress since punk was new and (some say) pure" (Popmatters)



Various Artists
Team Mint Volume 2
CD $5ppd
Mint's latest CD sampler of previously released material! Includes songs by the New Pornographers, Huevos Rancheros, Carolyn Mark, Duotang, and others!



Duotang
The Bright Side
CD $12ppd
Winnipeg's dynamic mod duo return with their third album of stellar bass & drums Paul Welleresque Brit-rock!



Operation Makeout
First Base
CDEP $9ppd
"...the addictive hook-laden songs make it easy to get into and nearly impossible to turn off" (Ink19)

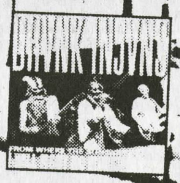
BEFORE THE X-GAMES OR MTV, WHEN SKATEBOARDING WAS STILL JUST A CRIME!!!











PRESENTING SKATE-PUNK REISSUES #1-3 & OTHER GREAT NEW STUFF

THE F@RTZ "INJUSTICE: 16 WORKING-CLASS ANTHEMS" Finally these Seattle veterans hashed out a brand new full-length! Yep, it's been more than 20 years after their formation, and guess what? F@RTZ still kicks ass. Like the title says, 16 tracks of snotty, no-frills political hardcore that will not disappoint. VIRUS 279 LP: $8.99 / CD: $11.99

JELLO BIAFRA "THE BIG KA-BOOM PART ONE" Following 9/11, numerous people requested Jello's opinion on the events. Like his classic anti-Gulf War EP "DIE FOR OIL, SUCKER" this is an 'emergency release' that pulls no punches, incitefully describing historical events that may have led to the attacks. VIRUS 276 LP: $8.99 / CD: $11.99

"APOCALYPSE ALWAYS" VARIOUS ARTISTS A.I. comes to the rescue with a new low-priced sampler! 78 minutes of eclectic music & informative spoken word, featuring many unreleased tracks. Celebrate the 23rd anniversary of "Giving Art A Bad Name" by revisiting old favorites and checking out new artists. VIRUS 277 CD: $5

VOL. 1 **FREE BEER** "THE ONLY BEER THAT MATTERS" Brothers Tony and Tommy Guerrero were just a part of the short list of founding fathers of the budding musical and cultural movement known as Skaterock, pioneered by youth driven by their passion for skating and music that captured the thrill of it. "Nothing else mattered." VIRUS 281 LP: $8.99 / CD: $11.99

VOL. 2 **LOS OLVIDADOS** "LISTEN TO THIS!" Seminal skatepunk (80-83) heavily influenced by the 1st wave of punk (STOOGES, DEAD BOYS...) they were the Bay Area's answer to T.S.O.L., AGENT ORANGE... Known for tracks on Thrasher Skaterock Comps 1-2 + MRR's "Not So Quiet...", they self destructed before their full-length could see the light of day until now! VIRUS 282 LP: $8.99 / CD: $11.99

VOL. 3 **DRUNK INJUNS** "FROM WHERE THE SUN NOW STANDS, I WILL FIGHT NO MORE FOREVER" The mysterious, masked DRUNK INJUNS' early recordings (83-84) pack a powerful punch... imagine bands like the DEAD BOYS, JOY DIVISION, RAMONES, SLEEPERS, HANK WILLIAMS, NEGATIVE TREND and the DOORS rolled up into one with a vicious twist. VIRUS 283 LP: $8.99 / CD: $11.99

ALTERNATIVE TENTACLES RECORDS P.O. BOX 419092, SAN FRANCISCO, CA 94141-9092, USA Send $1 (U.S.) for a catalog. * www.alternativetentacles.com *

MORDAM RECORDS

Available May 20th on Punk Core

THE VIRUS

"Nowhere To Hide" LP/CD



From the streets of Philly
The Virus are back to deliver the goods with their long awaited new full-length album!

order online at:
WWW.PUNKCORE.COM

PUNKCORE RECORDS
P.O. BOX 916 Middle Island N.Y. 11953

Exclusively distributed by:
MORDAM RECORDS

PO BOX 916 MIDDLE ISLAND, NY 11953
Send two stamps or IRC for full catalog with hundreds of punk & Oi! records, CD's, t-shirts and videos or order online at punkcore.com



An amazing new split CD featuring two of the best bands in power-pop rock today. Features a new south of the border version of DIESEL BOY's "Titty Twister".

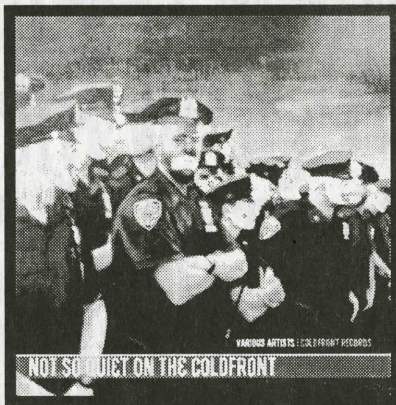


Check out these other releases from DIVIT. New full length in stores early summer on NITRO RECORDS
Also catch them on the Warped Tour this summer!!

PBS
PUNK BROADCASTING SYSTEM



VHS / DVD
Featuring videos from-
AFI-REFUSED-VANDALS-ATARIS
MXPX-DIVIT-SLOPPY SECONDS
DWARVES-DESCENDENTS-MIDTOWN
SNAPCASE-PENNYWISE-FLOGGING MOLLY
TRAVOLTAS-ONE MAN ARMY
HORACE PINKER and more!!!



$3 Coldfront Sampler

LIMP
DIVIT
HORACE PINKER
ASG!
PLUS ONES
DIESEL BOY
VINDICTIVES
WESLEY WILLIS
TRAVOLTAS
MCRACKINS
ODD NUMBERS
+ lots more!!



Check out www.coldfrontrecords.com, or interpunk.com for information on these and other great titles.

COLDFRONT RECORDS

Coldfront Records | PO Box 8345 | Berkeley | CA 94707 USA
(c) & (p) 2001 Coldfront Records. All rights reserved.
www.coldfrontrecords.com



THE CURSE OF THE SELBY TIGERS



HR661-lp/cd

"The fresh delivery of spastic, garagey punk rock music from beyond mixed with the sexy panache of new wave."

Produced by John Reis of Rocket From the Crypt



Out Now!

po box 7495 van nuys, ca 91409 www.hopelessrecords.com

Mayday, London, 2002. This year's annual "anarchist" riotfest was pretty much a bust, but in spite of my best intentions, I still managed to get caught up in the proceedings. The turnout was small; there were probably more police than protesters. Having been outwitted and outmaneuvered in previous years, the cops weren't taking any chances, and quickly zeroed in on groups of obvious troublemakers.

Unfortunately, one of the most obvious groups decided to lead a phalanx of charging policemen in my direction. A panic-induced adrenaline burst helped me cover two blocks of Wardour Street in, oh, about two seconds. Out of danger, I watched the hippies and lefties streaming into Soho to make their statements against, well, whatever.

A 30-something refugee from some 70's folk music festival carried a sign: "Destroy Capitalism Now And Replace It With Something Nicer." It was all I could do not to hail the cops and shout, "Yo! Over here! Someone needs a good kicking!"

I felt ashamed of myself. A little, anyway. The only violence the sign-wielder was committing was against good taste, and there I was wishing the police would give him one upside the head. One definition of fascism is the imposition of esthetic standards by political means, so I was on shaky ground.

Unfortunately, I felt the same way about the dorks dressed up as fish, the dingbats whose mohawks and piercings cost more than the monthly budget for an entire Third World village, the college kids who thought they'd save money by spending Spring Break in central London instead of Daytona or Ibiza.

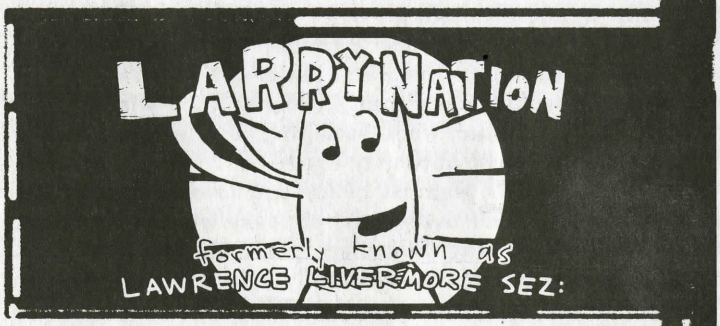
Okay, so I'm cynical. Or maybe not. I can hear the wails rising from campuses and communes across the land. "How dare you stereotype us just because a few kids were there to get drunk and break stuff? Most of us were there to protest against capitalism and save the world!" But to paraphrase Gore Vidal, having no clue is no longer enough.

True, many people weren't doing anything worse than wearing stupid costumes and shouting stupid slogans. The same thing goes on every day at football games and frat parties. But football and fratboy yobbos don't try to promote their antisocial antics as being some kind of "progressive" cause. They know damn well they're being assholes, or at least getting a kick out of watching other people be assholes. If in the process they get nailed by a misplaced bottle or truncheon, that's the chance you take when you blow off a little steam.

I wish I could be more respectful. I wish I could see the so-called anti-capitalism/anti-globalization movement as something more than useful idiots providing cover for feral crusties and neo-barbarians. I know that millions of young — and not so young — people sincerely believe that attacking society's fundamental economic and social institutions is a deeply moral act. "When you come down so harsh on them," a more tolerant friend tells me, "it's like you're pissing on their dream."

Well, as one psychologist put it: "The difference between neurotics and psychotics is that neurotics build dream castles while psychotics live in them." Dreams are only dreams, the song went, until they turn into demented schemes, and then it's time to wake up. If a reality-based golden shower is the only thing that works, so be it.

Speaking of which, one of the best books I've ever read is Doris Lessing's *The Sweetest Dream*. Published in the Fall of 2001, it didn't get much attention, partly because September's events overshadowed everything, but also because its brutally unsentimental take on the 1960s raised the hackles of influential "baby boomer" critics. Lessing's novel was pissing on their dream, the one they've been nurturing and reworking ever since the 60s, the one that tells them they were the best, the most important, the most noble, and, no doubt, the sexiest generation in the history of humankind.



I shouldn't refer to the "boomers" in the third person, though the temptation is overwhelming. Like it or not, I'm one of them.

I shouldn't refer to the "boomers" in the third person, though the temptation is overwhelming. Like it or not, I'm one of them, and if I may continue the dream analogy, it reminds me of Stephen Dedalus's line about history being a nightmare from which he was trying to awaken. Apart from a brief burst of politics and drug-fueled solidarity toward the end of the 1960s, I never cared much for my own generation. You might snidely suggest that it's because they remind me too much of myself, but I'll let that pass.

History is written by the victors, and rewritten by those with the biggest mouths. My generation didn't win much of anything, so you'd expect history to tell us that the late 20th century was marked by an eruption of mass insanity among the privileged young. But to hear us talk — and we do love to talk — you'd think that in between going to rock concerts, love-ins, and orgies, we'd found time to banish disease, poverty, war, racism, and ignorance from the earth. Oh yeah, and the music was better, too.

HIT SQUAD

That's the way the story's been told, so many times and so many ways, that you're considered a bit of a killjoy if you dare to question it. Kids ought to be completely sick of hearing parents, teachers, and the popular media prattle on about how "groovy" and "liberating" the 60s were, so it amazes me when I see today's supposedly progressive young people aping the worst excesses of that generation.

"All we are saying is give peace a chance." Sometimes when I hear those words I feel like making a special trip to New York City just to slap Yoko Ono upside the head and dig up John Lennon to shake some sense into his bones. Sentiments like "Give peace a chance" or "Make love, not war" embody the infantilism and idiocy of a generation that imagined you could make things come true by wishing and hoping, or, if that didn't work, stomping your feet and tossing a brick at the nearest authority figure.

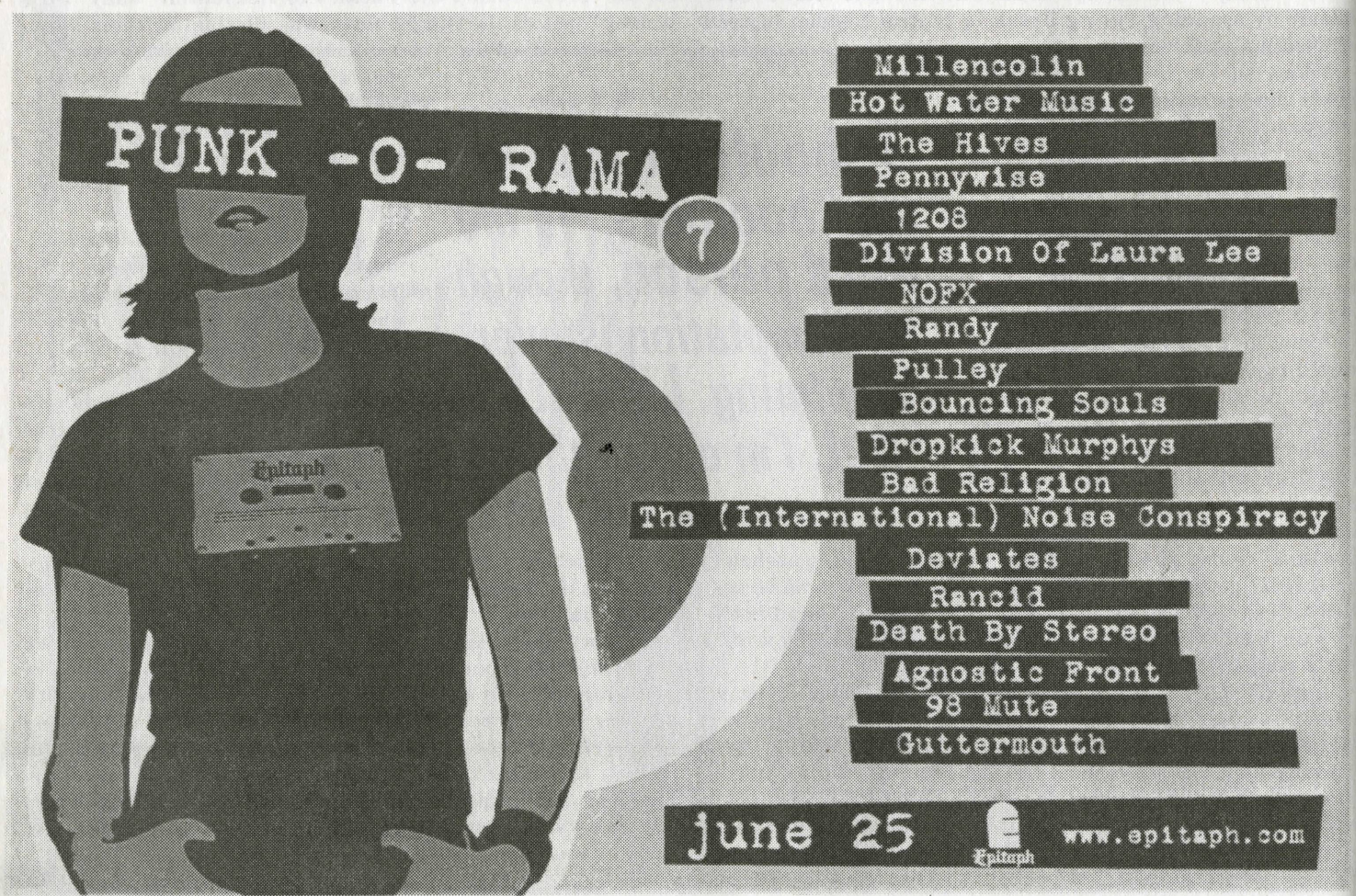
But who could be against peace and love, you ask? The answer: pretty much everybody, at least when they're not getting their own way. So-called "peace movements" have never produced peace; they've simply helped tip the balance in favor of one of the warring parties. It was true in the 1960s, when domestic protest contributed to the US defeat in Vietnam, and it's true today, when one man's "peace" is another man's total destruction of Western civilization.

If you honestly felt that North Vietnamese totalitarianism was an improvement over American imperialism, then no problem. Maybe it was. But you were still a liar if you declared yourself in favor of "peace." What you meant was that you wanted America to lose the war and the other side to win it. "Peace" — in the sense of "an absence of conflict" — was never really one of the options.

Ditto for today's "peace" activists, who protest passionately, even violently, against any use of military force by America or Israel while asking us to "understand" the reasons behind Palestinian or radical Islamist violence. They'd recoil in horror if I suggested that they secretly hoped for the extinction of Israel or the downfall of the West, yet that is precisely where their efforts would lead if followed to their logical conclusion.

"Logical" is the operative word here, because logic is largely absent. It's easy to snicker at religious fanatics who blow themselves up in the belief that they will be transported to paradise, but how different are they from secular fanatics willing to overturn several thousand years of civilization on the premise that some utopian earthly paradise will replace it? Radicals who heap scorn on Christian fundamentalists for believing that we are in the "last days" before Jesus returns themselves still cling with religious fervor to the notion of "late" capitalism's inevitable decline, as espoused in the Gospel of St. Marx.

It's no coincidence that the West has seen a proliferation of extreme political and social movements during precisely the same period that traditional religion went into decline. The motives that impel people to become doctrinaire Marxists or anarchists or fascists differ hardly at all from those that drive doctrinaire Christians, Jews or Muslims.



LARRYLIVERMORE

Nietzsche declared that God was dead, but as it turned out the deity was only suffering from a lingering illness. 20th century intellectuals, tired of waiting for the old geezer to kick the bucket, administered the *coup de grace*. It was the final act of the Enlightenment, or so they thought, but in reality it was just the latest episode in humankind's oldest soap opera. Call it hubris, or, if you're of a more Biblical bent, "Pride Goeth Before A Fall."

Man getting too big for his britches has been a central theme all the way back to the purported days of Adam and Eve. Myth and legend are replete with allegories depicting the disastrous consequences that ensue when people get it into their heads that they can do everything their own way, or that they're the be-all and end-all of universal understanding.

Don't get me wrong. I don't want to revoke the Age of Reason in favor of a return to the Age of Faith. I'm only arguing that a) reason without faith is as bankrupt and destructive as the reverse; and that b) most of what passes for "reason" these days is just a reworking of faith that's designed to flatter man instead of God.

Spurn ancient scriptures as esoteric gobbledygook if you will, but are they any more opaque or nonsensical than the texts by Foucault or Derrida that are nowadays being forcefed to naïve university students? Laugh at the rigid, unforgiving dogmatism of St. Paul or the Pope, but then why replace it with Noam Chomsky's secular equivalent?

T he need to transcend oneself may be the defining characteristic of what it is to be human, but self-transcendence has become confused with self-deification. The yearning for freedom has given way to a refusal of all restraint. A desire to reform is now a compulsion to transform. Not content with storming heaven and overthrowing God, mankind vies with Bolshevik fury to install itself on the vacated throne.

This notion that man can transform himself into master of the universe is at the heart of "the sweetest dream" pilloried by Doris Lessing. "We are gods," declared one 60's manifesto, "so we might as well get good at it." Drugs certainly fostered that illusion, especially in a 20th century context of scientific progress verging on the miraculous and material prosperity that promised a new Eden.

If there was a serpent in the garden, it was the very same one that caused all the trouble the first time around. "Eat of the fruit of the tree of knowledge of good and evil," he promised, "and ye shall be as gods." I heard a remarkably similar story from the guy who sold me my first hit of LSD. LSD combined the most powerful — and perhaps worst — aspects of science and religion. It was the ultimate labor-saving device: God in a pill. Forget all that prayer and meditation, research and study. Only a fruitcake would waste his life in search of salvation and enlightenment when any kid with five bucks could buy it from the local drug dealer.

LSD's secret ingredient — the God-factor, if you will — is its obliteration of the ego. That might sound like a good idea, considering the state of most egos, but I digress. Removed from the constraints of self-consciousness, people assume that they're finally seeing the Big Picture.

What they're really seeing is all the stuff that their brains are too small to handle. Nature in its wisdom has evolved a consciousness filter: our senses only let us take on board as much information as we can usefully process. LSD kicks down the doors and lets the whole universe come flooding in. Some people take this to mean that they have gotten in touch with God; those of a more megalomaniac bent assume they *are* God.

The "intellectual" — and I use that term in the loosest possible sense — equivalent of this process is the hodgepodge of theories lumped under the rubric of "structuralism," "post-structuralism," "post-modernism," etc. "Reality is a crutch," the hippies used to say, intentionally inverting the "square" formulation, "for people who can't handle drugs." Critical theory is the crutch of choice for academics who can't handle either.

If LSD annihilated the individual ego in favor of egomania, critical theory attempts to do the same for the collective consciousness. Its principal weapon is deconstruction, which promises to uncover the truth beneath appearances, but only ends up taking a sledgehammer to truth itself.

Deconstruction theory started out as the "postmodern" counterpart to those medieval debates over the number of angels capable of dancing on pinheads. It looked like a harmless if somewhat masturbatory exercise for underemployed academics. But it has evolved into a formidable weapon.

Deployed by political as well as philosophical dissidents, it makes a nonsense of certitude and a mockery of belief. It is the hyper-intellectual codification of the acid-drenched hippie discovery that, "Like, whoa, nothing is real, man." It aims a lethal blow at the values underpinning civilization, and leaves a giant hole where its soul used to be.

But what, you might reasonably ask, does this have to do with a bunch of crazy kids trying to overthrow the government? And what's wrong with overthrowing the government every once in a while anyway? After all, where would we be today if it weren't for Tom Paine and Tom Jefferson and their pals back in the 18th century?

The second half of the question is easy to answer. Compare "Destroy Capitalism Now and Replace It With Something Nicer" with "When in the course of human events..." and "endowed by their Creator with certain unalienable rights." Okay, so that's a low blow. All right, compare *Common Sense* or the Declaration of Independence with the turgid moanings of a Noam Chomsky or a Naomi Klein, which despite the plethora of occasionally correct information they offer, add up to little more than "The world's a horrible mess and it's all America's fault."

Their prescriptive remedy is a simple, albeit drastic one: civilizational suicide. America — and the legacy of Western civilization it embodies — is so evil that it does not deserve to live. That this notion is completely ahistorical and completely at odds with recorded and lived experience, matters not at all. If you try to point out the obvious — that the ostensible goals of the protesters, things like equality of opportunity, cultural diversity, freedom of expression, universal justice, have all flourished to an extent hitherto undreamed of under American hegemony — you will be called an "idiot" or a "fascist," probably both. It is yet another case, as Dr. Frank puts it, of "trying to adapt reality to fit the theory rather than the other way around."

With postmodern theory and the legacy of LSD having "proved" that reality itself is merely a tiresome construct, such an approach seems perfectly reasonable. Why bother studying history to learn how things have actually worked in the past when you can simply devise another crackpot theory about how you think they *should* work? Why go through the tedious business of building and maintaining societal

institutions when your theory "proves" that all such institutions are inherently corrupt and repressive?

Some New Age hippie once published a *Lazy Man's Guide to Enlightenment*. Here we have what purports to be the *Lazy Man's Guide to Revolution* but ends up as the *Hyperactive Kids' Guide to Destroying Everything*.

I'll give one final illustration: structuralist pioneer Roland Barthes describes (with apparent admiration) the process of deconstruction like this: "It finds the thread dangling from the sweater, pulls it, and watches as the fabric of the sweater unravels into the pile of yarn from which it was made."

He leaves out, of course, the hundreds of thousands of years, the millions of people whose evolution and effort created that ball of yarn in the first place, let alone the accumulated knowledge and discipline that turned it into a thing of usefulness and beauty. In his tortured logic, taking something apart has the same value as putting it together; in fact, there is no difference between the two.

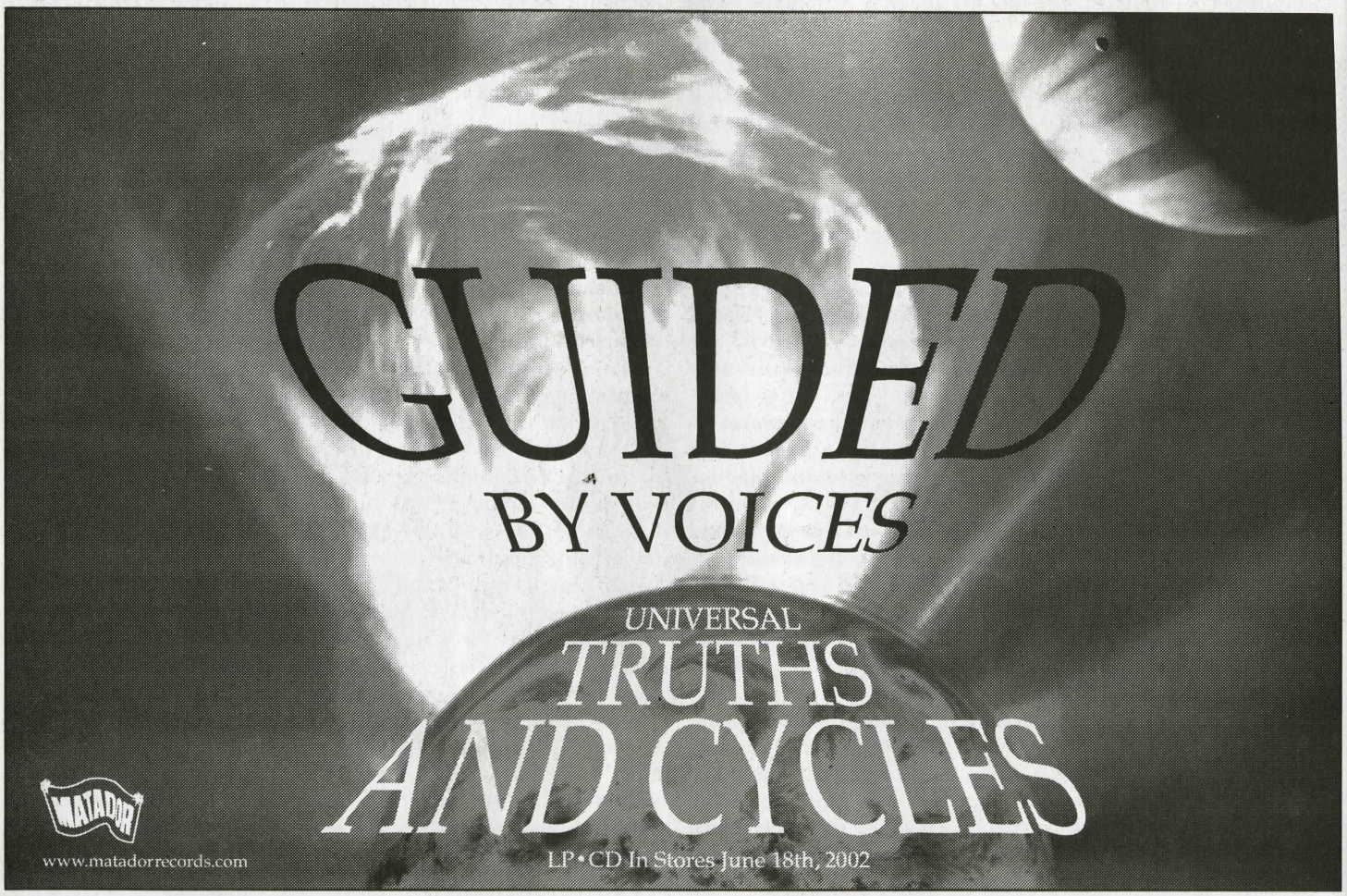
I didn't need a big, fancy philosopher to tell me how the sweater thing works; as a small child I pulled a similar stunt on one of my mother's favorite cardigans. But even at age five I knew that "deconstructing" the sweater was an act any vandal could accomplish, whereas turning the ball of yarn back into a beautiful sweater was an astounding feat that I couldn't even begin to comprehend.

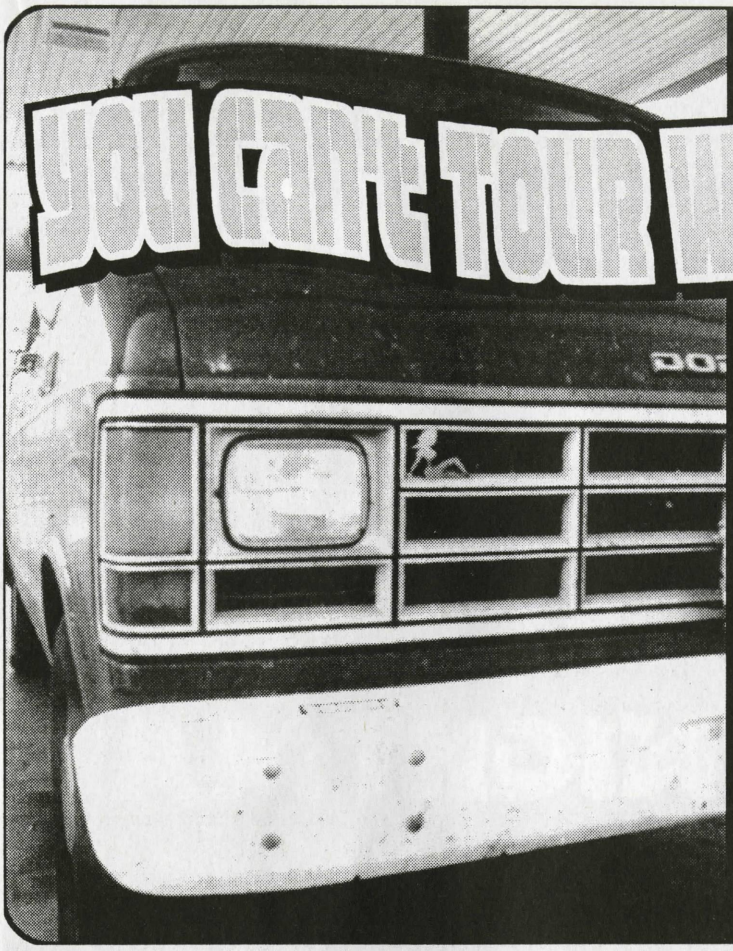
Similarly, any yahoo with an internet connection or a suicide bomb can help unravel the fabric of civilization. Only the collective efforts, knowledge, compassion, and understanding of millions can maintain and expand it. Yes, it would be nice if there were no such thing as violence, greed, war, hunger, stupidity, and the whole legion of other ills that have always beset humanity. But those things are the inbuilt constraints that test and temper our character, that bring us face-to-face with our finite nature as much as with our ostensibly infinite potential.

The quick fix is always tempting, whether it comes in the form of a pill or a promise, a religion or a revolution, but it is never a replacement for long, hard, and patient work, for discipline and self-knowledge, for the humble acceptance that despite all of humankind's incredible achievements, we still know next to nothing about who we are or what we are capable of.

Yes, just like you, I wish there were an easier, faster way to set the world to rights. I wish things didn't have to be so hard, that people didn't have to suffer, that I didn't have to lock my front door or pay taxes to support an army and a police force, that Jesus or Karl Marx or Noam Chomsky could hand me a magic wand that would set the whole world free.

But you know in your heart that it doesn't really work that way. Anyone who tries to tell you different is peddling not just snake oil, but Jonestown-style Kool-Aid. Or, as an old frontier homily put it: "Try wishing in one hand and shitting in the other, and see which fills up faster." ✢





you can't tour without t-shirts

your one stop for merchandising your tour.

join our list of satisfied customers: amfm
the anniversary • anodyne • acme ink tattooing
alarm press • arise records • buddyhead • coalesce
casket lottery • dogprint • doghouse records
the for carnation • elliott • the greenhornes
ear x-tacy • favez • the get up kids • hey mercedes
harkonen • initial records • kabuki comics • the kicks
koufax • hot rod circuit • the luti-kriss • metal bikes
paris texas • parlour • papa m • polyvinyl records
rainer maria • the rachel's • river city high
saturday supercade • scribble jam and magazine
shipping news • second nature records
ultimate fakebook • and many more...

monkeydrive screenprinting

t-shirts • sweatshirts • jackets • hats
patches • cheap, fast, + friendly service
rush jobs and on tour shipping available
call for more information and a free sample

p.o. box 17437 • louisville, ky 40217
866.2.monkey • monkeydrive.net

beatsteaks

living targets

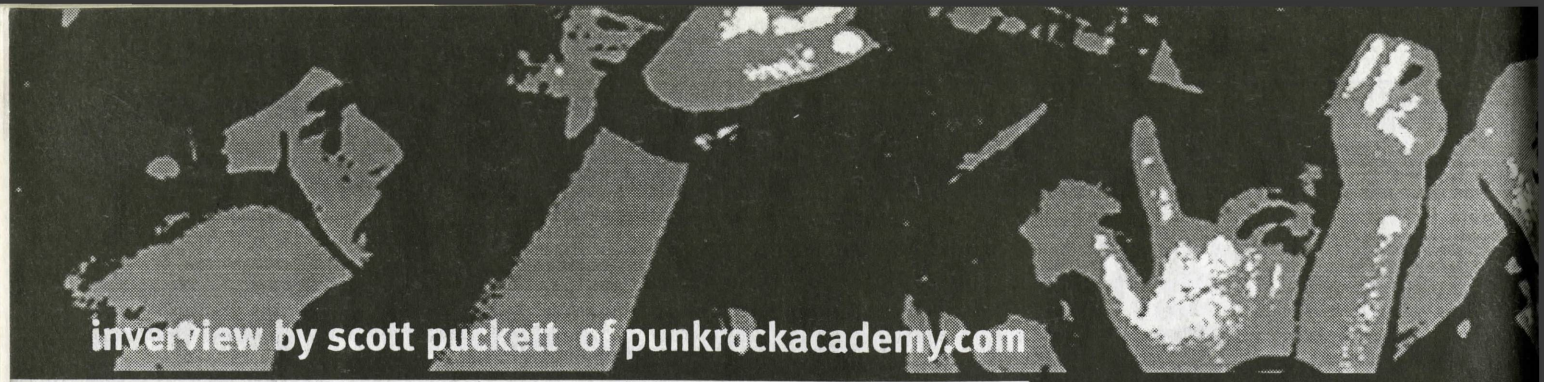
The New Album Out Now

beatsteaks
living targets

epitaph

www.epitaph.com

www.beatsteaks.de



interview by scott puckett of punkrockacademy.com



AMERICAN NIGHTMARE

I interviewed American Nightmare at the Che Café at the end of September last year. They were in the middle of their second full U.S. tour of the year ... since summer. Far from seeming tired or road-weary, they seemed like there was nothing in the world that they would rather be doing than playing to a room filled with 200 sweaty, screaming kids going absolutely berserk. Wes and Tim were kind enough to chat for a couple of hours after the show.

Please state your names and instruments.
Tim: I'm Tim and I play guitar.
Wes: I'm Wes and I sing.

So I have to ask – don't you think it's kind of ironic to call this album "Background Music"?
Tim: Yeah, I guess so. We get that a lot.
Wes: I guess it's ironic in a sense, but at the same time I also think it makes sense.

How so?
Tim: We went through a million names. We were just like, "What the hell are we going to call it?"
Wes: There's a lyric in the song "Your Arsonist" that says: "Background music to a silent film," and that's kind of a metaphor for everything the record is about, lyrically. It's actually interesting that you ask that because we're typically doing interviews where people ask "How is Boston hardcore?" You know what I mean?

Get ready to talk about lyrics. I'll ask a few goofy questions, but I tend to focus more on the music than on scenes because the music is ultimately what matters.
Wes: Yeah, definitely.

It should transcend scenes.
Wes: Exactly.

So "Background music to a silent film" is an interesting idea. I was looking at it from the perspective that background music is typically something innocuous. It doesn't stand out, it doesn't grab your attention, so by that definition, this is *not* background music. "Background music to a silent film" is a pretty compelling image. I'm curious what you had in mind when you wrote that lyric.
Wes: Background music to a silent film is something that doesn't exist. A silent film doesn't have background music. I wrote in a certain frame of mind. It's basically tied to feeling insignificant and small. I don't know what else to say about it. We always get asked about lyrics, and I'm way better at writing them than I am at talking about them.

I probably got a little ahead of myself with that question, so let's back up a bit. I saw the *Skratch* interview that Tim did, and that was the only thing I could find on you. I couldn't find a bio or anything, so let me begin by asking the standard question – how did you start?
Tim: I was in Ten Yard Fight. Basically, what happened was that when that band started going down the tubes and people didn't care, the two individuals who were really still striving to be a band and work at it were Ben, the drummer, and I. Ben and I got along probably the best out of everybody, and he really ran stuff and I



really looked up to him a lot as a great friend of mine. I knew after that band ended that I wanted to do another band with Ben. It wasn't even a question. We started jamming on songs that I knew weren't really Ten Yard Fight material; they were still in the vein of that, just different. Basically, they weren't really songs that wouldn't make the cut for Ten Yard Fight, they were songs that weren't exactly in that style.

Wes: But you still like Ten Yard Fight.

Tim: Yeah. I was just the last in the line of guitar players that played in that band. I played on the last 7", but it wasn't my band. I contributed very little to it. Basically what happened was that Ben had just gotten out of college and was looking for a full-time job, so he wasn't going to be able to do a band full-time. I knew from day one that all I wanted to do was get out on the road and tour and be able to do it full-time and not have people holding me back and holding my band back, so I knew from the get go that Ben couldn't do it. That was a bumout because he was the only person that I felt strong enough to be in a band with, but I had to move on. That was the whole thing. I knew Wes was going to be the singer. Wes and I have known each other since high school and we've been through a lot of shit together. There wasn't any doubt in my mind. I knew Wes could be a frontman. Not many people in Boston really knew Wes at the time; people were probably thinking "Who's this kid?", but I knew that's who I wanted to sign because we had also done bands together in the past. So we got some kids lined up to do it, and for one reason or another those kids just didn't work out. We've had a revolving door lineup, but now it's very solid.

Wes: It's hard to find people to live up to the work ethic that we want.

Tim: Yeah. From day one, we knew we wanted to be a band that really out there – we knew that we were going to have to climb the ladder by putting out records and touring constantly for kids to know who we are.

Wes: We've taken everything else in our lives and just thrown it away.

Tim: Seriously.

Wes: It's hard to find three other people to make up a band who will also take everything else in their lives and throw it away and just do a band.

Tim: I think he was just going, "All right, just another youth crew hardcore band." That record came out in June and we even timed when we started touring because we knew if we went on tour the day it came out, kids wouldn't know it. So we waited two weeks.

"IT'S HARD TO FIND PEOPLE TO LIVE UP TO THE WORK ETHIC THAT WE WANT."

It sounds like finding Sancho Panza for Don Quixote; you have to find people who are willing to go tilt at windmills for years.

Tim: I quit my job. I was working part-time retail, but I had worked for the company for years and I quit. I had just gotten out of a two-year school. I timed it, I really did plan it out. We put our 7 inches out and then we'd have our record out right when I got out of school. I planned it for our record to come out right as we got out of school, so right as summer hit we'd get on the road and tour. We knew we had to record it by that date.

Wes: We pushed the LP out.

Tim: We pushed our asses so hard to get that shit done on time, and it worked. We did everything completely last minute, but it happened and we got it out on the date we wanted and everything came out awesome. Basically that was our goal, to put that record out on EVR. We told Steve we were going to be a full-time band, though I don't think he thought we really were going to be.

Wes: Yeah, I don't think he thought we were that serious.

Wes: It was tight.

Tim: Yeah. So we did nine weeks on a full U.S. tour, came back, chilled out for a month, now six weeks, and we just left in the middle of September and that brings us to here, yeah.

So this van is your home.

Tim: Yes.

Wes: We're gone. I won't be back in Boston until January. We have shows up until the 22nd, basically, of December.

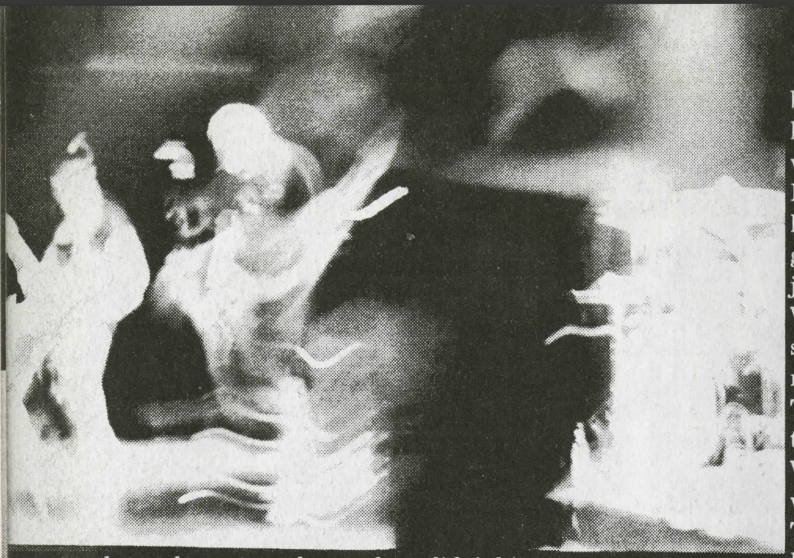
It sounds like you're playing any place that will have you.

Wes: We're doing this U.S. tour and hitting places we haven't been before, like Texas and places like that.

Tim: Yeah, that was the number one thing. We knew we wanted to come out and hit California right away.

Wes: We could have flown out for three California shows.

Tim: That's what we did the first time we played out here. We knew we wanted to come back through Arizona, play Texas, and go through the shit that you have to go through. We don't expect those shows to be very big because we understand that if you're a new band that hasn't hit a place, that's how it works. We get it. We know we have to hit



those places someday, and we didn't hit them last tour so now's the time.
Wes: Besides, there's always one person who will want to see us and if they don't live somewhere else where we play, it's worth it to go there.
Tim: We just basically go back. This tour ends on October 13th. We have 10 days off. We go to Europe for 24 days, come back, we have two days off, and then we start a full U.S. tour with Converge again.

I think that covers the history pretty well. So what's the songwriting process like? How do you actually write a song? Does the music come first, do the lyrics come first, does it all come together at the same time?
Tim: We are the most ass-backwards band ever, but I think that's why we've succeeded. No, I hate to say succeeded.
Wes: It works for us.
Tim: That's why it's worked for us.
Wes: He writes all the music, basically. He gives me some sort of format, whether it's just guitar...
Tim: It could be him sitting on my computer in my room and I say "Listen to this," and play the songs, and he's like, "Yeah, I dig it," or I'll record them and hand him a tape. For the LP, since we didn't have a drummer at the time, we hired our good friend to record the drums on it, Jarrod Alexander from Death By Stereo, and basically I handed him a tape and handed Wes a tape. Wes had heard the songs before; Jarrod hadn't heard much, but he's the best drummer I've ever played with. It was me playing one track of guitar and a drum machine on a four-track recording. It was the worst thing you have ever heard. It was worse...worse even than our demo? Yeah. Worse than our demo, but that's really bad too. And that's how we did it. We went in with 11 songs, I had it all in my head, how it was going to go, and we just went with it.
Wes: We were in the studio for maybe a month off and on.
Tim: No, we were there for 19 days.
Wes: Half the song, I wrote in the studio.
Tim: You had a lot of lyrics.
Wes: But I didn't have them as songs.
Tim: Right. That's pretty much how we always work. We've always pulled shit together and done shit at the last minute. I hate to bum kids out, but that's the way we do it.
Wes: We work well under pressure.
Tim: Yeah, we do. I put a lot of time in in my bedroom, fucking sitting there, figuring out what I want to do.
Wes: And I do. too.
Tim: Yeah, we put a lot of time into it, but when it comes down to crunch time that's when we really do shit. A couple of the songs from both 7 inches were written two days before we went into the studio. We'll book studio time and we'll know we have to have X amount of songs and if I don't have them...I'm a procrastinator, I'm the first to admit it, but it just works well for us that way.

If it works, why change it?
Tim: Exactly. We've always been in a situation where we've never had a full-time drummer, so we don't write songs as a band in a practice space. I write them in my bedroom and we'll end up recording them half the time before even the rest of the band has heard them. It's just how we function. It's backwards, but it works.

That's just chaotic.
Tim: Yeah, and the amount of fill-in drummers we've had and the amount of other fill-in musicians, bass players and whatever, it's crazy. So yeah, we're backwards.

So you write all the music?
Tim: 99%. I write the guitars, the bass line, the drums.

And Wes, you handle the lyrics exclusively?
Wes: Yes.

So is there input each way?
Wes: He'll ask for opinions.
Tim: To a point.
Wes: I don't ask for any opinions. He pretty much does the music, and I do the lyrics. It's pretty much like that.
Tim: I trust him, he trusts me.
Wes: He doesn't read my lyrics before I record them.
Tim: Yeah, I think I've done that twice. I think with the first 7", I helped you place words, but by the second 7" and by the LP he had placed everything himself. I trust that he knows exactly what he's doing, and it sounds good.

It sounds fucking amazing. I am so stoked. I like hardcore, but the stuff I like is slightly more melodic. And while you have melodic breakdowns, it's much more straightforward and aggressive. I'm just totally stoked on the way it sounds.
Tim: Thanks.
Wes: Thank you so much.

It's rare that an album turns me into a drooling fanboy.
Wes: Thank you. That's amazing.
Tim: It's rare for me, for both of us, as well.
Wes: I think anyone who loves music is picky about it.
Tim: Yeah. I'm *so* picky.
Wes: He has six CDs he listens to. I have six CDs I listen to. I think that's it.

It's really tough these days because there are a lot of good bands and you can see a good show, but often it doesn't sound half the same on record. You actually come across at least as good on record as you do live, and that's impressive because most bands are better live than they are on vinyl or CD. Why don't we go ahead and get into the lyrics? So. "I saved Latin. What did you ever do?"
Wes: Exactly.

Are you "Rushmore" fans?
Tim: Yes. We just watched it tonight. It's one of the five movies we own in the van.
Wes: Did you see the trailer for "The Royal Tenenbaums", the new movie by Wes Anderson? Bill Murray's in it, Ben

Stiller's in it, it's coming out in a month or so, it looks amazing.

Are you going to have time to see it when you're on the road?
Wes: We'll make time.

Something else I picked up – and this is kind of out there – but "Friday Nights Are Killing Me." Tommy Stinson from the Replacements was in a band called Bash And Pop. Is that what it's from?
Wes: No, but I know that song. I've got that song. It's like one word different.

"Friday Night Is Killing Me."
Wes: "Friday Night Is Killing Me." That's the name of the song. I got that song in 7th grade.

Shit, you're making me feel old.
Wes: It was on a *Spin* magazine CD. I don't know what the song sounds like. I couldn't remember it if I tried.

It's like old Replacements. I just had to ask about that because it was so close.
Wes: Yeah. But it's not from that.
Tim: Subliminally, it's in the back of your head.
Wes: Yeah, it could be subliminal.

You didn't strike me as a band that sounded like you would have been especially influenced by the Replacements, but still...
Wes: I love "Sorry, Ma." It's my favorite. I have it on me.

Nice! So what other references are on the album. Is there anything else like "I Saved Latin" thrown in as a joke for people?
Wes: There's a few, like "Your Arsonist" is a play off a Morrissey record, "Your Arsenal." "I.C. You Are Feeling Drake," I.C. stands for Ian Curtis, Drake is Nick Drake. There are a bunch of references to different locations.

"I PUT A LOT OF TIME IN IN MY BEDROOM, FUCKING SITTING THERE, FIGURING OUT WHAT I WANT TO DO."

So you name-checked Ian Curtis and Nick Drake in the same song.
Wes: In the same title, yeah.

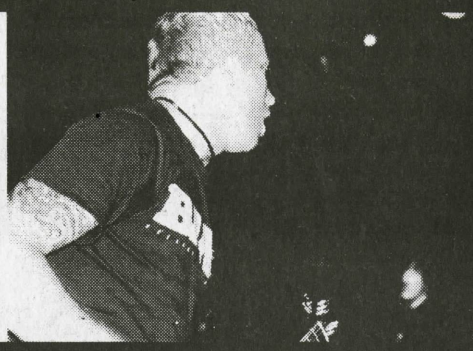
I never would have figured that you're Nick Drake fans.
Wes: I love Nick Drake.

A buddy of mine turned me on to his stuff – "Bryter Layter" was the one he told me to pick up first – and it just kills me. It's odd to hear you talking, since you play hardcore, about this long-dead British folk singer, but that's very cool.
Tim: It's too bad Volkswagen fucking...
Wes: Yeah.

Ruined "Pink Moon."
Wes: Definitely. Great song, though. I'm trying to think of other...
Tim: "Ice age is coming..."
Wes: "Ice age is coming." I love referencing things. There are just location references. That's about it.

So the thing that I picked up was that it sounds really depressing. Every single lyric sounds like it's incredibly depressed, regretful, sorrowful, and hurt. Do you write the lyrics from personal experience, is there a kind of channel? How do you go about doing it?
Wes: Everything I write, and I write all the time for mental stability, I think most of it comes from some sort of fixation, literally just being depressed and fixating on things, and bizarre thoughts often come from fixation. It's all from personal experiences and feeling like you're in the most miserable place in the most miserable time. That's basically it.

One of the things that really grabbed me about that is that these are not standard hardcore lyrics.
Wes: Right.



I was listening to this, and the weird thing is that I had a dream about my ex-fiancée last night, and then I was listening to the album yesterday and I was looking through the lyrics and realizing that I've felt like that...I was there and I remember that feeling.
Wes: Yeah, exactly, that's what it came from, being cool to someone and, I'm sure this sounds all too typical, getting fucked over and feeling like there's nothing.

"The blue eyes came/The brown eyes left/The rest is misery." One of my other favorite lines is "Since February '79/I've ODed on lonesome 22 times/But who's counting?" While it sounds depressed, it's almost like there's a bitter sense of humor about it.
Wes: Yeah, sly sarcasm. Definitely. Maybe I throw that in there subconsciously to keep it from being overdramatic. I'm trying to think of other lines like that, and I know one of them is from "I Saved Latin" – "Tell JC I'm dying in Mass/And if it wasn't so cold/I'd swear this is Hell." It's sarcastic, but also blunt.

And then there's "You'd think by now – you would've died/I'm sorry girls – I tried."
Wes: Yeah.

It gives a lot of bite to it. One of the things I'm grappling with here is that this is ostensibly a hardcore record, but the themes that run through it are not typical hardcore themes. The way that you approach these themes is not the way that most hardcore bands approach



things.
Wes: I always find that the only hardcore bands I fall in love with are hardcore bands that are into other types of music. If there's a new hardcore band and the only bands they like are Youth of Today and Gorilla Biscuits and Antidote and the Cro-Mags, they're going to sound like those bands, their inspiration will be drawn mainly from those bands, whereas the bands that I like are bands who listen to other types of music and draw inspiration from other types of music. I like to think we're like that.

Right. It wouldn't sound weird to have a piano breakdown on your album somewhere. It wouldn't sound out of place.
Wes: Right. We want to be able to do whatever we want and I guess as far as the sound goes, we don't have goals, but we want to sound like what we think hardcore should sound like in the year 2001. Do you know what I mean? We don't want to rehash anything. Yeah, I think we could pull off things some other bands maybe couldn't pull off.

In "AM/PM," you sing, "My parents fell in love/And all I got was life." That's something I've been thinking about lately because I think it's probably more true than not for people who are roughly our age. I'm guessing you're around 23, 24.
Wes: 22.

Right. I think a lot of kids around our age grew up with the feeling that we're almost afterthoughts.
Wes: Yeah, definitely.

Is that where that is coming from?
Wes: Yeah. Actually, I used to live in Portland, Maine, and I was going through all this weird stuff and I was driving around with a friend and we saw some girl walk by with a t-shirt – "My parents went to so-and-so, and all I got was this lousy t-shirt," so I joked, "My parents fell in love, and all I got was this lousy life." It's totally true, but it's sarcastic. That's basically it.

"Your Arsonist." "Read the free form poem/To your locked door/Then I swept those fucks/Under the cement floor."
Wes: That's how I like to write. It's kind of like an overview of a certain situation. Of course it's true, but it's not like I went to a door and it was locked.

So it's not literal; it's a metaphor.
Wes: It's definitely metaphorical.

Do you tend to write literally or metaphorically?
Wes: Both. It depends on the song.

Now, where everything else on the album seemed bitter and angry and hurt, "Farewell" seemed almost

resigned.
Wes: Like a sense of hope.

Right. It seems almost forgiving in tone compared to the rest of the album. It sounds like bitter resignation about having been left, but it also sounds forgiving.
Wes: Definitely. People always interpret that song in different ways, and it's more or less about our good friends and stuff we've all been through. A lot of people think, "Oh, I love that song. I wrote it down for my girlfriend because this is how I feel." I don't want to bum people out and say "Oh, it's not about a girl." I like that people interpret things in certain ways, but that's just about our group of friends.

With reader/response theory, pretty much anything can be read in any way...
Wes: Exactly.

...as long as there's some sort of support for it in the text.
Wes: Exactly, and who cares as long as someone gets something from it?
Tim: That's why we never, ever want to be putting explanations of lyrics out. Bands do that. We have friends' bands who do that, but I think it's really lame.
Wes: Why limit yourself?
Tim: What's the biggest bumout? Reading something you fall in love with and then finding out your interpretation was wrong.
Wes: Finding out that it's actually about straight-edge!

I used to get bummed out when bands wouldn't talk about songs and what they meant, because I had this idea that everything had to have a specific meaning and I hadn't gotten my mind around the concept that maybe it's more important for people to listen to a song and take it to heart and apply it to their life in a way that's positive for them.
Tim: Exactly.
Wes: Typically when I'm asked, I give the vaguest answers. Someone will say, "What is this from?" I say, "Oh, life." I think it's bizarre and awkward for me to explain a certain situation, in part because it's far too personal to tell someone with a microphone or a recorder why your life sucks.

That's something you talk about in the van at 3 AM when someone's riding shotgun.
Wes: Exactly.

It just seems like it would be really difficult to talk about the songs specifically because, based on what I saw tonight, you have kids that are absolutely nuts about you and saying, "This song is about this" leaves them thinking that their interpretation was wrong – they thought it was about a girlfriend or boyfriend. It seems like a lot of the songs can be read in relatively gender-neutral ways.
Wes: Yeah, definitely.

Do you worry about that, the political messages or how someone might take something, if they think it might sexist or misogynist?
Wes: I never thought anyone would take anything we do as sexist. I thought about the "Sorry girls" line, but it's tongue in cheek. I like to keep it gender neutral.

I stumbled across an album lately that's bummed me out because it's really misogynistic, but one of the things I liked about "Background Music" is that even though it's an angry album the anger is all self-directed. That's actually a really refreshing attitude, because it isn't externally-oriented anger.
Wes: I agree. I don't get anything from reading a band that's singing – and we got this the other day – "You fucking bitch, you fucked me up, you fucking bitch."

Yay.
Wes: Exactly. I don't get anything from that. I'd rather think about myself than some person I can't figure out anyway.

This album sounds really cathartic – I think anyone who's been through any kind of bad relationship would find it really cathartic – but was it cathartic for you to make it? What did it feel like when you were making this record?
Tim: I just knew, musically, that I could only do so much as we went along. We can't go too far off or kids will just hate a certain song. I knew that we had limits, and I think I know what our limits are. I wanted to make the most creative hardcore record I could, and personally speaking I think I did the best I could have done – musically. I totally try to write things that draw influences from many different places, so you don't have ten songs and five of them are in the same key. Every song on that record is in a different key in order to give you a different feel. Every song has a different type of mosh part. There are build-ups and it's all thought out. I seriously spent so much time writing. How can I have the best part I can possibly do here? And then putting it all together...I'm fucking psyched on it.

"I NEVER THOUGHT ANYONE WOULD TAKE ANYTHING WE DO AS SEXIST."

I have to say that I didn't have any expectations coming into this, but I didn't expect to be talking about Nick Drake and it's really refreshing to find a band that actually thinks about how they structure their music and how to put it together in a more compelling way.
Tim: I think that's why it's worked for us. I think a lot of bands out there don't do that.

Well, you're writing songs in different keys. How many bands can do that? It sounds like you have some formal musical training.
Tim: Well yeah, but it's not that hard.
Wes: It's just how you play.
Tim: From listening to records in the past, I know that if seven songs are in the key of E, they all mesh together and you're just like, "Blah."
Wes: The listener gets bored.
Tim: It's just the same stupid hardcore song again, and I knew I wanted to do totally different shit, shit that people will be forced to ask themselves, "What are they doing here? Wait, this actually might work." And if kids don't like it, that's cool too.

Like I was saying to Wes while you were out of the van, it wouldn't sound out of place to have a piano

breakdown on one of the songs, but that would be totally out there for a hardcore record. At the same time, you're ostensibly a hardcore band but you aren't talking about hardcore in a hardcore way. You're talking about it as a form of music in which you can grow as musicians.
Wes: Right.
Tim: Exactly.
Wes: I look at hardcore as a type of music.
Tim: We're hardcore kids at heart, we're punk rock kids, but we listen to so much other stuff.
Wes: We love music.
Tim: We draw from so much other stuff. I think that's what shows. I'm sure I could write five songs tonight that are just basic straight-up youth crew hardcore songs. I don't want that to sound condescending and I don't want that to sound like some shitty, cocky thing, but any kid can do that. But I'm not saying that any kid can't do what we do. Any kid can do what we do.
Wes: This is just what we want to do.
Tim: It just takes more time and it takes more effort to really sit down and fucking put the extra week into writing one song. Any kid can do that, but I think kids just don't.
Wes: Some people want to write 3-chord songs.
Tim: And some kids want to do something that's a little bit more creative. That's all we're doing. I just think it's turned out well for us.

I'm kind of curious how you're dealing with all the hype, because it seems like there's a lot of hype about you. You're redefining hardcore, you're hardcore's new saviors, that sort of thing.
Wes: Whenever that happens, there's a backlash. Basically, the way I look at it right now, I don't care if people want to talk shit about us because people talk shit about you no matter what you do. I don't care anymore if people leave before we play. I don't care if people don't like us. I like that people do like us and I'd like to think they like us for genuine reasons, that it's more than just a mosh part or whatever.
Tim: I used to get really angry.
Wes: Yeah, I used to be really defensive about it. I would read message boards and be like "What the fuck? Why are they saying that?" But I don't care. We make ourselves happy.
Tim: I know, in my heart, that I'm doing what I want to do and I feel like I've put 100% effort into it. No one can take that away from me.
Wes: Everyone who runs across us knows us and knows that we're genuine about it.
Tim: Kids talk so much shit about us. I've gotten the question before and I still tend to see it from a pessimistic point of view. I still only see the kids that talk shit about us. It doesn't anger me anymore, though. I just laugh it off.
Wes: I don't even know who this kid is, but he knows who I am.
Tim: Exactly. If I take my block off, he and I will get three IMs in five minutes, all trying to talk shit to us, and you'll ge two kids that are really genuinely nice and how do you filter that out? And why should we have to block IMs?
Wes: People forget that we're just kids.
Tim: And that's the bottom line.
Wes: Kids talk about us, but if we lived in the same town as those kids I'm sure we'd be friends because we're all punk and hardcore kids.
Tim: A lot of the shit that we get is just silly.
Wes: People forget that we're just kids trying to do a hardcore band because we like hardcore.
Tim: That's the thing. I had a conversation with a kid the night before left for tour. The kid was trying to get a rise out of me by using football metaphors, making fun of the fact that I was in Ten Yard Fight, and I go, "Dude, who are you? Every time I take my block off, you IM me and you try to talk to shit to me." I'm thinking it's either one of my friends fucking with me or it's a real loser kid who has nothing better to do. S I go, "Let's talk about this. I'll sit here and talk to you all night about it just to get it through your head that I'm a kid just like you. I put my effort into my band and if you don't like it, that's great. That's your opinion. But why sit here an waste our time trying to fuck with me on IM?" It's just so silly. Rumors go around that we're conceited pricks and shit because we might not want to talk to kids or whatnot. We're shy dudes.
Wes: I'm extremely shy. He's shy. I'm extremely shy.
Tim: I've said this in an interview before, but that rumor is the one thing that really bums me out. And I know it bums him out because if you're a kid that goes to a hardcore show and you're around kids you don't know, what do you do? You talk to the few kids you do know

That's how I've been all night. I knew about two people at this show.
Wes: Those are the people you cling to and talk to.
Tim: Kids will stare at you. Kids will stare at us and recognize us, and it irks us.
Wes: Yeah, like someone puts us on a pedestal. We're fucking losers.
Tim: We don't fucking expect that, dude. We can just barely pay our rent. We fucking have credit card bills worse than anybody else. We have issues, just like any other kid, and if kids automatically think that we don't talk to kids or think we're too cool, fuck them, fuck that. Anyone who took the time to come up and say something, like "You know what, man? I love your band" would discover the truth. To me, that's the biggest compliment.
Wes: Yeah. I'll talk someone's ear off.
Tim: It's genuine. There's no bullshit in that.
Wes: I'm sure every band has to put up with silly shit.
Tim: Yeah, exactly.

Like the shit Hot Water had to go through with the new album.
Tim: And I love that record. Dude, don't get me started on Hot Water Music. They're like my favorite band.

And the same thing is going on with American Steel and "Jagged Thoughts."
Wes: Who are they signed to?

Lookout. It's just not "Rogue's March."
Tim: I've listened to that record. I heard about four songs on it and I liked them. I want to go out and buy it actually.

Half the people love it and half the people hate it. I just don't understand why people who hate something would expend so much negative energy talking shit about it.
Wes: Yeah. If you really hate something, why go so far out of your way just to talk shit about it? It's ridiculous.

So as long as we're on the topic of rumors, is there anything else you'd like to clear up?
Wes: I don't care to talk about that shit at all. It's giving the riumor mill too much attention.
Tim: Exactly. If we talked about all the kids that had false screen names, they'd be laughing about it. Why give anyone that platform? Fuck them.

Fair enough. I just like to let people clear the air about things like that. It just bothers me when people talk shit and they aren't in a position of knowledge.
Wes: Right. A lot of people just talk shit and have no idea how hard it is to get in a van and go out and do a band and deal with so much bullshit.

And the kids who talk the most shit usually seem to be the ones who are least likely to be involved in punk in the future.
Wes: When I see a band sign to a fairly big label that's still punk-oriented, I get excited for them because I know now how hard it is to be in a band that wants to tour, play the kind of music you love, contribute something to the scene you love, and still try to take care of normal life things at the same time, like rent. Hot Water Music, it's awesome.

I've asked about all the questions I have. Is there anything you'd like to add, anything you think I left out?
Wes: I don't think so. I think it was pretty thorough.
Tim: It was one of the best interviews I've ever done.
Wes: It caught me off guard even. We're just happy to have the opportunity to do this.
Tim: We're more than happy.
Wes: You know when you get involved in hardcore, you always want to be in a band and go out and tour and we're doing that, which is amazing. I couldn't ask for anything more.
Tim: It's like a dream come true.
Wes: Yeah. I don't think I take it for granted, but we bitch to each other, like "This sucks, we're dirty," but it doesn't matter. It rules. It's the best thing ever.
Tim: Things have gone way better than I ever expected them to.
Wes: We don't really set goals. We do, but we're not thinking, "We want to do this, this and this." We just go out and do it, jump into things.
Tim: Like we'll have an idea in our heads about what we want to do and what we want to achieve, but if I can be in a band and not be sitting...
Wes: Not waking up for a job...
Tim: ...in my living room, or if I can tour Europe or if I can tour Japan and see new places and meet new kids, that's the most important thing in my life.

If you go to Japan, you'll have a blast.
Tim: We actually were talking with a kid that's staying up here with our friend about doing a record on his label, but we couldn't even explain it to him because he didn't speak very much English. He's an awesome kid, and he's saying, "Tough guy, very big; youth crew, not big." Then I have to say "We're not a youth crew, dude." That's what we always say.

Translation differences.
Tim: I mean, just because it's... [taps out a fast rhythm on his legs]

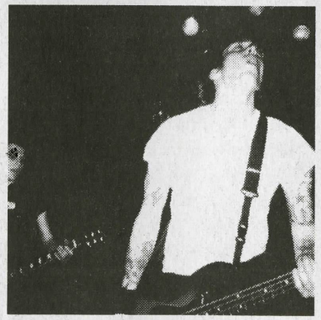
You do that remarkably well.
Wes: He does that non-stop too. That's why he writes songs.

I've been doing that since I was 13.
Wes: Who doesn't?

So I have to ask, and I think I already know what you're going to say, but why do you do this? What keeps you on the road when the van's broken down, you haven't had a shower in three days, you're eating shitty fast food...?



"KIDS TALK SO MUCH SHIT ABOUT US."



"IT DOESN'T ANGER ME ANYMORE, THOUGH. I JUST LAUGH IT OFF."

Wes: That is so accurate. For real. It's so accurate.

It's a blast for me. My vacation is being a roadie, and that's my time off work. I just like to know why other people do it.
Wes: I love it.
Tim: It's fun.
Wes: It's fun, it's a release. It's a different type of lifestyle. It's everything you'd expect it to be.
Tim: I'm 23. I quit my job in April. My goal in life is to not work for a really long time. I'm young. I have the possibilities of playing in a band, why not take the chance and do it? I'm not going to want to do it when I'm 35, I'm probably not going to want to do it when I'm 30.
Wes: I want to do it now. It's perfect timing.
Tim: You have to do it while you're young and while you can still do it. We totally understand that a hardcore band isn't going to pay our bills a year from now.
Wes: We don't want it to. We don't expect it to.
Tim: Yeah. We just do it for fun. If we do it and we can pay our bills now, that's all we care about. And having fun.

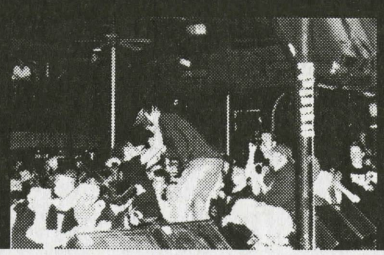
Do you think you'll still be playing music when you're 35?
Tim: Definitely. 100%. I don't expect to be onstage or be a rock star. That's not what it's about for me. I don't want to be that. I want to do something with substance. I think I'm doing it, and I want to get it out of my system. I'll definitely always be involved with music and I'll always play, but being able to tour, I know those chances don't come along every day.

Not as much as you guys are doing it.
Wes: Exactly.
Tim: We've gotten a lot of great opportunities and we're just happy to have them.

If there's nothing else, I'm done.
Tim: Yeah.
Wes: That's good. Thank you so much.

Thank you for taking the time.

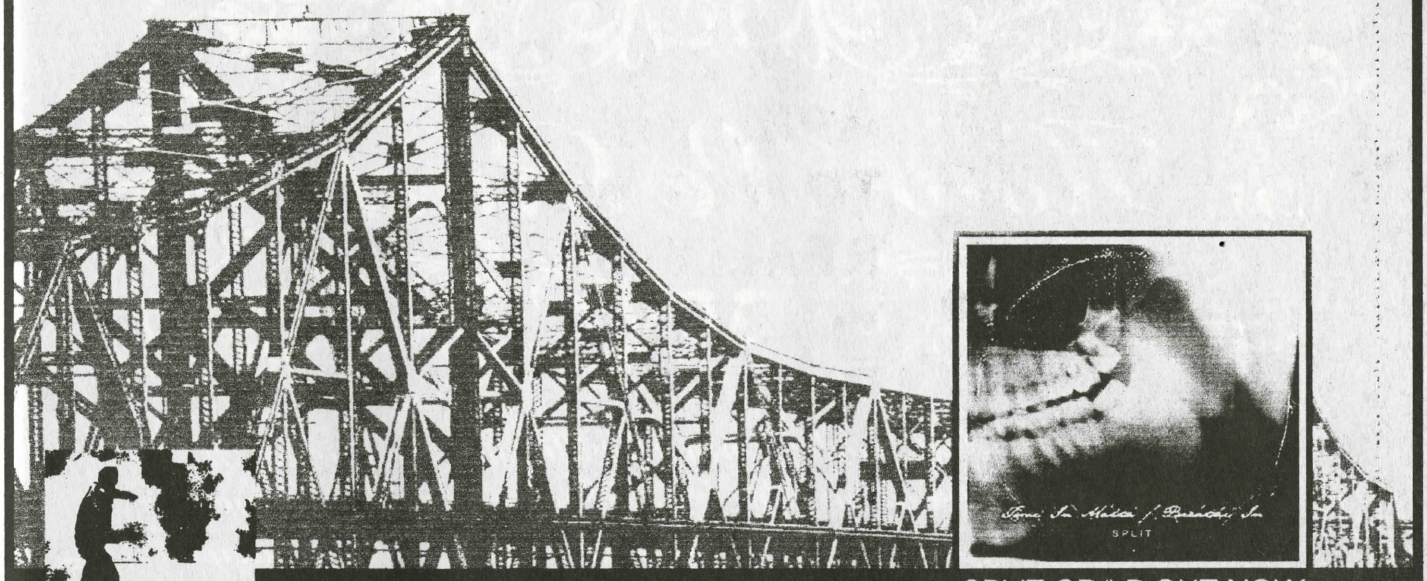
Send mail to American Nightmare at:
325 Huntington Ave., Box 110, Boston, MA 02115
Find them on the Web at:
http://www.americannightmare.net
Email them at:
americannights@aol.com



"I'M 23. I QUIT MY JOB IN APRIL. MY GOAL IN LIFE IS TO NOT WORK FOR A REALLY LONG TIME. I'M YOUNG. I HAVE THE POSSIBILITIES OF PLAYING IN A BAND, WHY NOT TAKE THE CHANCE AND DO IT?"



Time In Malta / Breathe In



STATE OF GRACE RECORDS

TIME IN MALTA / BREATHE IN "Split" CD & 10" is in stores now, or mailorder for $8 pp ea. through PO Box 8345, Berkeley, CA 94707

SPLIT CD/LP OUT NOW

new TIM full length this summer on EVR

new BREATHE IN full length out now on Bridge 9

LIVE PUNK

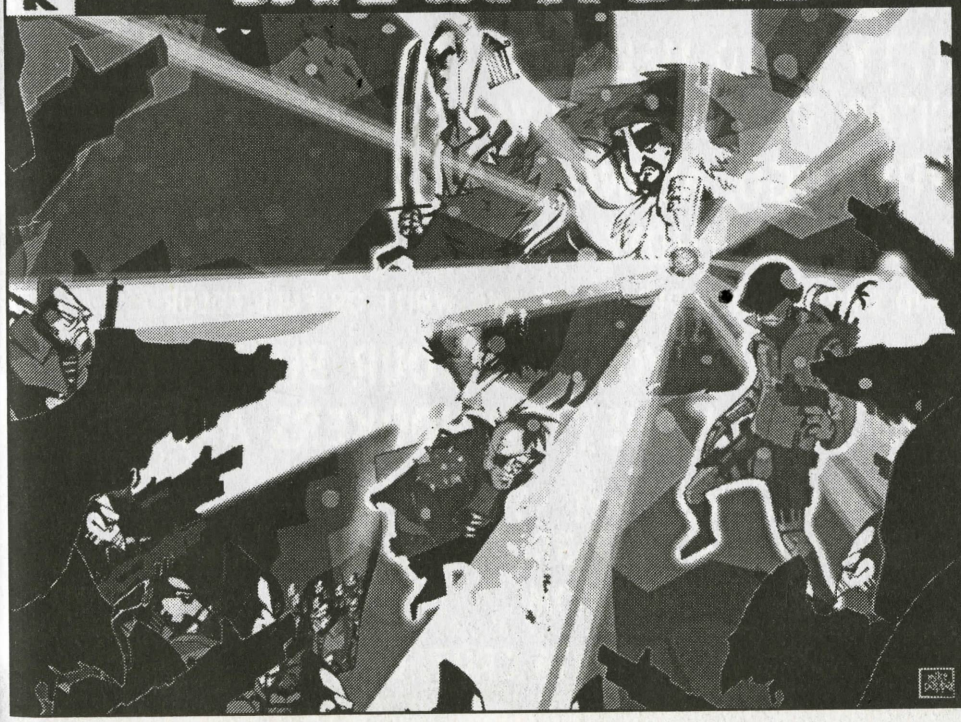
A FAT WRECK CHORDS PRODUCTION

NO.3

SICK OF IT ALL

LIVE IN A DIVE

2002



OUR THIRD RELEASE IN THE

LIVE IN A DIVE SERIES!

NEW YORK HARDCORE TORCHBEARERS SICK OF IT ALL PUMMEL YOU WITH THE INTENSITY AND POWER OF THEIR LIVE PERFORMANCE AND A TRULY MONUMENTAL SET LIST OF ALL THE HITS AND CLASSICS!

ENHANCED CD FEATURING LIVE VIDEOS AND INTERVIEW. LP INCLUDES SICK OF IT ALL COMIC BOOK

Fat Wreck Chords
P.O. Box 193690 San Francisco, CA 94119
www.fatwreck.com

This Is Rock 'N' Roll Insurection...

How We Rock

19 of the loudest, rudest, most brilliant bands to ever invade an eardrum on one CD. Featuring The Hives, Turbonegro, The (International) Noise Conspiracy and more...

BURNING HEART

Epitaph

TALL CANS IN THE AIR!

IT'S THIS FUCKIN' SIMPLE!
STEP ONE. YOUR SHITTY BAND NEEDS BUTTONS
STEP TWO. YOUR GUITAR PLAYER/SUBWAY SANDWICH ARTIST SEND US YOUR CRAPPY LOGO, ALONG WITH .25 PER BUTTON YOU'RE GONNA GIVE AWAY ANYHOW.
(THAT'S $25 PER HUNDRED TAX AND SHIPPING INCLUDED, BLACK AND WHITE OR FULL COLOR!)
STEP THREE. ONE WEEK LATER YOU GET YOUR BUTTONS
STEP FOUR. WE SPEND YOUR MONEY ON HOOKERS AND CRACK.

TRANSPLANTS
IT'S A PUNK SUPER GROUP
BUY THE RECORD!

WE PRINT T-SHIRTS AND VINYL STICKERS ALSO
SO CALL (831) 427-BROS
WWW.BROPRINTS.COM
BRO PRINTS 131 CENTER #3 SANTA CRUZ, CA 95060

BRO PRINTS SANTA CRUZ CA

JUKEBOX JURY

BY JEFF JAREMA

"Greetings from the suburbs." I'll remind those that read this column that I painted myself as the poster boy of pleasant living awhile back in *Hit List*. For all the financial responsibilities (the price tag for private education, a mortgage, multiple car payments, blah blah, zzzzzz...), not to mention the increasingly square appearance I've accidentally achieved over the past decade or two, I do appreciate this version of "the good life". However, that's not to say I don't sometimes admire yours, too, despite some vitriol I showered at the perceived *Hit List* punk masses in that earlier column. As a matter of fact, I would have sold my soul - even thrown in my copy of Deep Purple's "Fireball" to seal the deal - for being anything other than where I actually landed on Valentine's night of this year.

Although hoping for a quiet - though not too quiet - evening, all sorts of visitors instead converged on *mi casa*. At one point, I would've wanted to be anywhere other than in the presence of this one guy, my peer in years, who was pumping my septuagenarian dad for info on other old golfers at his country club. It seems that's where it's all happening for a lot of folks in this town, where wealthy attorneys are the rock stars. I felt out of place in my own living room. I was agitated and bored.

Thanks to my decrepit middle aged state (OK, I just turned 39...*really*), the following night I came home from work and went straight to bed. But there was no plan to sleep through the night just so that I could wake up to wash my car or some other such excitement here in my subdivision. Instead, I sprung up at 11PM, threw on my loafers (I know, I know), kissed the family goodnight, and then drove as quickly as I could down to local watering hole, Kings (Raleigh, NC), where none other than ex-Doll Sylvain Sylvain was making a rare NC appearance.

One good sign was that I soon spotted Syl as the sole person street side, navigating his van and band toward the curb. A few minutes later, he was at my elbow at the bar, both of us waiting on our beers, so we had a minute to shoot the breeze. I took the opportunity to ask about a mutual friend; a bona fide rock 'n' roll character who I had lost contact with, the Legendary Sirius Trixon. Syl assured me that Trixon was alive 'n' well, having showed up in the company of Arthur "Killer" Kane and a few other luminaries a few live dates earlier back in California.

Sylvain, of course, was the epitome of cool, and hilarious to boot.

Anyway, Sylvain wasted no time in hitting the stage. I'd seen him once back in the eighties in NYC (where a Johnny Thunders walk-on was an anti-climax compared to his ex-bandmate's red hot ruling of the stage), but this was even better. Gone was the sax-based lineup, which had been replaced by a murderous rock hard band. The lead guitarist was this androg genius; suspiciously alien-like. What %$#@ing top-notch noise this guy was laying down. The bass player was mashing away at his tool as if someone might soon need to nail his shoes to the floor. The drummer was as good as any I had ever seen.

Sylvain, of course, was the epitome of cool, and hilarious to boot. Besides his fab showmanship on the New York Dolls' recordings of "Babylon" and "Jet Boy", I had previously not made the connection between this and how great he could be on lead guitar. He showed his wailing chops on this night, though.

A couple of grade school pals were attempting to score their own brand of nostalgia on the same night, having tried to drag me to one of those Kiss tribute band shows! No thanks. I ditched all those records in spring '77, and am only recently getting back to their closest brush with greatness, "Dressed to Kill" ("Anything For My Baby", for one, is a classic, somehow mixing together the DC5 and Raspberries). Much to my shock, these guys bailed out of that trib sham and were soon also digging the last viable alum of one of our favorite bands from '75/76 (when we were 12 and each plucking down $1.99 at Woolworth's for our own cutout copy of "Too Much, Too Soon").

Also hailing from deep in the suburbs, I was surprised at how enthusiastic these guys were 'bout a band with the gall to crack on Kiss between songs. But these old friends were floored by the greatness of Sylvain Sylvain, and stayed on until the house lights reminded us that our reinstated hero had left the building. Along with a performance back in 2000 by a revitalized NRBQ (which I raved about in an earlier *Hit List* column), this was the best show I'd seen in a decade. Following the previous night's descent into boredom, it's not ridiculous to claim that my life was once again saved by rock 'n' roll.

One week later (and thanks to some unseasonably hot mid-winter weather), my wife and I were heading to out-of-the-way Atlantic Beach, North Carolina. Except for a pile of CDs packed alongside the sunscreen, this looked to be the least rock 'n' roll weekend of my life. Once we reached the beach, it was immediately time for a beer procurement break. Plastered all over the grocery store where we stopped were posters for a celebrity golf tournament that very weekend, including an "oldies" concert finale. Besides a slew of one-hit wonders old enough to pull social security, pictured prominently on the poster was none other than an almost unrecognizable Shadows of Knight. Now, if any of you can associate my name with anything outside this rousingly popular *Hit List* column, the odds suggest that it's thanks to my liner notes on no less than five Shadows of Knight reissues (sorry).

To put it mildly, I'm a fan. As for their notorious lead singer (and only original member since '67), I paid tribute in the must-

HIT SQUAD

have Sundazed release of their classic '66 'Gloria' LP with an essay emblazoned, "Jim Sohns, Punk Rock All-Time Great". The next morning, I caught the current band's gnarly mugs (replete with massive mullets) in the local beach paper, which gave away the hot tip that they would be signing autographs that night at the Sheraton Hotel - less than a block from my borrowed digs. God bless my wife 'cause she agreed to go along for a stalk, and within minutes we were meeting the legend himself. Sohns scurried us off to his suite, where he hipped us to one of his latest recordings that was much in the vein of the Shadows' unsung '70 boogie-metal swan song, "I Am the Hunter". I suggested that he continue to head firmly in this direction, even recommending that they might nail a kick-ass cover of "Ballroom Blitz".

Tickets for the next night's festivities were $30 at the door, so suffice it to say that this was sizing up to be my one and only meeting with the man. Leave it to Sohns, though. He arranged comp tickets for us for the big show. In consideration of the context...a civic center full of "boomers" (fat, fifty-something old farts that somehow pulled themselves away from the bulk snack aisle at Sam's Club), the Shadows of Knight played it safe. They launched into their set with a patriotic-themed schlocker that bore no resemblance to the raw new stuff Sohns previewed for us the previous night.

That's where my complaints ceased. They then tore through an ace version of their minor hit "Shake", and followed it with a medley of hip '66 covers including "Dirty Water" (which it seems Sohns was born to sing) and best of all, Paul Revere & the Raiders' "Just Like Me". By the end of "Gloria", the enter arena was on its feet in rapturous applause. Once these guys recognize their responsibility as punk icons, ditching the lightweight material (not to mention the mullets), they will once again be contenders. Keep an eye and ear out for the new Shadows of Knight.

To sum all this up, I'll overstate what you must already know: It's good to get out of the house. I plan to scan the paper tomorrow in the hopes of finding another hip show. Of course, when not out on the town, one needs a home base heavily stocked with rock 'n' roll. As I've declared in most of these columns, a pad without a jukebox just ain't properly furnished. They're not hard to find. If *décor* aesthetics are not important, one can score an ugly-ass eighties beater for a few hundred bucks.

The problem these days, though, is that all the local used record stores seem to be going belly-up (thanks to the internet and eBay, specifically). Suddenly, scoring 100 cheap 45s to stuff the Wurlitzer full is a real challenge. It wouldn't be so bad if the major labels still pressed up reissues of their old hits but let me tell you, it's hardly happening anymore. With the exception of some cool garage, surf, 'n' rockabilly reissues on labels like Sundazed, Norton, and Dionysus, there's not a lot out there anymore to choose from.

The once-great Atlantic Records is still in the 45 rpm business; however, they've now consolidated their oldies line into



pairings of obvious hits only. This is too bad, since only a few years ago this was an easy way to pick up the butt-kicking single version of Buffalo Springfield's "Mr. Soul" (a superior mix that somehow missed the big Buffalo box set last year!). Gone, too, from Atlantic are a pair of essential two-sided soul smashes by Willie Tee. Attention, shoppers: now you must bid like a fool for these on eBay. This reduction in vinyl oldies output is true of the other big labels, too. None of these conglomerates can be commended.

Reprise (WEA) raises my ire more than most of 'em thanks to their deleting of the Electric Prunes' "(I Had) Too Much To Dream/Get Me To The World On Time" two-fister in favor of the bigger hit now culled along with something named Barry & the Tamerlanes...? Barry & the Remains, maybe! Otherwise, forget it. Somehow, the 7" vinyl oldies market has been picked up single-handedly by one label, Collectables. This is both good and bad. I can think of a few people who would say it's just the latter.

Did ya ever hear 'bout how the great producers and record execs of the past evaluated records by how they would sound on a transistor AM radio? While I don't know enough about the history of the production, radio, and the jukebox trade, I would guess similarly that the guys in charge mixed singles to blast red-hot out of a Rock-Ola. My biggest gripe with Collectables (not to mention some even more mindless reissue labels from the recent past) is that their 45s sound OK on a conventional modern stereo but pack none of the punch once their loaded alongside vintage singles in a vintage jukebox. It leaves the impression that they are just churning this stuff out, with the results being haphazard at best.

I've dropped many Collectables 45s into my jukebox in order to preview 'em for a possible spot alongside all the glorious original wax. Earlier Collectables releases were pressed on obscenely thin vinyl and sounded like pure crap. Factory-fresh copies of their 45s of the El Dorados' "At My Front Door" and O'Kaysions' "Girl Watcher" went into the waste basket as fast as I could rip 'em out of the jukebox carriage. A pressing of Jackie Wilson's "Reet Petite" sounded amazing, yet somehow "Lonely Teardrops" on the flip sounded like it was engineered from a pay phone. A more recently issued Georgie Fame pairing of "Yeh Yeh/Getaway", on the other hand, is loud 'n' clear as can be. What's with this inconsistency?

Last month, I ordered a random pile of 45 selections from Collectables, and here's my verdict:

SUPREMES - "Love is Like an Itchin' in My Heart/Come See About Me": Don't laugh. From one of the most overplayed acts of all, these are nonetheless two brilliant hits. "Love" sounds great. "Come See" even louder. Recommended.

IMPRESSIONS - "I'm So Proud/Woman's Got Soul": "Proud" is a beaut, but I bought it for the upbeat flip. Sounds pretty good, but not as good as the Supremes 45.

ELVIS PRESLEY - "Too Much/Playing for Keeps": One of Elvis' best rockers, backed with a weepy ballad from the same era. I'm not an Elvis expert, but this might be the original pairing. Not interrupting original pairings is rare for the meddlers at Collectables, though. "Playing" blasts in sound, yet "Too Much", the one that should boom, sounds like it got flushed down the toilet.

WALKER BROTHERS - "Sun Ain't Gonna Shine"/THEM - "Here Comes the Night": Why does Collectables pair up different artists? The Walkers' other hit is joined with Lou Christie, for cryin' out loud! Why not give us a single 45 of their two shining moments? (Actually, even more I miss "Sun's" original b-side, "After the Lights Go Out", which was ruined on '60s polystyrene. The needle drag was louder than the record!). This sounds OK, but I don't like having a 45 where Them sounds twerpier than the Walker Brothers.

MERLE HAGGARD - "Okie From Muskogee/Daddy Frank (The Guitar Man)": I don't know what possessed me to buy this. It *is* funny. And it is great. The 45 sounds fine, though I haven't bothered with the b-side yet.

JERRY BUTLER - "Hey Western Union Man/Moody Woman; Mr. Dream Merchant/Only the Strong Survive": "Western Union" is a massive classic. But I'd rather have its original b-side, "Just Can't Forget About You" (which, of course, I do). Sounds OK.

GEORGE McCRAE - "Rock Your Baby/I Get Lifted": "McCrae" or "McRae"? Currently, I have an original of Pt. 1 & 2 of the hit on the jukebox. But this sounds good, too.

KINKS - "All Day and All Of The Night/Tired Of Waiting For You": Docked points for the obviousness of the pairing. This says licensed from Rhino and sounds good, though not quite where it ought to be on the seismic meter.

DESMOND DEKKER & the ACES - "Israelites"/**TONY JOE WHITE** - "Polk Salad Annie": Now this is more like it! I remember how bad my original pressing of "Polk Salad" sounded, so I'll take this. "Israelites" sounds even better. (This has officially bumped my OK Collectables copy of "The Harder They Come" by Jimmy Cliff as token old reggae record on my Wurlitzer).

HONEY CONE - "Want Ads/Stick Up": Perfect two-sider. No complaints, though my "Want Ads" on the original Hot Wax ranks louder, easily.

O'JAYS - "Love Train/Time to Get Down; Put Your Hands Together/Stairway to Heaven": These could be louder; brighter, too. As for "Hands", I'm afraid to play the b-side; note the title. (Though not in this stack, I also bought a Collectables 45 of the O'JAYS' "I Love Music" which, due to extended running time, played faintly on my coin-operated stereo. For juking, I see no reason to recommend it.)

JAMES BROWN - "Soul Power/Get Up, Get into It, Get Involved": Nice pairing of two killers. Sounds great. Recommended. (While requested in this same order, Collectables 45s were out of stock of their pressing of "Ain't It Funky Now/Funky Drummer". Now, *that* I gotta score).

LEAVES - "Hey Joe/Girl from the East": To "leave" this bulk review on a bad note, what I received in this case from my recent order was one of those horrendous older Collectables 45s on paper thin vinyl. I'm not sure if this is even vinyl. Judging by the absolutely horrendous sound, it might be toxic waste!

Jukebox pick of the month: While I didn't plan it this way, my jukebox now features two separate slabs of "Psycho". First of all, the Wurlitzer has been blasting the Sonics' original detonation since day one. It's available on Norton Records, along with many other 7" Sonics sides. Now, Pittsburgh's Get Hip label unleashes their hometown's crown jewel of ear bleed-loud rawness, "Psycho" by the Swamp Rats (b/w a "Louie Louie" that sounds like Black Flag except that it was recorded c. '66/67). Extra points given for the cool Get Hip company sleeve, borrowed directly from the Swamp Rats' original local label. (Also distributed in the same splashy sleeve are wild new records from

Mondo Topless and the Cynics; two 45s, in fact, from the latter. Get 'em from Get Hip mail order).

Right now, I'm grooving to Sundazed's new CDs of the Cryan Shames. I see where in the latest *Hit List*, editor Bale expressed great enthusiasm in anticipation of their re-release. Me, I just programmed all the good cuts for a spin and must say they had the Byrds folk-rock sound down better than anyone from their talent-packed mid-60s (suburban!) Chicago teen scene.

After their patchy but nonetheless recommended "Sugar & Spice" debut LP(/CD), they quickly went ambitious. Despite some super-fine moments on their "Scratch in the Sky" follow-up (from '67), it becomes clear that lead singer Tom Doody was no rock 'n' roller at heart. Their third 'n' final long playing installment, "Synthesis", veers too far to the middle of the road for my tastes.

One thing for sure, though; with compact discs of the Shadows of Knight, various Dunwich Records proto-punk combos, plus the New Colony Six, Buckinghams, early Ides of March, and now the Cryan Shames, Sundazed Records can be thanked for sealing up the Chicago garage scene with the best series of reissues worth mentioning.

Comparison with the Cryan Shames can be drawn to a better known act also recently receiving the full-scale reissue treatment, the Turtles. For their hi-energy SoCal surf roots, refer to Sundazed's CD of the Crossfires. As the Turtles, however, they debuted just like the Cryan Shames as folk-rockers. And just like the Shames, the Turtles eventually ditched the tambourines and 12-strings for a more sugary sound (which, judging by photos, must've gone right to a few waists within the band).

The diff between the two bands is that the Turtles were hugely successful, aided and abetted by tremendous outside songwriting as well as - in their own ranks - one of the best pop singers of the sixties, Howard Kaylan. Rhino Records presents us with a 2-CD, 51-track overview of this most excellent and underrated band, and there's little to say but buy it. There are a few missing garage nuggets from the "Wooden Head" LP (what's the name of that boss Chuck Portz song sung by the other chubby one, Mark Volman? I must be getting senile when I can't even remember this stuff). "Wooden Head" is available on Sundazed, but start with the new Rhino set, titled "Solid Zinc".

More fab folk-rock! The Dovers have long held a position of awe amongst sixties garage collectors, especially the resourceful ones on the prowl to maybe, possibly (however unlikely) locate a copy of any of the cryptic California band's mega-rare 45s. Until now, no one even knew who these guys were. Dedicated sleuth "Moptop Mike" Markesich has solved much of the case (though there is still no photograph of the '66 band forthcoming!), resulting in a vital vinyl 10" reissue that collects all eight of their single sides and in great sound, no less.

These guys proved they had a real knack for melody on tracks like "She's Gone" and "What Am I Going to Do". Personally, I get even greater enjoyment out of "The Third Eye", a more mind-bending track that perfectly sums up the nascent psychedelia of 1966-early '67. And who's to prove a qualified folk-rock band can't include tribal drumming in the midst of their melancholic melodies? It can be heard here on the Dovers' supremely boss "She's Not Just Anybody". This one's an import, on Misty Lane Records (ask for "We're Not Just Anybody" by the Dovers at: Mistylane@iol.it).

Undermined as they were by dorky stage wear (knickers, for one thing!), all these years later the Young Rascals still don't incite the same amount of awe as less exciting acts. Yet when compared to New York's finest, the "less exciting" category basically describes everyone else. Period.

The Rascals' sound was all their own, based on black R&B but awash in Hammond organ, chunky and occasionally funky rhythm guitar, and the most exciting rock drumming ever; in a class with only Keith Moon. Equally crucial is the soulful dynamic of vocalists Felix Cavaliere (also at the organ) and Eddie Brigati.

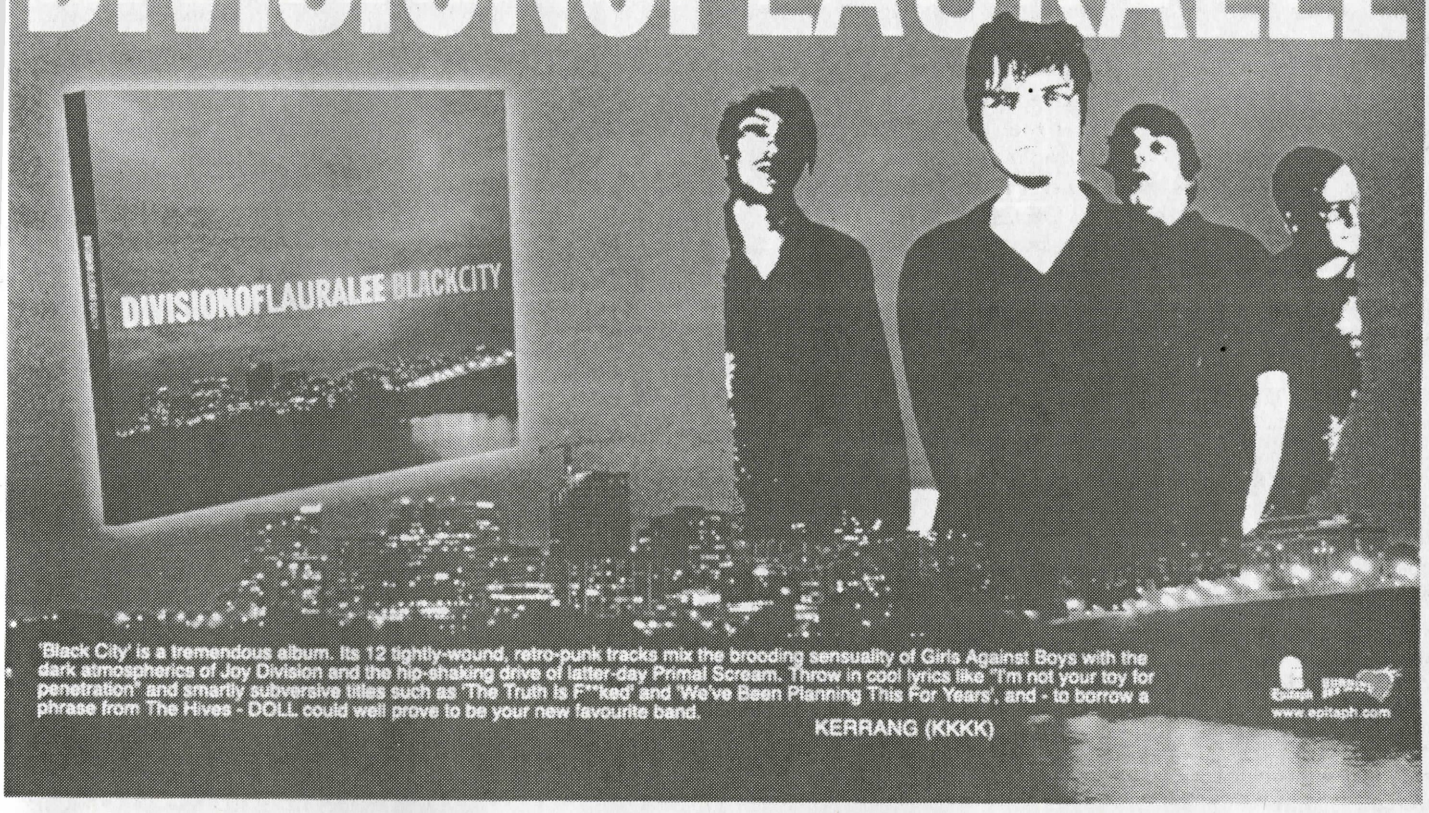
Rhino Records compiled a phenomenal two-CD collection a decade ago. It covered virtually all the bases, minus a few key omissions. Now arrives several audiophile 180 gram vinyl reissues of the key Young Rascals LPs. They're on Sundazed, so it's practically a given that they will sound as good as Rhino's fine earlier work. Right? Wrong. They sound somehow better. Whereas it was a bit muffled on the Rhino set, wild workout "Do You Feel It" (from the eponymous '66 debut) now leaps out of the speaker like nobody's business. Gene Cornish's ripping lead guitar soloing on the debut's "Slowdown" cover stomps all over George (RIP) Harrison's comparatively hopeless playing on the Fab Four's version.

If you plan to sell your beat-up old stereo through the want ads or at a yard sale, be sure to have the prospective sucker test drive it to one of these mighty Sundazed remasters.

If you plan to sell your beat-up old stereo through the want ads or at a yard sale, be sure to have the prospective sucker test drive it to one of these mighty Sundazed remasters ('cause thanks to the world's favorite reissue label, it will make your pile o' sh*t stereo sound ten times better than anyone thought possible). My fave Rascals LPs are the first two (which also include "Collections", now showcasing the most powerful snare 'n' bass drum sound you might ever experience, courtesy of Dino Danelli). Buy without fail!

After a recent radio show (theme: an Alternative Rock & Roll Hall of Fame starring the Seeds, Mott the Hoople, Hollies, New York Dolls, Deep Purple, etc.), my co-host and I dropped in on a bar newly known to me as the Orange County Social Club (in nearby Carrboro, NC). I never made my way across the room to check out the jukebox, but I can say that it sounded swell, considering it was cranking out early Who, VU, etc. While it's probably just another excuse to get out for a beer, I plan on returning to this booze emporium for a full report on what may be the most happening new jukebox within driving distance. See you there.

DIVISIONOFLAURALEE



'Black City' is a tremendous album. Its 12 tightly-wound, retro-punk tracks mix the brooding sensuality of Girls Against Boys with the dark atmospherics of Joy Division and the hip-shaking drive of latter-day Primal Scream. Throw in cool lyrics like "I'm not your toy for penetration" and smartly subversive titles such as 'The Truth is F**ked' and 'We've Been Planning This For Years', and - to borrow a phrase from The Hives - DOLL could well prove to be your new favourite band.

KERRANG (KKKK)

www.epitaph.com

REVOLUTION ROCK
SWEDE STYLE



RANDY are hands down the best punk band to ever come out of Sweden. Their latest transformation from the world's greatest pop-punk band to the the world's greatest ROCK punk band is now complete ...

Everyone knows about T(I)NC by now, so we won't waste space hyping them. Just make sure you've got their best records. Like these ones:

RANDY



Cheater MCD
OUT JUNE 25TH



You Can't Keep A Good Band Down CD

THE (INTERNATIONAL) NOISE CONSPIRACY



Capitalism Stole My Virginty CDEP



The First Conspiracy CD



Distributed in the US by Hopeless Distribution
www.hopelessrecords.com

G7 Welcoming Committee Records
www.g7welcomingcommittee.com

JAMES K. POLK MUST'VE CAUSED AIDS

recess records dot com

TOYS THAT KILL

THE CITIZEN ABORTION
LP/CD

I WAS A MURDER JUNKIE
THE LAST DAYS OF GG ALLIN
by evan cohen book w/cd

CIVIC MINDED

E=CM5
LP/CD

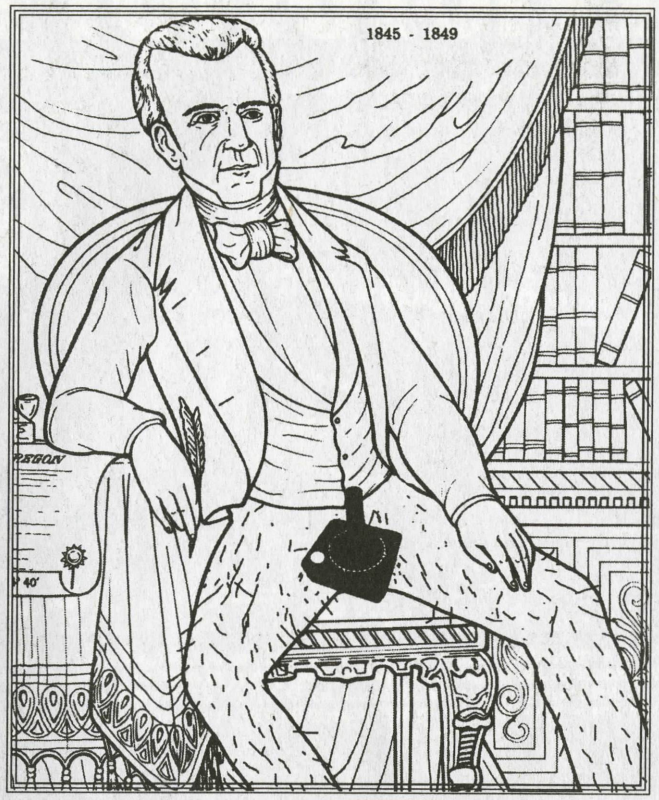
DWARVES

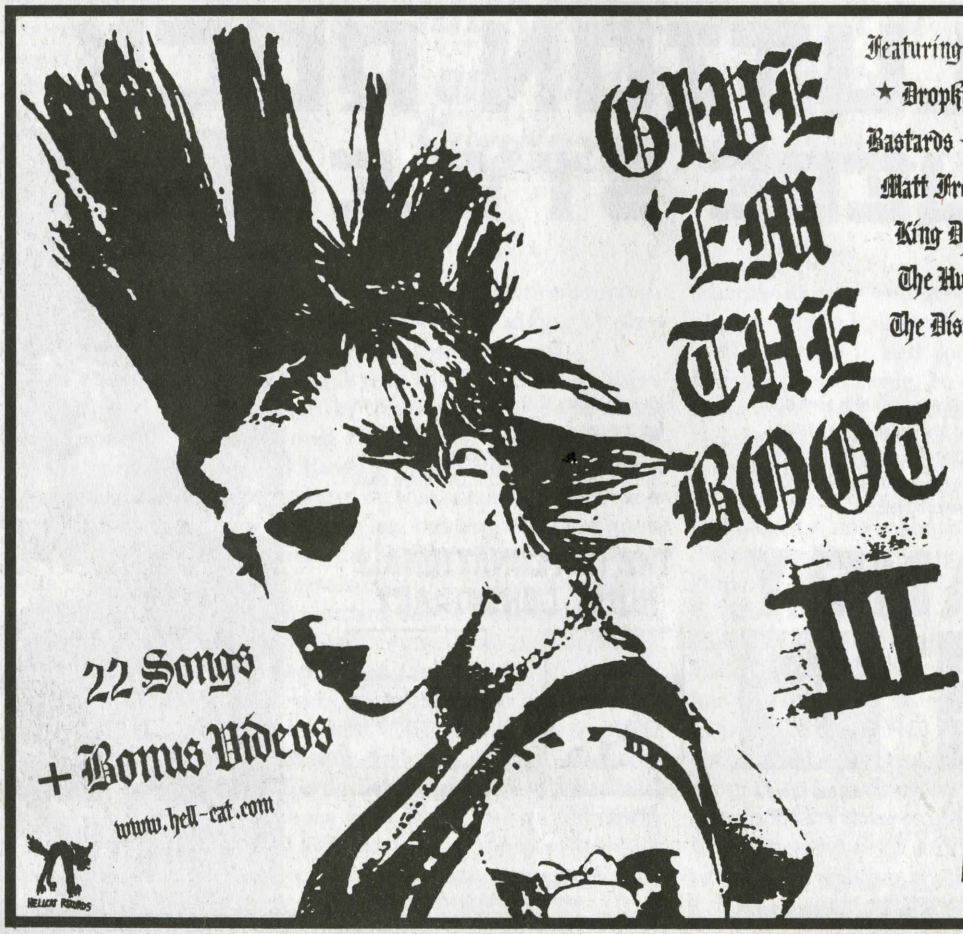
FREE COCAINE 2xLP/CD
LICK IT 2XLP/CD

the crumbs

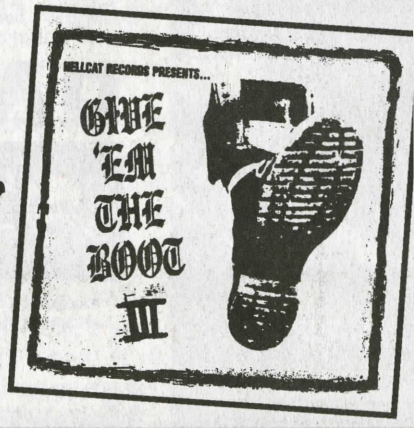
s/t (2000) LP/CD

RECESS P.O.B 1666 SAN PEDRO,CA 90733
distributed by IMD www.imusicd.com





Featuring: Rancid ★ The Distillers ★ U.S. Bombs ★ Dropkick Murphys ★ Lars Frederiksen And The Bastards ★ F-minus ★ Devils Brigade (featuring Matt Freeman from Rancid) ★ Agnostic Front ★ King Django ★ Tiger Army ★ Duane Peters And The Hunns ★ Nekromantix ★ Roger Miret And The Disasters ★ Leftover Crack ★ The Slackers ★ Joe Strummer And The Mescaleros ★ Hepcat ★ The Pietasters ★ Mouthwash ★ The Gadjits ★ The Nerve Agents



BRIDGE NINE

CHECK OUT THESE RECORDINGS AVAILABLE SUMMER 2002! - MORE COMING SOON!



REACHING FORWARD



PANIC



Striking Distance



champion

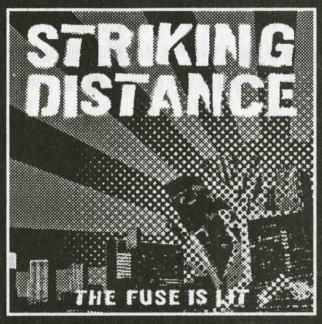


B9R:23 **"Burning The Lies" CD**
6 song 7" and 7 song MCD.

Fast energetic and positive hardcore.



B9R:28 **"Self-Titled" 2nd EP CDEP and 7"**
The 2nd EP from Boston's Panic.
CD has a bonus track...



B9R:29 **"The Fuse Is Lit" MCD & 7"**
7" has 6 new songs, and the CD has those songs & a "Live at CBGB's" set!



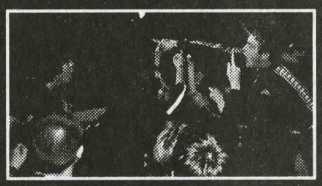
B9R:26 **"Count Our Numbers" MCD & 7"**
Seattle Straight Edge Hardcore.
CD has 2 bonus tracks.



SWORN IN



sinners & saints



DEATH THREAT OVER MY DEAD BODY



SOME KIND OF HATE



B9R:24 **"Self-Titled" MCD & 7"**
6 song 7" and 7 song MCD.
If you like American Nightmare or Right Brigade, check this out!



B9R:22 **"The Sky Is Falling" 9 Song CD**
Melodic rock and roll with members of Blood For Blood, Ducky Boys.

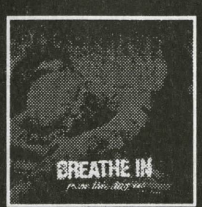


B9R:18 **DEATH THREAT / OVER MY DEAD BODY** "split" 7"
2 originals and a cover from one East Coast and one West Coast band.



B9R:27 **"Self-Titled" 7"**
The first 5 songs from Boston's newest hardcore band, SOME KIND OF HATE. Late 80's NYC influence.

ALSO AVAILABLE:
BREATHE IN "From This Day On" CD/LP
PANIC "Dying For It" MCD/7"
NO WARNING "s/t" MCD
GOOD RIDDANCE / KILL YOUR IDOLS "Split" 7"
(CDEP VERSION AVAILABLE FROM JADE TREE)
Both **AMERICAN NIGHTMARE** EP's and more...









BRIDGE NINE

BRIDGE NINE RECORDS - P.O. BOX 990052, BOSTON, MA 02199-0052 USA GO TO www.BRIDGE9.com TO LISTEN TO MP3's FROM ALL THE BANDS, AS WELL AS A TON OF OTHER COOL STUFF. FOR CREDIT CARD ORDERS, GO TO: www.LUMBERJACK-ONLINE.com. STORES, GET IN TOUCH WITH LUMBERJACK! NO WARNING FULL LENGTH SOON!

Dubious Sources

How Project Censored Joined the Whitewash of Serb Atrocities

by David Walls

An earlier version of this article appeared in the Sonoma State Star, *May 2, 2000*

For 25 years, Project Censored has scanned the alternative press for hot stories that the mainstream media fail to cover. Each year it designates 10 top "censored" stories (along with the next 15 runners up), drawing on the work of Sonoma State University students and faculty, community volunteers, and a national panel of media judges to review the stories for relevance and accuracy. For many, these awards have become "Alternative Pulitzers," commendations for excellence in independent reporting.

At its best, the project has provided a vital corrective to bias and complacency in the corporate-dominated media.

I'd been on friendly terms for several years with Project Censored's founder Carl Jensen and, more recently, the current director, Peter Phillips. As manager of Sonoma State University's foundation for a time, I cheered with Jensen when he brought in the first modest checks from that limited circle of progressive foundations and philanthropists willing to fund critical media projects. After watching Jensen run Project Censored out of his hip pocket, I thought it a wonder that he managed, with these small grants and an enthusiastic group of undergraduate students, to turn out an annual book with a commercial publisher since 1993, plus a 20th anniversary collection in 1997.[1] As Jensen made plans to retire in 1997, few sympathizers thought the project would survive for long. That Jensen could defy "founder's syndrome" and turn his baby over to someone else was another small miracle. When the highly improbable comes to pass, you want to cut it a little slack. And Phillips, his anointed successor, is, like me, a lefty sociologist.

When I had disagreements with Project Censored's selections over the years, I shelved them, rationalizing that the media are not my field and I was busy enough with my own work. So when I surveyed the *Censored 2000* volume, I was surprised by my reaction to its treatment of Kosovo. Project Censored had given this single topic an unprecedented five story awards plus a commentary by Michael Parenti, who has served on Project Censored's national panel of judges for several years. Even more troubling, for two years in a row Project Censored had whitewashed human rights atrocities committed by Serbs in the former Yugoslavia: *Censored 1999* denies gruesome crimes at Omarska camp in Bosnia in 1992 and *Censored 2000* denies a massacre of civilians at Racak in Kosovo in 1999.

Reliance on dubious sources and a lack of rigorous research and fact-checking have tarnished the project's reputation as a media watchdog. On the subject of the former Yugoslavia, Project Censored, I sadly concluded, had departed the terrain of the democratic Left for a netherworld of conspiracy theorists, Marxist-Leninist sects, and apologists for authoritarian regimes.

Pipelines and Lead Mines

Oddly enough, *Censored 2000*'s top-ranked story on Kosovo is the least substantial: story #6, "NATO Defends Private Economic Interests in the Balkans." Of the three articles cited, two are about oil from the Caspian Sea region, arguing that a pipeline has to be built through the Balkans because shipping oil across the Black Sea and through the Bosporus would be too environmentally risky. There is legitimate concern over an excessive number of tankers passing the narrow waterway near Istanbul, but the remedy given most serious consideration is a pipeline through Turkey to the Mediterranean. Although a Balkan pipeline route has been the subject of a modest feasibility study, the U.S. government continues to support a pipeline proposed by BP Amoco and Chrevron from Baku in Azerbaijan to the Turkish port of Ceyhan on the Mediterranean. That puts the pipeline through the Caucasus nearly a thousand miles east of the Balkans.[2]

The third article cited in story #6 is by Sara Flounders, "Kosovo: It's About the Mines," originally from a July 1998 issue of *Workers World*, the publication of the Workers World Party (WWP), a Leninist sect formed by the late Sam Marcy in 1959. Marcy had left the Trotskyist Socialist Workers Party to give public support to the USSR for crushing the Hungarian revolt of 1956. The WWP went on to support the Kim Il Sung regime in North Korea, the Warsaw Pact suppression of "socialism with a human face" in Czechoslovakia in 1968, and the Chinese crackdown on the Tiananmen Square democracy movement in 1989. Flounders is co-director of the International Action Center, a WWP front group for which one-time U.S. attorney general Ramsey Clark serves as figurehead.[3]

Flounders argues the Serbian-controlled Trepca mining complex in Kosovo is coveted by U.S. and European capitalists for its reserves of lead, zinc, copper, cadmium, gold and silver. Well, the prices of these minerals have been steady or declining for the last ten years. There's no world shortage of any of them; for most there's a glut. The fate of global capitalism hardly hangs on a polluted lead mine in Kosovo. Ironically for those who saw Slobodan Milosevic as the last defender of socialism, it was the Milosevic regime which attempted to privatize the Trepca complex and sell it to a Greek company, while it is the Kosovar Albanians who claim it is still state property.[4] *Censored 2000*'s story #6 amounts to little more than a conspiratorial fantasy.

Atrocious History

Recent reports have undercut the credibility of *Censored 2000*'s story #12: "Evidence Indicates No Pre-war Genocide in Kosovo and Possible U.S./KLA Plot to Create Disinformation." On January 16, 1999, the bodies of some 45 victims were found at Racak, Kosovo, and documented at the sites where they were found by the Organization for Security and Cooperation in Europe (OSCE). Some 23 of the bodies had been found together in a gully, victims of an apparent massacre. U.S. diplomat William Walker led a group of reporters to the site and charged that Serbian police had killed the 45 Kosovars. Serb officials countered that a battle scene had been rearranged by the Kosovo Liberation Army (KLA) to look like an atrocity. Walker has an unsavory reputation from his days in El Salvador, but there is no evidence that he had anything to do with staging an atrocity. As a European Union Forensic Expert Team was already conducting investigations in Kosovo, its Finnish director, Dr. Helena Ranta, was asked by the OSCE to help perform autopsies on 40 of the victims who had been moved to Pristina. Her initial report on the autopsies by the team was completed on March 17, 1999 and noted that there was "no indication of the people being other than unarmed civilians."[5]

Dr. Ranta's EU Forensic Expert Team returned to Racak in November 1999 and March 2000 to recover additional evidence at the gully where the 23 bodies were found. *Newsweek* broke a story in its April 24, 2000 issue that the team had discovered bullets in the gully, confirming that the killing was indeed a massacre as earlier reported.[6] Dr. Ranta presented the final report of the team to the EU's Western Balkans Working Group in Brussels on June 21, 2000. The report was sealed and delivered to the ICTY in The Hague, where it became part of the evidence leading to an indictment of Milosevic. Serb officials and their allies continued attempting to spin the interpretation of the Racak killings as a hoax, arguing that the autopsies produced no definitive evidence of a massacre.

As three colleagues of Dr. Ranta's in Helsinki prepared to publish an article in the journal Forensic Science International on the Racak victim autopsies, the *Berliner Zeitung* repeated the claim that the autopsies showed no evidence of a massacre and that this was the final report on the matter. This story was then repeated in the U.S. by the organization Fairness and Accuracy in Reporting (FAIR), by Martin Lee in the San Francisco Bay *Guardian*, and others.[7] Under pressure in Europe to counter these interpretations, the Council of the EU declassified the Executive Summary of the final report of the EU Forensic Expert Team in Kosovo in February 2001. The summary notes that bullets and bullet fragments had been found in the gully where photographs taken at the time showed the bodies to be positioned, and that DNA evidence on the bullets connected them to the bodies autopsied. The bodies had been shot from a distance of a couple meters. The evidence confirmed that an atrocity had been committed.[8]

Project Censored also highlighted three additional stories on Kosovo in *Censored 2000*: #10, #20, and #22, which variously blame the war over Kosovo on the U.S., NATO, the IMF, the World Bank, and U.S. and German arms dealers. Sources for these stories include two of the most prolific apologists for Serbia: Paris-based writer Diana Johnstone (#10) and University of Ottawa economics professor Michel Chossudovsky (#'s 20 and 22). Johnstone, once the respected European correspondent for *In These Times*, was also a source for the dubious Balkan oil pipeline tale in story #6.

What these three stories and Michael Parenti's commentary (ch. 6) lack is any historical perspective on the last decade of war in the former Yugoslavia. Two points should be highlighted. First, and most importantly, the unraveling of Tito's multiethnic and politically balanced Yugoslavia was begun by Milosevic when he moved to end the autonomy of Kosovo and Vojvodina provinces in 1989. Kosovo's Albanians lost their legislature, their Albanian-language schools and employment opportunities, and became second class citizens in a region where they were a 90 percent majority. Milosevic refused for a decade to deal with Ibrahim Rugova, the leader of a popular nonviolent movement to restore rights for Kosovo's Albanians. These actions were interpreted by the other republics of Yugoslavia as an attempt by Milosevic to establish Serbian domination of the entire country.

Second, NATO intervention in Kosovo followed a brutal war in Bosnia, which reached its nadir in Srebrenica, a U.N.-protected "safe area," in July 1995. Some 300 lightly armed Dutch troops in the U.N. force were pushed aside by heavily armed Bosnian Serb forces, and 7,000 unarmed Bosnian Muslim men and boys were marched off and killed. Some 4,500 bodies have been recovered to date.[9] This event is widely acknowledged to be the largest atrocity to occur in Europe since the end of the World War II. Bosnian Serb general Radislav Krstic was tried by the International Criminal Tribunal for the former Yugoslavia (ICTY) in The Hague, and was convicted of genocide in August 2001 for his responsibility for this slaughter.[10]

In light of the centrality of the Srebrenica atrocity, it shows breathtaking audacity for Michael Parenti in his *Censored 2000* commentary to refer to Srebrenica only to mention killings by Bosnian Muslims in the area in 1992, three years before the infamous massacre. In his comments appearing as chapter 6, "The Media and their Atrocities," Parenti writes disparagingly about accounts of Bosnian atrocities: "Hyperbolic labeling takes the place of evidence: 'genocide,' 'mass atrocities,' 'systematic rapes,' and even 'rape camps'-camps which no one has ever located" (p. 208). Parenti continues this denial in his recent book, *To Kill a Nation*."[11]

To the contrary, solid evidence of systematic rape was presented in the recent trial of Serb army commander Dragoljub Kunarac and two paramilitary leaders who were charged with the rape, torture, and sexual enslavement of dozens of women during 1992 and 1993 in the southeastern Bosnian town of Foca.[12] Sixteen brave Bosnian women had testified against Kunarac and his colleagues. Women's groups and human rights advocates around the world hailed the guilty verdict by the ICTY, delivered in The Hague on February 22, 2001. For the first time, an international court ruled that the systematic rape of women in wartime must be considered a war crime and a crime against humanity. People on the Left ought to be equally enthusiastic about this precedent.

Interestingly, for someone with such strong views about contemporary Yugoslavia, Parenti has almost nothing to say in his several related articles and books about its principal post-WWII leader, Marshall Tito (Josip Broz). Tito led the first Communist country to break with Stalin in 1948, was a leader of the non-aligned movement, and supported interesting experiments in worker self-management. Perhaps Parenti's silence on Tito is explained by his greater sympathy for the Soviet Union, as evidenced in the chapter "Stalin's Fingers" in his Blackshirts & Reds, which attempts to belittle the crimes of Stalin.[13]

Practicing Denial

Should I have seen this coming? *Censored 1999* selected as its #17 censored story, "U.S. Media Provides Biased Coverage of Bosnia." The primary article concerned the visit by British Independent Television News (ITN) in August 1992 to Bosnian Serb detention camps at Omarska and Trnopolje. The issue revolved around whether a widely-publicized photo of an emaciated Muslim man leaning against a barbed-wire fence presented a misleading picture of the camps. On August 5, 1992, the ITN team of Penny Marshall and Ian Williams, accompanied by reporter Ed Vulliamy of *The Guardian* visited and filmed at Omarska and Trnopolje camps, reporting that grim things were happening to Bosnian Muslims at the hands of the Bosnian Serbs running the camps. A still shot from ITN video of an emaciated Bosnian Muslim man standing behind barbed wire was picked up by numerous media around the world and used to illustrate various news stories on ethnic cleansing and brutality by the Serbs. The emaciated man was Fikret Alic, who had been transferred to Trnopolje from Keraterm camp, where, according to an interview with Vulliamy, he had been ordered to help dispose of the nearly 200 bodies of men killed in the massacre in Room 3 on July 24, 1992.[14]

Ormarska, Trnopolje, and Keraterm were three notorious detention centers operated in 1992 by Bosnian Serbs near the municipality of Prijedor. Although Trnopolje had been cited by the ICTY as a place of systematic rape of women, in its description of its #17 story Project Censored commented, "American journalists who repeated unconfirmed stories of Serbian atrocities could count on getting published. On the other had, there was no market for stories by a journalist who discovered that Serbian 'rape camps' did not exist" (p. 73). The ICTY indictment of the former mayor of Prijedor, Milomir Stakic, includes the following excerpts from descriptions of the camps:

The conditions in the Omarska, Keraterm and Trnopolje camps were abject and brutal. Bosnian Serb military and police personnel in charge of these facilities, their staff, and other persons who visited the camps, all of whom were subject to the authority and control of the Crisis Staff, killed, sexually assaulted, tortured, and otherwise physically and psychologically abused the detainees in the camps. . . .

At Omarska, prisoners were crowded together with little or no facilities for personal hygiene. They were fed starvation rations once a day and given only a few minutes to go to the canteen area, eat and then leave. The little water they received was often foul. Prisoners had no changes of clothing and no bedding. They received no medical care.

> **Both female and male prisoners were beaten, raped, sexually assaulted, tortured and humiliated. Hundreds of the detainees, whose identities are known and unknown, did not survive the camp....**

Killings and severe beatings of prisoners were commonplace. The camp guards, who were both police and military personnel, and others who came to the camp and physically abused the prisoners, used all manner of weapons during these beatings, including wooden batons, metal rods and tools, lengths of thick industrial cable, rifle butts and knives. Both female and male prisoners were beaten, raped, sexually assaulted, tortured and humiliated. Hundreds of the detainees, whose identities are known and unknown, did not survive the camp....

Keraterm camp was located at a former ceramics factory in Prijedor. Conditions for prisoners were similar to those in Omarska camp. . . . Many detainees were executed in the camp. On one night in July, 1992, more than 150 military-aged men from the "Brdo" region were executed.

Trnopolje camp was established at the site of a former school and adjacent buildings in Trnopolje village. It was the largest camp and the location to which Bosnian Muslim and Bosnian Croat women, children, and the elderly were taken. The hygiene facilities were grossly inadequate. Minimal rations were provided on a sporadic basis, with female detainees eventually being allowed to leave the camp to forage for food in the surrounding village. The camp served as the staging point for the mass deportation of all those who survived the initial attacks and camp regime. It also served a much more sinister purpose: the sexual assault, rape, and torture of many of the women detained there by camp personnel, who were both police and military personnel, and by other military units from the area who came to the camp for that specific purpose. In many instances, the women and girls were taken from the camp and raped, tortured, or sexually abused at other locations. In addition, many prisoners both male and female were killed, beaten and otherwise physically and psychologically maltreated by the camp personnel and other Serbs and Bosnian Serbs who were allowed into the camp.[15]

The ICTY trial of Keraterm camp commander Dusko Sikirica is presently underway, and in March 2001 Milomir Stakic was arrested in Belgrade and transferred to The Hague to stand trial for crimes committed at the three camps under his jurisdiction.

Weaving a Fabric of Deceit

Supporters of the Milosevic regime and apologists for the Bosnian Serbs began a long propaganda campaign in the mid-1990s to obscure what really happened at the camps near Prijedor. Unraveling this fabric of deceit takes us along the fringes of the Stalinoid Left, and reveals how Project Censored got caught up in the whitewash. The impetus for the cover-up began with the trial of Dusko Tadic, the first case completed through conviction and sentencing by the ICTY.

Tadic was the former owner of a café in Kozarac, a town near Prijedor, and a member of the reserve traffic police. He was arrested in Munich, Germany, in February 1994 and brought to The Hague to stand trial for numerous heinous crimes, including the beating and torture of several men at the Omarska camp on various dates between June 18 and July 27 of 1992-the last of which took place within 10 days of the visit to Omarska by the ITN crew. The Tadic trial began in May 1996 and lasted through October.

The final witness for Tadic's defense was German freelance writer Thomas Deichmann, who appeared as a media expert, presenting an argument that witnesses against Tadic could identify him only because numerous news stories on German television had made Tadic's image well known. After a long string of prosecution witnesses had claimed to have known Tadic for years, Deichmann's testimony was evidently not persuasive, as the court issued a guilty verdict in May 1997 and a sentence in July 1997. Among the many offences cited in the sentencing judgement for which Tadic was found guilty "beyond a reasonable doubt" was a particularly horrendous sexual mutilation of a man at Omarska.[16]

After the Tadic trial, Deichmann visited Trnopolje in December 1996 and talked with Bosnian Serb officials about the camp, which had been closed down shortly after the ITN visit in August 1992. He wrote an article for the German magazine Novo, which was then translated and published in the British journal *Living Marxism* in February 1997 under the title "The Picture that Fooled the World," claiming that the famous ITN photo of Fikret Alic had been staged to falsely portray the facilities as concentration camps and the Serbs as modern-day Nazis. Deichmann pointed out that the ITN news team was shooting from within a barbed-wire enclosure at men who had come to the fence to talk with them.

Living Marxism (later renamed *LM*) was started in 1988 by members of a British Trotskyist splinter, the Revolutionary Communist Party. In an article titled "Living Marxism-Festering Fascism?" British journalist George Monbiot described *LM*'s curious ties to right-wing writers and think tanks.[17] Deichmann's article "The Picture that Fooled the World" is also reprinted in the IAC book *NATO in the Balkans*, along with chapters by Michel Chossudovsky and IAC associates Ramsey Clark, Sarah Flounders, Lenora Foerstel, Richard Becker, and Workers World Party founder Sam Marcy.[18]

ITN filed a libel suit against *LM* for the charges in the Deichmann article, and in March 2000 a British court found that *LM* had presented no credible evidence to support its charges that ITN had set out to deceive its viewing public. The court awarded ITN a large financial judgement of £375,000, bankrupting *LM*. Deichmann's well-traveled article next appeared in modified form-with a summary of his Bosnia story and general commentary on the impact of media on political leaders-in the magazine *CovertAction Quarterly* (*CAQ*), following an unusual set of events.

Terry J. Allen, the respected 9-year editor of *CAQ*, and her two assistants were fired in May 1998 by *CAQ*'s corporate officers Louis Wolf, Ellen Ray, and Bill Schaap. Allen says she was fired because she "refused to be bullied by Wolf, Ray, and Schaap into publishing whacko-conspiracy theories and articles that served their agenda but failed to distinguish between facts and political fairy tales." Among the "inferior or polemical material" proposed by the publishers was "a story presenting Serbia as the blameless victim of Bosnian aggression."[19] Under editorial direction from the publishers, *CAQ* then published Deichmann's modified article as "Misinformation: TV Coverage of a Bosnian Camp" in its Fall 1998 issue, along with an article by Diana Johnstone, "Seeing Yugoslavia Through a Dark Glass."[20]

> **Aging New Lefties may recall Jared Israel's earlier notoriety for helping destroy Students for a Democratic Society in 1969 as a member of the Maoist Progressive Labor Party**

Meanwhile, Project Censored director Peter Phillips was invited to present a paper in Athens, Greece, in May 1998, at a conference which brought together a group of radical journalists, most of whom were anti-NATO and pro-Serb. Alternatively titled "The Media's Dark Age: a 21st Century Dialogue" or the "International Conference on the Ownership and Control of the Media," the meeting was co-hosted by the Andreas Papandreou Foundation and Women for Mutual Security (WMS), directed by Margaret Papandreou. The WMS affiliate in the United States is represented by Lenora Foerstel, an International Action Center activist. Other IAC speakers at the conference included Ramsey Clark and Sara Flounders, whose conference papers were published in *Censored 1999*, along with those of two other participants. Phillips met Deichmann on this trip and apparently accepted the credibility of his story on the Bosnian camps. Project Censored selected the Deichmann and Johnstone stories from the Fall 1998 CAQ for its #17 story for *Censored 1999*.

After *LM* was bankrupted by the ITN libel suit, the only place to find Deichmann's original article, with photos, has been Jared Israel's website *Emperor's Clothes*.[21] Jared Israel also produced a 30-minute video, Judgement, on the ITN visit to Omarska and Trnopolje camps, in cooperation with Deichmann and the Milosevic-controlled Serbian television station RTS. A military escort and an RTS video crew accompanied the ITN team, and RTS appears to have spent most of its time filming ITN filming the inhabitants of the camps. Judgement describes Omarska as a "detention center for POWs" and Trnopolje as "a refugee camp." Keep in mind that as a witness in the Tadic trial, Deichmann knew very well what the evidence was about atrocities at Omarska. Aging New Lefties may recall Jared Israel's earlier notoriety for helping destroy Students for a Democratic Society in 1969 as a member of the Maoist Progressive Labor Party.

What should Project Censored have known, and when should they have known it? Project Censored had ample opportunity to learn about the horrors at Ormarska, Trnopolje, and Keraterm camps. The Dusko Tadic trial outcome had been posted at the ICTY website since the announcement of the guilty verdict on May 7, 1997 and the sentencing judgement on July 14, 1997. Numerous articles and book reviews covering war crimes in Bosnia appeared in both the mainstream and the alternative press.[23] CAQ's firing of Terry Allen in May 1998 was well known among the alternative press and should have been taken as a warning signal by Project Censored. All this information was readily available long before *Censored 1999* went to press in late 1998 with its

credulous acceptance of Deichmann's sectarian viewpoint.

Once committed to defending Deichmann's story on the alleged distortion of the Bosnian detention camps' benign character by the Western media, it was a small step for Project Censored to accept the interpretation of the January 1999 Racak atrocity in Kosovo as a hoax. In June 1999, well before Project Censored's judges had chosen the top censored stories for that year, Peter Phillips issued an op-ed piece titled "Disinformation and Serbia: U.S. Media Bias," in which he linked Omarska and Racak as examples of "demonize-the-Serb stories."[24]

The Story Continues

In the spring of 2001, Project Censored published its 25th anniversary volume. One of the *Censored 2001* awards (story # 17) went to Michel Chossudovsky and Jared Israel, whose *Emperor's Clothes* website has led efforts in the United States to minimize and whitewash atrocities committed by Serbs in Bosnia and Kosovo[25]

Project Censored gave a second award this year (#13) to Chossudovsky for his half-baked argument that the WTO is an illegal institution. (I remember when it was only the John Birch Society and Phyllis Schlafly who made that argument about the UN and its human rights treaties.) In this article, Chossudovsky also went on to call the WTO a "totalitarian" institution. In considering Chossudovsky's expertise on the subject of totalitarianism, one might want to recall his 1986 book *Towards Capitalist Restoration? Chinese Socialism After Mao*, a nostalgic lament for Mao's China that concludes with hopes for a "Second Cultural Revolution."[26]

In my view, Project Censored needs to recover its grasp of a working distinction between facts and ideology, between reporting and propaganda. I hope those associated with the project can review its mission and methodology and get it back on track to becoming a fresh, exciting, and serious source of criticism of the contemporary media scene.[27] If Project Censored chooses to oppose intervention in the Balkans, it can find grounds for doing so without falsifying history and denying war crimes. ⊕

NOTES:

1. *Censored 1999*, *Censored 2000*, and *Censored 2001* are all published by Seven Stories Press in New York (www.sevenstories.com/); the 20th anniversary volume is titled 20 Years of Censored News (Seven Stories, 1995). Project Censored's website is at www.projectcensored.org.

2. See "The Busy Bosporus Is Likely to Get Even Busier," New York *Times*, January 28, 2001; and "Caspian's Oil, Chevron's Sweat: A Saga," *Wall Street Journal*, February 26, 2001, p. A14.

3. A. Belden Fields, *Trotskyism and Maoism: Theory and Practice in France and the United States* (Brooklyn: Autonomedia, 1988) pp. 148-150; on Clark and the International Action Center, see Ian Williams, "Ramsey Clark, the War Criminal's Best Friend," *Salon*, June 21, 1999 (www.salon.com/news/feature/1999/06/21/clark/index.html) and John B. Judis, "The Strange Case of Ramsey Clark," *The New Republic*, April 22, 1991, pp. 23-29.

4. See the report of the International Crisis Group, "Trepca: Making Sense of the Labyrinth," at www.intl-crisis-group.org/projects/showreport.cfm?reportid=9.

5. See the EU Forensic Expert Team report on the autopsies at www.ess.uwe.ac.uk/kosovo/Kosovo-Massacres2.htm)

6. Joshua Hammer, "Unearthing the Truth," *Newsweek*, April 24, 2000, p. 49.

7. J. Rainio, K. Lalu, and A. Penttil%e, "Independent Forensic Autopsies in an Armed Conflict: Investigation of the Victims from Racak, Kosovo," *Forensic Science International* Vol. 116, Issues 2-3 (15 February 2001), pp. 171-185 (available at http://world-news2.homestead.com/files/racakautopsies.htm; Berliner Zeitung, January 17, 2001, available on the web (in German) at www.BerlinOnline.de/aktuelles/berliner_zeitung/politik/.html/1510.htm. For FAIR's statement on Racak, see "Doubts on a Massacre: Media Ignore Questions About Incident That Sparked Kosovo War" (www.fair.org/press-releases/racak.html) also Martin A. Lee, "More Bloodshed in the Balkans: The Bitter Legacy of NATO's 'Humanitarian' War," San Francisco Bay *Guardian*, March 26, 2001www.sfbg.com/reality/21.html).

8. The Executive Summary of June 2000 is available, along with related news reports and interviews with Helena Ranta, on the Balkan Witness website (www.glypx.com/BalkanWitness/racak.htm).

9. "Grave Found in Bosnia With 200 Bodies," New York Times, July 9, 2001.

10. Marlise Simons, "Tribunal in The Hague Finds Bosnian Serb Guilty of Genocide," New York *Times*, August 3, 2001, p. A1 (available at www.nytimes.com/2001/08/03/international/europe/03BOSN.html); the ICTY judgement is available at www.un.org/icty/krstic/TrialC1/judgement/index.htm.

11. Michael Parenti, *To Kill a Nation: The Attack on Yugoslavia* (London and New York: Verso, 2000).

12. Marlise Simons, "Bosnian War Trial Focuses on Sex Crimes," New York *Times*, February 18, 2001, p. 4 ; Marlise Simons, "3 Serbs Convicted in Wartime Rapes," New York *Times*, February 23, 2001, p. A1.

13. Michael Parenti, *Blackshirts and Reds: Rational Fascism and the Overthrow of Communism* (San Francisco: City Lights Books, 1997), ch. 5, pp. 76-86.

14. Vulliamy's reports on the Bosnian camps and on the ITN/LM libel trial are available on the web at www.guardianunlimited.co.uk/itn/. (Diana Johnstone was also represented with an article supporting the #17 story.)

15. The Milomir Stakic indictment of March 13, 1997 is available at www.un.org/icty/indictment/english/kov-ii97031e.htm.

16. See the Tadic judgement at www.un.org/icty/tadic/trialc2/judgement/tad-tsj970714e.htm.

17. George Monbiot, "Living Marxism-Festering Fascism?" Prospect, November 1998; see also Matthew Price, "Raving Marxism," *Lingua Franca*, April 2000 (available online at www.linguafranca.com/9903/ip.html).

18. Ramsey Clark et al., *NATO in the Balkans: Voices of Opposition* (New York: International Action Center, 1998).

19. Amanda Ripley, "Fascist Lefties," Washington *City Paper*, May 22-28, 1998; letters between Allen and CAQ's publishers are available on the web at www.nettime.org/nettime.w3archive/199807/msg00031.html

20. Johnstone's "Seeing Yugoslavia Through a Dark Glass: Politics, Media, and the Ideology of Globalization" is available online at www.covertaction.org/yugo3.htm.

21. www.emperors-clothes.com/images/bosnia/camp.htm

22. Check the references to Jared Israel in the index to Kirkpatrick Sale, SDS (New York: Vintage Books, 1974), and Alan Adelson's pro-PL account, *SDS: A Profile* (New York: Scribner, 1972).

23. See, for example, Mark Danner, "America and the Bosnia Genocide," *The New York Review of Books*, December 4, 1997, pp. 55-65-a review of books by Roy Gutman, Ed Vulliamy, Omarska camp survivor Rezak Hukanovic, and others (available at www.nybooks.com/nyrev/WWWarchdisplay.cgi?19971204055F); "The Evil at Omarska"-an excerpt on Hukanovic's experience-in *The New Republic*, February 12, 1996, pp. 24-29; and Eric Alterman, "Bosnian Camps: A Barbed Tale," *The Nation*, August 4, 1997, pp. 18-20-an article about the ITN libel suit against *LM* which challenged the substance of Deichmann's article.

24. Peter Phillips, "Disinformation and Serbia: U.S. Media Bias" (reproduced at www.computec-int.com/bsc/war/archives/disinfo1.htm).

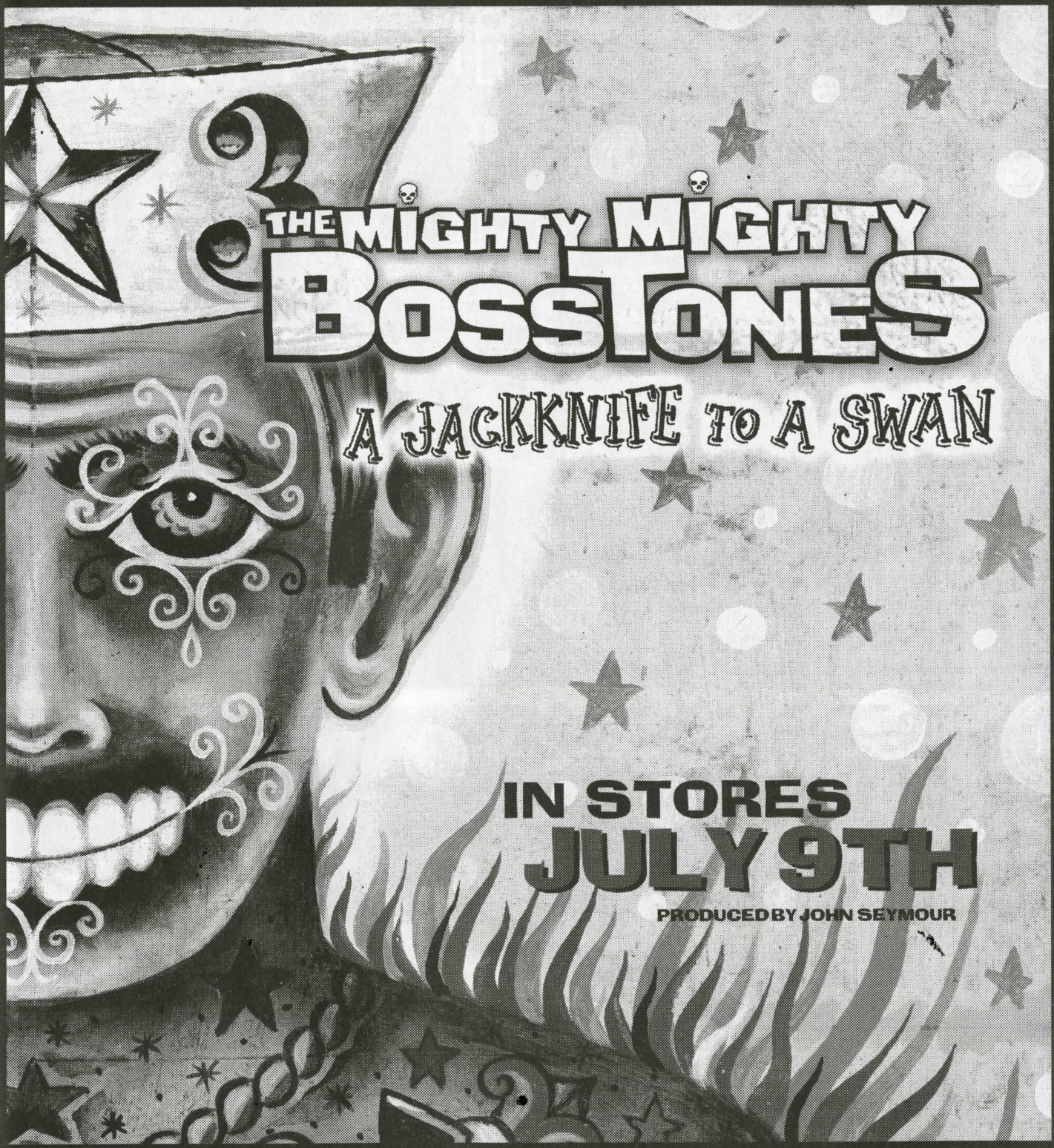
25. Peter Phillips, ed., *Censored 2001*. (For Project Censored's summary of their award for story #17, see www.projectcensored.org/c2001stories/17.html.)

26. Michel Chossudovsky, *Towards Capitalist Restoration? Chinese Socialism After Mao* (New York: St. Martin's, 1986), p. 221.

27. For links to further discussion in the alternative media of Project Censored's purpose and methodology, see Tim Redmond, "The Censored Debate," on the San Francisco Bay *Guardian* website, April 19, 2000 www.sfbg.com/censored-debate.

The writer is professor of sociology at Sonoma State University. He is the author of The Activist's Almanac: The Concerned Citizen's Guide to the Leading Advocacy Organizations in America *(Simon & Schuster/Fireside, 1993).*

THE BOSSTONES ARE BACK WITH 13 BRAND NEW SONGS!



*CATCH THE MIGHTY MIGHTY BOSSTONES ON THE ENTIRE 2002 WARPED TOUR!



"DRUNKEN LULLABIES"
CD / LP



WARPED TOUR
2002 COMPILATION



"DIE HARDS"
CD / LP

SIDEONEDUMMY RECORDS
6201 SUNSET BLVD. #211, HOLLYWOOD, CA 90028
WWW.SIDEONEDUMMY.COM

REANIMATOR RECORDS BRINGS TO YOU:
THE NEW

SEX SEX SEX
7" EP!!!

ROCK THE DECEASED

SEX SEX SEX, STOCKHOLM'S HORROR PUNK KINGS. 3 NEW TUNES & 1 GG ALLIN COVER. LTD. TO 500 COPIES ON ORANGE VINYL!



AVAILABLE NOW.

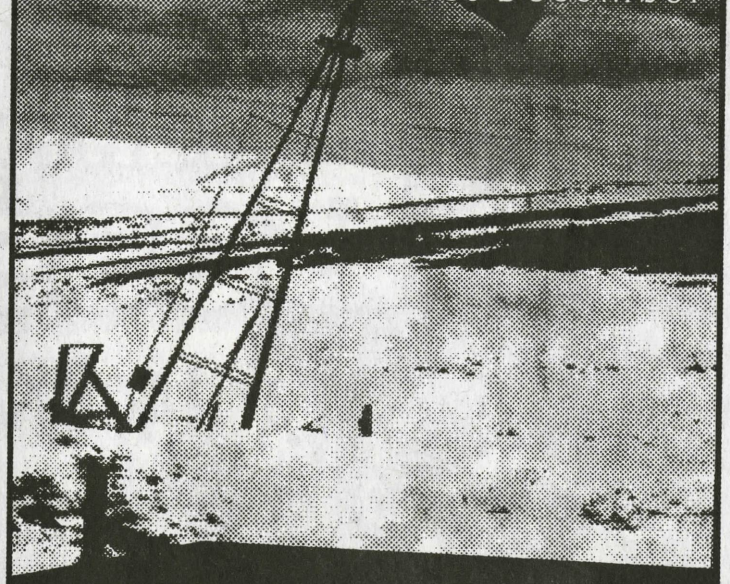
$4 PPD IN N. AMERICA, $6 PPD WORLD

FOR THE ENTIRE YEAR 2002 RELEASES # HWR-002 THRU HWR-14 ARE ONLY $5 POSTPAID ANYWHERE IN THE WORLD.

REANIMATOR RECORDS, P.O. BOX 1582
ANN ARBOR, MI 48106-1582 USA
EMAIL: DOKTOR_WEST@YAHOO.COM

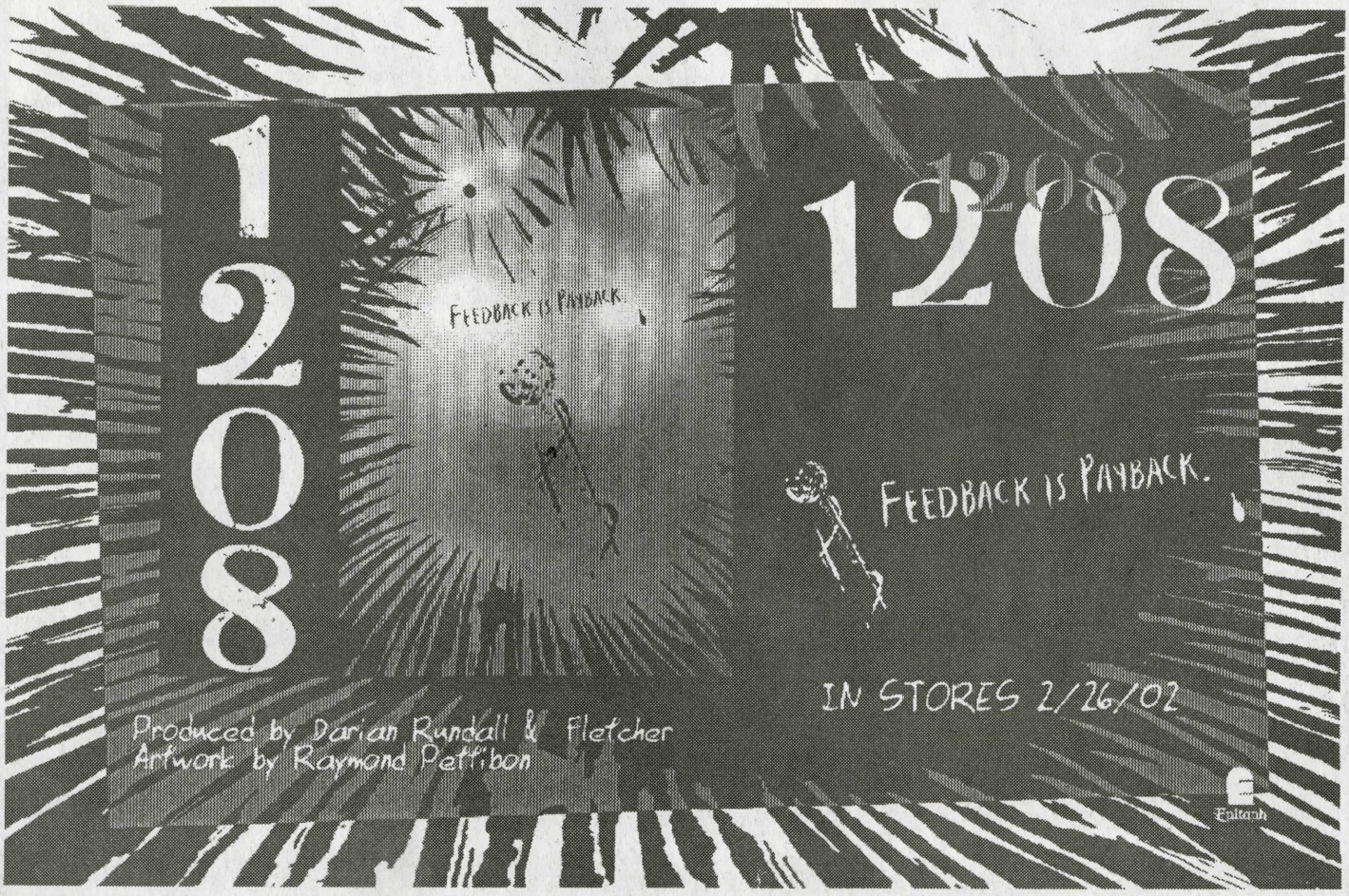
Look at our catalog online:
Http://www.spasthmatic.com/reanimator

Laymen Terms
Since last December

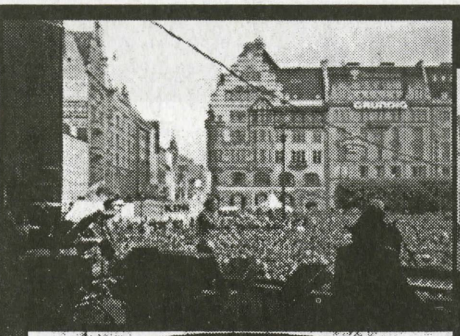


new cd out now.

CD: $10.00 - Outside U.S. add $2.00 Send cash, check or money order to:
Soda Jerk Records - P.O. Box 4056 Boulder, CO 80306
Buy Online At: www.sodajerkrecords.com







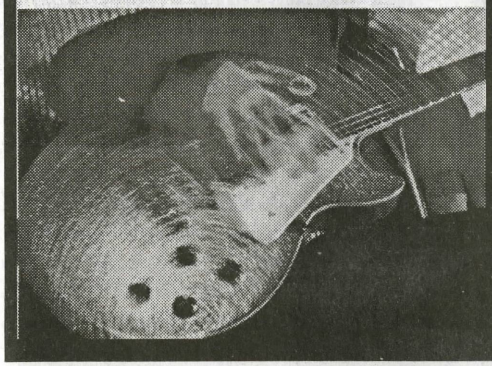


★ IN STORES NOW ★

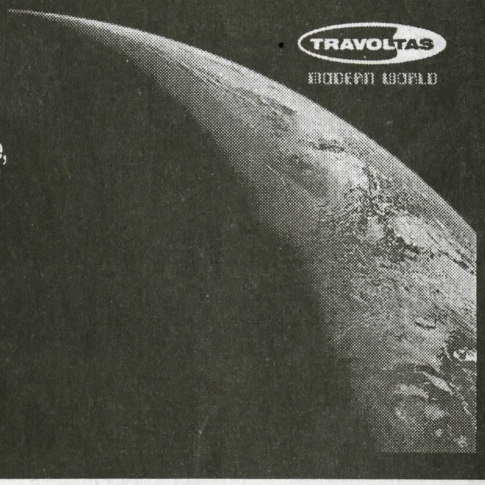
TRAVOLTAS

★ IN STORES NOW ★

TRAVOLTASTEENBEAT



Coldfront Records brings The Netherlands favorite sons to America. Find out why the other half of the world is freaking out. Poppunk.com sez' "if you don't dig this, you don't belong on this site", and Marky Ramone, producer of their "Modern World" album sez' "Brian Willson or Phil Spector would have loved to produce these guys. TRAVOLTAS prove to me that there are still great bands out there!"
Huge sounding pop punk, layered with the harmonies of the BEACH BOYS. Belive it!!



coldfront records
coldfrontrecords.com



SOMEDAY I
REF 4
In stores June 11th



ARMSTRONG
DICK, THE LION-HEARTED
(ex-Hagfish) In stores July 9th



WRETCH LIKE ME
I AM BECOME DEATH
In stores July 16th



O&O MOTOR MEMORY SUMMER TOUR 2002 COMING TO A TOWN NEAR YOU
Featuring **ALL, Armstrong, Someday I** and **Wretch Like Me**

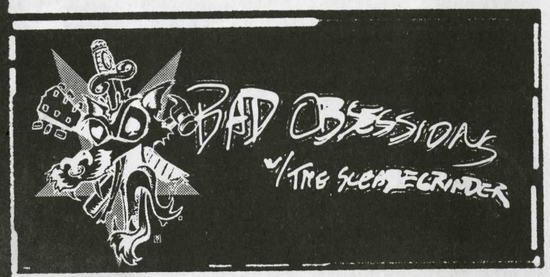
O&O OWNED & OPERATED RECORDINGS P.O. Box 38 Ft. Collins CO 80522 USA http://www.oandorecords.com

HIT SQUAD

IT'S SO EASY

"Like a serpent I am slithering, in a maze of sin and filth"— Dark Funeral

It's been 6 months of rock and shock since I last wrote a "Bad Obsessions" column, and if I catalogued all the hijinks and atrocities, the kicks and the sleazy thrills that have gone on, you'd never get to the next street-punk interview, and although that's just fine with me, the kids have got to have their



say, so I'll make my intro as brief as possible. All I can say for certain, anyway, is that I got a **Dio** 'Holy Diver' t-shirt for Christmas, and in January I launched Sleazegrinder.com, which has quickly turned into a fire breathing monster that eats up most of my staring at the walls time. It is, however, the greatest rock and roll website of all time, so I guess it's worth it. Oh yeah, and I've also discovered that black metal is the sleaze metal of the 21st century. Hardcore techno might be the punk rock of the 21st century as well, but I'll leave that weird scene for another time. The black metal thing I'm sure of, though.

Sleaze metal is why I'm here, after all. **Guns 'n' Roses**, the **Cult**, **Zodiac Mindwarp**, **Circus of Power**- bands that represented all the things that rock and roll stood for, bands that made me grow my hair long and drop out of college to run drunk in the streets with a video camera, desperately trying to capture that lightning in a bottle and show it off to all the world as absolute truth made flesh and amplified through maximum volume. I'm still on that mission, pretty much, but many,many of the prime movers that sparked that flame just gave the fuck up, knuckling under the oppressive weight of a music scene that actually thinks **Black Rebel Motorcycle Club** are punk rock and not some cheesy **Jesus and the Mary Chain** rip-off, that still likens heavy metal to date raping rap-rock, that is nothing but trend and disposable commodity eaten up in gulping fistfuls by a society that has no freak power left, unless you count the ones that explode in senseless violence; a society, and a people, with no groove left to give. It's no wonder, then, that the only people kicking up great dust clouds of authentic rock are the ones that have already dropped out of society completely, have declared an aesthetic war on it, even.

I suspect **Jeff Bale** has known this all along, since the church burning stars of the *Lords of Chaos* book were discussed at length in one of the first issues of *Hit List*, so I might seem to be a bit behind the curve in all this, but you've got remember that, at the time, I was still a seedy enough character that I wanted to stay the fuck away from any form of rock and roll that people were getting arrested for. But now that I'm a citizen, happily married and one of the most well known broke ass rock writers in the business, seems like high time I got my hands bloody in all this satanic rock and roll nonsense. I quickly found that the similarities between sleaze rawk and black metal were pretty glaring. There's the element of style and glamour infused in both — although you could more accurately call the spikes and corpsepaint look of the devil rockers 'Bullet Belt Glam', they still look pretty fucking suave, just a cowboy hat away from sleaze metal's biker chic. More importantly, both genres represent the dangerous side of rock and roll. **Guns 'n' Roses** sparked riots and punched out the press. **Mayhem** burned down churches and stabbed each other in the head. And of course, both genres rock like fuck. Black Metal rocks in a different way, of course. It's gone a long way from Venom's triple speed Chuck Berry riffs, that's for sure, and some of it is as much psychotic screaming bitch music as some punked-out flailcore, but if the more popular bands in the Black Metal universe — **Cradle of Filth**, **Dimmu Borgir**, and **Immortal** — are any indication, than the music is becoming more RAWK all the time. Hell with the lid off, indeed.


DIMMU BORGIR

The only problem is that Black Metal isn't the province of rock and rollers, at least not yet. It's anti-social message and "extreme" trappings mostly attract weird male teenagers, as far as I can tell, who all seem desperate to keep their little "cult" circles intact and free from outside influence. Well, fuck all that. If bearded berserker kings in **Supersuckers** t-shirts want in on the Satan parties, well, rock and roll has always been an inclusive phenomenon, so the little brats are going to have to make room. They're not going to take to the cult busting too easily, though. "I hope this is a joke...if not, it just opened up a door into a part of the 'rock' scene I wish has been kept closed" some anonymous jerk on the black metal.com message board recently wrote, when answering my request for 'Foxy satan metal chicks to interview corpsepaint bands' for my site (I'm still looking for some, by the way, if you know any). Oh, but I'll press on, brothers and sisters. That door is wide open now, because if there's one thing I know for sure, it's that the devil is on my side. I was hoping to officially release the bats with an Immortal interview for this issue, but it didn't quite work out. However, I made a go of it anyway.

NOBLE SAVAGES: A THEORETICAL INTERVIEW WITH IMMORTAL

Nordic blizzard metal beasts Immortal are so much more vital and important to the future of rock and roll than **the Strokes** or **the White Stripes** that I'm embarrassed to even mention them in the same sentence. After all, here's a band that met in a dark forest in Norway 12 years ago, and have really only ventured out of the dark tangle of trees and trolls to scorch the Earth with


IMMORTAL

massive waves of frostbitten heavy metal thunder every couple of years, who dress like some unholy combination of **KISS** and **Wrathchild UK**, and who have zero aspirations of commercial success outside of their cloven hoofed legions, yet they've managed to release a Yeti-worshipping record that quite clearly out fucking rocks *everybody* — their own Slaytanic Wermacht, the aforementioned indie-darlings, even the Swedish sleaze contingency that make rocking their business. Sure, it took 5 albums and a dozen years, but their latest epic, *Sons of Northern Darkness* (Nuclear Blast) is black metal's *Appetite for Destruction*, a fistful of rock and roll full of blast beats and churning cold metal and thrashing and bashing that absolutely means what it says, that digs deep into the blood and guts of it all and emerges triumphant, unbowed, and unapologetic. If even half of the bands playing rock and roll these days did it with Immortal's conviction, you'd never have to suffer another phony rock summer blitz of Warped tours or Ozzfests ever again. If anybody knows how to wield the evil powers of rock and roll with efficiency, it's Immortal.

Having already suffered a numbing 500 interviews worldwide to support the new album, I obviously wanted to add to the agony by hassling the band about hookers and drugs, see if they're as rock and roll as I suspect. However, since they're on tour with loincloth chic barbarian vaudeville act **Manowar** as we speak, getting Immortal on the phone for a Sleazegrinding interview proved impossible, but that's probably for the best, because it would have been a massacre. I can see it now. Abboth, the band's frontman, founding member, and chief visionary, greets me with one of those too-polite Scandinavian hello's, and I plunge right in:

Do you guys keep the corpsepaint on when you bang groupies?
What? We have no groupies. We are grim and somewhat Hellish men.

All right, but what about the spikes? The spikes are the absolute tits, bro. Do you ever walk into a bar and think, 'Well, I've got all this fuckin' armor on, so...' and just, like, haul off and slug some fucker right in the mouth? I mean, what are they going to do?
Our clothing and armor reflects the mood of our depressive metal. We don't punch people in bars very much, sorry. We prefer taking long walks in the forest to reflect on our noble Nordic heritage, or perhaps cutting holes in the ice and fishing with a stick.

What's the very first line on *Appetite for Destruction*?

SLEAZEGRINDER

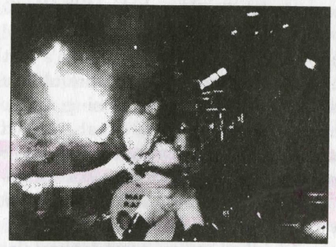
I have no idea. I don't even understand the question.

Fair enough. Getting back to the make-up-
Why do you ask so many questions about our make up?

It's important. Do the individual styles represent different characters, like in KISS? Who's the demon in Immortal, and who's the space man?
This is exactly the point where he would hang up on me. Obviously, the sleaze rock/ black metal connection has some kinks to work out, but believe me, it's more Dracula vs. Frankenstein than cats and dogs. In the meantime, buy "Sons of Northern Darkness" and work on growling "Unbending grimness this kingdom is mine" like a heavy metal werewolf. Then pick up some greasepaint and rock the fuck out with yourself. **Ian Astbury** was right — it's OK to rock again, even in the Arctic Circle.

THE PERILS OF ROCK AND ROLL DECADENCE

"We were playing The "BURNING MAN FESTIVAL", 2000. It's an archaic arts festival in the Black Rock Desert, Nevada U.S.A. If you've never been there, it's impossible to describe the place to you. Just envision pure anarchy actually working. We got off to a bad start, leaving for the gig minus our guitar player. He opted to fly in and join us once we actually arrived at the festival. We have a bad feeling about this as he has begun to fuck up pretty bad and stiffed us a few shows already. His girlfriend of 15 years hollers, "he's not going" into the phone as I make arrangements with him. She's screaming some shit that he will never be a rock star and needs to give up his childish dreams of rock'n'roll. Much to our surprise, the limo delivers our guy from the airport at 6AM on the day we're supposed to play. The limo was to have a dry bar as our guitarist is a wanna-be recovering alcoholic (chug a 5th of vodka kinda alcoholic). The moment the limo door opens, I smell the booze. Contrary to our request, the limo bar had been fully stocked. The driver informs me that "Lance Lucifer", our guitar guy, had been a one man happy hour for the entire 4 hour drive!


EL DESTRUCTO

10 hours pass and Lance is still too inebriated too function. We continue pumping him with fluids. With only a few hours left until we play he finally begins to sober. Just as we begin to see hope, the sky darkens and threatens rain. The temperature drops to the 40s. We arrive at the stage where we are scheduled to play. (there are numerous stages throughout the event. You might have a hardcore band playing on one stage while an opera singer performs at the same time on a stage half a mile away. People of similar taste

congregate to whatever stage has what they like.) We find a poppy, West Coast reggae-style band on stage and the place is packed full of dancing hippies. It's highly unlikely this crowd will appreciate our East Coast anger. Seems whoever booked the stage order was having a laugh at us. We ready ourselves for the current crowd to leave when we play, which they do. Hundreds pour out of the place as if it's on fire. No biggy, we figure we'll attract our own element after a few songs and all will be well. Just as we end our second song it begins to rain, cold rain. The place becomes a slippery mud pit in an instant. The rain eases during our second song and we begin attracting a few people. Before the third song ends the rain picks back up, sending people scurrying for shelter. I look over just in time to see 70's, my bass player slip on some mud and fall flat on his ass. The girls who dance with us cannot move due to the slippery stage. The rain continues to increase and we're playing for about 20 people. The mic keeps shocking me. The covering on the stage has a leak and is dripping directly onto my drummer's head. I try to do my fire act, seems my torch has been heavily soaked by rain and will not light. The guitar player breaks a string. We call it quits after the fourth song. I wish it ended here, but it doesn't. We sit with our equipment under tarps for two hours in the rain. People pass us by like we are invisible. We cannot find our ride to haul us and equipment back to our camp almost a mile away. The mud is more like clay. It clumps up on your shoes until you're walking on a 5-inch platform that weighs 20 pounds. Finally our karma shifts, some cool folks in a pick up drive us back to camp. Our equipment, to this day, still bears traces of mud from that night." Tom Waltemyer, **El Destructo** (www.eldestructo.com)



ELECTRIC HELLFIRE CLUB

"We're playing in Philly, and this guy comes to the show, and he looks pretty deranged. He's sort of this dumb fat kid, and he's got these scratch marks on his face, and I'm looking at Shane and saying, 'You know, those look like the scratch marks that people on TV who just raped somebody have.' Anyhow, this guy's parents had owned a children's clothing store in a mall. You know how, if you've ever worked retail, the last person's still in the store when you're closing up, so you just lock them in so nobody else can get in?" Yeah, unfortunately, I do. "So what this guy did, is, he killed the woman and the kid, then he raped their corpses, stuffed them in the car, went and dumped them in some field, and then came to our fuckin' show. And what he said to us, was, 'Can you help me?' And I thought it was just some guy who was whacked out on some serious drugs, so I said, 'I don't know, what kind of help do you need?' and he said, 'Well, I'm trying to form a more personal relationship with Satan. I've tried the Satanic rituals, and I've tried the Electronomicon, and I've tried everything, and it's just not working'. I was like, 'Whoa.' What he neglected to mention was that the last thing he tried was *ritual sacrifice*." — Thomas Thorn, **Electric Hellfire Club** (www.electrichell.com)

"Mercury Pusher headed out for a brief jaunt into Canadian waters last Thanksgiving, but, as none of us are very strong swimmers, we decided to drive instead. After a night of fun at Flint Michigan's Local 432 (an all ages club in downtown Flint) we set our sites on the great northern wilderness (Toronto). Now, we'd done this before and we knew the drill:


MERCURY PUSHER

"Pull over, get out of the van. Got any guns? Drugs?"

"Why, you want some?"

An attitude like this never gets you anywhere and coupled with that fucking scarf Gary was wearing the ol' Pusher found ourselves in Customs, hot damn! It took nearly two hours for the Canadian kilted yaksman, or whatever they're called, to determine that we were a danger to the national economy and possibly to public safety (scarf-boy has a record) and we were flatly denied admittance. Three shows, a radio spot, and a magazine interview were down the tubes. What's worse is that the American border patrol on the other side of the bridge were kind of suspicious seeing as how the Canadians obviously considered us a threat to national security and all. To their credit it only took them an hour to search the van and some nice lady gave us twenty dollars. We used it to buy a case of the Yeti (Milwaukee's Best Ice, swear by it) which is the only thing that was good about the six hour drive back to Dayton." -Dan Corcoran, **Mercury Pusher**

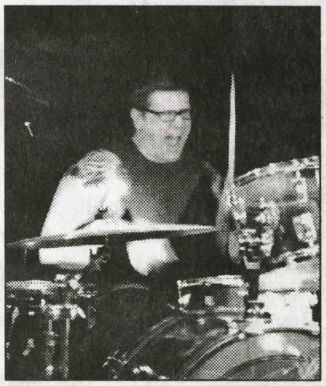
"Portland , Maine, especially in our early days, had been rather good to Roadsaw. Whenever we played there , we pulled great rambunctious crowds, mostly of the hard drinking bored redneck and biker variety. Our people, as Craig would say. Erin, the red-haired Irish Viking princess who booked us into Zoots where she bartended, always made sure we had plenty to drink when ever we played. In addition to building a following in Portland, we'd also built a reputation as drunks and drug fiends, and we partied like madmen whenever we came. Erin in particular seemed to enjoy keeping up with the boys, and boy, did she. After the bar closed hordes of riled up fans, freaks, and females made their way over to Erin's loft, where the drinking and drugging would continue into the wee hours. Every gig was like this. It was an event when we played there and the crowds got bigger. Over the months we grew more demanding of Zoots. We now required two cases of beer and a fifth of Jack Daniel's every time we played. And Erin, ever the hostess, obliged without hesitation. Once we arrived in Portland for one show much earlier than usual and decided to grab a bite to eat at an acquaintance of ours' restaurant. Norm, who ran Norm's BBQ, was at one time the loose cannon singer for a Boston band called Left Nut. He had since quit the rock biz, married and focused on his restaurant. It was a huge success, and he had invited us to drop by anytime. He was more than happy to accommodate us. We walked in and were seated immediately. Before we ordered , pitchers of beer arrived. As we ate, more heapings of meat were piled onto our plates. It was delicious. We ate and drank until we neared bursting. 'On the house' Norm waved when we offered to pay. Because we were such poor bastards on tour, we left no act of generosity pass without fully taking advantage of it. This time we drank and ate more than our fill. By the time we had to play,


ROADSAW

we were groaning and moaning backstage, holding our straining guts and burping up the foul stench of a painful digestion process. We knew better about eating so much right before a gig. This is what Roadsaw referred to as a *brown out* similar to a black out, except it's an overload of meat in the system, not booze. It bogged us down while we played. It made us slow. Worse, it didn't leave much room for the beer we so desperately needed to pound down prior to the gig in order to play right. That night the set was OK, a little sluggish. But someone had the grand idea to bring the bottle of Jack Daniel's with us onstage and drink it as the set whizzed by. By the time we finished, we had polished off the whole fifth. Now we were fully bloated and stumbling. And as usual, once the gear was loaded, the party moved to Erin's place. Darryl, our guitarist at the time, declined and remained in the van, laying down on the futon in the back, holding his stomach and sweating profusely. " I think I'm just gonna stay here for a while. I don't feel too good." Fine, we left him and went inside to commence to drinking. When morning came, we pulled ourselves up off the floor and went outside to fetch toothbrushes and clean t-shirts from the van. With blinding hangovers, we stumbled outside toward where it was parked. As we approached, we squinted ahead, confused by what we saw. It was like someone had dumped something on the windows. They appeared from a distance, to be smeared with mud or garbage. That's when we saw Darryl's head pop up into view, frantic and desperate. Shit, we had forgotten about him. As we got closer we could see that it wasn't mud smeared onto the van's exterior, but vomit splattered on the windows from the inside. In his sick and drunken state, Darryl had laid down and gotten the spins. All the meat and whiskey that had been consumed too quickly and in such large amounts apparently disagreed with D's stomach. We could hear Darryl screaming through the glass. " the alarm, the alarm!" Craig pulled the keys from his pocket and pressed the beeper button. The alarm chirped off and Darryl threw open the side door, his hair and clothes plastered with chunks of vomit. " I got sick and couldn't open any of the doors because I didn't want to set off the alarm! I didn't have the keys!" he gasped. " I went from window to window looking for an opening to throw up out of!" Craig and I looked inside. Sure enough, every square inch of the van's interior was sprayed with meat and whiskey. It looked like someone had thrown a lit stick of dynamite into a butcher's bag of leftover guts. Everything, seats, ceiling floor, windows...all smeared in vomit. I could see long finger streaks on the back window, as if he had been trying to claw his way out of a sinking ship. In his drunken panic, he must have run to every corner of the van, a brown spray leaping from his lips at every turn. The morning heat boiled the air into the van into a putrefying gas while Darryl lay huddled in a ball waiting for someone to rescue him. On the sidewalk, he stood there arms stretched out, red eyed and shaking not knowing what to do, unable to touch anything, looking up and down the front of his clothes, striped with half dried swipes. His eyes were wild, searching for a way, an answer. With raging hangovers, we nearly puked ourselves just from the sight and stench. " Why didn't you just roll down a window?" I asked. " I thought they were power windows! " D confessed. " I was drunk, man. I didn't know!" He hobbled inside, cleaned up best he could in Erin's kitchen sink and gathered a bucket and soap in an attempt to make the van driveable so we could get home. But it never really ever got clean again. Not really. Every once in a while, on our way to yet another show, someone would discover a mysterious brown chunk of something stuck somewhere under a seat or near a window. And we never really got the smell out either, especially on those long, hot summer tours through the Southwest. The heat brought it back to a steaming reminder of meat and whiskey and Portland, Maine. Tim Catz, **Roadsaw** (www.roadsaw.net)

NO BLOOD FOR OIL: IRONBOSS

A couple of years ago, I stumbled downstairs at the Middle East for the big rock show. **Scissorfight** were playing, I think, calling themselves 'Tit Foot' to throw off the scent of blood in the air, but everybody seemed to be there anyway, primed for total rock chaos. I was early, for once, and actually managed to catch the opening band. I'm still reeling from the experience. They looked straight out of a motorcycle rally in the Black Hills, and they had the sound to match it — biker metal, high octane and full throttle, sounding like some crazy hybrid of **Circus of Power** and the **Four Horsemen**. They called themselves **Ironboss**, and I worshipped accordingly. Turns out that they were as authentic as they seemed — fist fighting, Hell raising, bad ass motherfuckers that just happen to have a band that walks the walk like if Sonny Barger himself got a rock and roll band together with his heaviest soldiers. As you would imagine, things ain't been easy for the mighty Boss, and if anybody knows the perils of rock and roll decadence first hand, it's these cats. I got their drummer Patrick Kennedy on the phone late last year, and he straightened me right the fuck out.

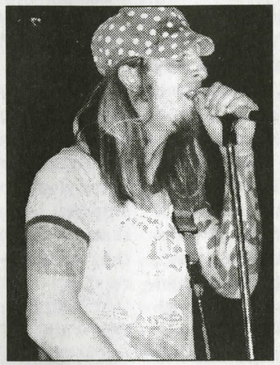

PATRICK KENNEDY

So, when you guys played in Boston, you mentioned that you hadn't played together in a year...
I think we say that at every show. But actually, in that situation, we hadn't played live for awhile. Everyone had various things to attend to, and I had been mercenary drumming for another band on tour for the summer.

Well, I'm wondering, is Ironboss a full time rock machine?
It is a full time thing, in that we practice regularly, we're on the phone to each other, e-mailing or whatever, almost daily. I don't know how much you know about the genesis of the band, but Chris (Rhoten) — he sings and plays guitar — started the band under the name Gearhead back in 1988. So, then Dave (Waugh) — he's a tattoo artist — he joined in '89. I joined in '95, and the band name changed to Ironboss, because I don't know if you remember, but there was another band around called Gearhead that played some sort of industrial noise crap. Their manager called Dave at the tattoo shop and issued a "cease and desist", and Chris and those guys don't accept orders like that particularly well. They all went down to the show in Baltimore, when

this other Gearhead were playing and stood right in front of them during their set. The false Gearhead were apparently a bunch of posers, wearing coveralls with somebody else's name on them. And there's Chris, who works at the county landfill, standing in human filth since age 6 or something, probably wearing coveralls with his actual name on it because he probably drove straight from work. After the show, those guys were like "Oh, we're really sorry about what happened, we didn't really want to do that to you guys', and Chris was like, "Well, after seeing what a bunch of pussies you guys are, I think we're gonna keep using the name Gearhead, what the fuck are you going to do about it?" But they didn't. I'm actually glad they changed the name anyway. I just wish I'd been there to witness that exchange.





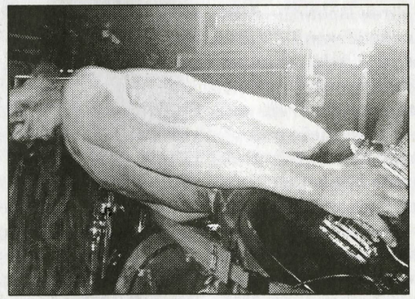
Ironboss is such a perfect name for the band.
I think it's a more enduring name. Gearhead is a bit cartoonish, even if it was fitting. That kind of name limits you — you'd have to remain a kitschy sort of band, a niche rock thing, like **Nashville Pussy**, or something clownish and one-dimensional.

But it's perfect, because it lets you know what's coming.
I hope so. (laughs) But yeah, we're fully operational. We have no plans of calling it quits. Also, we haven't been playing that much because — it's a frustrating thing being, in my opinion, one of the better rock bands out there and not getting offered much dividend in return. Of course, this is nothing new. I mean, certainly the club circuit has changed considerably in the past few years. Back in the early to mid 90's, most of the bigger bands would come around, and they wouldn't always have packaged support from management and booking, so maybe you'd have the chance to open a bigger show — let's say you're a hard-working underground rock band and you see that a bigger band is coming through town, and you get that support slot. Well that's 500 to 2,000 people there. Now, even in the smaller rooms, with 200 person cap, they've got three band package deals, guaranteed, and that's for the entire US, so it's tough. When you don't have any label funding, and you're selling t-shirts that you made yourself, it's just kind of a rough road. All show money goes to gas, to replenishing merchandise stock, to incidental gear repair, people ripping you off, and so on. So, we just wanted to lay off playing shows at any tremendous distance until we had a bunch of discs in our hands. I feel like we need to go on a **Black Flag**, "put out as many albums as we can" rampage, and that's why we've got a ton of shit coming out. In the next six months alone, there will be no less than three CDs.

There's the remastered album...
With three bonus tracks, which comprises the rest of the session material. There's the live disc that Underdogma's putting out, a compilation of all of our singles and unreleased tracks called "Roll Out the Rock", and maybe a few bootleg-style live discs. I invested in a mini-disc recorder,before we went to Europe. At first it was just to make sure we demo'd our material properly at the practice, because that proved to be a little better than using Chris's Fisher Price style recorder, where you'd lay down some great song, and when you'd play it back, all you'd hear was this thunderous roar, or you'd tape over it, and then it was gone. This is better for archiving and retrieval. So we used it to demo songs, and then I thought I'd take it to Europe and document every show to see if it would work. There was a volume limiter on it, and we had a cheap condenser mic which would cut out almost immediately after we started playing, so we only got like two full shows. Steve Austin and I sat down for a week and mastered a show from Belgium and one from Italy. They sound like release quality to me, they sound even better than that old **Aerosmith** "official live bootleg", and a lot of other shows I've heard on tape — the **Cactus** live bootlegs are amazing, by the way.

I noticed that you guys don't sound that much different in the studio than you do live.
Really? Is that good?

Yeah. A lot of bands sound really overdubbed in the studio — you guys have maintained a raw sound in both places, and that's cool.
We take our cue from an older methodology — you know, 3 or 4 guys in a room- hell, I don't even care if **David Geffen** called us up and gave us a million bucks — which isn't happening anyway -I'd still patently refuse to record in separate booths, or each person tracking alone. We did it once, and it's absolutely awkward, and kills the spirit of what you are tracking to tape. A rock band needs the rock process. That's not the rock process. It's built on the foundation of drums and bass — the rhythm section, with guitar on top of that, and last thing, vocals. And I think that part of the reason why we sound half decent live, I mean comparatively live and in the studio, is because unlike a lot of bands — unlike almost every band I can think of that work in this sort of 'rock format', very few have a vocalist that can really sing, and I think we lucked out with Chris. He could've sung with any of the more soulful rock bands of the 70's that were worth their salt, **Cactus**, **Rare Earth**, **Captain Beyond**, **Mountain**, **Skynyrd**, **Hatchet**, **James Gang**, **Steppenwolf**, **Atomic Rooster**, to louder bands like **AC/DC**, **Rose Tattoo**, or **Saxon**. And that comes off pretty well live. In the studio, a lot of bands use ProTools to adjust the pitch and tone of the vocals, but Chris just belts it out. He's an excellent musician, if that word applies to our situation.



IRONBOSS IN VARIOUS STAGES OF THE ROCK

Do you guys have a better time of it in Europe?
I think in some ways, yeah. The situation in Europe is that you don't quite have the entertainment glut that you have here, where in any given metropolitan area above 500,000 people you've got the opportunity to go see x number of bands, 20 million movies, and you've got 500 cable channels, and the internet, this and that, and everybody's pretty much seen everything. So live music, like major league baseball, seems to be dying out — like we're kicking around in the dying embers. And that kind of sucks when it's your thing. But we're not going to stop doing it. However, in Europe — excluding someplace like London, which is just like playing in New York, there are more people truly devoted to hard rock. We had some real diehards, with like **Saxon** medallions and back patches, losing their minds when we played "Motorcycle Man", which is never the case over here. Unless you're playing a small town in West Virginia or something, you just don't get that kind of visceral reaction in America. So, thus far, it's been better for us.

Don't you get treated better, as a touring band, in Europe as well?
Our friend Jeff from **Honky**, who toured extensively as the **Butthole Surfers'** bassist for over a decade, summed up the difference like this: here, the club owners are like, "What do you mean, you want a piece of pizza?!" That says it all. Over there, it's like "Oh, our daughter made you a full meal. Here's your heated room, and you all have your own beds." So, yeah, you get treated a lot better. I mean, people are used to some severe cold weather in places like northern England, Scotland, so a lot of places you sleep, you're fully clothed in your sleeping bag in some promoter's apartment, and you can see your breath, which is like, crystallized, so it can get pretty interesting. But I think, oddly enough, they have a higher regard for gritty rock music in general.

I think you're right about the entertainment glut, but the thing is, live music is an experience, it's not a passive activity — do you really think it would ever die out?
No, not really, because there's always going to be a human need — it's like Nietzsche said, 'Without music, life's a mistake'. That's a paraphrase, but I agree with that, and I don't think something that's generated by a computer that's absolutely, metronomically perfect, something designed specifically to pacify you, to soporifically put you in trance states, can address the human desire to hunt and kill and fuck and eat and live hard and laugh. I don't think it'll die out. People are always going to require an actual mode of experience through music, and one that's actually created in somewhat of an organic manner. I mean, you've got things on the radio that are obviously an attempt to sound like they were created organically, like Linkin Park, or something. And that's a case of — you know, the drummer goes in there, plays a few beats, the engineer realizes that the guy can't play the drums, so he takes it from there and completes all the drum tracks on his iMac — I don't know, that's too bizarre for me. I hope for our sake, and for all the genuine bands' sakes, there will be some sort of revitalization or return to essentials. Probably not, I'm certainly not an idealist. We'll continue to do what we do regardless.

I think rock is tribal music. You need a gathering of the tribes.
Yeah, but my concern lately,is that Rock, you know, with an upper case R, has become this massively hip and fashionable thing to do, where you get these people that are basically just junkie punk rockers who are suddenly, like, "Rock. Hmmmm, that's what I'll be today, a rocker!." You see a lot of that in fashion cities like New York. All these trust-fund posers that should be smacked. Or MTV co-opting the term Rock with their "Return of the Rock" agenda, which was little more than this awful campaign to push the computer and DJ bands. Or finding t-shirts in places like Nordstrom with Rock On! written in glitter letters. That's a fashion industry imperative that deliberately obscures the facts, or turns it into some sort of double-speak. When that revolting industry of big money magazines, fashion, electronic culture, MTV, conspires to create these uninspired, insipid, glossy bands and their dramas and outfits, they are selling, wholesale, a cleanly packaged, safe "culture" for kids to mainline. Like, "Here's your shitty music, your clothing, your attitude, your needs, your wants, you don't have to do a damn thing, just sit back, absorb and complain, but don't you dare attempt an act of will!" I think that's two strikes against real music — the posers who mingle unnoticed by most as such in the underground club world, and the high-stakes big money falsehood of MTV.

Exactly. They figured out all the pussy is in rock, and they went from being punks to long hairs in a day.
Yeah. And it's simple, "Oh, there's uniform for this. Let's go out and get glitter 70's rock iron-on shirts, even though we only know the songs that were included in the movie 'Dazed and Confused'." I think, not to malign a band like **Nashville Pussy**, because they obviously work hard, but I look at them as kind of an example of that. I mean, those two can play guitar, but they've got a massively lackluster rhythm section, and you read these reviews from absolute hack writers who should have their pens taken forcefully away, kids who are like, "Hey, they're like the **Allman Brothers**!", and it's like, go listen to the Allman Brothers "Live at Ludlow Garage" or something, and then go back and listen to Nashville Pussy, and then tell me which one's just some fuckin' fast punk, and which one's actual heartfelt, well-constructed rock. And that's a massive issue that is very damaging, because what's considered rock by these junkie posers at the clubs now is just copping a style, it's an affectation. Whether it's some worthless junkie in his T. Rex glam outfit, or his equally worthless junkie brother who thinks it's Detroit '71, whose only exposure to Radio Birdman was buying a bootleg t-shirt on ebay. Fuck those people. They'll be onto something else real soon. They will weed themselves out, and they wouldn't last outside of their tightly knit pussy-ass club scene.

Meanwhile, Ironboss's sound is kind of timeless, like it's part of a continuum — AC/DC, the Cult, Ironboss...
Well, I first saw the band when they were **Gearhead**, this was in'92, '93. It was **Chris X** from **Reptilian** actually — I was down at this club in Baltimore called the Rev, and I didn't have any money, and he said, "You gotta see this band", and I asked him, "What do you mean?" and he said, "*Believe* me, I know you, you will like this band, and I'll even pay your way in to see them."

And this was back in '92, so Chris was probably wearing a Motocross outfit, because he'd probably driven straight to the show from a race, and the set was just mind boggling, seeing these guys that looked like Mad Max outcasts, playing music that sounded like Molly Hatchet after a very bad day. And I was just mind-blown to witness something like that. At this point, I'd say that it was probably one of the best live shows I've ever seen in my life, and that's not just because I'm in the band, it's because they were just unreal.

What was it like when you first joined the band?
Pretty intense. My experience at that point playing music was just jamming with people, just trying to create really loud and noisy rock. I'd grown up on hard rock, and gotten into hardcore and punk at the same time. I always liked **Gearhead**, and suddenly, they didn't have a drummer, so I said to Chris one night at an old club called Memory Lane, "Hey, I'm a drummer," and he invited me up to jam with him. To most people, Chris seems like a caricature; he seems created, like a cartoon abstraction, or something, and at the time he did to me, too. And then I figured out that it's all the real deal. He was like, "Ok, here's the directions to my house," and I'm driving way out to the sticks, in the middle of fucking nowhere, like, "Hmmmm, he said it was near some mountains, and I figured I must have made a wrong turn 500 miles ago," and then 10 minutes later, I finally get to the turn, and the directions start becoming, "Ok, when you see the tree stump, take a left," and I finally get to this house up on a hill, and it's pretty creepy. It certainly affected me, as being in Frizzelburg, Maryland for extended time periods will affect anyone, and permanently. He's got a motocross track in his back yard. He's a hardcore mechanic, and he builds custom furniture and whatnot, and — you know, it's kind of funny, most other guys practice with a practice amp, and write music in their bedroom while smoking weed with the lights dimmed, I guess, and I go in there the first night, and he's just playing by himself, and he's got his head directly in front of his Laney 4X12 cabinet with his Marshall JCM800 cranked up as loud as it will go, just jamming these fast riffs by himself with his head in the speaker. It was like watching **Ted Nugent**. It was a revelation to me, because I had never really played with people of that caliber or intensity before. He is a completely self-taught anomaly, just a savant kind of character. The thing about him is that he's such a one of a kind weirdo; you couldn't create a character like him. He's a non-musician's musician. Technically, he doesn't even know how to play guitar, but he's an amazing guitarist anyway. And I've tried to play with other people. I played with the **Candy Snatchers** for a show — I was supposed to do a tour with them, but those guys are a bunch of fuck-ups and it didn't work out. Good guys, I got along with them, but their trip is just totally different. **Speedealer** I joined for one practice, but I just couldn't hang with Jeff's manner. He handles things in a very dictatorial way, whereas Ironboss has always functioned on equal footing. But I still think that Speed Dealer is a really great band. I just don't think that anybody out there has the balls to match up with Ironboss. Very, very fucking few bands I've ever heard can hold up in terms of the directness, truth, and feeling of the music being created, and I mean that — take me out of the picture, put in another drummer, and I'd still say that. Wouldn't be happy about it, but I'd still say it.

When you joined up, did Chris present you with some kind of manifesto, like "This is what Ironboss is"?
No, nothing like that. It's all implicit. We had an old guitar player who could be a pretty rough guy. Very big, tattooed and unafraid, most people would be at odds to deal with him. Well, there was a fight one night at a show where Ironboss played, again, just before my time. Some guy broke a bottle, and was going to attack somebody, and our old roadie — a red-bearded guy with a super hot temper just kind of flipped the bottle out of the guy's hand and began dismantling him and his pals. Chris had grabbed another guy by the ears, and slammed his nose into his knee, just devastating him. Our old guitar player was just battering this one guy endlessly, and as the guy was trying to crawl away, he stabbed him in the leg with a meat fork — one of those heavy two or three pronged barbeque forks, and dragged him back towards him, and continued to beat him. So, a lot of weird shit has occurred, a lot of very dangerous things. Believe me, very dangerous, and I'm not referring to the kind of indulgent danger that someone like Axl Rose might have been into. We're not talking about drugs or alcohol, or shoplifting, or pansy stuff like that, but real heavy duty things. Nothing that should be mentioned in the body of this article. To quote a new song title of ours, "Let it Not Be Known". I actually find it amusing when music people like wearing their junkie or alcoholic crown as some sort of indicator that they've really been through it, that they've lived it, and been hard. That's not hard. That's not tough. That's shit. Absolute shit. Drugs are a personal choice that requires no discipline, drive, courage, stamina, or will. So when people fall back on that as their method of becoming "authentic", I just have to laugh. What a joke. We give no quarter. But to answer you, no, Chris never said, "Look, this is what we're about." Ironboss is something you absorb slowly over time, because it is a strange kind of lifestyle, in addition to just being a band. It's kind of like that old quote, "You can't teach the blues, you're either born with it or you're not." That's Ironboss.

That's true — there seems to be a lot of extra-curricular activities going on.
Lots of them, and they all seem in some way to refer back to the band — Dave's tattooing, Chris's motocross racing and the furniture he builds. It's a crazy trip, I'll tell you that.

You have to be pretty rock to dig the Ironboss, I think.
We'll play a place like the Continental in New York, or just like a city in general like New York, where the people aren't that hardcore — many are, naturally, but you do get a lot of hipsters hanging out at the bar, where rock is a pleasant little phase for them at the moment, people like that will kind of get into the music, but only insofar as it may or may not relate to their fashion schematic. People like the trappings and the illusion that this alleged resurgent rock is dangerous music, when in actuality it's safely and falsely enshrined by the eyeliner bands. I don't really consider that rock music. But then you get something like Ironboss, or **Spirit Caravan**, or the now defunct **Buzzov-en**, which is like a bulldozer coming down on you, where the music is really fucking loud, louder than most bands, and the illusion is shattered, and you're confronted with the real thing. Most folks don't want the real thing; they want a sterile approximation they can share with their friends in their rock costumes. But if they are enjoying the music, then that's fine. I won't judge. At least at our shows, we end up with a lot of dirtballs. Being in Baltimore, which truly is a stridently blue collar, rough-assed

town, there's a lot of people like that here. Out in western Maryland, there's a lot of biker bars, and it seems that those kind of folks can relate to the music. Chris is a motocross racer first and foremost, but he also built his chopper from the ground up. Our crowd is a good cross section. I'd like to think that we can do on 1/100th a scale of **Motörhead**, or what Wino's done with **the Obsessed** and Spirit Caravan, kind of bridge the gap, and appeal to anyone that's for real about life and music. Whether it's some guy who looks like Johnny Thunders or some dude who thinks he's **Ronnie James Dio**, whoever. And I think it's a really broad spectrum of people who have come to like us musically.

It seems to me that Ironboss would attract a lot of outlaws at your shows.
Oh, we do, but that all comes down to the way the clubs are — most clubs compartmentalize themselves, so we'll end up playing the old punk rock circuit, when we should probably be playing the clubs and bars that **Pat Travers** is playing at this point. But the two have become so mutually exclusive. You know, all the people that are going, "Where'd all the rock and roll go? AC/DC put out 'Flick of the Switch', and then what happened?" You know, those kind of people would really like a lot of what's happening in underground rock, but there's almost no exposure for them. There's more people like that in Europe — like a lot of the reviews that were coming back from *Kerrang!* and *Metal Hammer* were all up the biker alley, and we ended up playing this heavy-duty biker bar in Eindhoven, Holland, and it was a trip, it was totally insane, guys setting women's coats on fire, etc.. People were cool to us, though, and you get shit like this big Viking guy coming up to us after the show, big 7 foot, beer bellied guy with matching silver bracelets up his arms, and I'm thinking the guy's gonna attack me or something, and he's like, "You guys are great, the best band I've ever seen! You come back and play here again!" and I'm like, "Ok, we will, just don't kill me."

That's something that Circus of Power had to deal with too — having a 100 bikers in front of you when your playing can be heavy, because there's some scary stuff happening out there.
It goes back to what you were talking about earlier — Chris' manifesto manifests itself in action more than words. Stuff like Chris' continuing gripes about the EPA or other government agencies. He'd rather be making his own fuel. He'll probably develop his own Gasahol using corn fuel, you watch. He'll buy some van for a dollar, put some massive diesel engine in it, and that's what we'll take on the road. We've got a school bus now, and we put it together ourselves — we've got a generator in the back, we put in our own air conditioning system. We'll go down the road with a 55 gallon drum full of diesel fuel, and it's like "Fuck paying market prices for gas." We've got our own fuel pump in the back, and we're leaning out the window pumping our own gas, and meanwhile, right next to that 55 gallon drum, we've got our own homemade pyrotechnics. So you know, the danger is there. Danger and stupidity. I guess they go hand in hand. The accepted risk is that you're in a band with hardcore people that don't really give a fuck about a lot of things, people that are into weaponry and running through life full throttle, who have a definite, proven disregard for human health, it's a heavy thing. I think there's a lot of dangerous people, crazy motherfuckers, that'll see that and say, "Yeah, these guys are on the same wavelength," and that's fine with us. It's nothing worse than anything Chris would come up with anyway.

Chris is like MacGyver.
Yeah, crossed with Evel Knievel. One night, we were coming back from a show in Atlanta. Any other band, and you hear, 'Oh, our van broke down, our transmission went up, and we had to stay in a hotel for five days while Aamco fixed it'. But we pushed the thing off the road, we slept in the van at the Texaco station that night; and when we wake up, Chris calls up some local junkyards. We're in the middle of nowhere, and he arranges for this junkyard guy to bring us a transmission that's the same model as our vans'. Chris gives me his mountain bike and sends me to a Super K Mart up the road like 8 miles away to get the bare minimum of tools required. We pushed the van into the lot of a vacant home, broke into the house, pushed the car up on makeshift blocks, tore a rug out of the house and put it underneath, and swapped transmissions with only three people, two of whom, myself included, had no idea what we were doing. We were using rocks as tools, and within four hours we were back on the road. There's a million stories like that, being in this band. All across Europe, Chris was fixing the driver's van. Without his assistance, we would have missed a lot of shows. We're very self-sufficient.

Ironboss is bulletproof. You literally cannot stop Ironboss.
I should hope not. This is the middle of racing season for Chris. He's raced pro for years — not at any massive level, but enough that he can travel around on the pro circuit, and he's always breaking shit. He's left me messages like, "Ah, Pat, I cut off my finger, so I probably won't be able to play tonight." He lost a piece of his finger once while loading his bike, and didn't bother finding his fingertip until after he had finished loading the bike. He had his girlfriend at the time drive him to the hospital, and he said that he was flipping the tip of the finger around in his hand like a quarter to freak her out. They tried to sew it back on, but it didn't work, so now his finger looks like **Tony Iommi's** — he's missing a chunk of his finger on the same hand. He only plays guitar with one finger anyway, except for doing leads, when he uses two. Every weekend it's like, "Oh, I broke my shoulder, I broke my fuckin' neck, I broke this, I pulled this out." He had a hernia once, a massive hernia in the stomach where the handlebars went in, and what does he do? He stuffs it back in, and he takes a tennis ball, pushes it real hard where the hernia was, and wraps duct tape around himself as hard as he can, and just continues racing. Duct tape is the human soldering iron.

With the burgeoning heavy/stoner rock scene, you guys might finally have a place to go, a community, for once.
Yeah, I agree with you in the sense that we've played a lot of shows with bands like that, in particular with **Spirit Caravan**- although I don't think Wino is too keen on that term; again, it compartmentalizes a band, and leaves it in that designated ghetto, and a lot of those bands can be pretty dippy too, just third rate **Blue Cheer** or **Black Sabbath** rip-offs. And the other thing is that Chris and I have never used alcohol or tobacco or drugs in our lives — we both grew up with the straightedge, hardcore DC thing, listening to **Dag Nasty**, **Scream**, **Ignition**, **Minor Threat**, **7 Seconds**, **Youth Brigade** (Chris has the

emblem from the first Youth Brigade 7" tattooed on his right arm), all those kind of bands. But I definitely agree with you, and we've been fortunate enough to play with some of the better bands of that ilk, and I know there's a massive underground network there, and maybe it's just because our discs aren't out yet, but we haven't really been getting the exposure from that crowd. Honestly, I think that crowd can be just as cliquish as the glamour-puss **Johnny Thunders** stylers. We don't fit in with anybody, just like **Motörhead** never fully fit in with the metal crowd, or the punk community, or the rock community, but they were good enough that people from all those sectors embraced them.

But at least you know that there's an audience there for good, heavy-assed rock and roll.
Yeah, and those are genuine people who don't have to skip to the next song on the CD when they find out it's 14 minutes long, you know, they're actually into the riffs, they're into the construction of the rhythm section, and I would hit the applause button endlessly for people like that. I hope those people dig us, because we'd sure as hell love to see more than 100 people out there when we play.

Besides the discs we mentioned earlier, what else do you have planned?
We created our own minor label imprint, just because from now on, as much as possible, I want to license our material, because I hear stories of bands — I have friends in other bands a lot bigger than ourselves who've sold upwards of 20 to 70,000 albums, and toured relentlessly, and are still in debt to their labels — even indie labels — for 20 grand. I see how disheartened they are, and I think that's fucking awful, it's atrocious when the terms of your life are dictated by accountants, and I think at this point I'm going to try to be more savvy, so both the discs, the 'Guns Don't Kill People" disc, and the "Rides Again" disc with **Reptilian**, they're both licensed from us, so we've created Iron Empire Worldwide, which is our little record label, so to speak. So other than the singles comp called "Roll Out the Rock", which will be out in Europe and America in late Spring or Summer, we're going to record enough material for a few new studio albums soon. We'll see what happens with that

Iron Empire Worldwide. Sounds majestic.
If we could be called that.

Since we spoke, Ironboss did everything they said they would. For proof, and further adventures in manliness, check them out at www.ironboss.com

LET ME SHOW YOU HOW IT'S DONE

Nothing's free in this world, baby, and that includes rock CDs. Sure, they may arrive in huge clumps at my front door on a daily basis free of monetary charges, but the payment is still due, only it's words they're after. The hell of it all is that, such is my unwavering love for and faith in the Rock, I treat them all like what they really are — the result of much sweat, blood, and money on the part of thousands of well meaning rock savages. Personally, I think I work too hard, doing my best to dredge up whatever emotion, half-baked philosophy, or visceral reaction any given record wrenches out of me. If you look at the back of this here magazine, you'll see cats skating on 30 words and a shrug, and sometimes they get away with extravagantly absurd statements, like calling **Scissorfight** a nü-metal band, or calling the quite obviously French **TV Killers** "English, very English". I bet that Jeff still has trouble getting even that much out of some of his soldiers. Well, I want in on some of that action myself, and I bet I can do it without blinking. I'm just going to grab a bunch of random records off of the Sleazegrinder review pile, CDs that have already had their time in the mean machine, and lay out the heavy gospel in real time. I'm even going to try to keep them under 50 words apiece, in the spirit of the "Shitlist". Watch me go:

Sabians — "Beauty and Ashes"
(Music Cartel) www.music-cartel.com



Comprised, as they are, of ex-members of stoner crawling epicus doomicus narco-mongers **Sleep**, you'd expect the **Sabians** to be chemical-fried and prone to wandering off in a daze, and they certainly fit the profile on "Beauty for Ashes". What you might not figure on is the lack of heavy assed slabbage on this disc, as the band have mostly abandoned the sludge and asthmatic murk of Sleep for what might actually be some kind of stone age folk, or something. Sabians sound like some kind of Viking metal **Thin Lizzy** sitting around the campfire in filthy wool tunics, warming their bones with the still smoldering fire left from a recently burned witch, telling morbid tales of battles lost and won. In other words, they've gone medieval on our asses, and although they constantly threaten to devolve into the indie rock **Queensryche**, it's a psychedelic, hairy and hoary ride deep inside the minds of drug-addicted serfs with a head ful of Chaucer and a watchful eye on the ever encroaching bubonic plague. Heavy in a very left-handed sense.

Centurian — "Liber Zar Zax"
(Olympic) www.olympicrecordings.com



"Zar Zax" is a demon spawn concept record — they all are on Olympic records, I know — but this one's even more neo-cryptic and over the top then usual. **Centurian** are flailing Dutchmen who play blackened death metal, a full Panzer attack of satanic growling and snapping teeth and brain melting thrash riffs that owe more than a pinch of brimstone to German thrash n' rollers of the 80s like **Sodom** and **Kreator**, only they're five times faster,and a hundred times more brutal. The band uses none of the devil's newest tricks — no keyboards, no girl ghost background vocals — relying instead on the more prosaic kicking and fuckin' screaming to get their point across. As an added bonus, if you play "Zar Zax" backwards, Jesus will send you straight to Heaven when you die.

Pouty Lips — "Trash Me"
(Their website got eaten up by porn but ask www.veglam.com, they'll know where to find them)

Pouty Lips are Italian sleaze rockers who seem to think that **KISS** are a punk band, and play their songs accordingly — cheap, fast, looser than the lug nuts on Satan's Cadillac, but with a lipstick savages' ear for primitive pop hooks. Ironically, their whole rubber legged delivery and spitting, cat scratch vocals are more "punk" than half the bands that actually consider themselves punk rock, but that hardly seems their intention. Dressing up like **Motley Crüe** and screaming like a banshee is, and they do it with thrift store style and ragged enthusiasm, if not originality.

The Catheters — "Static Delusions and Stone Still Days"
(Sub Pop) www.subpop.com



It's amusing to me that the **Catheters**, a band that the rock crit mafia are all touting as **"The New Stooges"** , have found a home at Sub Pop, the label that gained its indie hipster cred by putting out **Green River's** records back in the late 80s, when they were wearing the New Stooges crown themselves. Very Zen, baby, very birth-death-rebirth cycle. It also shows to go that we really haven't gotten anywhere in the past 17 years or so of rock, not that I had my bags packed or anything, since the Catheters "new" sound is patented Seattle brewed proto-grunge — **Mudhoney** stabbing wildly at **Hüsker Dü** songs and loving it. Solid, but familiar, retro slabbage. Of course, if you paid attention to the album's title, you'd know that all along.

Mortiis — "The Smell of Rain"
(Earache) www.earache.com
Former member of black metal pioneers Emperor and full time troll, **Mortiis** has left his metal thrashing mad days behind with this bubbling, thumping journey into "progressive darkwave" a rather erudite way of saying that it sounds like **Front 242**. Industrial-tinged electronica rules the day, as Mortiis spins an arid tale of a post -apocalyptic Road Warrior landscape where our elfin hero finds himself the reluctant messiah in a world gone mad. Long time fans expecting more of his usual black folk metal have been howling for Mortiis' blood since this album hit the streets, but those fuckers need to loosen up, because this is a slinky Armeggedon that you can dance to, filled with operatic choruses and machine gunning drum machines and wild invention in a genre that hasn't had any new ideas in years.

SLEAZEGRINDER'S TOP 10:

Black Debbath — "Welcome to Norway" (EMI Norway)
Squashed up **Fu Manchu** riffs and authentic sounding 70's power rock propel the brilliant and hilarious lyrics, which are, quite literally, a tourist's guide to Norway. Who says heavy metal can't be informative?

Three Years Down — "Snakes Bite" (www.3yearsdown.com)
Jesus, please don't confuse these riff rawk Frisco vipers with those Superman pussies on the radio. This is all sweat and swagger heavy-ass rock and roll.

King Khan and his Shrines — "Three Hairs and You're Mine" (Voodoo Rhythm)
The Hindu **Little Richard** holds an endless sex party. Your attendance is mandatory.

Black Dawn — "Blood For Satan" (Necropolis)
Soul crushing black metal madness. Bonus points for actually sounding like it was recorded in Hell.

The Spitts — "Cut the Circulation Off" (People like You)
Not the Seattle pop punkers at all. These Spitts are fierce sleaze punks from Sweden that blaze like **Eddie Cochran** fronting **KISS**.

Electric Hellfire Club — "Electronomicon" (Cleopatra)
Amazing display of Satanic electro-metal firepower. Evil and sexy all at once.

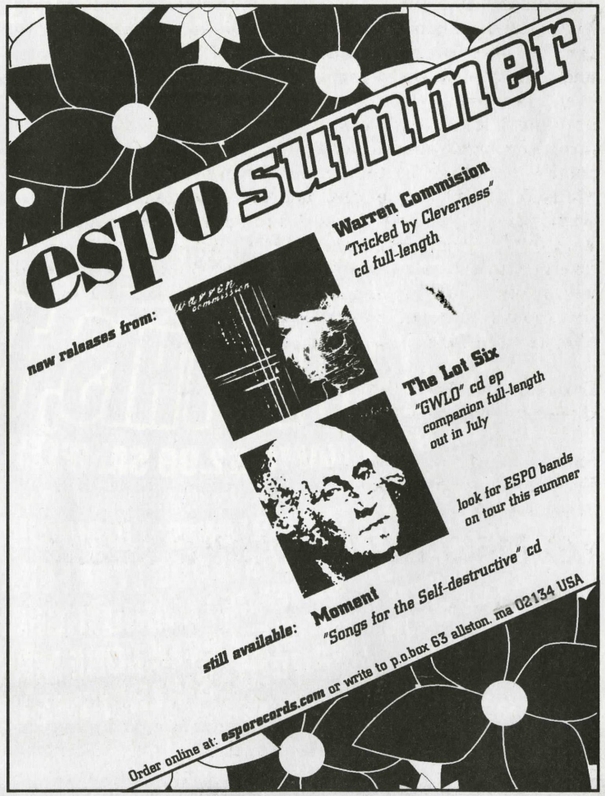
Generous Maria — "Command of the New Rock" (Luna Sound)
The Swedish **Monster Magnet** in a do-or-die battle for rock supremacy. Everyone wins.

Otto's Daughter — "Renew" (www.ottosdaughter.com)
Blindingly beautful cyber-erotic goth pop metal. The album *and* the chick singing, I mean.

The Makers — "Strangest Parade" (Sub Pop)
The kings of thrift store retro glam rawk are back with a heaping blast of maximum super soul power.

Quitter — s/t (www.quittermusic.com) Ladies and gentlemen, the world's next most dangerous band.

I smoke my cigarettes with style, **Sleazegrinder** 5.4.02
Join the Super Rock Revolution Now — www.sleazegrinder.com.
Anyone left sitting on the fence will be caught in the crossfire.



MANIFESTO JUKEBOX

"REMEDY"



"REMEDY" THE NEW FULL LENGTH ALBUM | AVAILABLE ON CD AND LP

IN STORES | JUNE 25

"This is hotter than being impaled on a spit roast! Incredible Hot Water Music meets Husker Du punk from Finland ?"
-Scanner

SIXER

BEAUTIFUL TRASH



The New Album Out July 9

"From the scratched-up whiskey vocals and dirty, country-tinged guitars to the leather jackets and drunken sneers, this is some damn good down-and-out rock, chock full of yell-along youth anthems that sound real good when you're cruising into the sunset with the windows down."
-PopMatters.com

In Celebration Of Our 20 Year Anniversary
BYO RECORDS PRESENTS
A 16 song preview of our most recent and upcoming releases
2002-2003

SAMPLE THIS, TOO!

THE BEST DAMN $2.99 SAMPLER AROUND

Features UNRELEASED* & Newly Released Tracks From:
ANTI FLAG* | THE BELTONES* | BOUNCING SOULS*
FILTHY THIEVING BASTARDS | THE FORGOTTEN*
KOSHER | LEATHERFACE | MANIC HISPANIC*
MANIFESTO JUKEBOX* | NOFX | ONE MAN ARMY*
PISTOL GRIP* | RANCID | SIXER* | THE UNSEEN*
YOUTH BRIGADE* AVAILABLE JUNE 25



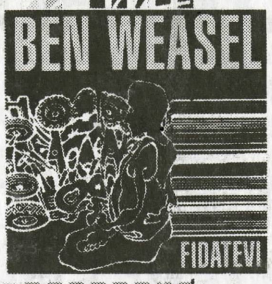
BYO RECORDS

POST OFFICE BOX 67609 • LOS ANGELES, CA 90067 • (877) BYO-PUNK • WWW.BYORECORDS.COM

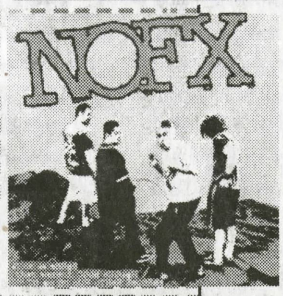
Punk, Emo, Hardcore, Indie, Oi, Ska

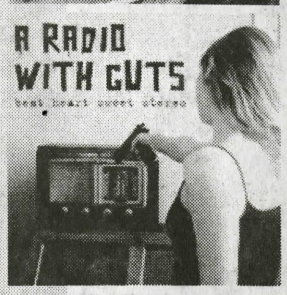
INTERPUNK

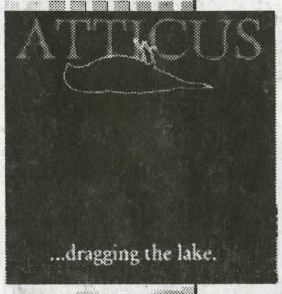
The Ultimate Punk Music Store

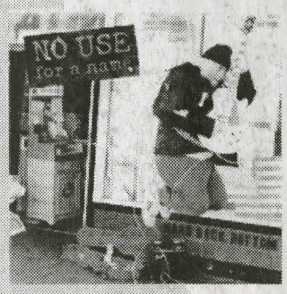








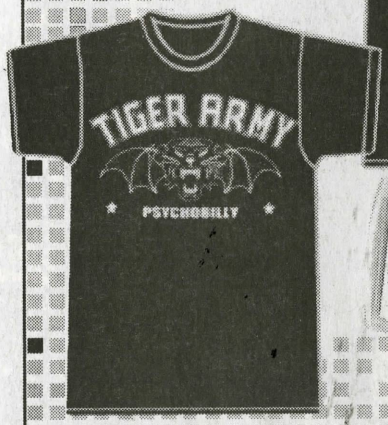


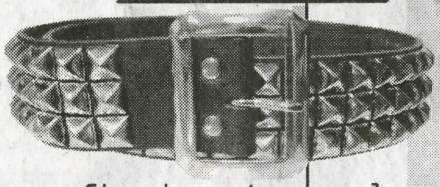














Check out our local section.
We'll even sell your band's music!

Over 25,000 Items

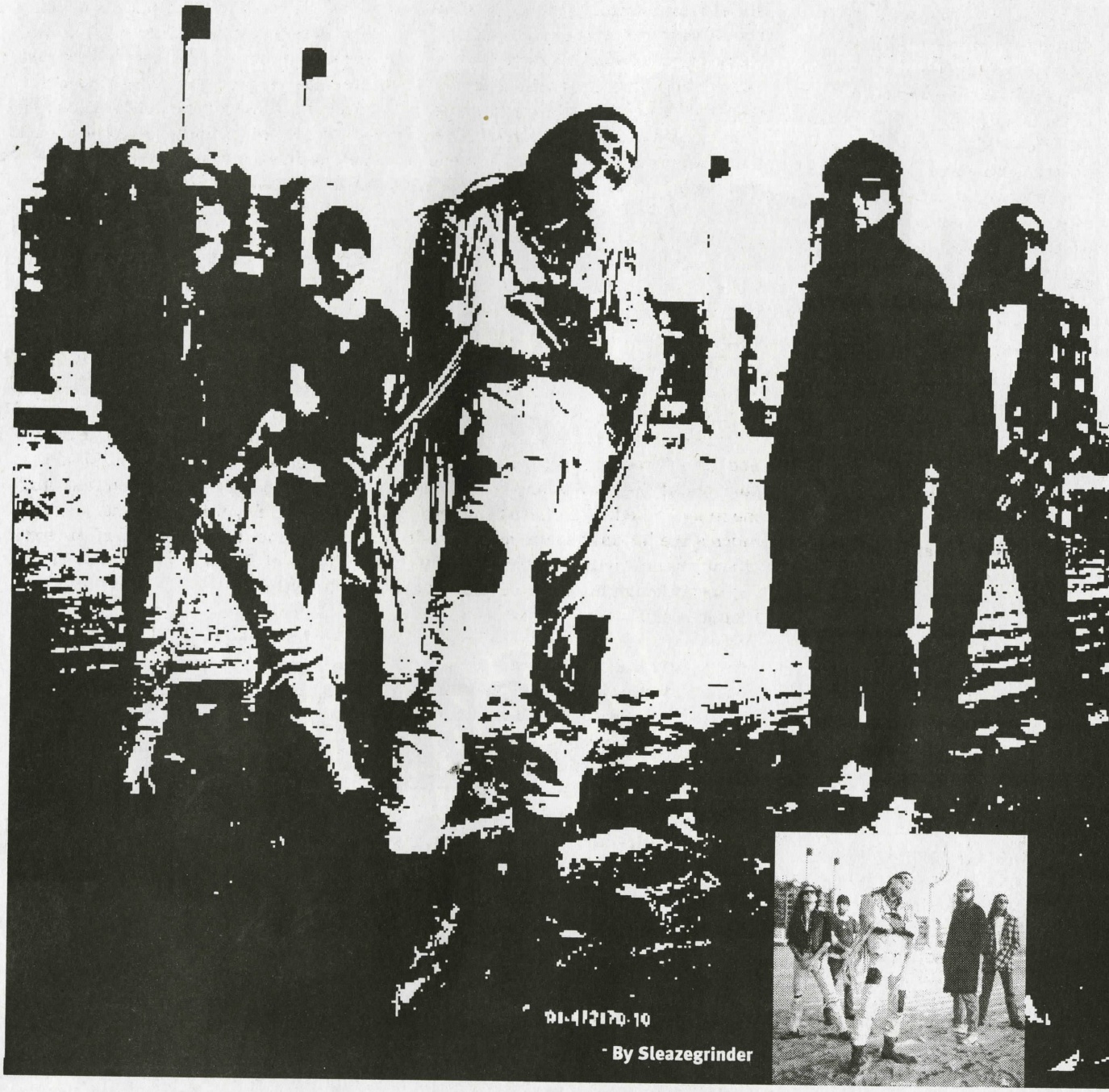
CDs / Records / T-Shirts / Wristbands / Leather / KeyChains/Sweatshirts / Videos/DVD / Hair Dye / Beanies / Caps / Buttons / Patches / Stickers / Posters / Zines / Books / Babydoll Shirts / Wallet Chains / Neck Chains / Chokers / And More ...

Free MP3s, Tour Dates, Band News, Record Label News...

Go to **www.interpunk.com**

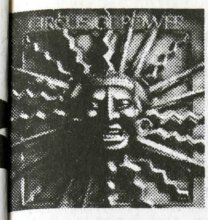
CIRCUS OF POWE

Calling All Children in Electric Cages: The return of Circus of Power?



91-4/12/70-10

By Sleazegrinder



"WHEN THE WIZARD COMES DOWN, LORD, HE'S GONNA HEAL YA"

To friends, Romans, and assorted hangers-on, he's 'Showbiz Al', the tattooed, muscled carpenter of the stars, the cat in the know with a hammer in one hand and a fistful of rock and roll in the other ; a weaver of tall tales, a breaker of hearts, the Iron Boss of Tinseltown. But to millions – alright, motherfucker, *thousands* – of true believers, Alex Mitchell will forever be known as the swaggering man behind the mic in Circus Of Power, the world's greatest biker metal band. Poured out of the same New York City street thug turned rock star mold as the Dictators and Twisted Sister, COP roared out of the garage in the mid- 80's and set the world ablaze with one of the purest doses of hard rock to ever climb on an American Hog and hurtle, hell bent for leather, right down the throat of the record industry. Part swamp boogie, part heavy metal thunder, part rock and roll hootchie-koo, Circus of Power wrote war dances for rock outlaws, and the victorious howling resonated all over the world.

Metal radio fed their anthems to hungry Camaros across the country. MTV wedged their videos in between LA Guns and Guns 'n'Roses on the "Headbanger's Ball", and those glossies of the sub-literate, *Circus* and *Hit Parader*, regularly splashed their tattooed leather and shiny chrome visage on their covers. Although timing certainly had a hand in their success, Circus of Power were an entirely different breed of rock animal than most of the bands that they shared stages with. They bore no relation to the spandexed stragglers to the graveyard that lurked, panicked and outdated, on the edges of the Sunset Strip at the tail end of the hair band era. And even with future Alice in Chains main man Jerry Cantrell in their fold during their latter days, they weren't morose exiles from Coolville like the flannel faithful in the then burgeoning grunge scene, either. No, Circus of Power was a whole different game, untethered by the constraints of musical trends and corporate pecking orders; they were timeless, existing in that eternal Easy Rider vision of freedom through volume, speed, and indulgence. Classic, in other words.

In 1992, after a 7 year full -bore run, Circus of Power packed up their tents for good. They could have rode out the lean years with a down-shift into the minor chords and druggy stares that defined the era, but they opted to go their separate ways, insuring legendary status unmarred by any "Manifest Destiny" styled compromise. News on the COP front has been scarce for the last ten years; guitarist Gary Sunshine's recent unenviable gig as Axl Rose's guitar teacher is all the dust I could kick up. That is, until New Year's Eve 2000, when the Circus was back in town for a one-off reunion gig in LA. Although the sold-out show didn't lead to a full and righteous reformation, it did fan the flames that had been sparking in Alex Mitchell's rocket skull for the last couple of years. With the recent reunions of COP contemporaries and fellow true believers the Cult and the Love Reaction in full swing, can the triumphant return of Circus of Power be far behind?

"I'm such an idiot that I just went out and got a "Freebird" tattoo on my stomach. It's red, white and blue. That's me in a nutshell." Alex hasn't changed much since his days as the mouthy, self-effacing, quick- witted ringmaster of the Circus, although his locale certainly has. I found Alex at home in Hollywood. "We've been out here for ten years, but I grew up in Florida, so I'm still East Coast, to borrow a line from the warring rappers," he assures me, "but I like it in California, it's beautiful, and it's easy to live here, you know?" Fair enough, but it's not exactly the place I'd expect a New York Fool Killer to end up. Not enough bad asses to run with. "Maybe not in the music scene, but if you go down to the end of my block, you'll see all the bad asses you want," Alex informs me. "LA is a weird place. If you have the idea that California is soft, you've got the wrong idea. There's about 100,000 gang members in LA alone. And it does carry over into the music scene, too. I mean, you go to a Suicidal Tendencies show, you'd better wear some armor. Any of those bands go to a Slayer show out here, it's devastating. For awhile, they wouldn't even let those two particular bands play out here because of the insurance, people would just tear shit up." Further proof that rock and roll is a fucking mess no matter where you go. Still, Alex has got to miss that familiar CBGB's stench every once in awhile. "It's different. I miss New York, but I can't compare them, they're just too different. I'd like to have enough money to live in both places. As far as musically, I always felt more comfortable in New York as far as going out and playing a gig. In LA people are pretty ambiguous. As any band that comes to LA and plays the Whiskey or the Palladium will tell you, it's kind of boring. The people here just stand there, they don't even clap, it's kind of a yawn fest no matter what. And it's weird, too. It takes couple of years to get used to the weirdness of LA. Like that scene with Suicidal and all those bands in Venice. Those guys are from the beach. To a New York guy, it seems really strange that hardcore punk music would come from the beach, you'd think it would come out of the city, like from Hollywood. But Hollywood is still about Mötley Crüe, you know. Which is too bad, because I love old school punk. X, Social Distortion, that kind of stuff, I love it. My favorite band of all time is the Damned, I love that band. Iggy Pop, too. To me, there's no difference between that stuff and Lynrd Skynrd. It's all just good music to me. That was kind of the spirit of Circus of Power. We played music that we liked."

IF I HAD A HAMMER

Street cred confirmed, I ask Alex where the fuck he's been for the last ten years. "I had to go back to work," he says in all honesty. " I burned through the money, and went back to work, and it was the greatest fucking thing that ever happened to me, to go back to paying my own bills. I started working as a carpenter on movie sets. It's hard work, long hours, and it sucks. I mean, it's cool that I learned a trade, learned to work with my hands, but the thing is, all of a sudden I realized how good food can taste, how cool it is to have a roof over my head, a lot of things I'd taken for granted. That was a good path for me. A lot of other guys stay spoiled, and live off

strippers, or whatever. But I tell you what, if I was lucky enough to just be in band and play and be successful on any level again, I'd kiss the earth everyday in thanks, because it's a really great thing, and I miss it a lot." At their peak, Circus of Power was one of the most popular heavy rock bands on the planet. Surely, *all* the money can't be gone. "Well, c'mon, man. Cocaine's expensive. We weren't making a lot of money, but we didn't have to work for six or seven years. But you burn through money fast. I mean five guys, plus lawyers and managers, all these motherfuckers that take your money out of it, but it was like, 'I'm not into this. All the money in the world wouldn't matter, I'm just not into it.' Now I would. Now for *half* the money in the world I would, after being a working Joe for the past 8 years. Money for playing? Yeah, no problem. At that point too, there was still a lot of drugs and alcohol going on, which I don't really have any problem with, as long as you don't fuck up. I live in a town where almost everyone here is in NA." Alex chuckles. " I'm all for being straight, for having your faculties about you and not being addicted to heroin, but I'm also not about becoming part of a



money. You don't pay attention to your long distance phone bill when you're in a band, you know? You become very spoiled. But I'm glad things happened the way they did, because I was going down a bad path." That twisted road eventually toppled the mighty Circus. "Every band has that 'Spinal Tap' stuff going on," Alex explains. " I don't see how bands can remain cool, and humble, with all that shit going on. I don't know how you can't become an asshole, because all of a sudden you're given everything - drugs, money. Some people can handle it, and some people become total assholes. We saw it happening to us, and it was just time to split." He talks about COP's last days. "The passion wasn't there anymore on anybody's part, and we weren't on the level of success that we should have been at that point. Basically, it was our fault for not putting out *the* album, the one that was going to put us over the top, and we just weren't cohesive. I was the first one to go, the first one to say 'Fuck it.' At the time, we had one more album to go on our contract, and we could have made some cult, some kind of bizarre group of people who are kind of self-righteous, and that whole ambiguous 'higher power' thing, that's too LA for me, man. Too Dianetics for me."

My Name is Frankie, Let's Fuck Up this Place

"When we were good, we were pretty good, but even when we were shitty, there was something cool about that band," Alex says with obvious pride. "The thing I liked most about Circus of Power is that we were outsiders. We didn't fit in with the LA scene *or* the New York scene. We had songs like "White Trash Queen" that were way more rootsy, way more swampy than the stuff that was popular. I mean, we weren't "Cherry Pie", you know what I'm saying? Even when I was into punk, I was an outsider, though. I like whatever I liked, whether it was John Coltrane or the Bay City Rollers. I mean, people were on a whole Minor Threat trip. Well, I liked Minor Threat too, but if I wanted to listen to Donna Summer, then fuck you, that's what I w going to listen to." That outsider status was shared by a cabal of now legendary heavy-ass rock and roll bands that roamed freely outside of the mainstrea circles in COP's heyday. Some of them are gone for good, some are back with a vengeance, and all of them are spoken with reverence amongst rockers even today. And Alex knows exactly who the were. "The bands for that era that I thought were really good, and it's funny because you see retrospectives on MTV and it's like they don't get it at all. The always talk about bands like Poison an Cinderella, and nothing against those bands, I mean, I don't want to turn this into a slag-fest, but the bands I like fro that era are Guns 'n'Roses, obviously. Raging Slab. You listen to their old EP "True Death", and their first two album that shit fucking killed, man. Zodiac Mindwarp, the Cult, Four Horsemen. Those were the bands from back then that I thought were really great, that g my motor going. All those other bands never really cared much about." Alex couldn't have come up with a more righteous and noble list of pure rock, a it should be noted that, in one form or another, all of them are back in the trenches, with one exception. The Four Horsemen, one of the most ferociously over the top and true to form hard rock bands ever, were silenced for good in 1999 when their lead singer, Frankie Starr, rode his motorcycle straight to Heaven. "I met Frankie Starr out here" Alex tells me. "Frank died a couple of years ago, he had a bad motorcycle accident. I used to visit him in the hospital, it was pretty rough to see him lying there, because that guy was a rea loudmouth, you know, a real exuberant motherfucker. I actually worked with Frank, he's the one the got me a job doing construction." Rock and roll suffered a devastating blow when he died. They don't make rock stars like hi anymore. "Oh yeah, man," Alex agrees. Frank was the real fucking deal. That guy had Novas in the front yard with n engines in them."

Get Your Motor Running

" Itwas hard to bill us with other bands. They put us on with Danzig, and

ll their fans were like 'What the fuck?' Ve opened up for Blue Öyster Cult, who really love, but that's not the right idea ther. There were a lot of weird tours, nd all the bad things that could possibly appen to us did." Alex is recounting the agic and madness of Circus of Power's eath and glory days, and how they size p to the rock and roll situation, circa ow. I ask him about COP's signature Down with the Outlaws" image, and ow much they were actually involved in he biker lifestyle. "Probably not as uch as people think. We perpetuated hat more than we probably should have, ecause not everyone in the band rode otorcycles. That's just one of those silly hings you do, you know, like the record ompany said, "Hey, let's throw in some Harleys in the pictures", and we were ike, "yeah, why not?" and the next thing ou know every bike club in the USA is oming to our shows, which can be a cary thing. But I know a lot of those uys, and those guys are OK with me. I o on a people to people basis, it's omething I learned - just because you elong to some subculture, it doesn't utomatically make you cool." One vital omponent remains from their biker ays, however. The sense of community, f a rock and roll brotherhood, a loose ut sprawling legion of diehard true elievers that still wave the freak flag igh, even now. Alex recalls a recent ncident. " I was watching the hockey layoffs this year, and they showed the oach from Edmonton. He's all bummed ut, he's losing the game, and they show his maniac behind him, and he's got his ead painted half blue and half white, nd his head's shaved, and he's got attoos on his arm. They close up on the oach, and this guy's right behind him, ight? You can't avoid him. Anyway, he's ot the sun from the first Circus of Power ecord tattooed on him! That's the kind of ans we have," he laughs. " Maniacs at ockey games. That's something I miss, ust hanging out with people after the how. There's a lot of real people, real alt of the earth people that came to our hows. But I'm still into characters like hat, fast cars and motorcycles. I've got a Charger now, a 440. It's actually in a Nashville Pussy video that no one's ever onna see. A friend of mine did the video or "Go Motherfucker Go", and he did it t this little club here in town. My car as, at the time, painted black with an American flag on the roof, and they all got into the car, with the guitars sticking out, like the Monkees or something on their way to a gig, and they pulled up to the club in it. Corey was driving, so that was a little scary." He chuckles at the memory. "Anyway, the car came out in one piece. I was also in the video, making out with some girl in the bathroom. But the video was kind of X-rated , so it never got shown. I love Nashville Pussy man, man. I saw them for the first time a couple of years a go, and it really made me want to play music again. I mean, they came out on stage and they were already sweaty, you know, and it was like Wham! I mean, they got this chick on guitar, she's like Johnny Thunders on speed. They just laid it down for an hour and a half, it was great." Alex's affection for rock has not diminished in the last ten years. He remains a voracious fan. " Oh yeah, man, as soon as I find out that a new album's out by a band I like, I'm there." He still hates phony rock and roll, though. "All those bands they have on the MTV specials, well, they're not rock. I'm not saying that they're good or bad, I'm just saying that all those heavy bands that sound like Alice in Chains, with Metallica and Slayer guitars, those are metal bands, they're not rock. And all those rap-rock bands are rap bands. Calling Kid Rock and Limp Bizkit 'rock' is just stupid. There's too much 'bling bling' going on for me. As soon as making money becomes your first issue as a musician, you lose it, man. I mean, I don't give a fuck about your jewelry or your car. That music's got no soul. I mean, Rammstein is completely robotic, it's like Nazi music. There seems to be a lot of hate going around, and I'm not into hate. I like my rock with a more hopeful vibe. When you listen to a Cult song, you can hear it. You can hear the light at the end of the tunnel. Sure everything's fucked up, but you gotta hang in there." He also laughs off nu-metal's claims of 'The return of the rock'. "I've heard it a thousand times, I'm out somewhere and somebody will say, 'Hey, metal's back!' and I'm like 'What? What the fuck are you talking about, man?' I don't care what's back or what's gone, as long as something good is happening. I don't need anything to come back, I want things to go forward. And I want to be in this band. I want to do Circus of Power." He pauses, running though the band's history in his mind. "I always wanted to make the one great album with that band. That's kind of my mission right now. A lot of "Vices" came close, and some of the first album came close, and a couple of songs on the last one, but by that time we'd already dissolved. I've got to tell you though, that was the best time I've ever had in my life. I'm ready to get back into it."

You know There Ain't No Heaven

Alex's first attempt at a Circus of Power reunion happened in 1996. "We played a really great reunion gig about five years ago, here in a place called the Key Club, and it was magical. I mean, we were better that night than any other night that we ever played, and I was like 'Wow, I guess we're getting back together.' I was naïve. I guess I'm an idiot in some ways, but I was just like 'what the fuck?' I mean, it wasn't like Gary (Sunshine - guitar) and Rick (Beck-Mahler - guitar) had gigs in big time bands, they weren't really doing anything. So that faded." Alex took the down time to bang nails and write a yet unpublished biography. "Yeah, so I started writing a book," he says. "Writing's tough, man. This book was like 800 pages, but on my 8th draft or something, I said, 'all right, I've got to find an agent and get this thing published,' but I wasn't successful at finding one. The publishing world is really tough. It's a cool book, but I don't want to put it out until it's all done. Books are way harder to write than music. I mean, in music, you can throw a couple of bad notes in there and nobody notices, but with a book it's got to be good or you lose people. Anyway, I kind of got back into the music, writing songs instead." Eventually, he rounded up the boys one more time for a one-off show last year. "We played on New Year's Eve, but the whole band wasn't there, something was missing. It was fun to be on stage, and play all those songs, but the band wasn't really together the way it should have been." He explains how the New Year's show came together, and why it just as quickly came apart. "About a year a go, Rick called me up and said, "Hey, let's get together and write some songs, and put out a CD, and go tour

Japan", and to me it was like Hell had frozen over, because it had been ten years where he didn't even want to talk about the band. So I was guardedly excited, because for me the band is everything. I could have millions of dollars, and if I wasn't in that band, I wouldn't really care, you know? Anyway, that's all I heard from him for like a year. I'd call him up and go, "Hey, I got this song, it needs a bridge, it needs a chorus," and he'd go 'all right, I'll get back to you on it,' and then he'd never call. So what I did is, I started writing songs with Gary instead. He was really hard on me about it, because we used to write songs at about 75%, so on all of our albums there's like three or four really good songs, and the rest are all half-assed. I mean, I always saw our potential, but I've got to admit I was pretty lazy, and some of the other guys might have been too. But me and Gary worked really hard on writing songs for the past year. But then Gary did what Rick always did, and he sort of faded away." Although the band managed to play the show, personal differences prevented a full-blown reunion. "Rick didn't want to play with Ryan (Maher) and Mark (Frappier), the drummer and bass player - and whatever Rick did, Gary kind of always went along with it. I'm not putting blame anywhere, I'm just telling it like it is. I mean, Gary and Rick have to do whatever makes them happy, but Ryan and Mark are two of my closest friends, and I can't sell out my friends. What would that make me look like to anyone that ever liked Circus of Power? It would make me look like a chump. So what I wanted to do is write the songs, get to the point where someone wanted to put out a record, and go, 'Here's the deal, we've got to play with Ryan and Mark or else.' But it never got to that point. But you know what? I'm kind of glad that things worked the way they did, because now I finally have the batch of songs that I always wanted to have with that band. I've got 12 or 13 totally cool songs, and I'm going to go record them in Texas. And then I want to play some shows." So, undaunted by disappointments along the way, Alex is going forward as planned, with or without the original line-up. "I'm just working with Mark the bass player, and maybe Ryan the drummer. I only want to do it with people that really want to do it, and for a long time I really wanted to keep the integrity of the band, keep all the original members, that's the way I thought it should be. But then, just recently I've been thinking - after I've just been through that whole experience, that would be wrong to do that, because the original band is just not together, not on the same page. So it would just be a pose to do it like that. I hope Gary and Ricky go on to do whatever they want to do. I mean, I'm not a bitter, angry guy anymore, like so many people walking around are, I try not to be that way. But I've got to keep going, you know? So, I'm definitely going to play some shows down in Texas with Mark and Ryan, probably pick up a guitar player down there, just see what happens." When the record does eventually hit the streets, Circus fans will find an amped up version of the classic sound, as well as a few twists and turns along the way. "There's a few songs that are harder and heavier than anything we ever did, it's heavy stuff like you'd expect, only the hooks are better," Alex promises. "Then there's a song that's more mid-tempo, a John Lee Hooker-boogie kind of stuff, but real dark and with tribal drums, and then there's a couple of slower, more soulful songs. I don't want to call them ballads because they're not, they're not cigarette lighter songs at all, they're more like old Stones or Faces or Replacements songs, kind of Otis Redding. The best part of these new songs is that they're kind of hard to explain, which means you've probably got something original, or at least what you've borrowed is fresh," he laughs. "I'm way into them, I've been listening to the 4-track demos everyday."





Even with his indelible mark carved into rock history, Alex Mitchell has his work cut out for him. There's no doubt that the sorry state of the rock nation needs Circus of Power now more than ever, but is he ready to give up the simple life and dive head first into the shark infested waters of the music industry again? I think we all know the answer. "I have no choice, really. Maybe for the other guys - I know Gary's working for singer/songwriter types, and Rick sells guitars and makes a lot of money, but I have no choice. It's a deal with Satan, and I have to hold up my end of the bargain." Amen to that, brother.

FOR FURTHER REPORTS FROM THE CIRCUS OF POWER COMEBACK TRAIL, GO TO WWW.CIRCUSOFPOWER.COM

WE'RE NUMBER ONE!

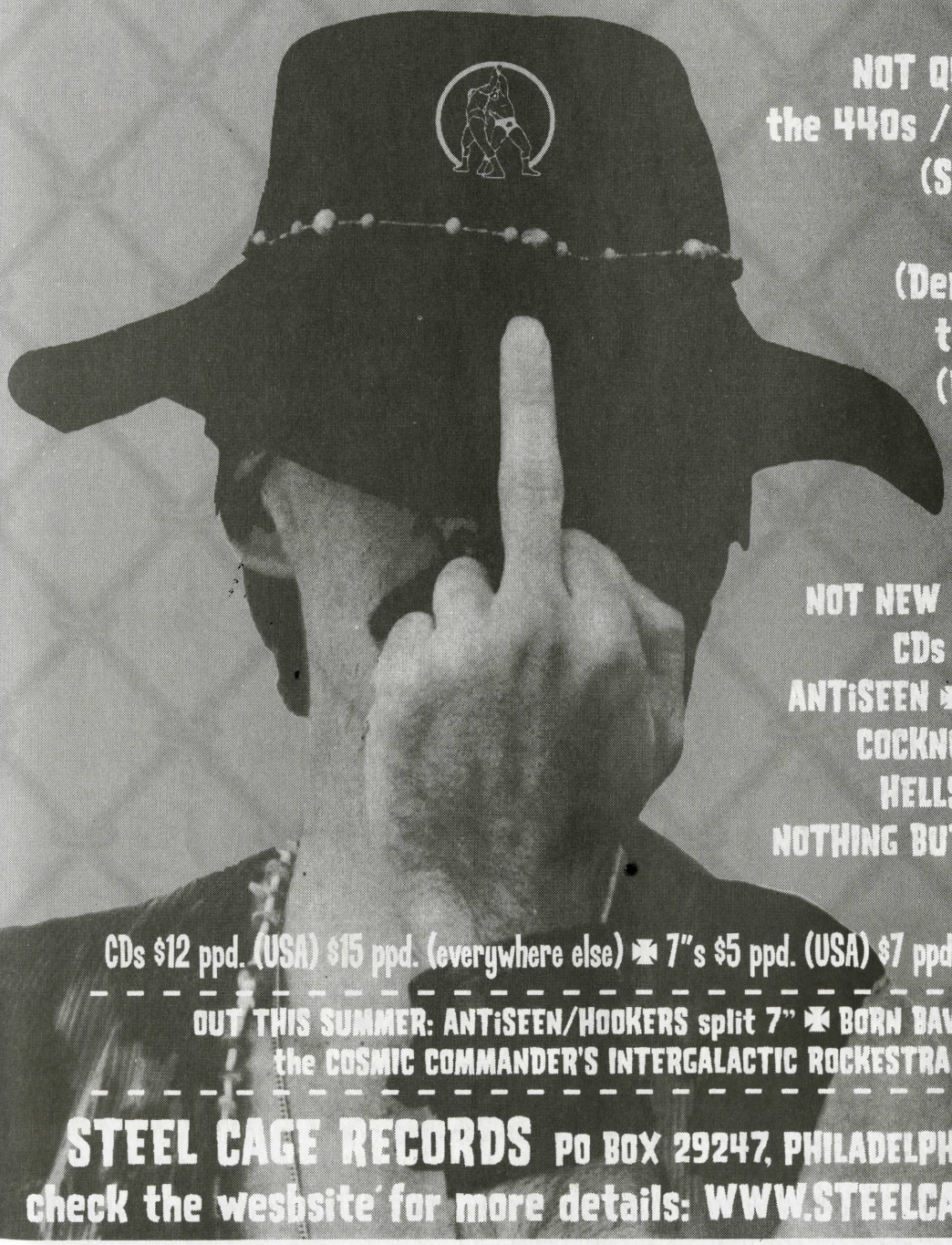
NEW SHIT:

✠ ADZ - American Steel CD Godzilla Stompin' Rock and Roll

✠ the BAD VIBES - Hate Your Everything CD Blunt & Brutal Rock

✠ the BULEMICS - Soundtrack To The Apocalypse CD Bloody Evil Punk

✠ RANCID VAT - The Cheesesteak Years CD Their Hostile City Swan Song



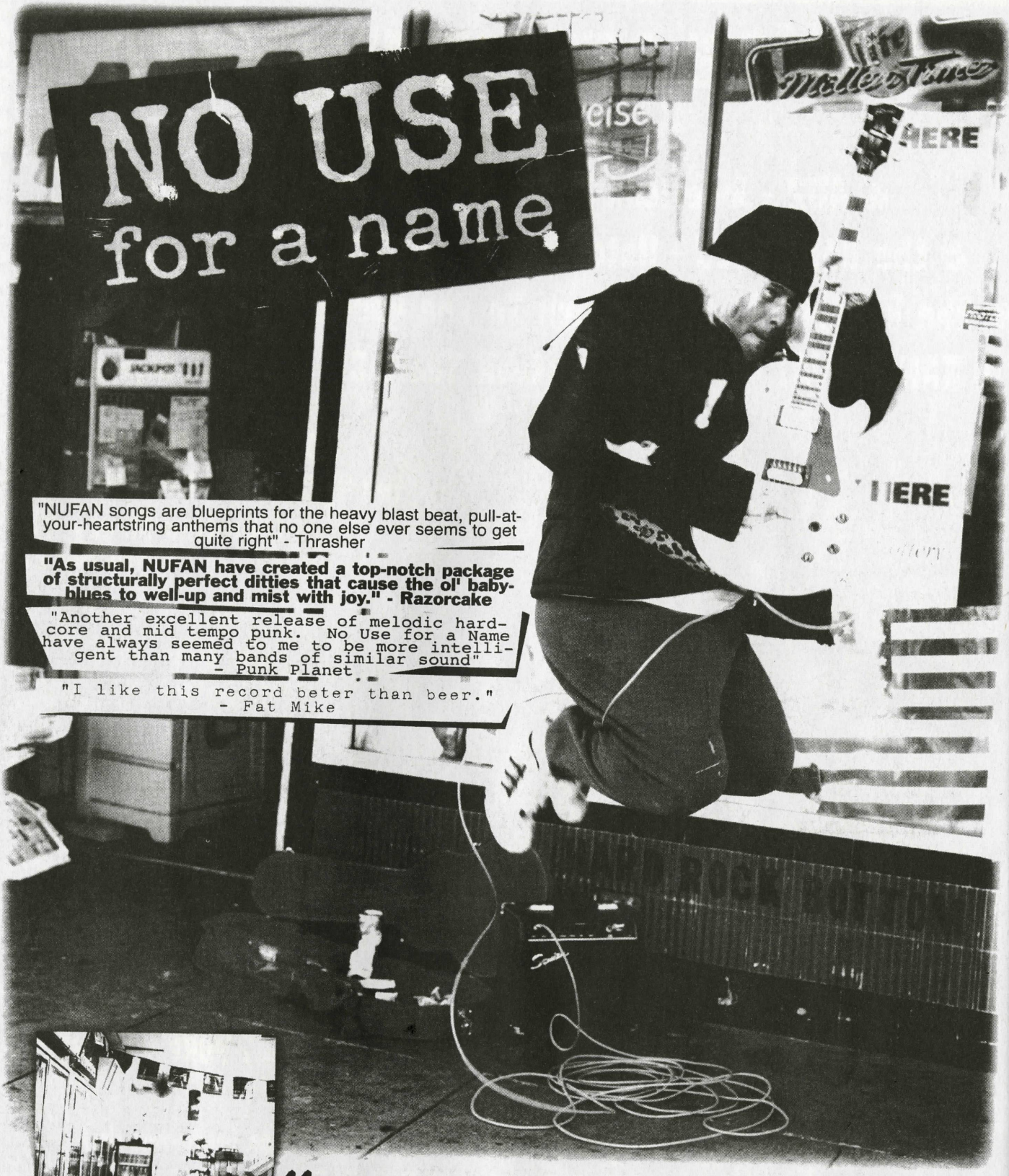
NOT QUITE AS NEW SHIT:
the 440s / the CHIKENHAWKS
(Sumthin Sleazy CD)
CRETIN 66
(Demolition Safari CD)
the LEAVING TRAINS
(Emotional Legs CD)

NOT NEW BUT STILL THE SHIT:
CDs & 7"s by - the 440s
ANTiSEEN ✠ the CHICKENHAWKS
COCKNOOSE ✠ HAMMERLOCK
HELLSTOMPER ✠ LIMECELL
NOTHING BUT PUKE ✠ STUNTMEN

CDs $12 ppd. (USA) $15 ppd. (everywhere else) ✠ 7"s $5 ppd. (USA) $7 ppd. (everywhere else)

OUT THIS SUMMER: ANTiSEEN/HOOKERS split 7" ✠ BORN BAVARIAN 7"
the COSMIC COMMANDER'S INTERGALACTIC ROCKESTRA 7"

STEEL CAGE RECORDS PO BOX 29247, PHILADELPHIA, PA 19125 USA
check the wesbsite for more details: WWW.STEELCAGERECORDS.COM

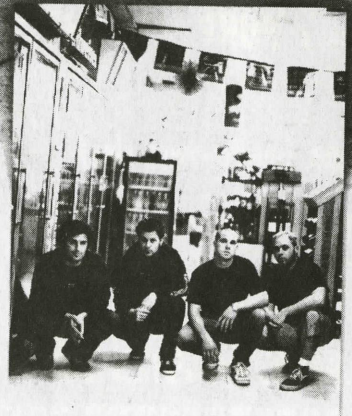


"NUFAN songs are blueprints for the heavy blast beat, pull-at-your-heartstring anthems that no one else ever seems to get quite right" - Thrasher

"As usual, NUFAN have created a top-notch package of structurally perfect ditties that cause the ol' baby-blues to well-up and mist with joy." - Razorcake

"Another excellent release of melodic hard-core and mid tempo punk. No Use for a Name have always seemed to me to be more intelli-gent than many bands of similar sound"
- Punk Planet

"I like this record beter than beer."
- Fat Mike



"Hard Rock Bottom"

NEW FULL LENGTH ALBUM WITH 13 NEW SONGS!

ENHANCED CD & LP OUT NOW!

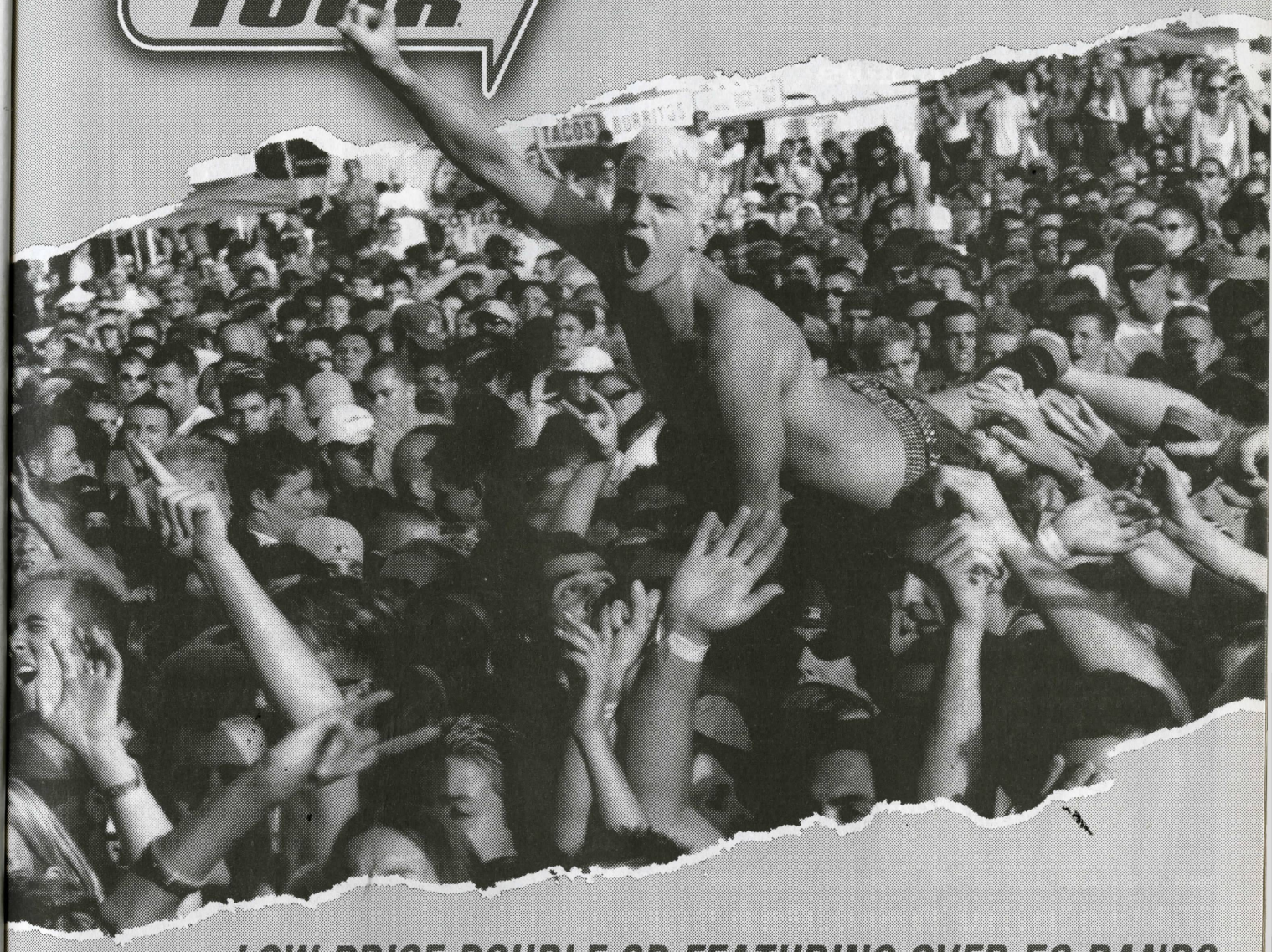
FAT WRECK CHORDS
P.O. Box 193690 San Francisco, CA 94119 www.fatwreck.com

VANS

WARPED TOUR

IN STORES JUNE 18

2002 TOUR COMPILATION



LOW PRICE DOUBLE CD FEATURING OVER 50 BANDS.

NOFX, THURSDAY, SUM 41, FLOGGING MOLLY, THE MIGHTY MIGHTY BOSSTONES, ALKALINE TRIO, AVOID ONE THING, DEATH BY STEREO, THE ATARIS, SLICK SHOES, LAGWAGON, TAKING BACK SUNDAY, THE CASUALTIES, BOUNCING SOULS, THE EYELINERS, MADCAP, NO USE FOR A NAME, REACH THE SKY, KILL YOUR IDOLS, AVENGED SEVENFOLD, NAME TAKEN, THROWDOWN, THE DAMNED, LAWRENCE ARMS, OZMA AND OVER 25 MORE BANDS! TOO MANY TO LIST!!!!

BE SURE TO CATCH
THE CASUALTIES, FLOGGING MOLLY &
THE MIGHTY MIGHTY BOSSTONES
ON THE ENTIRE 2002 WARPED TOUR.



"DIE HARDS"
CD / LP



"DRUNKEN LULLABIES"
CD / LP



"A JACKKNIFE TO A SWAN"
IN STORES JULY 9TH

SIDEONEDUMMY RECORDS 6201 SUNSET BLVD, #211, HOLLYWOOD, CA 90028
WWW.SIDEONEDUMMY.COM

GLASSEATER

NEW SELF-TITLED CD
IN STORES JULY 23rd

"Glasseater is one of those bands defying categorization. Combining the heavy crunch-crunch of hardcore while still containing actual melody, and they are trying hard to inject new life into a long since watered-down scene.
-Rockpile





Also new from Fearless!



Keepsake

Black Dress in a B Movie

Out 6.11.02



Near Miss

The Gentle Art of Making Enemies

Out 7.9.02

FEARLESS RECORDS

For a free catalog write to Fearless Records 13772 Goldenwest St. #545 Westminster, CA 92683
or visit us online and download Glasseater mp3s at www.FearlessRecords.com



Henry Fiat's
OPEN SORE

HOLIDAYS IN THE SUN 2002

September 6th–8th 2002
at the Stone Pony in Asbury Park, NJ

Three Days,
Two Stages,
60 Bands!!

PUNK ROCK FEST

The Exploited, Anti-Nowhere League, GBH, UK Subs,
The Adicts, The Casualties, The Business, Special Duties,
The Partisans, Conflict, The Boys, The Unseen, Defiance,
Instant Agony, The Lower Class Brats, A Global Threat,
Funeral Dress, Oxymoron, The Templars,
The Virus and many more!!

Go to www.punkcore.com to order
tickets online and for additional info.
Or call (631) 821-5284 to order by phone

PUNKCORE RECORDS
P.O. Box 916
Middle Island
N.Y. 11953

HITS 2002 SPONSORED BY PUNK CORE RECORDS

HIT SQUAD

HAVING A CAREER IN THE MUSIC BIZ IS LIKE...KEEPING MY GODDAMN DAY JOB

PART ONE: A TRUE TALE OF WORKING CLASS INSANITY



Being in a Punk Rock 'n' Roll band is fucking amazing. You get to create your songs, arrange them with your friends, play them to your fans, record them in great recording studios, see them released on great labels, and be reviewed by moronic reviewers. You get to wear funny clothes and dye your hair retarded colors and drink way too much and play too loud, jump all over the stage, and act like a buffoon. It is simply the most fun one can have, on Earth, ever. Even when you're over 30 and should know better, like me.

However, one thing you should not expect to do is make money. Many times I have been handed $400 plus after a show. I feel like Donald Trump, until I realize that the van rental, gas money, hotel fees, and beer budget add up to about $450 and change.

So what's a poor rock'n'roller to do? Keep your fucking day job , man. Don't whine about your lack of money, don't bitch about how your "creativity" would be hampered by 40 hours of honest labor. Keep your day job, Rockefeller.

Me, I could never do what some so-called "Punk'N'Rollers" do. I could never work in a trendy "rawk" clothing store, essentially being the best-dressed whore in town. Or even in a record store, snottily casting aspersions on other peoples' record purchases, reveling in jaded scenester condescension. Having to work with dumbfuck 18-year old "Mod" kids who actually think that over hyped *Rolling Stone* magazine rock crit bullshit bands like the Strokes are cool. I could never even quit my job and live off my girlfriend, who pays my bills while I take my band on the road for a "rock tour" to convert the masses. Har Har Har.

No, it ain't me. I wasn't born wearing stretch jeans and creepers, and I am not a pseudo-rebellious trust fund brat. Despite my wonderous black cherry hair and ace choices in British-made footwear, I am a working class dog, dude. Through and through. My Daddy was a Truck Driver, my Mommy was a Telephone Operator. And me? By night I am an elegantly wasted, leather-wearing, eyeliner-encrusted glam punkabilly wildcat. By day, however, I am a Supermarket Stock Clerk. Please stop laughing.

My store, we'll call it Moon Market, is one of the biggest in Boston. It's right near both Boston University and Boston College, and it's also the center of several urban neighborhoods. So for clientele, we get a nice cross section of people — from spoiled college kids in Gap/Old Navy clothes to spoiled college kids in Punk Rock clothes. Families, homeless people, cops, abortion doctors, you name it, we got it. They come to us for their Power Bars, hot dogs, and condoms.

When I first started working there, I learned that most of the people who occupy full-time supermarket positions are truly old-school supermarket vets — and that most of 'em are entirely insane. This kind of work, while featuring decent benefits and competitive pay, is hard on the old sanity. The work is tedious, most of the supervisors revel in their ability to humiliate and condescend to the hired help with impunity, and the customers are rude, obsessed with convenience, and often smell horrible. So as I said, the full-timers in this business are mostly insane, and are thus great fun to be around.

By day, however, I am a Supermarket Stock Clerk. Please stop laughing.

Mick Newlis is the Meat Manager. He's a fifty-ish dude with thinning grey hair, a pronounced limp when he walks, and a scar over his right eye. He is perhaps the most insane person I work with. I love the guy. On my first day working at Moon Market, Mick trained me. He said "There's the truck, there's the product, here's the price gun, and there's your case. Get to it, you little bastard!" Then he limped away. An hour later I realized I needed to ask a few questions, so I tracked Mick down. I found him in the meat locker, thumbing through a muscle magazine with one hand and holding a huge meat cleaver in the other. I said "Hey, Mick" and he turned swiftly, raising the cleaver and brandishing it threateningly. "I was in the Marines, you little shower of shit", he growled, "Never sneak up on a fucking Marine." The next day, as I was punching the clock to start the day, I saw Mick staring at the wall in the break room. "Hey Mick, what's up?" I said, and he turned slowly towards me. "I wonder if I could blow myself," he mused thoughtfully, his face expressionless. "Like tie a 60 pound sack of grain to the back of my head and go to TOWN!"

Mick was a constant source of bizarre, twisted comic relief. He would sing along at top volume, in his gravelly, booming voice,

to whatever Backstreet Boys or Celine Dion song was being pumped over the store speakers, often making up his own, entirely obscene lyrics. Customers would stare in horror at him, and he'd wave and continue singing like a demented Neil Diamond, while cutting meat at lightning speed. One morning, while in a warm mood, he compared himself and myself to Eminem and Elton John, who had just performed together at the Grammys the night before. I was cool with that as long as I got to be Eminem and HE got to be the old English Pop Queen. Mick was adamant. "Don't think I'm afraid to take it up the ass!" He shouted. "I have no qualms about that shit! My asshole is like an old brown pair of sweat socks! I've been to THAT mountain, you little fuck!"

He told me that in the 60s, while on Submarine duty, he was in charge of cooking meals for the troops. Because of his insanity, they nicknamed him "Koo-Koo". His only response to this was to tell them to "watch what you say. I may have to take your shit, but you may be EATING mine." Then he'd go back to preparing his beef stew.

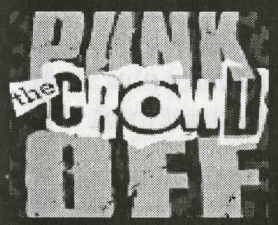
One day Mick tried to help a customer who was extremely rude and condescending. She was typical of the rich old women who occasionally came into the store expecting to be treated like royalty. This one was an ugly woman, with huge, rocket-like breasts. Finally, she was satisfied with the mutton Chop she was purchasing, and she walked away from the meat window. Mick flew into a slathering rage. "Christ, her face is like a train wreck!" He shouted, waving his arms about wildly in the air. "But those BOOBS! I need to get a pair of those for my dog! Then on Wednesdays, when the wife's not home, I can chase the dog around the kitchen table!" Then he went on t mumble something about molding the woman's breasts int balloon animals , especially giraffes and aardvarks.

Mick was anything but PC, but I was hardly ever offended The guy had his own, very special way of dealing with th stresses of the job. When the WTC terrorist attack happened Mick was convinced (somewhat correctly so) that germ war fare wasn't far behind. "I hope not", I said. "Ah, C'Mon", h growled. He was always philosophical when flying high on th Percocets he took for his injured foot. "Biological warfare i GREAT", he said. "You bleed from your ass, you foam at th mouth, your eyeballs burst like boiled eggs, you flip aroun like a fucking little fish. It'll be fun! Try to have an open mind you little chick with a dick!"

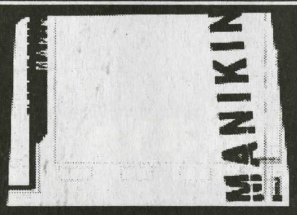
Believe it or NOT, Mick is only the tip of the Insanity Iceberg at my job.

Chocolatto Maria was a solidly built, dark dude with the sides of his head shaved and the rest of his hair in a greased ponytail. He stocked shelves while wearing kneepads strapped to his legs. When an unsuspecting young college girl would walk by, he would drop to his knees and bark like a dog, yelp ing and pawing at the waxed floor with his hands. How he keeps his job, I still have no clue. One day, as I was coming out of the elevator, Chocolatto glanced at me and yelled "HOLY SHEEEIT!" "What?" I said.

ROAD TO RUIN DISTRIBUTION



The CROWD Punk Off CD/LP
UNITY SQUAD RECORDS
Great new release from one of Orange Counties first punk bands! The Crowd at it's best!
CD $8, LP $8 U.S ppd



MANIKIN s/t CD
SUPER SECERT REC.
With a mix of early 80's L.A punk and post punk Manikin stand out from the rest!
CD $9 U.S ppd

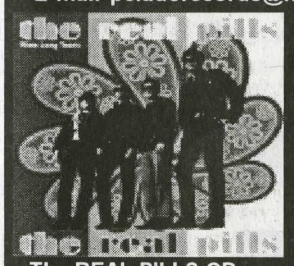


Slash City DAGGERS CD
UNITY SQUAD RECORDS
2nd full length from the kings trash n roll!! Fans of the Dolls and Stones will love this CD!

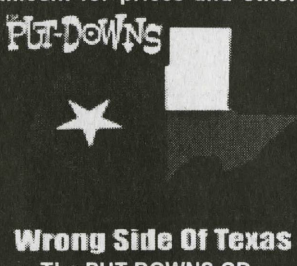


The ENDS Jump Ship 7"
MORTVILLE RECORDS
Limited 500 on green vinyl! Similar to greats like The Boys, SLF, Generation X, Sex Pistiols.
7" $4ppd.

All titles are distributed exclusively by ROAD TO RUIN DISTRIBUTION. Distributors, Stores, please contact Road To Ruin Distribution at www.roadtoruindistro.com for whole sale prices, catalog etc.
For you the music buyer go to www.peladorecords.com for prices and more titles from these labels and others.
E-mail peladorecords@hotmail.com for prices and other information! U.S funds only, cash or money order to P. Grindstaff.



The REAL PILLS CD
MORTVILLE RECORDS
60's R&B, Punk, Garage from Portland, OR. Forget the HIVES here's Real Pills
CD $9 U.S ppd.



Wrong Side Of Texas
The PUT DOWNS CD
MORTVILLE RECORDS
Texas Punk Rock at it's best!!! X-Motards bring you some smokin Punk similar to Supersuckers!
CD $9 U.S ppd.



FAST MUSIC
The PRODUCTS CD
CABEZA DE TORNADO REC.
1980/81 San Diego, CA band. First time ever released. Punk/PowerPop/ NewWave ala STIFF RECORDS like!
CD $8 U.S ppd



THUNDER PISTOLS CD
PELADO RECORDS
If you enjoy your punk rock with a heavy dose of TRASHY R&R get this debut full length!
CD $8 U.S ppd.

ROAD TO RUIN DISTRIBUTION 521 W. Wilson #C103, Costa Mesa, CA 92627 USA

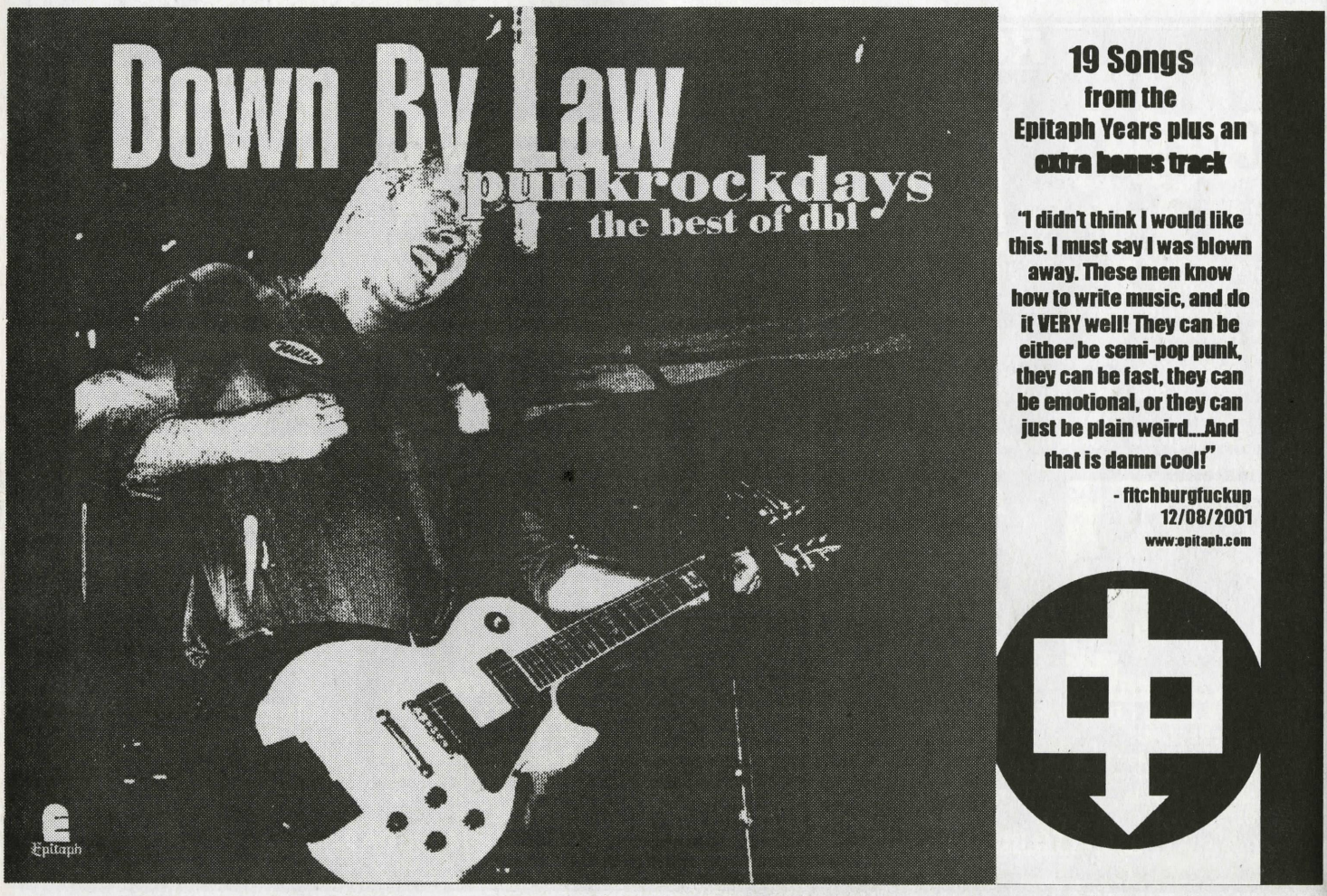
"Aww, I thought for a second, it looked like you had BOOBIES! God-DAMN!" He walked away, looking frightened. I looked at my chest. I hadn't grown tits, thank God. I mean, I like Jayne County but I don't wanna BE him/her, you know?
I always knew where Chocolatto was in the store because I could always hear him yelping, barking, hooting, mooing, laughing evilly, or loudly proclaiming his eternal admiration for some poor girl's ass. She just wanted some ice cream, but instead she gets Chocolatto Maria, rubber knee pads flapping wildly about his ankles, jumping up and down and yelling at her buttocks, cursing the cruel fates that kept those golden ass cheeks from his tender grasp.

Almost as insane and definitely as endearing was 63-year old Meat Cutter Brad Capanito. Born a deaf mute but given the power of speech and limited hearing by an operation he'd had several years ago, Brad's pronounced stutter, thick eyeglasses, and ever-present hearing aid added to a personality that was eccentric, to say the least.

He was a millionaire and owned property all over Cape Cod, but he still worked in the meat room because, as he put it, "This job has everything — sex, violence, intrigue, m-m-m-m-murder!!! Chicken, Veal, Beef, I L-L-L-L-LOVE this p-p-p-place!!!" He would frequently burst into odd rages, loudly yelling "No friends! No friends! Fuck all of you b-b-b-bastards!"
When he found out that I was in a band, he began offering suggestions to improve our stage act. "You should play NAKED, except for a pink flower on your Hoo-Hoo! You should cut each others' heads off on stage, BEFORE YOU PLAY ANY SONGS! That way no one will know how HORRIBLE you a-a-a-are!" When the WTC terrorist attacks happened, Brad said he wanted to parachute into Afghanistan, naked, armed with only a Stanley knife and a bag of Doritos, and avenge his country's loss. Later he became paranoid that the Taliban would kidnap him, "Not only because I'm beautiful, but r-r-r-r-rich as well!" With his thick glasses, hearing aid, and salt and pepper Mr. Spock hairdo, Brad was both an endearing and a hilarious figure. It was impossible not to like this guy.
Mick Newlis, Chocolatto Maria, and Brad Capanito are all true punk rockers, even though I'm sure that none of them have even HEARD of punk rock. This is working class America. Dedicated, imaginative, and quite entirely insane. So remember, friends and neighbors. Keep your day job. Even if the Dropkick Murphys ask you to tour with them. Um, ESPECIALLY if the Dropkick Murphys ask you to tour with them.

PART TWO: EVEN IF IT'S NOT TOO LOUD, YOU MAY BE TOO OLD

When you're young and into rock'n'roll, everything is new and exciting. You dress up in the goofy clothes, you dye your hair, you spend all your money on records, you rehearse with



your horrible punk band for hours on end.

But what about when you get a little older? What about the moment when these fun things you do as a teen or twenty-something, these things that come to define your identity, start to seem a little bizarre to those around you? A lot of times, when co-workers find out that I'm 31 years old, they can't believe it. First they tell me that I don't look that old, which I take as a compliment. Then, invariably, they say something like: "aren't you a little old to be still dressing funny and playing in a band?" This is something I've been thinking about a lot lately.

Most of the people I went to high school with are succeeding in life — they're either climbing the corporate ladder, starting their own businesses, or tending to their children and wives. They don't entertain notions of playing in rock'n'roll bands and dyeing their hair and wearing weird shoes. To them, these are the things that teenagers do, and anyone who does these things past the age of thirty is, at the very least, retarded. And, perhaps even worse, irresponsible.

What about your parents? Mine seem to have mixed feelings about my lifestyle choices. I know that if I was famous and making tons of money, they might be proud of me and accept my eccentricities. However, my band is a cult band at best. We are successful by the standards of our idols/influences and of our scene, but there certainly isn't much money in this for us. I send my family reviews of the band, interviews with us in magazines, and I send them the records when they come out. Their reactions range from curiosity to disdain. Surely either we're famous or we're nobodies, right? And where is all the money I should be making? It's a hard thing to explain. Subcultures, cult followings, indie labels, college radio — none of these things exist for regular folks who have lived all their lives in a small town in the Midwest .

I'm never sure what to tell them. I'm sure I could be more successful at music if I tried. But I don't have much respect for mainstream music, nor the pathetic people I've met over the years who aspire to be "stars" and would do anything, and I mean ANYTHING, to achieve that goal. Then there are those who do almost reach the "big time", only to get caught up in financial and legal hassles, ego problems, drug problems and worse. I just want to make music that's heard by an appreciative audience. And I'm doing that. It's less than a career and it's more than a hobby.

So what is the correct route for the aging rocker? Do you start dressing in the grey fatigues of normality? Start going where the people go, doing what the people do? Do you switch your priorities from artistic expression to the everyday rat race of material gain and the raising of children? Do you buy that house in the suburbs and decorate it pretty much exactly the way your neighbors decorate theirs, utterly mortified at the thought of being different from those around you?

OR, do you continue with your childish irresponsibility? Do you start to look pathetic, old, and haggard in your desperate teenage clothing? Do you hold on for dear life to those items of rebellion you embraced in your youth, just because there's nowhere else for you to go, nothing else for you to cling to; to understand?

Well, I guess you do a little of both. I finally buckled down, got a job, and assumed some financial responsibility for my own existence. I have a decent job and enough money now to live comfortably and afford some small luxuries. But despite this, I'm still dyeing my hair, wearing creepers and playing rock'n'roll music in clubs. I'm still making records and obsessing over songs, lyrics, and ideas. I fucking love it when I hear myself on the radio and see myself in a zine. I still absolutely live for discovering great new rock'n'roll music, for buying records and T shirts and rock'n'roll trash. I guess I'm never going to grow up. Fuck growing up! Isn't life meant to be ENJOYED, not merely ENDURED?

As I grow older, I grow more comfortable with my "look", and while I doubt I'll ever dress like every other yuppie or working stiff in the world, I no longer paint my nails black and spike up my hair before going out to buy milk and kitty litter. I dress in clothes that are comfortable and flattering, but I'm not looking to shock and outrage normal people with my appearance, like I was when I was an angry, sullen teenage Glam Punk. I guess I'm trying to keep my identity, trying not to sacrifice my dignity. Trying to grow older gracefully while still holding on to the things that make me who I am, the articles of faith that formed my outlook on the world. And I'm in good company. There seems to be no shortage of tattooed thirty- (and even forty-! Hell, fifty-!)something outcasts that share my views and interests. I'm meeting more cool people like this every day, including some of the other people who write for this very rock'n'roll rag you now hold in your hands.

Rock'n'roll is no longer for the very young only. Some of us are not young, but not yet old. I mean, c'mon — the US Bombs, the Humpers, the Lazy Cowgirls, Jeff Dahl, etc. — all absolutely uncompromising, energetic, bad-ass fucking rockers in their thirties and forties. In this day and age, it's the older kids that are playing rock the way rock must be played. "Too old to die young, too young to die!"

IN CONCLUSION:

My mental state, you ask? I love how people who always read my inane scribbles are suddenly concerned for my sanity. Yeah, I'm a mess. Not Kevin Mess, either.

My rock'n'roll odyssey has spanned 20 years, three or four states (more if you count playing shows, which I'm not), literally hundreds of smelly/smoky clubs, fanzines, enemies, friends, beers, fears...probably thousands of eyeliner pencils and hundreds of boxes of hair dye. Making new friends and burning old bridges constantly. Exactly eleven guitars, exactly four amplifiers...um, like a million drummers and psychotic/overbearing/unskilled/gay guitarists (pick a description, I've worked with them), a couple of cars, eight indie releases, plus comps, lotsa good and bad press, and shining bright like a turd in the night...ME.

Baby, it's a long way to the middle if you wanna rock-'n'roll. ⊕

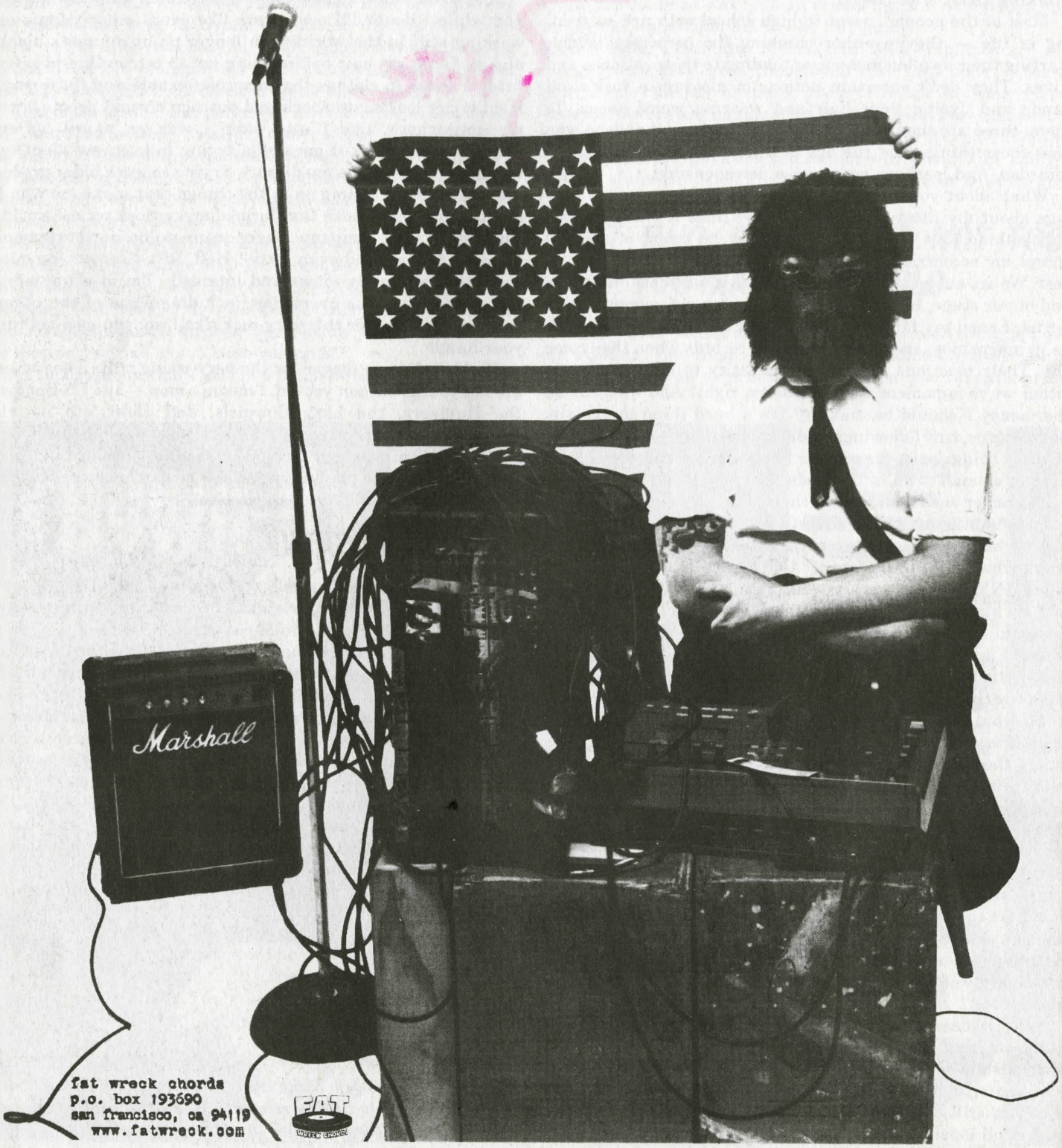
Chaz Halo
ChazHalo@elvispresley.com
www.angelfire.com/punk/haloes
www.angelfire.com/punk3/rocknroll

[Disclaimer (of sorts): While all of the situations in the above column are true to life, as remembered by the author, most of the names have been changed to protect the guilty.]

Dillinger Four

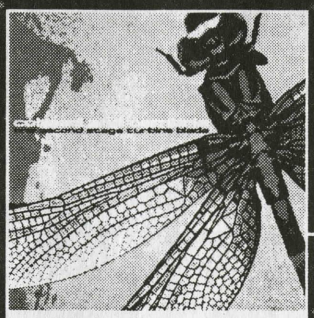
"situationist comedy"

new album out june 2002



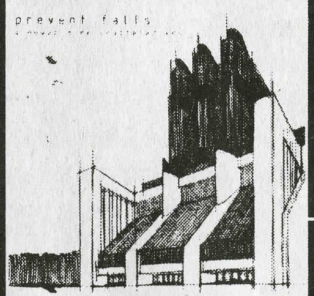
fat wreck chords
p.o. box 193690
san francisco, ca 94119
www.fatwreck.com

EQUAL VISION RECORDS | NEW02



coheed and cambria
the second stage turbine blade
evr67 cd

available: now!



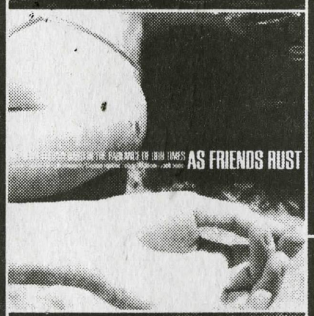
prevent falls
a newer more shattered you
evr68 cd

available: now!



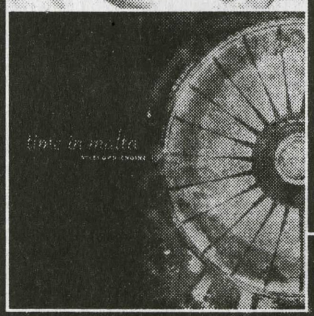
the rocking horse winner
horizon
evr70 cd

available: now!



as friends rust
a young trophy band ...
evr71 cdep

available: now!



time in malta
a second engine
evr73 cd

available: 07.09.02

equal vision records po box 14 hudson ny 12534 · www.equalvision.com · 1-888-evr-edge

THE (INTERNATIONAL) NOISE CONSPIRACY



BY VIC BONDI

INTERNATIONAL NOISE CONSPIRACY, FROM SWEDEN, ARE ONE OF THE BEST NEW PUNK BANDS. COMBINING THE GARAGE PUNK OF THE SONICS WITH THE LEFT POLITICS OF THE CLASH, INC MAKE YOU THINK AND DANCE, SIMULTANEOUSLY. THIS INTERVIEW, WITH LEAD SINGER DENIS LYXZEN (FORMERLY OF THE REFUSED) WAS CONDUCTED IN ENGLISH BEFORE THE ATTACKS OF SEPTEMBER 11TH, IN SEATTLE. DURING FIRST PART OF THE INTERVIEW DENIS TALKED ABOUT HIS LOVE FOR SIXTIES GARAGE BANDS, FRENCH PHILOSOPHY, AND THE ANTI-WTO PROTESTS IN QUEBEC, DURING WHICH INC HAD THEIR BOOKS CONFISCATED BY CANADIAN IMMIGRATION. WE PICK UP THE DISCUSSION WITH A QUESTION REGARDING THE LEFTIST POLITICAL COMMENTS DENIS OFTEN MAKES FROM THE STAGE.

HL: Okay. So let me set aside the whole French literary tradition and just cut right to the chase: An American watching your show and the revolutionary ethos that you espouse goes "What the fuck is a Swede doing espousing this stuff? Because those guys have the society that we all want to live in." How do you get this attitude in a society that any American would just give his left nut to live in?

DL: Okay. Here's the deal. It's happening to us. In Sweden people are getting complacent about what's happening…They look at other countries and say, "It could've been worse." And everybody is saying, "We're cutting down union rights; we're cutting down elderly care." And everyone is saying, "It's horrible—it could've been worse." And that's just a spiral. It keeps going down. And a lot of it is like – our guitar player and bass player – he works taking care of old people. And they've done so for two years maybe, even longer—the whole time we've had the band they've been working with that. And they see the consequences of this economical thinking. They see that the elderly home they work at is not privatized—yet. But they want to privatize it so they can make more money off of these old people. And that's one of the things that really bothers me with capitalism, and sort of the neoliberal — or even neoconservative.

HL: Well, you know…We had eight years of neoliberalism here, all driving wages and conditions down to the lowest common denominator. And now we'll have neoconservatism, which is really going to eviscerate things. Union rights and environmentalism in particular are gonna take it in the neck.

DL: Yeah. Bush is going hard. Like he spares no one. Bush goes full-on. But I mean—I think—'cause we were here last time during the election. We saw the whole election process from an outsider's point of view—from a socialist point of view. And we talked about that every night. Like…you can tell there's so many people that come to the show and so many people I meet, they think that the political system in America is a travesty. People laugh. It's horrible. What's the sense of voting at all?—It's just fucked up. I think one of the funniest things… well, it's not really funny, it's kind of more funny in the sad way…now they sign this FTA (NAFTA) agreement saying that it's only countries that are democracies that can be a part of this open border or free trade thing. And analyzing…like deconstructing the sort o



"WE GOT HATE MAIL... WE GOT CALLED ALL SORTS OF THINGS 'CAUSE WE CAME HERE AND TALKED ABOUT POLITICS."

democratic process of a country like America where we have—in effect, if we look at the numbers—something like 70% of the population does not want George Bush to be president. I don't see how that is called a democratic society. You know what I mean?

HL: The conservatives would never say that.
DL: Of course not.

HL: They would always say that it's the saving remnant; it's the best of the people above the mob that really makes a difference. But you know, your audience is the mob.
DL: Yeah, right. We are the mob. That's what it is. We were not allowed to bring our books into Canada. They were convinced we were going to Quebec. First it was all cool, and then they got all weirded out and they were like, "You're going to Quebec, aren't you?"

HL: That's stunning. That's amazing.
DL: And we're like, "No, we're not." And we all—we know about Quebec; we have these anarchist books, yes. We're not going to Quebec. And they just kept all the books. And this whole thing about building a fence around downtown Quebec. And actually goin' out in the press saying, "Yes it is an infringement of the freedom of speech. But we think it's okay."

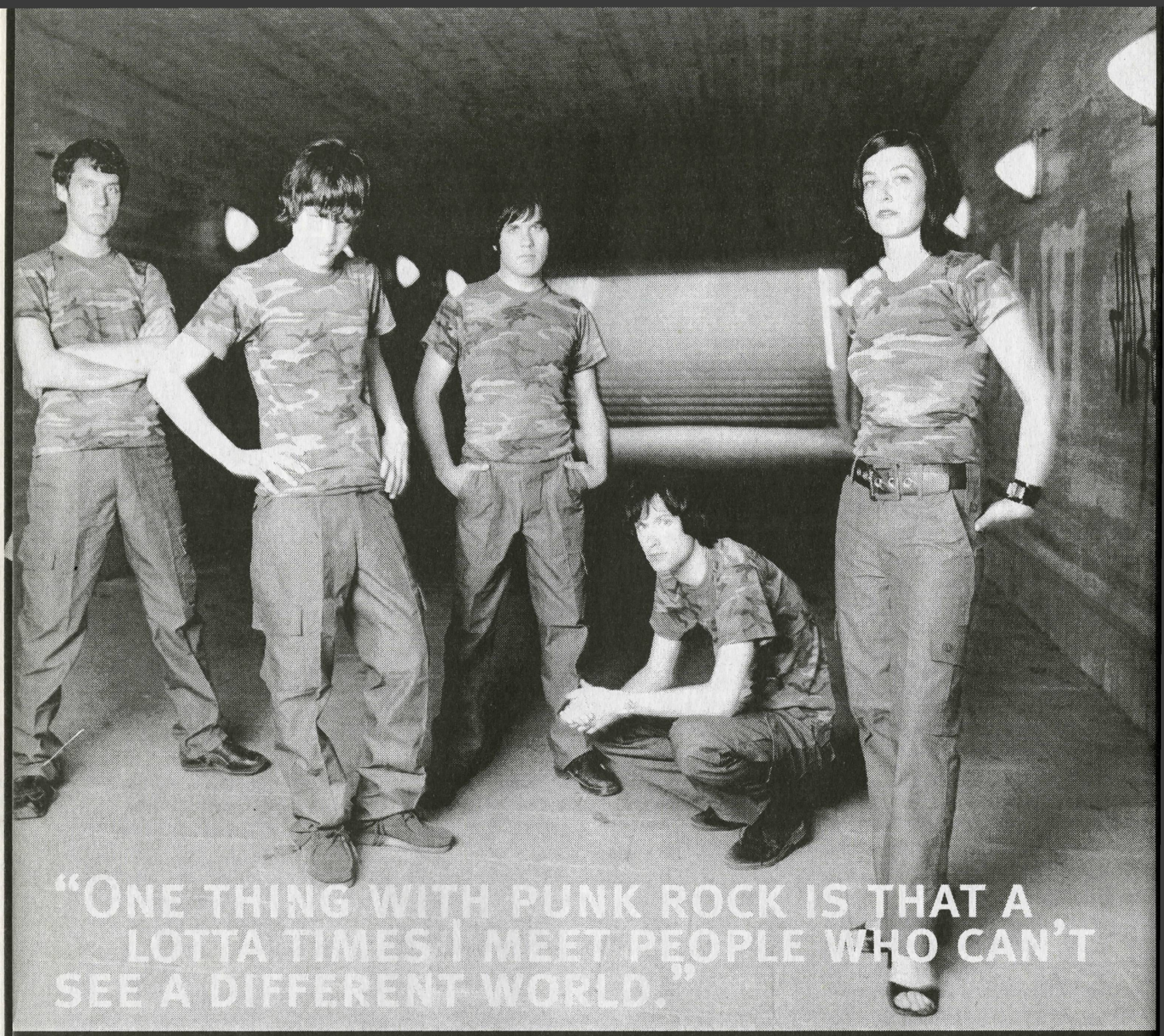
HL: Fuck it.
DL: Yeah. We think it's okay. 'Cause some people are obviously more important...

HL: Some people's speech is more worthwhile than other people's.
DL: Yeah. Exactly.

HL: The Supreme Court a couple of years ago decided that you couldn't restrict political contributions because it was a form of free speech, so fuck one man, one vote. It's how many dollars you have that buys you the number of votes you want.
DL: Yeah. And I think it's becoming apparent to people. 'Cause I came here in '96 and '98 with Refused, and I tell you, a lot of people were not too impressed by the pinkos. You know, they were just like, "Fuck You." We got hate mail... We got called all sorts of things 'cause we came here and talked about politics. Then we came back in November, October-November with Noise Conspiracy, and I told everybody, like, you need to brace ourselves. People are not gonna like us. And after every show people came up and said yes, it's awesome that finally a band comes talk about politics, talks about capitalism, and its... I mean, granted, — like we are a band and a lot of people are gonna be in the back just nodding their heads and drinking their beers, thinking "Well, it's cool. They're good." But at the same time there was such a huge interest in the stuff that we were saying compared to a couple of years ago, when people didn't want to hear it. They were like, "whatever."

HL: This was the thing I enjoyed most about your show. I mean...To me it was a lot like 1981-1982, sort of a fairly radical kinda funky-ass music that made you shake your butt, but at the same time there was a...Here's the alternative news for those of you who have not gotten it.
DL: Yeah. That's definitely a part of the plan for this band. The whole East Coast, we passed out flyers about the FTA; we talked about it at every show; we stressed the importance of people finding out if they could go there. And a lot of people came up and said, "I'm going to Quebec." The whole way up there we talked about that; in Canada we talked about that; passed out the flyers. And now our mission is just to continue to talk about that and let people know that 300 people got arrested; 20,000 people protested against this trade agreement that most of us never heard about but that will affect all of our lives.

HL: How do the American bands you play with feel about that kind of stuff? Do they talk to you about it or...
DL: We've been on tour with the Explosion and Rocket from the Crypt the whole tour. And—uh—they don't really say anything about it; they don't talk about it on stage. But at the same time I would say that Rocket from the Crypt came to us and asked us to be on the tour after hearing and reading our CD. And they're really excited. The first show they came up and like, "Did you guys write the liner notes to the CD? — it's awesome." And I was like, "Whoa. That's cool." So I think for a band like Rocket from the Crypt that's actually like... They just say like, "We're here to have a good time. We're here to entertain you." And to bring us on tour is sort of a statement. 'Cause they say like, "Yeah, we endorse



this band. They're coming on tour with us. And we want to play with them."

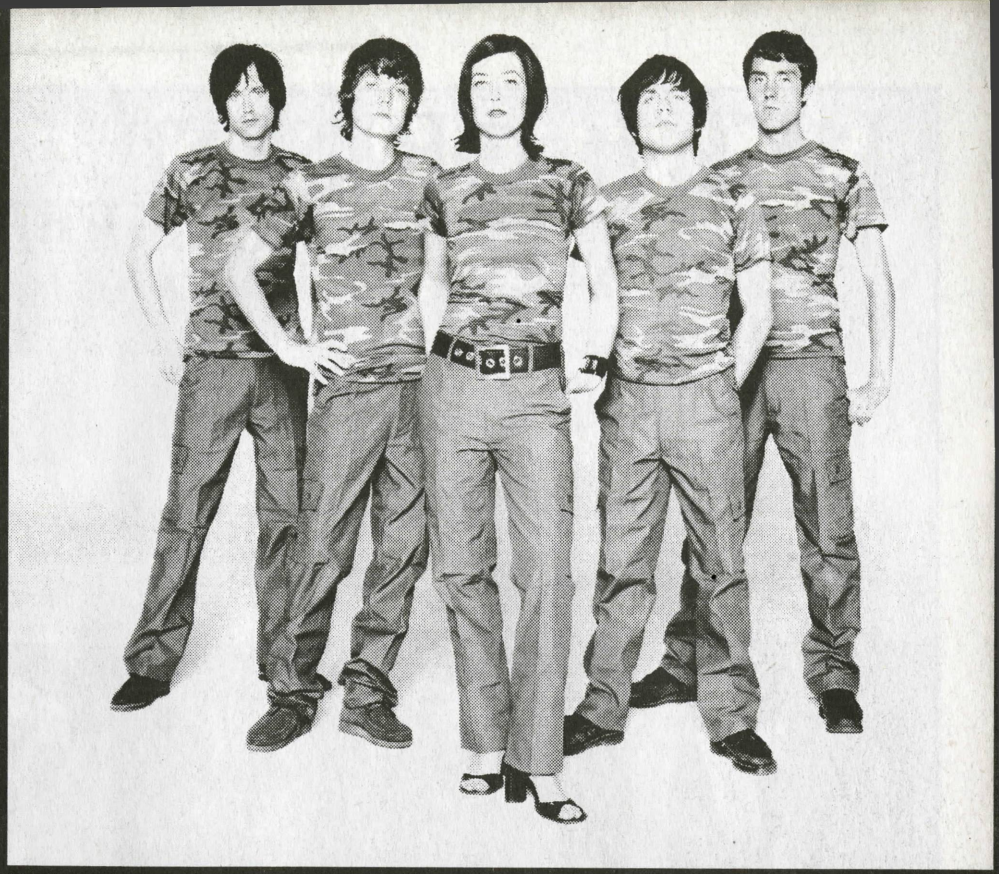
HL: Well, you guys do a pretty good job of providing butt-shakin' entertainment, too.
DL: I think it's an important, intricate part of what we do. 'Cause a lotta times political music, especially with punk rock, is just so damn boring. And every time a political punk band talks, you just want to go home and shoot yourself. You know what I mean? It has such a doomsday prophecy feeling to it. It's not uplifting. It's not positive. It's just: "Oh, that sucks." So our whole plan was inspired by the sorta autonomous Marxist movement from Italy. Those people that just flip the whole idea. Instead of talking about oppression, they talked about resistance. And what resistance has given to us. And that's what we try to do. We try to be the band that talks about the fact that a little bit more than two years ago ordinary people shut down Seattle. They shut down the WTO meeting. Because ordinary people can do that.

HL: It's funny because I think a lot of the guys that are so hardcore punk from '81. A lot of people like that music now, but they don't really remember the context. And the context was that we lived in Reagan's America. It was an evil fucking time. And the only people that were actually speaking the truth about power were punk rockers.
DL: Yeah.

HL: There was this little tiny sector of the culture that was saying: "Blow me. Fuck you. Die. We hate you."
DL: Yeah, yeah.

HL: Because they knew, you know. This was a fraud. This was a lie. This was breaking people. Ruining people's lives.
DL: Yeah, definitely.

HL: And it doesn't necessarily have to have a heavy ideological patina to it. It was just: "We know you intend to waste us."

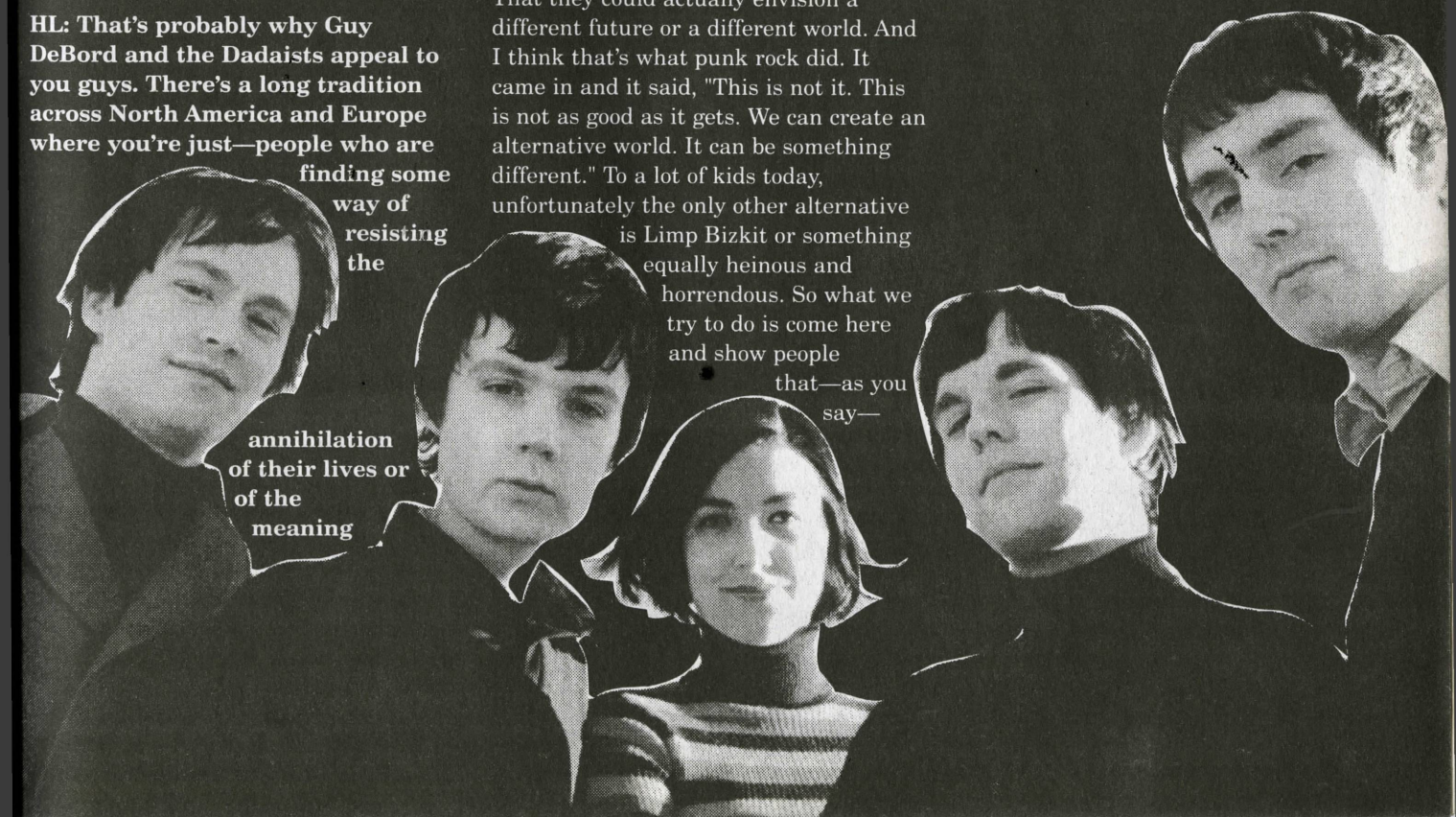


DL: Yeah, yeah, yeah. I think that for us as a band...I got into punk rock in maybe '87. And that's just when all those bands had made their mark. And I mean...For me to get into punk rock and listen to the Dead Kennedys and all the political bands from the '80s, that's what inspired me to get political. And we're sorta like—we want to do the same thing, you know. Just return what we have received... what we've seen, and what we've heard, or what we've read. And just return that to people. And be like, "Here's some traces that you can all check out and be inspired by."

HL: Right.
DL: And that's sort of the plan with this band. And that's also why we—as I was saying—we wanna get people shaking their ass, so that they feel that it's a good time.

HL: Well, the bottom line is that art and music is always born in rebellion and the denial of the way things are. You're creating something out of nothing; you're creating something out of the ether that's different than the world you live in, and it brings the whole possibility of the things that don't exist now into being.
DL: Exactly.

HL: That's probably why Guy DeBord and the Dadaists appeal to you guys. There's a long tradition across North America and Europe where you're just—people who are finding some way of resisting the annihilation of their lives or of the meaning of their lives.
DL: Yeah, yeah, yeah. I think a lot of it has to do with that. One thing with punk rock is that a lotta times I meet people who can't see a different world. You know what I mean? And a lotta times I think that's the strong part about what the Situationist movement did, or what the people in Spain did during the Civil War. That they could actually envision a different future or a different world. And I think that's what punk rock did. It came in and it said, "This is not it. This is not as good as it gets. We can create an alternative world. It can be something different." To a lot of kids today, unfortunately the only other alternative is Limp Bizkit or something equally heinous and horrendous. So what we try to do is come here and show people that—as you say—alternative news exists. There are other ways of analyzing the world. There are other ways of seeing this world. That's one of our ambitions – to make sure that people realize there are other people that think differently. +



LIKE It OR NOT
WE'RE HERE TO STAY.

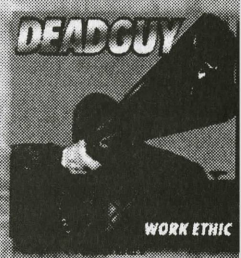
NeW StuFf . Re-Issues and Classic HArdcore & Punk rEleases FrOm BLaCkout ReCords











Also aVailable: H_2O. Kill Your IDols. Sheer TerRor. Punk RoCk JukeboX CompS and mOre..

wWw. BlaCkoutreCordS.coM

DoWnload LeGit mp3's aT Emusic.com

BLACKOUT!

BLIND SOCIETY



contrary to popular belief

wWw. BlaCkoutreCordS.coM

DoWnload LeGit mp3's aT Emusic.com

BLACKOUT!

DAG NASTY

minority of one

REV111 ★ CD/LP....coming this summer



REVELATION 100
A 15 Year Retrospective...
REV100
CD/2xLP
OUT NOW

PITCH BLACK
S/T
REV113
CD/LP
07.02.02





CURL UP AND DIE
Unfortunately We're Not Robots
REV107
CD/LP
OUT NOW

CHRISTIANSEN
Forensics Brothers And Sisters!
REV114
CDep
07.02.02





FALL SILENT
Drunken Violence
REV109
CD
OUT NOW

THIRTY-TWO FRAMES
S/T
REV105
CDep
07.23.02



REVELATION RECORDS ★ P.O. Box 5232 Huntington Beach, CA 92615-5232 USA ★ www.RevelationRecords.com ★ RevHQ.com



DEATH THREAT
For God And Government

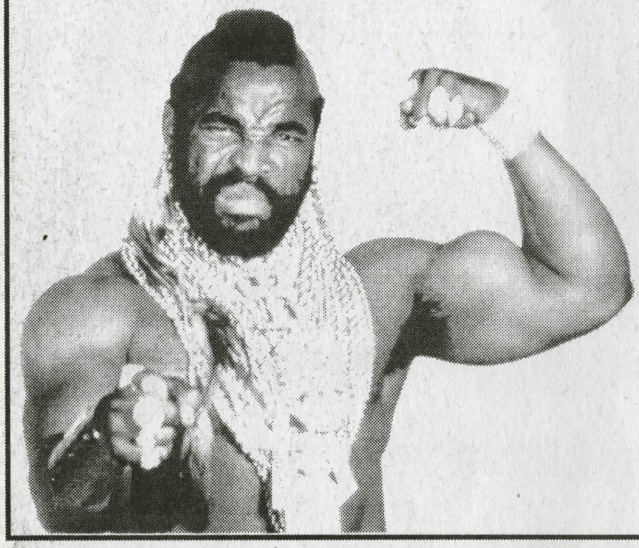
The second full length from CT Veterans, a potent mix of hardcore and punk rock.

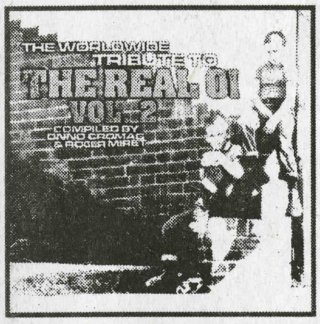
On Tour Now With American Nightmare



OUT TO WIN
Persist & Destroy

Formerly Mushmouth, new name same brutal sound!



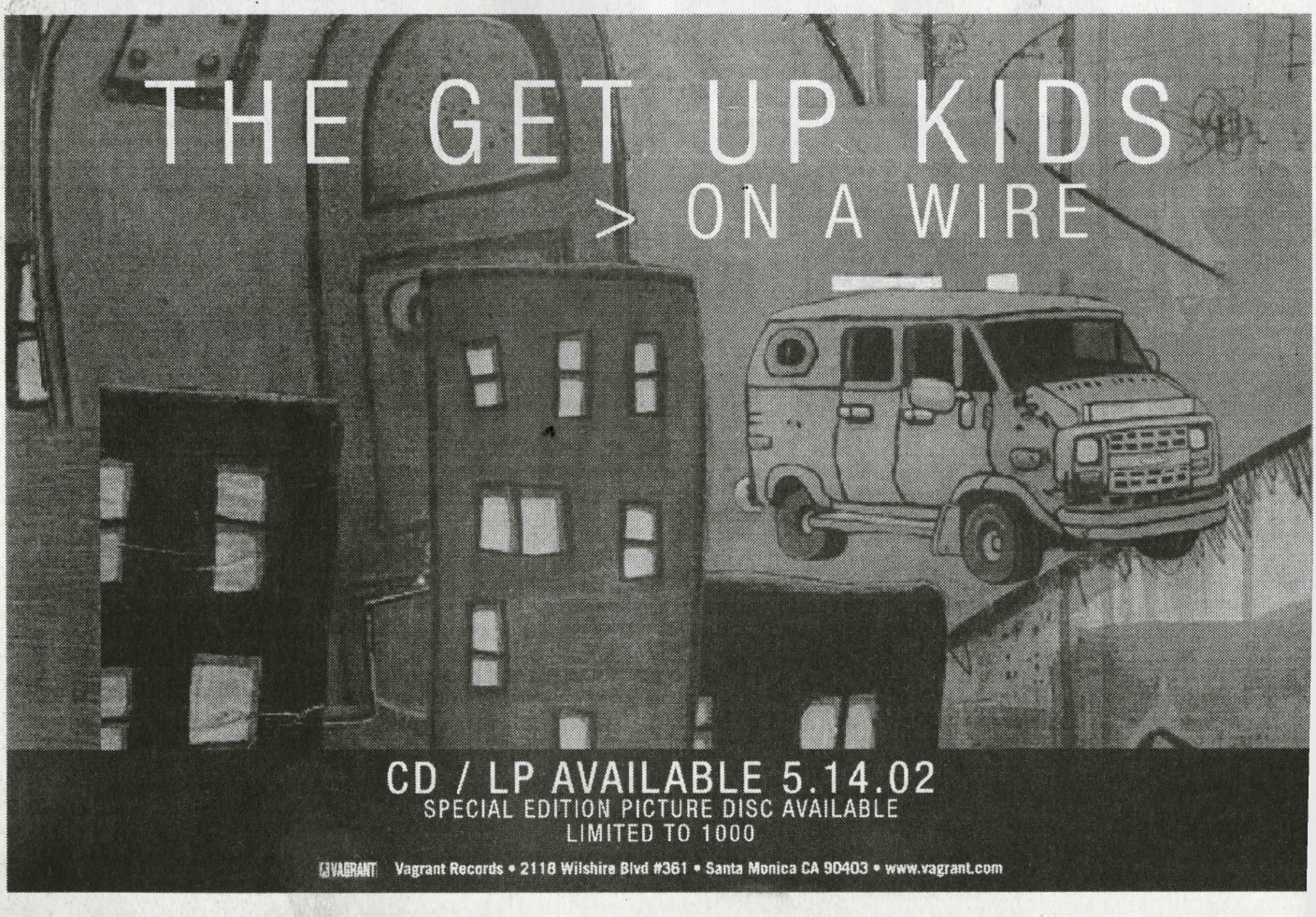


THE WORDWIDE TRIBUTE TO THE REAL OI VOL. 2

Featuring:
The Bouncing Souls, Ignite, Murphy's Law, Death Threat, Vision, Roger Miret & The Disasters, and more!

TRIPLE CROWN RECORDS

WWW.TRIPLECROWNRECORDS.COM



Libraries gave us power, then work came and made us free/What price now for a shallow piece of dignity?" (-Manic Street Preachers)

EVERYTHING'S TURNING TO GOLD...

It's late January as I start this new column,to give you an idea of the lag time between rant and print, and my frequent co-conspirator, Ricky Trash Brat and his lovely and talented significant other, Princess Cynthia from the Motor City Knockers, are out West this weekend participating in Jeff Dahl's Annual Desert Trash Blast Big Rock Show Extravaganza. Meanwhile, I'm still here in Cincinnati being Mister Mom and getting sucked into housewife television shows like the endless phoney encores of the Pat Bennastar concert on the Women's Entertainment channel last night that had me and my perfect little daughter, Melody Monroe ,dancing along to all the hits I hated yesteryear like "Heartbreaker" and "All Fired Up", while I'm sadly missing the Cult VH1 "Behind The Music" cause we had to give up our basic cable service in order to keep the internet and pay these obscene CG & E bills, but ya know what? I'm occasionally loving life. My soon to be 14-year old son, Christian, is living back over here with us, the exceptionally beautiful companion/domestic partner, Paula G, is winning our daily bread by waitressing at a fancy restaurant and I'm doing all the housework and caregiving while she's gone.

It's a helluva lot of work — I gotta confess, whenever I'm the one trudgin' out to some shitty busboy or server job, I get this inflated feeling of manly self-importance, whereas now it's hitting me hard how much work it is caring for the babies — the dishes, diapers, constant moodswings, baths ,naps, teethbrushing, feeding, reading, refereeing, vacuuming, laundry, entertaining, putting on the winter clothes, taking off the winter clothes, the crumbs, the crankiness, etc. Most days I'm an overwhelmed, crabby Daddy, but it's all worth it of course, the kids are astounding little people, effervescent little personalities, and we all seem to be benefiting from our swapping domestic roles for awhile. It's good. As Iggy Pop sez, "I love my home and my family." Yesterday was a near perfect day. Sometimes, while listening to one of my old, tormented-teenage-favorites, like New Order's "Low-Life", when I'm up early doing dishes, throwing in some laundry, and sneakin' in another quick coffin nail on the front porch, gazing down the lane at all of my neighbors flags and pointlessly flash, stupidly toxic, gas-guzzling new automobiles, I feel like the luckiest anxiety-ridden, overcaffeinated man alive. No shit. Just TO BE ALIVE.

I feel like the luckiest anxiety-ridden, overcaffeinated man alive. No shit. Just TO BE ALIVE.

UNDERGROUND STARS... STARS UNDERGROUND...

A) DIMITRI CONSULTS SOUL BROTHER NUMBER ONE, MISTER PETER ZAREMBA FROM THE ALWAYS EXCELLENT, LEGENDARY FLESHTONES...



DIMITRI: In the eighties you hosted the "I.R.S. Cutting Edge Happy Hour" on MTV on Sunday nights, a fun and lighthearted foray into all my favorite underground music. Please discuss the show and your relationship with Miles Copeland.

PETER: Miles was the head of I.R.S. Records and a big supporter of the Fleshtones and a lot of other oddball bands like the Cramps, etc. MTV came to him and gave him a Sunday night slot to fill with whatever he wanted, because at the time they were just starting out and could do things like that. He handed the hour over to our friend Carlos Grasso and told him to "make up a program", which he did. It starred all the bands that MTV could figure out (until they became big, that is) and the Fleshtones were frequent guests. When the host quit early on to be an artist in Fiji, Carlos asked me to host. The rest is (forgotten) history.

DIMITRI: I was a little delinquent kid in Ohio staying up late watching, while talking on the phone with my first true love the night that the Lords Of The New Church appeared on your program. I think they did an acoustic version of "My Gun Called Justice". Weren't you personal friends with the Dead Boys? Did you know the Lords were reforming? Favorite Stiv and Cheetah Stories?

PETER: I was not a Dead Boys fan, since the type of rock star excess they gloried in was the stuff I avoided. Stiv was a good guy, and our guitarist Keith became very good friends with him

through mutual friends in Paris. I didn't know the Lords were reforming without Stiv...seems impossible without him, right? I have too many Stiv/Cheetah stories, but will lay off them in the hopes that people will lay off the Zaremba stories.

DIMITRI: Did you ever actually meet Zodiac Mindwarp?
PETER: Yes, and if I remember correctly, I was disapoointed to find he was a typically English twit.

DIMITRI: I still play the Love Delegation album all the time. Was "Save Me" a cover? I bought that record on vinyl from Mind Dust Music the week it came out and am now on my fourth copy, a cassette version.
PETER: Wow, you not only have the Delegation LP, but you even play it? Actually, it's one of my favorite records. I had high hopes for it, but it didn't do well and I got screwed out of what was to me a lot of my own money. I liked the group so much that I did a second Love Delegation LP called "Delegation Time", which was released in both French and Spanish editions. I lost even more money on that, but it's also a great record, kind of disco-garage. Anyway, "Save Me" is an Aretha Franklin number that's given a garage treatment. This is what the original garage groups did and what most current garage groups don't have the insight to attempt.

DIMITRI: Whatever happened to Wendy Wild and was she the same Wendy from Wendy Wild & the Mad Violets? I once wrote a song called "Where Is Wendy".
PETER: Wendy was the same wild genius from the Violets. Sadly, she died awhile back, and so did our drummer Ricky. Unlike the Lords,t here will be no reunions without them.

DIMITRI: Did the Fleshtones ever play with an all-girl garage band from Jersey called the Antoinettes?
PETER: All the time, I think at the City Gardens as well. Why?

DIMITRI: Because my memory is a wretched blur at this point, but I might have seen both groups play at a bar in midtown Manhattan called The Dive where my old friend Morgan Reese D.J.'d the first night I ever dropped acid. I was 15 or 16. I've seen you guys at least five or six times over the years, but my memory is really blurry from chemical abuse. You were very nice to me when I was a runaway kid at the Pyramid and King Tut's Wah Wah Hut in NYC, and then again years later at the Rat in Boston. It was so long ago, the blurry, green acid-hued Antoinettes thing at the Dive, that I thought I could have maybe been confused and actually mixed that show up with a Fuzztones show from the same era. I think I mostly kinda became enraptued by a bar lime that night. My memory is actually that fuzzy. It's awful. "Roman Gods" was the last thing I think I heard from the 'Tones. Please discuss what you've been up to in recent years, current events, and what a day in the life of Peter Zaremba is usually like...





PETER: Wow, you really are a "burnt out" recluse. That means you even missed "Hexbreaker", the follow-up record to "Roman Gods"! A truly frightening record! After that came "Fleshtones vs. Reality". I recommend them, and that's just the stuff from the 80s. From the 90s, I think that "More Than Skin Deep" is our best, and everyone agrees. And then there's "Solid Gold Sound", our newest and only available disc. Pretty good stuff.

What's a day in the life like? Well, I've got a five-year old son that I've got to get ready for school. If I'm on tour, then it's 'see the world with a hangover' (as an English roadie in our employ once said in the early 80s.) I write food stuff for magazines, and stuff about honeymoons. I take out the garbage...the usual stuff.

DIMITRI: What do you think about the current garage scene? Didn't you play the Vegas Shakedown last year? What was that like? Do you agree with me that a lot of the modern retro-garage bands are missing the fun and the love and excitement of their always uplifting progenitors, the Fleshtones? I see a lot of bands in Sonny Bono haircuts with vintage gear and great sideburns, but they don't know how to connect or really lift a crowd. They're trying to be so macho and sullen and cool with their grimacing and pursed lips that they don't even seem to have much real enthusiasm.

PETER: Well, I'd say the craze is once again running out of steam. The Vegas thing was really fun to play, but it was such a blur. Besides, I was busy ranting and raving against the assholes who had murdered 3,000 of my neighbors a few weeks before. As to the newer groups, yeah, they miss the fun, as well as the whole reason this music is great in the first place. These groups either hate the FLESHTONES or they don't know of us. There are of course many exceptions to this blanket condemnation, the Sons Of Hercules being one.

As to the newer groups, yeah, they miss the fun, as well as the whole reason this music is great in the first place.

-Peter Zaremba/FLESHTONES

DIMITRI: Everybody that loves REAL ROCK'N'ROLL knows that the FLESHTONES are the most dynamic and intimate, live party experience in the business, although the Trash Brats from Detroit are coming on strong. Are the Fleshtones able to tour nowadays? Please discuss the economics involved for a classic group to tour in this harsh era, and what the fans can do if they really want to bring the FLESHTONES to their town.

PETER: Yeah, we're touring. It's funny you mention Detroit. All the current bands there all say how much of an influence we were on their groups and ask us why we don't play there. We always answer that we just played there and no one came to see us, which is always what happens. So we're not that interested in playing Detroit. The economics? They stink. But if you don't act like a rock star, you can come home with some money for groceries. If people want to bring the Fleshtones to their town, they first have to ask...better yet, ask our booking agent Dave Kaplan (dkap1@mindspring.com). Better still, actually come to the.fucking show. There is nothing more depressing than playing to a handful of people, no matter how much they tell you their friends are assholes for missing the show. We play our guts out and are a riot every night. We're also human and don't want to waste ourselves for nothing.

DIMITRI: Care to comment on the Enron scandal?

PETER: I wish the war was over, but I'd rather we kill these assholes before they kill too many of us. As for Enron, CEO's are jerks and out for themselves. Why does this surprise anyone? Everyone took Enron money. I only wish they had offered me some.

DIMITRI: Greatest Unsung Rock'n'roll Heroes Time Forgot?

PETER: THE FLESHTONES!

DIMITRI: What are you currently reading and listening to?

PETER: Gino Washington is my current fave. Also Los Straightjeckets, who I've been doing some lead singing for. They finally gave me the chance to sing on stage in Spanish.

Books? I just finished *Kaput* by Curzio Malaparte, but don't really recommend it. The Potani sisters lent me *The Wishbones* by Tom Perrotta because they said the Fleshtones are mentioned in it. But I couldn't find the reference, and so gave up on the book halfway through.

DIMITRI: What's next for the Fleshtones?

PETER: After the Midwest next weekend, we'll go to Georgia and Birmingham in April (I think, you have to ask Dave Kaplan!). After that, we'll return to Spain to finish our tour (April 25th-May 4th), and that should be a blast, as always. Maybe there will be a new LP, but first you've got to buy "Roman Gods"! I mean, really!

B) LIKE SOME CRAZY EIGHTS: DIMITRI INTERVIEWS BILLY BURKS FROM THE HUMPERS...

DIMITRI: Where are you from originally, and what early musical influences corrupted you in this way?

BILLY: I was born in Arkansas, California. My early musical influences were all fed to me by my country music-loving Mama, but these influences were corrupted by my dad (imagine Hank Hill), who said, "There are two people's records you won't be bringing into my house, that David Buoy, 'cause he's a faggot, and Alice Cooper, 'cause he sings about dead babies!" After I spent all my allowance on every record David Bowie

and Alice Cooper ever made, I started saving for Kiss, Aerosmith, the New York Dolls, and Cheap Trick records. By the time I was listening to the Dead Boys and the Ramones, I had a summer job and was drunk most of the time. In my late teens, I was figuring out Hanoi Rocks licks, and was very awake most of the time.

DIMITRI: What bands were you in prior to the Humpers, and did any of them record?
BILLY: I was in a band called the Procrastinators, but we never got around to doing anything.

DIMITRI: Do you have a daytime job? What do you do to keep the phone turned on?
BILLY: I deliver the wood. It doesn't always keep the phone on.

DIMITRI: Where do you live and what do you do for fun?
BILLY: I live and drink in Long Beach, CA. Sometimes I ride with a bike gang called the Bone Shakers; we ride our bikes down to bars in Long Beach and drink. But I usually drink in front of the TV. I like "The Rockford Files" and "The Andy Griffith Show".

DIMITRI: What have you been listening to recently at home?
BILLY: When I have company, I listen to Iggy Pop's "Party" record. I also currently enjoy Euro Boy, Mott the Hoople, the Kinks, Ricky Nelson, the Detroit Cobras, Dogs D'Amour, the Leaving Trains, and the Neckbones.

DIMITRI: What artists are you influenced by or enjoy that would surprise your fans?
BILLY: Surprising influences — Elliot Easton, Mike Campbell. Enjoy — Waylon Jennings, Billy Joe Shaver, Ray Price, Roxy Music.

DIMITRI: Favorite unsung heroes of rock'n'roll...
BILLY: Chris Holmes from W.A.S.P. My friend Todd Barnes, the original T.S.O.L. drummer who died in 1999. Mick Ronson. James Honeyman-Scott. Sylvain Sylvain. Walter Lure. Jerry Nolan. Freddy Cannon. Sean Wheeler, my spiritual adviser. Tyler Keith. Pat Todd. Falling James. Jeff Fieldhouse. Ariel Bender. Brian Forsythe. Andy McCoy. Nasty Suicide. James Burton.

DIMITRI: Were the Vice Principals fun while they lasted?
BILLY: The Vice Principals are back together, with Hans Molnar on guitar instead of that Guy...what was his name? Kevin!

DIMITRI: What else did you do while the mighty Humpers were on hiatus?
BILLY: I got divorced, I fermented, then I got a girlfriend. In that order, in case anyone was curious.

DIMITRI: What made you guys wanna reform? Current events? New songs? What's next?
BILLY: The world needs the Humpers.

DIMITRI: What did I forget to ask you about? Your perspective on the Enron Scandal?
BILLY: You forgot to ask me about my cat. He is black. His name is Bone. He had a huge tumour on the side of his mouth. My friends Gina and Jamrs took him to the vet. The vet took off half his mouth/face with the tumor. Now, when he shakes his head, he's a spit sprinkler. There's another tumor growing in the back of his head which causes his tongue to jut out of his mouth perpetually. He looks like my tattoo, which is a picture of a really ugly cat. He sleeps in his litter box when I reject him. He also likes doughnuts. About Enron, I'm surprised it's even a scandal! I just assumed from my own personal experience that that's how capitalism usually works.

"He not busy being born is busy dying..." (-Bob Dylan)

GOODBYE CRANFORD...

CRANFORD NIX, I-94 Recording Artist/Singer-Songwriter for the MALAKAS, has died of a heroin overdose in the Motor City. He was considered by many to be one of his generation's best songwriters, cataloguing the perils of rock'n'roll decadence with an aching heart, a slashing wit, and a keen eye for detail. The notorious Sleazegrinder, considered by many to be the finest rock jouranalist of his generation, once called Cranford "The Evil Paul Westerberg". Ricky Trash Brat, who was a close friend and collaborator of Cranny's, said, "He was our age group's Neal Cassady, without a doubt." He is survived by two young sons. The alarming frequency of peer death in my circles has this here rock'n'roll animal shuddering in his shoes. Brothers and sisters, I guess we should have some gratitude, and those of us who remain should try to love one another a little bit more. (Bands interested in covering one of his songs for the tribute CD should leave word at www.themalakas.com .)

DON'T GAMBLE WITH LOVE...

Probably like eight years ago, me and this disreputable, local,guitar playing ne'er-do-well, Kentucky Mike (RIP) had this ill-fated, red leather-clad, raw-drunk, razor-riff-proto-punk'n'roll-band, ELEGANZA, that was, at it's best, the perfect cross between the Romantics and the Action Swingers. Somebody else once said it was like GG & The Jabbers meeting the L.A. Guns. I mean, we sucked, but we had good, promising material, songs like "Skirtin' Death", "Emperors Of Decadence", "Where Are All The Action Men", and "Fuckin' Up & Blackin' Out" that would've sounded mighty in the studio, augmented by some Swedish wank-off guitar hysterics and a busy bedrock Bam-Bam drummer. Not that it's anything to be proud of, but me and my man Kentucly Mike were wearing cowboy hats and black concert t-shirts and singin' about hellraisin' and unremorseful self-abuse when the local punk contingents were havin' their Spent Idols '77 safety pin anarchy punk revival. We were like THEE proto-Junk Records type rock group. All open containers of Old Crow whiskey and spurs and satanic girlfriends — we even had a little fanclub which called themselves the Rawk Briagade. Just no access to affordable studio-time, which remains a big issue for me, close to a decade later...One of the other guys in the band made fliers for one of our ill-attended shows that rightly predicted: "This Band

Will Self-Destruct In 15 Minutes..."

The biggest problem with ELEGANZA was mostly geographical — and that we never located the right line-up, cos there wasn't much of a talent pool to draw from here in Cincinnati once the Chrome Cranks guys were gone and Little Jimmy Luoma disappeared — we ended up having to use 80's fluff-metal bandanna-heads from the Blue Ash suburb with names like "Heavy Metal Todd", who looked me dead in the eye once and said the three best vocalists of all time were Jani Lane, Brett Michaels, and Vince Neil and went on to join Shotgun Messiah or somebody...and eventually, we even resorted to the indie rock girl-drummer from Lazy, who, while sexy in a sweaty tank top, couldn't really play yet. Talk about fucked from the start.

Plus, both me and Kentucky Mike were hardened, confirmed whiskey rebels back then, and could often barely stand up, let alone remember chord changes or sing on pitch. Mike would violently fist-fight with our bass player, who we called THE KID, over how to play three-chord songs I had written five years earlier with Nasty in the first incarnation of PALE IMITATIONS in Boston. We drank really, really, really excessively and lost stupid fistfights with rednecks at little old men-corner bars in Newport, Kentucky. We listened to AC/DC and *Exile On Main Street* a lot, and went thrift store shopping for leather pants and old concert shirts everyday in Covington, back before all the cool, cheap thrift stores started charging $100 for old Levis and $300 for Levis jackets, before the rich kids started steadily pillaging and ransacking all the best stuff with their fucking credit cards every-day to re-sell in their god-damned overpriced boutiques. Like me, he also had a stormy string of relationships with wild women that brought him some grief, but we had a lot of good times together.

We'd fit in perfectly now, but we were just ahead of our time, 'cos the local music scene was comprised of the usual, perennial, trend chasing, scene-police poseurs.

Travelling, practicing, weeping, making tapes, chasing women, forever singing...but mostly drinking. ELEGANZA, the name of the group, was obviously stolen from an old New Wave fashion column in 80's-era *Creem*. Eventually, it was clear we weren't going nowhere with our shitty band no matter how cool we thought we looked in the black and white pictures, especially in this town — we'd fit in perfectly now, but we were just ahead of our time, 'cos the local music scene was comprised of the usual, perennial, trend chasing, scene-police poseurs. Back then, they were all either trying to imitate grunge-pop icons like the Vaselines or whoever Cobain liked and K Records and the Olympia riot grrrl P.C. indie shit, or they wanted to be like Braniac from Dayton and started buying up old instruments and Moogs and too small white leather jackets and suit coats to look like Timmy Taylor (RIP) and Johnny Golden (RIP)...and while both me and Kentucky Mike (RIP) already sort of naturally kinda looked like that years and years before any of the indie hipster crowd, we were banished to the sidelines for being Loud Rockers in a town full of dumb hick pseudo-puritans and rich kid Mod Poseurs, if you can dig it, and it just was not going to work here. I had somehow alienated virtually all the roost-ruling Afghan Whigs sycophants by that time. We could never get shows or jobs or studio time, and we had little chance of keeping a garagey Guns N Roses/Coma-Tones style hard rock group together in Cincinnati back then. Now, there's like ten little chump punk bands taking cues from Zeke and Nashville Pussy, but back then everybody was into fucking Beck (Blech!) and Stereolab — EXCEPT FOR ME, Kentucky Mike, and Johnny Sick from Snotboy 77. When I hear the Weaklings stuff nowadays, it reminds me of what we were trying to do back then. Black-eyed beat 'em up good raunchy dumbfuck rock'n'roll. We failed. Miserably, and often. Relentlessly.

Besides, Kentucky Mike never really fully dug being a Joe Perry sideman to me — he wanted to be Jon Spencer. Lux Inferior. Royal Fuxx...He started a Pussy Galore- and Gun Club-influenced outfit with drummer Dan Willis from the Fiends called CRYBABY KILLER, and moved to California and started making some noise out west when he died suddenly under the influence of some much-debated mixture of chemicals. A real shame because he had the spark.

Anyhow, before he died he completed a great full-length album under the influence of the Beasts Of Bourbon and the Scientists, produced by William Gilmore Weber from the Chrome Cranks and Candy Snatchers, and it really was dynamic stuff that still stands up today. Somebody should put it out. Just get in touch with Dan Willis through Bill Weber. His website can be easily found by typing "William Gilmore Weber" into the Google search engine.

Last time I saw Kentucky Mike, he had shown up shit-faced to heckle me with a less reckless, more sober line-up of Eleganza, while I was obsessively embarrassing myself opening up for the Humpers and Bloody Discharge in some nearby college town. Martin McMartin from R.A.F.R. almost kicked his ass for being obnoxious and trying to steal the Humpers' beer that night. Kentucky Mike and the girl he was belligerently trying to impress literally had to flee the scene.

Me and his replacement, Nasty Bastard (Original Suffering Bastards, Pale Imitations) then had to explain to Malcome McMartin how we weren't responsible for a disgruntled/drunken ex-guitarist's behavior and ended up making friends and traveling to Chicago, but that's a tall tale for another day. (Hello, Beautiful Bert!)

HIT SQUAD

The moral of this whole drawn-out story was emblazoned upon my man Kentucky Mike's inside forearm by my sorta adopted father-figure, master tattoo artiste WW II, a.k.a. "Bill the Biker", in Lima, Ohio...it read, "Don't Gamble With Love"...I really shoulda listened. (*Oh yeah, and if you're in recovery from liquor, drugs, bad wives, and a longstring of fallen friends, or in a monogamous relationship and trying to stay on the straight and narrow, avoid the Rolling Stones album, *Get Yer Ya Yas Out* no matter what you do. It'll make you wanna immediately buy a case of bad beer at the gas station on the corner. It's go to jail music. No one can listen to Chuck Berry's "Little Queenie" without driving too fast or running up the phonebill trying to contact old sex partners, or buying new sunglasses and tiki torches and hoping to lure people half their age into coming to spontaneous afternoon Cold Duck champagne parties in stinky motel rooms offa I-75.)

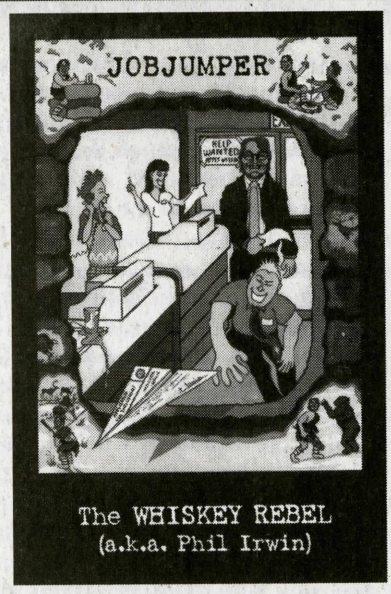
"We're all dead now,in our boxes, holding onto what little we've got left..." (-Ian Hunter)

"No one can hear you when you're screaming." (-Sinead O'Connor)

THE FOLLOWERS VERSUS THE WALLOWERS

I remain here in steadfast seclusion, a shut-in, exiled, as of the day before Easter, I kinda doubt this shit'll ever see ink, on a negative jag again. Relentlessly bummed out with bad memories, heartaches, worries, hang-ups, and hysterical insecurity. I hate having to leave the house, ceaselessly drunk on self-pity, and can't get past the humiliations and beatdowns the Jesus- and Stereolab-loving, kind, law-abiding folks of this community have subjected me to in recent years, remaining hostile and afraid. Insecurity is not attractive...I like the Revolvers and Ian Hunter and the Diamond Dogs and the Cruel Sea and Paul K. & the Prayers, and Teenage Frames, and think Natalie Imbruglia is really beautiful to behold. I got someone to love — I just need someone to love me back. Ready for summer, somebody send me a love vibration, willya? I'm sick with grief and bad energy and spinning wheels, ready for the next part of the trip when we find some money and serenity and laughter and atonement and mercy. Glad to still be here, though — Danny, Beefy, Mitch, Kentucky Mike, Sal, Charlie Die, Paranoid Jason, Spacey Tracey, Jonna Sunflower...the people who died are becoming too numerous to contemplate. God Bless the Pogues, I dunno what I'd do without 'em...As Billy Idol once said, "I've forgotten how to fly, but I'll remember before I die."

STEEL CAGE BOOKS PROUDLY PRESENTS:



JOBJUMPER

The first book by Hit List/carbon 14 columnist the Whiskey Rebel.

All-too-true tales from the American workplace.

intro by Jim Goad * 334 pages
$18 ppd.(US)/$22 ppd. (world)

...as rough, relentless and raw as you'd expect a memoir from the leader of the punk rock band Rancid Vat to be. Perhaps you wouldn't expect The Whiskey Rebel to be as precisely detailed in depicting his entire working life, with both excellent perspective and no clichés. From picking strawberries and babysitting as a suburban adolescent, to retail sales in Sears and driving teenage boys around in a van, dropping them off to sell newspaper subscriptions, and drinking beers and blaring The Cramps on the ride home, it's not pretty. But anyone who's held a bullshit job (and isn't that everyone?) knows it's the ugly truth.
—Alex Richmond, Philadelphia City Paper

to order send check or money order to:
FULL CONTACT GRAPHICS, PO BOX 29247, PHILADELPHIA, PA 19125
or order on-line @ www.steelcagerecords.com

CHECK OUT THE REB'S ON-LINE JOURNAL @ WWW.HOME.CONNECTIV/~WHSKYREB

OTHER IMPORTANT RESOURCES...

www.democracynow.org
www.d-filed.com
www.teenageframes.com
www.sourjazz.com
www.thesleazegrinder.com
www.rockholy.com
www.acetate.com
www.thesuperbees.com
www.hanoirevisited.com

If you like SILVERHEAD, THE BABYS, RASBERRIES, or CANDY checkout www.slowmotorcade.com
CONTACT ME: BURNTOUTRECLUSE@aol.com

R.I.P.: Cranford Nix, Mick Tucker (Drummer for the SWEET), Waylon Jennings, Detroit Alex (bassist for LIARS, CHEATS, & THIEVES/CHINESE DRAGONS), Mad Marc Rude, and Peggy Lee.

(J.D. MONROE IS LUCKY AND GRATEFUL TO BE ALIVE AND DEVOUTLY LOVES HIS THREE CHILDREN: CHRISTIAN, MILTON, AND MELODY MONROE.)

GO KART VS THE CORPORATE GIANT VOLUME 3

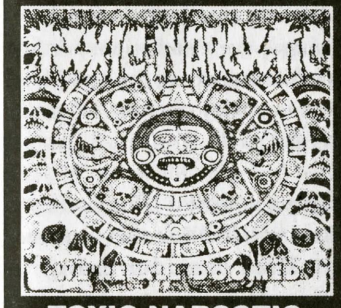


INCLUDES SONGS FROM:

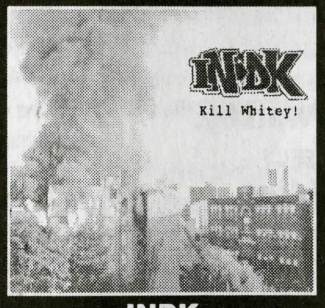
ANTI-FLAG
LUNACHICKS
G.B.H.
JUSTIN SANE (LEAD SINGER OF ANTI-FLAG)
ICONS OF FILTH
MANDA AND THE MARBLES
INDK
LEFTOVER CRACK
I FARM
TWO MAN ADVANTAGE
THE HELLBENDERS
ICONS OF FILTH
SICK ON THE BUS
THE VARUKERS
THE CONTROL
TOXIC NARCOTIC
PSEUDO HEROES
REVOLUTION SUMMER
BROTHERS OF CONQUEST
HEADS VS BREAKERS
GUFF
CAPTURE THE FLAG

AND MORE FOR ONLY $4.99 !!!

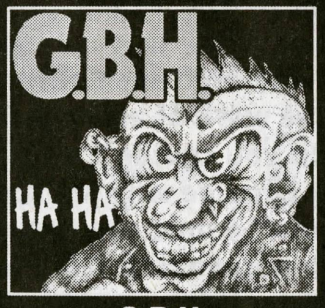
out now or soon:



TOXIC NARCOTIC
We Are All Doomed
on CD and LP



INDK
Kill Whitey!
on CD only

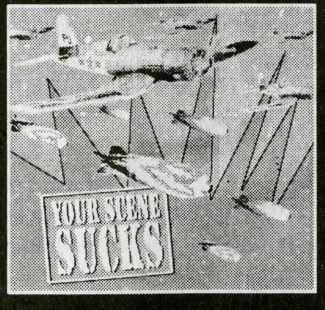


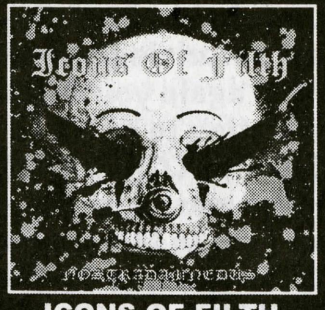
G.B.H.
HA HA
on CD and LP



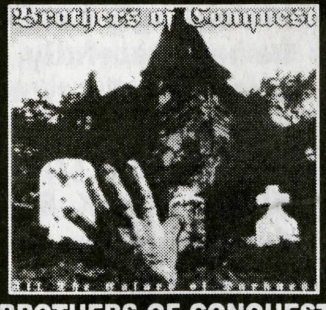
THE CONTROL
The Forgotten EP
on CDEP and 7

YOUR SCENE SUCKS
New hardcore comp with songs from Sick Of It All, Kill Your Idols, Let It Burn, Most Precious Blood, Ex-Number 5, Tear It Up, No Denial, The Curse, Stamping Ground, The Missing 23rd and more!





ICONS OF FILTH
Nostradamnedus
on CD and LP



BROTHERS OF CONQUEST
All the Colors of Darkness
on CD and LP

Mail Order:
CD - $11, LP-$9, CDEP-$5, 7-$4, GKVS3 - $4

go kart Records

Go-kart Records PO Box 20 Prince St. Station New York, NY 10012 ph: (718) 384-9892 www.GokartRecords.com

BRIAN WALSBY



Anyone familiar with mid-eighties California punk undoubtedly knows the work of artist Brian Walsby. There was a time when you couldn't pick up a *Maximumrocknroll* or *Flipside* without stumbling across Brian's "Peanuts"-esque charactures of all your favorite hardcore personalities in *Mad Magazine*-style parodies. Brian was prolific, vital, and most of all, one of us, a fan. As the eighties faded into the humdrum nineties, Brian's work became increasingly hard to come by, and before you knew it he had gracefully, if not surprisingly, seemed to disappear. Every now and again you'd hear faint rumblings of Brian in relation to North Carolina, and to bands like CORROSION OF CONFORMITY and SUPERCHUNK. But for the most part, he was gone. A decade had passed and I got to thinking of him, and wondering about his relative obscurity these days. It took awhile, but I found him.

Interviewed by Chris Shary

Chris: So Brian, where have you been?
Brian: Well Chris, I have been here in North Carolina for about fifteen years now, I moved out here when I was twenty from Los Angeles, and I guess you could say that I am stuck here now. It was and still is sort of a nice place to live. Kind of boring at times, but that is just fine with a high-paced living sort of guy like myself.

Chris: It has been awhile since many people have seen new works from you. In all this time have you stopped?
Brian: Actually, except for a couple of years awhile ago, I haven't stopped drawing. It's just that I was kind of losing my inspiration for what I was doing. I never stopped drawing stuff but didn't really submit things to magazines like *Flipside* or *MRR* like I used to, mainly because I wasn't (okay, here is a hippie word.) "feeling it." I did little fanzines that locals saw and that was mainly it. I wasn't very ambitious, either - maybe I didn't think so at the time but looking back it is pretty obvious to me that that was the case.

Chris: It always seemed like your work was best suited for the comic book format. Ever consider doing one?
Brian: Actually, yes. It's in the works right now as a matter of fact. It is going to be a limited three-issue mini-series called "Manchild".

Chris: Tell me about "Manchild"...
Brian: There is this guy I have known for a long time named Daniel Gallant, and as far back as I had known him, he was always a nice guy and a good artist. He has been a commercial artist for many years, and I was kind of in awe of him. He made a living doing that stuff! He had started a publishing company on the side awhile ago called Alternating Crimes publishing, which I guess existed to put out a few projects of his, and some



"I am definitely a smartass and have become a lot more cynical and negative towards certain things..."



other people's as well. I had another friend named Jen Dorn, who suggested to Daniel that he should do something with me, and amazingly enough, he agreed. It's been kind of slow, and a lot of work, but I think it will be great. This is something I have always wanted to do, so of course I am thrilled about it.

Chris: When are you expecting to complete it?
Brian: I'd like to say early next year, at the earliest. Hopefully, that will be the case.

Chris: So what was the impetus for you to start back up again? Weren't you kind of burnt out in the first place?
Brian: Definitely. But this is what I do. Part of my problem was I couldn't admit that I was an "artist" way back then. I just thought of all of that stuff I did as not being very good. I mean, I kind of cringe when I look at that old stuff, but yet I am glad people like you remember it, because obviously it did touch a nerve somewhere, for other younglings like myself at the time. That scene was my life back then. But after I moved I started to get a little tired of it, and kind of backed off. About five years ago I decided to try and get back into drawing and it worked. I discovered that I liked to tell stories as well, and that I had a lot of them, just based on what has happened in my life. Also, I am definitely a smartass and have become a lot more cynical and negative towards certain things. I think being cynical is not bad. For instance, if I am cynical about the current climate of music, it's because in the past I have heard a lot of kickass music, and nothing has really touched that. It shows that I care. (ha ha) So those are a few reasons why I am back, and along the way I have noticed that I have improved a whole lot. Thank God!!

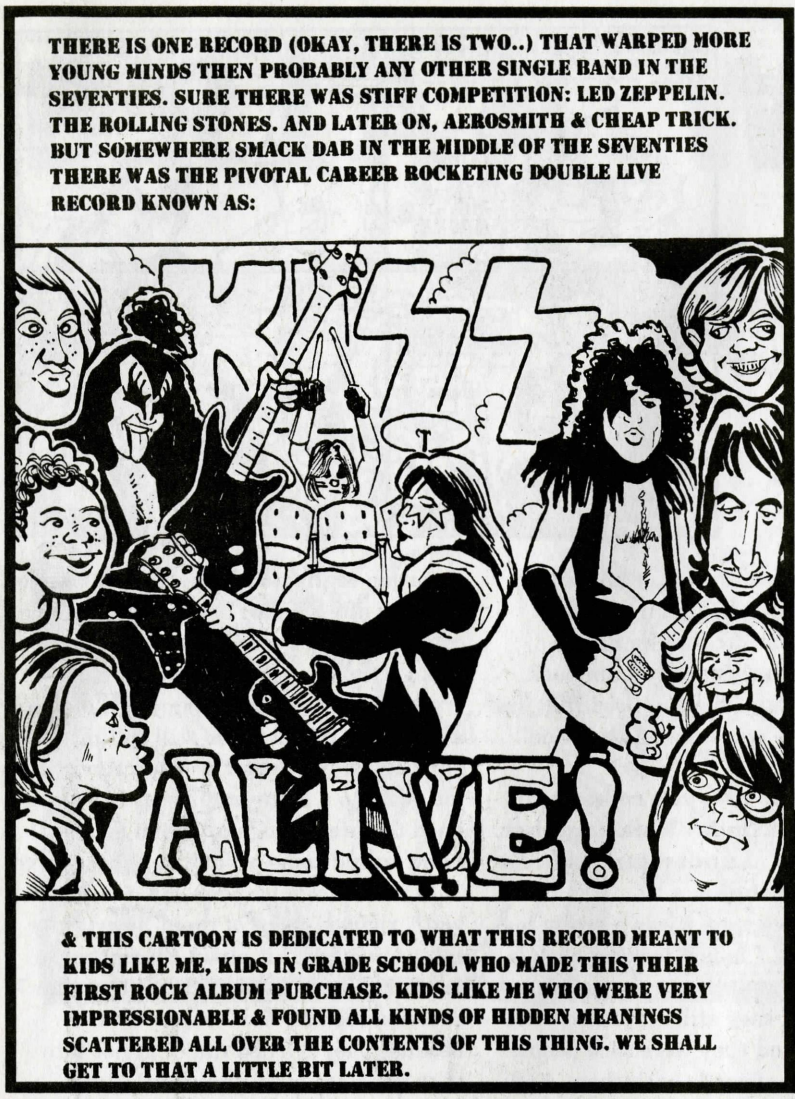
Chris: Like it or not, you're best known for 7 Seconds' "Walk Together, Rock Together". I understand there's a story behind that.
Brian: Well, back then I was a really big fan of 7 Seconds. I mean, looking back I think that, although they were never really any good, they still embodied a lot of cool things, and they were nice people. I ended up being friends with them, and I gave them that drawing, and they liked it, and that was that.

Chris: So, after almost 16 years, have you ever seen a dime for that?
Brian: This is where you insert the laugh track. No, actually I didn't get anything for it. In the comic book, there is going to be a panel of me kicking Kevin Seconds' ass, and I am saying, "remember the kids, Kevin. remember the kids!!"

Those guys were always famous for their terrible business skills, and I barely got copies of the stupid record. Not from them, but from Sean "Mr. Adult Brigade" Stern, who was kind of a jerk as far as I could see. I think he also sent me a couple of extra small t-shirts with that drawing on it as well.

Chris: Ever settle things with 7 Seconds?
Brian: You probably got your answer already for that one. I handled the situation really poorly. I waited a couple of years afterwards. I was sick of people coming up to me and telling me how I was getting ripped off, which was the truth. They eventually came to Raleigh and played dumb while still selling t-shirts with my art on it. Then Kevin and me got into a huge argument. It was hard to patch things up when people I knew would come up and say things like, "Are these assholes ever going to pay you?" right in front of them. I certainly talked enough shit about them, that is for sure. These days, it's not like I like 7 Seconds secretly but I can't admit it because they burned me - I'm not into that lame-ass music anymore. But having said that, I realize in real life, especially when you are younger, you kind of fuck up things sometimes. if Kevin was here, we could probably listen to Elliot Smith and chug some brewskis. I am sure he is still a nice guy. It was just too bad.

Chris: I know H20 are huge 7 Seconds fans. Have they ever approached you?
Brian: Another great story: No, they didn't but a friend of theirs that I knew from Canada named Jill Heath set it up that I would draw a new version of that old idea, but with them in it. It looked good, and it felt like closure. Ha ha ha..apparently they were into it, but I sent a xerox to their manager, who never showed it to them for some reason. So they had a buddy of theirs do a crappy version of it. At least that is what I was told. I imagine they were not too happy when they found out, and of course by then it was too late.



Chris: So you got burned again?
Brian: Well, not really burned, but I couldn't help noticing the irony of the situation. If H20 ever want the original, they can get in contact with me and I'll work out a nice little deal!

Chris: Now I have to ask, some of your cartoons always seemed like good-natured lampoons to me, but I'm sure that's not true of every one. Have you ever caught flack from any in particular?
Brian: Oh hell yes, man. It happened a lot. There will be something in "Manchild" that addresses that as well. I think a lot of people just don't seem to have any kind of a sense of humor about themselves, and there have been cartoons I have done about certain people that I definitely heard about later. And sometimes I couldn't take it as well as I could dish it out. I did one making fun of Fugazi years ago that *MRR* printed. I heard later that they were really upset, to the point where one of them cried over it. I don't know what to make of that. It just blows me away how serious people take themselves, I guess.

Chris: Any regrets from any of the cartoons you did?
Brian: As it turns out, no. Not at all.

"I was just a primitive cartoon doodler who got a lot of mail."

Chris: Around the mid-eighties artists like Shawn Kerri, Mad Marc Rude, Pushead, and Raymond Pettibon were all steadily cranking out artwork, too. Did you feel any kind of kinship with any of these other artists?
Brian: I came around later then those people, all of whom, of course, I liked. I thought Shawn Kerri was just great. I did meet Mad Marc Rude once. It says a whole lot that these days Raymond Pettibon is getting his stuff shown in galleries. He is great, really good. I actually met and wrote to Pushead for awhile. He ended up being kind of weird. You also have to remember that I never once considered myself in the same league as any of these people. I was just a primitive cartoon doodler who got a lot of mail. But yeah..Pushead.

Chris: Tell me about meeting Pushead.
Brian: He was nice the first time. The second time I met him, he ignored me. This was hard to do, as I was staying at the *MRR* house where he lived. The late Tim Yohannon informed me that he was jealous of me, or felt threatened by me.

Chris: What do you think he was threatened by?
Brian: Keep in mind that this is what I was told. To this day, I have no idea. It actually hurt my feelings. But I got over it by doing cartoons that made fun of him.

Chris: To me, your artwork was always way different than that of your contemporaries. What influenced you?
Brian: Two things: *Mad Magazine* and "Peanuts".

Chris: Ever get a cease and desist from Charles Schultz?
Brian: No, darn it! I sure wish I did! To me, Charles Schultz was a fucking genius. Nothing comes close, as far as I am concerned.

Chris: One of the best things about your band drawings is the wonderful sense of movement. You really get the impression that you froze a moment on stage. Did you ever draw at shows, or do you work from photos?
Brian: I only ever took a pad of paper to one show, and that was my first one. It was December of 1983 and it was 45 Grave, Redd Kross, and D.Boon. I brought a pad of paper so I could get some attention, and hopefully not get beat up. I didn't know what to expect, I looked normal, you know? I made friends that night, and left the paper at home from then on. A lot of those drawings were just done from the memory of going to a show, although every once in awhile I'd work from a photo.

Chris: Now in addition to your zine

work, you also seem to have done a lot of work for Mystic Records. How'd that come about?
Brian: That sure is a feather in my cap, isn't it? I am not really aware of how much I drew for those idiots, or how much I got ripped off for it, either. I was just excited to draw for anybody. I definitely got taken advantage of. Is it any wonder I am bitter and cynical? I am just kidding. I barely remember doing any of that stuff, anyways.

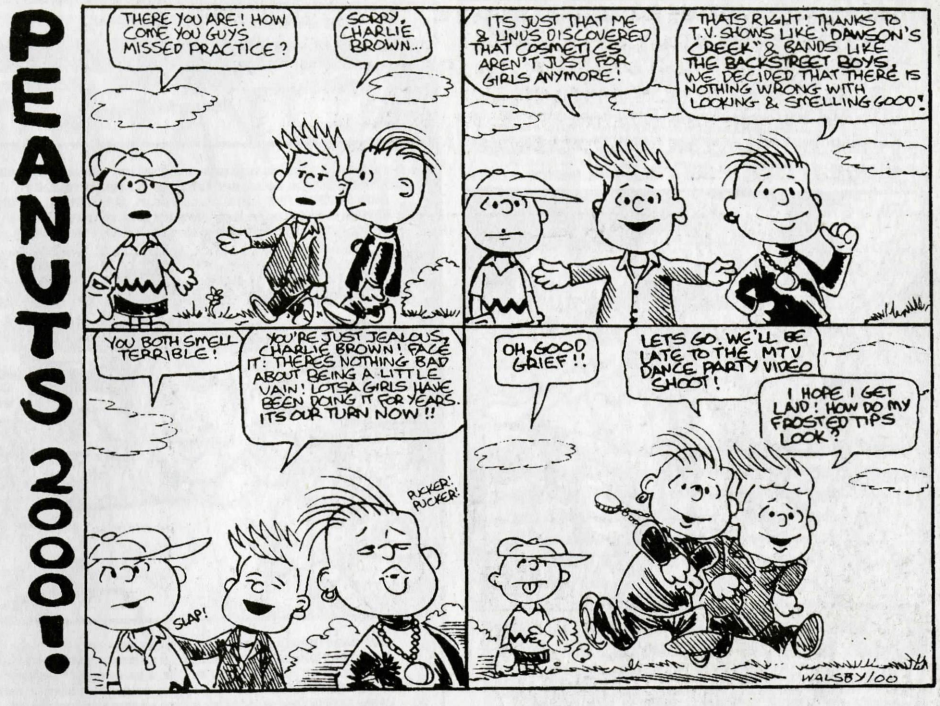
Chris: So at the time you were drawing, you were also playing drums for Scared Straight. Did that help push your art?
Brian: It was all the same thing in those days, I did both equally. We toured the country in 1985, and that was the pinnacle of my "fame". Every city we went to had lots of kids who knew me through the art, and they would ask me tons of questions. It was cool.

Chris: In the beginning, I always gave away my original art to whatever band I did it for. Please tell me you didn't do that.
Brian: Of course I did! I wish I didn't now, of course. I don't think that a lot of it, in retrospect, was very good, but it was still mine. I wish I was able to save everything.

Chris: Back to the music, what'd you get up to after SCARED STRAIGHT?
Brian: It was near the end of my life in Southern California, so I didn't do anything music-wise until after I moved to Raleigh.

Chris: Did being a drummer in a relatively early straight edge band give you a bit of a reputation?
Brian: I'm afraid not. We were kind of before all of that militant jock-minded idiot version of that kind of stuff. We never took it too seriously, despite the name. We used to make fun of those that did, though.

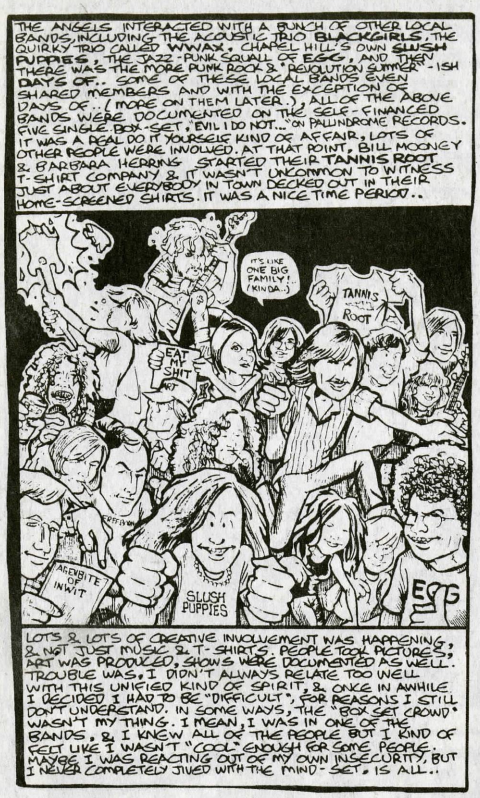
Chris: Did any later period straight edgers try to recruit you to play drums with them?
Brian: When Youth Of Today first came out, they played in Raleigh, and I remember that they kind of asked me to join! I don't know how serious they were, but there is no way in hell that I would have done it. They were pretty funny to watch, though.

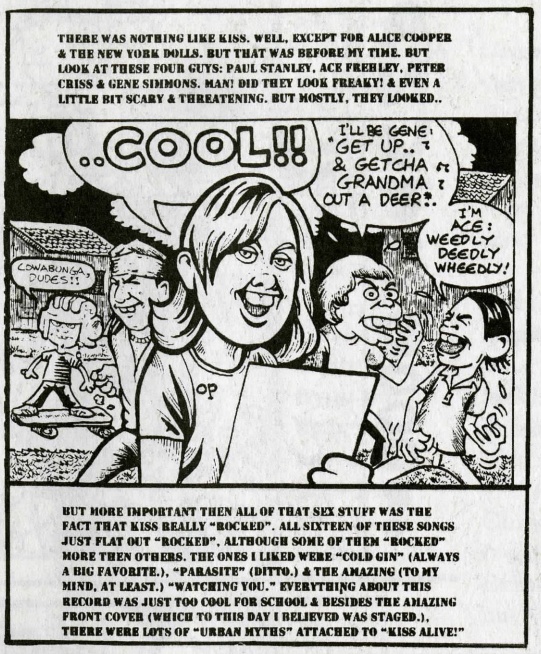


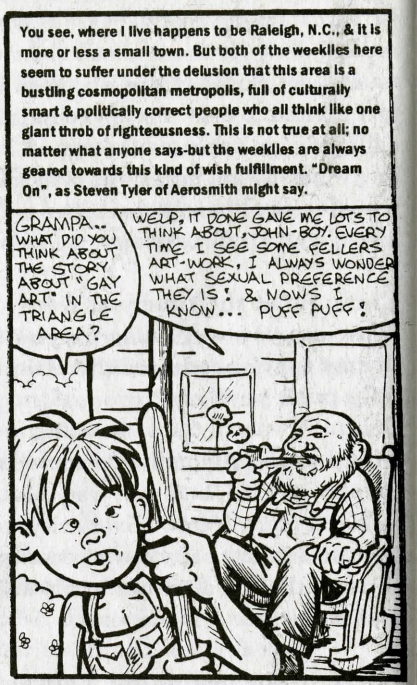


NUMBER ONE: THE LETTERS TO THE FANS. NEVER CARED MUCH FOR PETER OR PAUL'S LETTERS, BUT REALLY LIKED GENE'S & ACE'S. I DID BELIEVE FOR A LITTLE WHILE THAT GENE SIMMONS WAS KIND OF SCARY (BUT HAD NICE HANDWRITING.) & THAT ACE REALLY WAS FROM ANOTHER PLANET & THAT HE WAS GETTING USED TO OUR PLANET'S GRAVITY PULL, WHICH IS WHY HE WORE THOSE FUNNY BOOTS. I STOPPED BELIEVING THIS AFTER ABOUT A MONTH OR SO. BUT I DID BELIEVE IT.

Chris: In Raleigh I know you've had a string of bands, and near misses with massive stardom. Give me some of the highlights.
Brian: I was thinking about this the other day, I have been in at least nine bands since I've lived here. Some of the better ones were Shiny Beast, the Patty Duke Syndrome, Daddy, and Polvo. The Polvo gig was certainly the most rewarding in many ways. I got to tour the country for a month, and we did very well. The music was great to boot. I have a special place in my heart for the Patty Duke Syndrome. It was a three-piece band that had amazing chemistry. The guitar playing singer happens to be one Ryan Adams, who I'm sure will be on the cover of *Rolling Stone* before too long. He is kind of a famous singer/songwriter guy; he was probably the person that I had the greatest chemistry with. I've played with a lot of great people, so that







says a lot. The best near-fame story is when years ago my friend Buzz Osborne, who plays in the Melvins informed me that his pals in Nirvana were looking for a drummer. Would I like their number? This was before Dave Grohl joined. I had only heard their first record at the time and didn't think too much of it, so I told Buzz that I wasn't interested. Now of course I'm not saying it would have happened anyways, but you've got to admit, that's a near miss with fame if ever there was one!

Chris: Being so tight with SUPERCHUNK and C.O.C., I'd have thought you'd have done tons of art for them. What's the deal?

Brian: Well, I've known the Superchunk people forever, but I can't really say I was ever really friends with them. They did almost let me design a t-shirt idea for them, but it fell through. C.O.C. were my favorite band when I moved here, but I don't know why I never did anything for them. Perhaps they never asked, or maybe I was too scared to ask, I don't know.

Chris: Since everyone knows punk doesn't always pay the bills, what else do you do for a living?

Brian: Lately, I have been working a few very part-time jobs to more or less just get by. I haven't had a real full-time job in over two months. I live with my girlfriend Jen, but she's not paying my way, thank goodness! I will have to get a real job again soon. This is too bad.

Chris: And I àssume you've got a new band in the works..

Brian: Actually, no. I was playing with a friend of mine just playing covers, but that is it. I have packed the drums away for now. There is nothing out here or no one doing anything right now that I feel especially inspired by. I am just sitting on the sidelines for now, which is fine with me, as I realize I am not exactly living to play music anymore. Maybe something will turn up in the future. We shall see..

Chris: As I mentioned earlier, "Walk Together, Rock Together" is what you'll be remembered for, but what are you the most proud of?

Brian: That's a hard question. I don't know. None of that earlier stuff is anything I am especially proud of, other then the fact that I did it. I think all of the newer stuff that I am now doing that will be in "Manchild", for right now, is what I'm the most proud of. I don't think I am done yet, so hopefully I can do something that will really be my "Mona

Chris: Have you ever done a gallery show of your work?

Brian: I did a lot of paintings a few years back, and had a real show. Also, I was able to hang some stuff in a few coffee places around here, and even sold some. For the most part, I kind of slacked off on the painting scene as I realize that most art-types wouldn't be into buying a quality painting of John Candy as Johnny LaRue. It's their loss, not mine!

Chris: Now that you are getting the ball rolling again, do things seem different to you?

Brian: In terms of the actual motivation, not really. This is something I just have to do. As far as what surrounds the motivation, it has definitely changed. All of the punk rock stuff makes for great story telling, but as far as current inspiration goes, it is more like actual real life experiences and the usual observations on the follies of human beings at their silliest, myself included. Now that I know I have progressed, I can ask for money, and sometimes I get it. Eventually you have to come to terms with being true to yourself and try to carve out a little thing for yourself so that you can possibly profit from it. ALL ARTISTS DESERVE TO GET PAID FOR THEIR EFFORTS. Only a moron would disagree.



probably doesn't happen too often with most situations, I am sure. Other then that, if you stay true to what you are doing in terms of what you want to achieve, I am sure that you will be fine in this world. I sure wish I listened to my own advice years ago!

Chris: Any last comments?

Brian: Thanks a lot, Chris. I had a great time with these questions, and all I can say is look for "Manchild"...coming soon.

So that is that. Yeah, I am kind of mad. More than that, I am let down. If given the chance to do what I normally do, I could've made everything so much better. Now I just feel disgruntled. & they pay for shit, too.
So be warned all of you future freelancers. If my experience is anything to go on, you WON'T be able to have the freedom to do what you want, you WILL be edited, you WILL end up being put on a short leash by someone (to avoid the possibility of OFFENDING someone), & more than likely your cartoons will end up looking like complete shit.
You have been warned, I say! WARNED!



"...I realize I am not exactly living to play music anymore. Maybe something will turn up in the future."

Chris: If I was a kid that loved to draw and was stoked on music, considering your triumphs and pitfalls, what advice would you give me?

Brian: The only thing that I would have changed is I would have tried to go to school. School is not for everybody, and I know that, but there is no denying that an education in whatever you are pursuing is not going to hurt you. I've been involved in things that I was lucky to do, considering that I would be up against college-educated people with degrees – and I would win. But this

"PUT UP OR SHUT UP!"

No WONDER I've gone through so much physical hell over the last few days. I brought it upon myself. I even DESERVE the suffering I've gone through, because I have been untrue to my best friend of almost 30 years.

I need to publicly declare what a fool, a SAP, I've been to arrogantly and willfully ignore the outstretched hand of my most long term bosom buddy, my wisest counselor and life long pal. I ignored him for a full day and a half, 40 hours all told, as he waited in our kitchen for me to come to my senses. I rudely pretended like he wasn't even there.



I know, I know. I've had a temperature, a bad cough, fluid in my lungs, burning red eyes, and insomnia caused from the gurgling noises in my chest. Hell, I even managed to fart just barely bad enough to soil a pair of shorts so much that I had to change them. It's been so bad I've been unable to deal with most email or any phone calls. The question is this? In my time of trial, why didn't I turn to "HIM"?

An open apology to my special "friend"...

Dear alcohol, I have forsaken thee and fallen short of my daily consumption. Twice the cock crowed and found my gullet in want of the strength that ye provide. Yea, verily, having recognized the fact that I have fucked up big time and spoiled a consecutive drinking-day spree numbering into 4 digits, I vow to do better and make drastic efforts to pay penance.

I shall attend the Hank III concert tomorrow night and publicly attempt to make up for denying thee. I shall repeatedly chant in the car on the drive to Austin:

"Hail Rebel Yell, blessed art thou among Kentucky Whiskeys.

Blessed are thy distillers, and all OTHER distillers of holy Southern Whiskey.

Blessed art thy most famous devoted servant, Keith Richards.

Blessed too are the beers I always wash you down with, nectars that I have also sadly failed to imbibe lo these many hours.

Blessed art the "fruit of the loom", if only because it rhymes with "fruit of thy womb" in an appropriately sinful manner conducive to your charms.

I now bow and fill my shot glass. Rising up and tipping back, I beg you to ENTER MY THROAT as of NOW"!

I truly hope that I can be a positive influence on some poor wretch who staggers upon this column after an empty night of "sober" but aimless net surfing and routine yet lonely "clean and sober" masturbation. Vow to get right with the bottle. Look deep into your heart and figure out the words that you as a backslider need to chant, then GET TO WORK on the nearest jug or stockpile of frosties. You'll receive STRENGTH through the bottle, STRENGTH enough that you'll be able to go out and approach a prospective REAL LIVE sex partner with CONFIDENCE.

If you have no need of a sex partner, the bottle will provide whatever it is that ye need to fulfill thyself. Perhaps ye are instead in dire need of creative inspiration. Let this be your audible drinking chant from this day forth, brethren:

"The bottle will provide. The bottle will provide.
The bottle will provide"
"The bottle will provide. The bottle will provide.
The bottle will provide"
"The bottle will provide. The bottle will provide.
The bottle will provide"
"The bottle will provide. The bottle will provide.
The bottle will provide"
Yea, verily.



Over the years I've probably spent a hundred hours writing pieces lambasting various people involved in the music biz. I have of course criticized bands extensively, as well as crooked record distributors, reviewers, bookers, managers, music scene "kingpins," Ticketmaster, and even some seemingly innocuous soundmen.

But I've been much too easy on the people who have truly done more than almost anyone else to finish off the barely breathing, mutilated corpse of the multi-headed beast known as Rock'n'Roll. It's you, you, YOU! The fucking MASSES who have one by one lopped off the monster's heads. That's right, it's ALL YOU MOTHERFUCKERS!! You actually DESERVE the putrid styles of music that have replaced rock'n'roll: techno, rap, boy bands, tacky "divas" (perhaps the most overused buzzword on MTV), and hip hop.

Heavy Metal fans often hate punk rock, surf, rockabilly, and experimental noise. Punk rock fans often hate metal so badly that they freak out at the sight of a double kick drum kit. "Oldies" radio stations beat to death the same stale formula of 60's soft-pop, Beatles, and Motown sounds, and have perhaps intentionally cleansed their listener's memories of harder-edged stuff by the likes of Gene Vincent, Ronnie Self, or Link Wray. 60's punk fans have been pissing on every other form of rock music for so long that they have had a hand in the downfall of guitar-oriented music in general.

Rap-metal dominates right now, and as much as I personally hate it I say that "the people" are getting exactly what they want and DESERVE. The soul-less, beat-less "R&B" on the radio today doesn't sound a goddamned bit like what I've always associated with that musical genre. Operatic squealing divas are running up and down scales like jaded tongues tickling plastic cocks, with no better effect. Then there is Rap, which is often

mumbled along with lyrics written in an inflexible "Moon June spoon" pattern. How creative!

Meanwhile, those of us into bands like the N.Y. Dolls and the Alice Cooper band and Chuck Berry and the MC5 and the Sex Pistols and Benny Joy and Sonny Burgess and Mötörhead and Hellstomper and Red Prysock and Captain Beefheart and Venom and the Jimmy Castor bunch and Black Oak Arkansas and Brownsville Station and Lefty Frizell and Hasil Adkins and Esquerita and James Brown and the Germs and Carl Perkins and Teenage Jesus and the Jerks and the Pink Fairies and Buck Owens and Black Sabbath and the Sonics and Roky Erickson and Mudd and Jayne County and Charlie Feathers and Skyhooks and the Cramps and Gary Glitter and the Anti-Nowhere league and Wanda Jackson and P-funk and Bo Diddley are simply diehards whose opinions do not matter to anybody but each other. There are so few of us out there that we may as well be considered a "preservation" society, just like the dudes who reenact Civil War battles (who, by the way, I respect).

I blame the endless proliferation of happy slut-pop Britney horseshit on the psychobilly or Green Day or AC/DC fanatics who turned their noses up at the Space Cossacks or Hammerlock or the Bulemics or any of a zillion other quality rock'n'roll acts because they don't fit into their own narrow, convenient mold. ROCK'N'ROLL has been broken down into so many tiny, stubborn factions that it'll never be the same — and that's ALL THE FAULT of you stubborn assholes who refuse to listen to anything outside of your favorite subgenre.

FUCKING CHOKE to death on Limp Bizkit, you narrow-minded Mod boy or Phish-hippie! I've got my humongous record collection ranging from Simply Saucer to Hank Sr. to Billy Lee Riley to Sun Ra. If I lost it all in a flood or an act of Dog tomorrow, I'd be able to build it up again for a dollar a disc or less at thrift stores all across the land, thanks to the foolish donations made by trendy followers (perhaps YOU and your friends?) who have "lost interest" in guitar-oriented music.

I'll repeat it once more for all the dim bulbs out there who still haven't taken my remarks personally! It's the ever-increasing factionalization of rock'n'roll that has destroyed it. Too many people only listen to the same small batch of Misfits and Social D records. There are too many Brit-pop types with a narrow frame of reference, and too many anal retentive doo-wop collectors.

Kid Rock will soon be burying you ALL.

But he won't be burying thee Whiskey Rebel. I'll still be around listening to my collection of Johnny Paycheck or Simon Stokes singles, as well as the occasional great new releases from the many scattered rock'n'roll peddlers.

It turns out that the whole goddamned bunch of you genre-oriented clones are 100 times as sluggish and boring and unoriginal as any 70's cock-rock band that you've yawned or laughed at. Are you one of those perennial bellyachers who complain that rockabilly or boneheaded white boy frat-rock have been "done before"? Well, wait till you hear what your local "oldies" radio station has in store for you during the next fifty years. When you're loading your diapers in a rest home in the year 2050, it'll be to the beat of sounds that are far worse.

On the bright side, though, we can still have a helluva "preservation society". With rare exceptions, I never gave a flying fuck what the masses were listening to anyway. Nothing has changed in terms of what I listen to. It's just getting harder and harder to locate decent, worthy young bands, since they all get blown out of the water so quickly by jaded reviewers from the music publications that still cover guitar-oriented rock. How often do you read a critic complaining that a band is playing music that's been "done before"? Why don't these reviewers just call it quits and go back to their little pile of fashionable (at least within their own little circle), obscure free-jazz records??

After having survived 2 1/2 years of listening all day long at work to a steady stream of techno, hip hop, and boy bands, I've earned the right to point out that Top 40 music of ALL genres nowadays is very similar-sounding. What, for instance, is so goddamned "new" and "inventive" about most of the "electronica" that's released? It's mostly younger artists being steered by labels to mimic established hits. I say MORE POWER TO THEM. That's just good business practice. But if you buy into the notion that it's all so "new" and "daring" and "revolutionary," you're a real SUCKER. You've been conned. The truly revolutionary music is being played and recorded in tiny little garages and low budget studios, just as it always has been. I don't know what it sounds like or what label it'll be marketed under or whether it'll be played on a goddamned dayglo digeree-fucking-doo. My point is simply that only what HASN'T REACHED the charts is what's "revolutionary".

I was listening to the Last Poets rap before you were probably even BORN.

This sets up a CHALLENGE, a challenge which I'd like to make to all of the budding artists and music fans from all walks of life who think that I'm full of shit, who believe that they alone listen to "NEW" and "REVOLUTIONARY" music. Help me educate the thousands of die-hard readers of *Hit List*. Send me a tape, CDR, or vinyl recording of the music that you deem to be cutting edge and TRULY original. I SWEAR on my Mother's grave that I'll listen in a totally open-minded way to what you people who are plugged into new sounds on the horizon send me. I'm a very fair minded fellow who not only listens to all forms of rock'n'roll...I like a little bit from every genre.

I can assure you that I'm totally qualified to recognize the "next big thing," or even something innovative that WON'T be a huge commercial success. Why? Because I'm a man who values music so highly that I've more or less thrown away any chances of living a "normal" life so that I can spend my time playing and listening to music. And I CANNOT be fooled by hype. I have an IQ of 142 and 22 chess trophies. I used to work for a classical distributor who carried world music recorded from remote locations all over the planet. I have dance records in my collection, as well as a good deal of electronic stuff dating back many years. I was listening to the Last Poets rap before you were probably even BORN. I've played as a musician on everything from a truck driving songs CD to biker rock to totally unrepentant experimental racket. I have experience playing guitar, all the saxophones and clarinets, bassoon, drums, clavinet, bass, and synthesizer (my wife and I owned one back in 1980). I've performed classical

HIT SQUAD

music and stuff that would've given good ol' G.G. Allin a headache. I don't care what rhythm or speed the "revolutionary" music you send in is being played to. I don't care if there's a conventional "melody". I won't turn up my nose if your politics are different than mine. I don't care whether the musicians pray to gods recognized in Tibet or Salt lake City.

I think I've stated my case fairly. I'm CLEARLY qualified to recognize the greatness and originality of your NEW and CUTTING EDGE sounds. So if you are right, and you can really send me something NEW and ORIGINAL and INNOVATIVE, I will give it worthy praise and a respectable plug right here in this column in these here pages. You can get some FREE PUBLICITY for the music you love and live for. And who knows. Maybe if it IS the "next big thing," a music industry scout will be shown a copy of my column and It will lead to YOUR MUSIC being exposed to the corporate music biz people! Wouldn't that be great?

EXTRA GLOWING PRAISE will be heaped upon anyone who happens to send a "revolutionary" guitar-oriented rock'n'roll recording in. But I want to make it clear that EVERYONE is invited to send their groundbreaking recording to ME PERSONALLY. I'm a nice guy. I'm known as the "People's Columnist" here at *Hit List*, so c'mon in stranger!

PLEASE NOTE: I can't undertake the responsibility of sending your recording back to you, for obvious reasons. I might receive a truckload of responses. Also, please DO NOT send me items you want reviewed in these pages. Send your review copies to the people who handle that. I'm not here to review records — I'm here to proudly introduce the "NEXT BIG THING" which the world's jaded listeners have been waiting so many years for.

I'd like to name this contest "Thee WHISKEY REBEL'S PUT UP OR SHUT UP CHALLENGE". I'll wait a reasonable period before writing about what I receive from this challenge. So, C'MON all you self-proclaimed trailblazers. Is your music really different than the same old stuff? I'm even gonna up the stakes a bit for all the jaded, sourpuss reviewers out there. If a bona fide published record reviewer can send me a "new" and "original" recording they have recently played on, I'll personally bow down and pray to them. I'll print up a T-shirt with your band or musical act's name and wear it on stage at the next C.O.S. Supershow. Are you up to it, guys? Or are you just in it for the free promos? All you loners out there who've been called a "nut" by all the musicians in your town, please ALLOW ME to redeem your music for the rest of the world and raise your hand in victory!

I'm here to proudly introduce the "NEXT BIG THING" which the world's jaded listeners have been waiting so many years for.

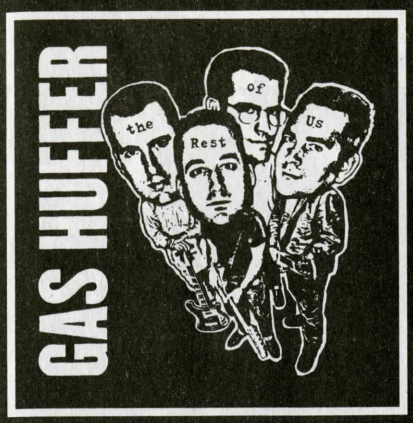
It feels great to be a Texan. My wife and kid and I have lived here in San Marcos for not quite four months as of today, and so far we're deliriously happy with our new home. In many ways, Texas seems to be the promised land that California once was before TOO MANY fucking people ruined it. The weather is great [editor's note: sun damage has apparently already set in] and the cost of living is low, especially compared to that of the East Coast or California. The very day we moved here, we happily located an auto insurance agent and were told that our rate would be cut IN HALF. We've been used to shelling out 300-400 dollars per month to pay for electricity, but here in San Marcos it's down to two digits. No more 6% "city wage tax". NO MORE MUMMERS to deal with.

Plus, we've already recruited a full slate of musicians for our Texas lineup of RANCID VAT. It was EASY, with so many local musicians to choose from. There are more goddamn clubs in Austin to see live music in than you're gonna find almost anywhere else in the U.S. In about100 days' time, I've seen the BULEMICS twice, the OFFENDERS, DALE WATSON three times, WAYNE HANCOCK three times, DEKE DICKERSON, HANK WILLIAMS III, BILLY LEE RILEY, SIMON STOKES, HIGH NOON, the WEARY BOYS, and a few others. As you can tell by the high ratio of country/honky tonk acts I've seen, we're obviously catching up after eight years in a wasteland where country music has been forgotten. I had to drive 60 miles west of Philly to see Merle Haggard last year, and David Allan Coe won't come closer than within 100 miles of Hostile City.

We had some great years in Philly, and I really miss the cheesesteaks and hoagies and our friends. But it's great to have a burning reason to leave the house again. I was beginning to slip into some very dangerous thought patterns these last couple of years in Philly. Specifically, I was suffering from the sort of panic attacks in public that you hear about on TV. I didn't need to addict myself to depression medicine to get over it; I just needed to move to a different environment. The overwhelming sourpuss presence of Catholicism was a constant burr in my agnostic ass. Here in Texas there's a high percentage of Protestants, who look and act like the characters from TV's "King of the Hill" show. I can get along with them just fine. I'M A BEER DRINKER first and foremost, after all, which leaves me in good standing around here.

You'all can get in touch with me at our new and (for now) PERMANENT LONGTERM ADDRESS:

Thee Whiskey Rebel
c/o Brilliancy Prize Records
PO Box 1781
San Marcos, TX 78666
email: whskyreb@mail.centurytel.net

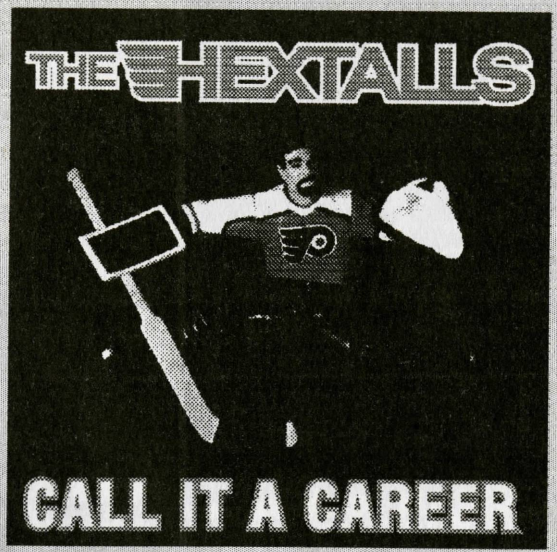


ES1287 • 2002

the Rest of Us **GAS HUFFER**

ESTRUS!

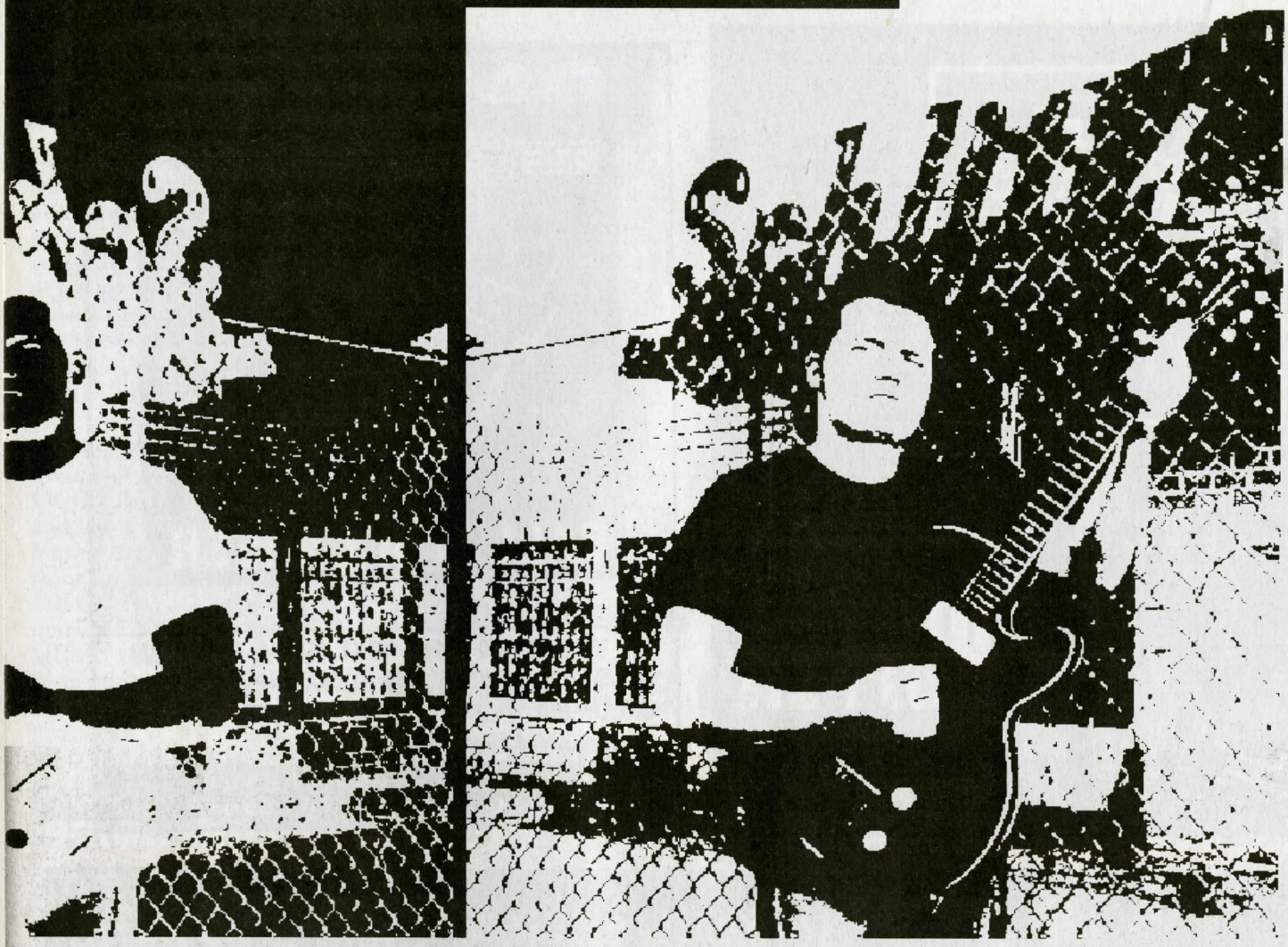
NEW CD & LP AVAILABLE NOW ON ESTRUS RECORDS
P.O. Box 2125, Bellingham, WA 98227 USA.
Write for a free catalog. www.estrus.com



IF YOU MISSED THEIR FIRST ALBUM, YOU BLEW IT! GET THE LATEST CD FROM THESE BRITISH COLUMBIA POP-PUNKSTERS WITH A TON OF MELODY AND A TON OF ATTITUDE.

$10 ppd from Shredder Records,
P.O. 2271, San Rafael, CA 94912





John Schooley: Hard Feelings, Hard Thoughts

I know no one more straight-razor serious about proper rock noise than John Schooley, the driving force behind Austin's premiere garage outifit, the Hard Feelings. Straight outta the nothing of Niangua, Missouri, he helped craft the greatest band Columbia, Missouri's ever known, the Revelators, who musically mugged the Oblivians at the Down Under Bar at their first-ever gig and waxed "We Told You Not to Cross Us" for Crypt Records, a raging slab of venom topped only by Ike Turner and the Bottlerockets (barely) in the annals of state rawk history. After the Revelators unfortunately self-destructed, Schooley packed his six-string and headed to the Lone Star State, where his new band's Sympathy for the Record Industry release, "Fought Back and Lost", chewed through Garage Nation like a pissed-off wolverine. The band's sophomore release is imminent.

Schooley pulls no punches. Nevertheless – or should we say, consequently - I decided to wade into an interview situation last month, armed only with an inquisitive mind and the desire to bring some excitement to the congregation...

PO: You've been at "the rock and roll thing" for a long time for somebody so young. What first lit that fire in you, and how have you kept it lit?

JS: Well, actually, I always thought I got a late start. I was always interested in music, but I didn't have much access to it. I grew up in an isolated, rural community (Niangua, MO, pop. 450, Salute!). I had wanted to play guitar for awhile, but my folks didn't wanna drive me somewhere to take lessons (the next biggest town being 15-20 miles away), so I didn't start until I turned 16. I never got a chance to play with anybody else until I was in college, I just practiced in my bedroom. I always figured most people were in bands in high school, but there was really nobody to play with.

So the Revelators was the first band I was in. I had been playing long enough

by then that I kinda knew what I was doing, and I had been doing it in isolation for so long that I didn't have anybody around who tainted my "vision" (ha ha). And actually, my One Man Band 7" on Goner was the first record I ever did, it came out awhile before the first Revelators single. So the die was cast, so to speak. I was doomed from the beginning!

It helped that the Revelators enjoyed some moderate success right off the bat, so that was encouraging. Since we did put out a record, and got to tour, I wasn't ready to quit when the other guys did. I was just getting warmed up.

PO: What distinguishes the Hard Feelings, your current band, from the plethora of other so-called garage rockers out there?

JS: We mean it! Ha! To elaborate a little, it seems like there are lots of bands out there right now that are jumping on the "rock" bandwagon. Some of these bands are loud, some of them are fast, some of them play hard. Some even play loud, hard, and fast. This is enough to fool the average dumbass into thinking he is watching a rock 'n' roll band. And he is, but it's a BAD one. I think what separates us from these other wankers is

1. We actually have SONGS. Bands used to have these long ago, but now they mostly have gimmicks or a formula or sumthin'. I think every song on the album is good, no filler.

2. Good guitar riffs. Repeating the same thing twice does not make it a RIFF. A riff is something that makes the song!

3. Some distinctive musicianship. I like to think I have my own guitar sound. Trey's one of the best drummers around. And when you hear the new album with Will's playing on it, you will be impressed. We aren't afraid to actually play our instruments.

and, finally (and perhaps most importantly)

4. We have ROOTS. Most bands sound like they never listened to anything past a few years ago, so you get a third or fourth generation interpretation (of something that usually sucked to begin with!). And most people don't know anything about music older than when they first started buying records, so both band and audience are in pretty shallow waters. We bypass the puddle of contemporary historical blindness to explore the lost rivers of American musical experience, from blues, country, and soul to unknown garage and punk rock. (We also like AC/DC).

PO: You've always been pretty eloquent about what you do and what you like, so let me play devil's advocate for awhile. One theory about garage rock is that it's desperately seeking that "amateur epiphany" that you hear in so many '60s groups (like, say, the Monks or the Sonics or the Music Machine), but that, by being self-conscious about something that lacked self-consciousness to begin with, it's a doomed pursuit. What's your take?

JS: Well, I'd hardly say the Monks lacked self-consciousness at all! They very much knew what they were doing and what type of sound they were creating. I feel the same way. I'd be pretty pissed if anybody described my guitar playin' as "amateurish". I think this kind of attitude is what you get from people who think that, say, Eric Clapton is a great guitar player. Their assumption is that technical competence makes for acceptable music.

I don't know anyone in a so-called punk or garage rock outfit who is "holding back" so as to appear more amateur. It's not like I can play like Yngwie Malmsteen at home and I'm dumbing it down on stage. It has to do with a whole different attitude towards music, one where drive and passion take precedence over the technical aspects. Some may just have a hard time accepting that we mean for it to sound that way.

The Sonics, Monks, all those bands knew what they were doing – they didn't just stumble across their sound blindly. Their sound was a reaction against the bland pop of the day, a rejection of the status quo, or maybe it just made 'em fuckin' happy. I think people seem to have a hard time accepting that you can make music that is simple, direct, and brutal like that and still be a thoughtful, intelligent person. People either seem to assume that it must take an idiot to do it and are interested in it in a sort of freak show way, or the assume that it takes some sort of genius and are all misty-eyed and reverent. It's really neither one. Incredible music can be made by normal people. Iggy, Jerry Lee Lewis, Bo Diddley, Hazil Adkins, Cap'n Beefheart, all the "greats" attain a sort of hero status. But it's really a cop out cuz if you think that way, then there's no way YOU could do anything as worthwhile cuz you are either 1) a mere mortal, or 2) simply not "crazy enough" to be able to do something like that. The reality is that Iggy, Jerry Lee, and you and me all put our pants on one leg at a time like everybody else. That's not to diminish what they've done, or to ignore the fact that they were some pretty forceful and fucked-up personalities. But in order to recognize that YOU have something to contribute as well, you have to get past all that fan-boy baggage.

But I think what so-called modern "garage rock" has in common with its 60's forebears is that the people makin' it, at least those that don't suck, are really doing it for their own amusement. I hope they all know enough to know they aren't gonna be rock stars and be rich! It's more like a modern folk music, moved from the front porch to the punk rock bar. It's the same concept of making

"...it seems like there are lots of bands out there right now that are jumping on the "rock" bandwagon. Some of these bands are loud, some of them are fast, some of them play hard."

music for yourself and yer friends, but you can get more people drunk and turn the amps up louder.

PO: How 'bout the possibility that striving for the perfectly raw sound reduces "raw" to a cliché?

JS: Well, I can agree with that on some level. On the one hand, there can be a lotta charm in recordings with less than perfect fidelity ("Back From the Grave" comps, etc.). One of the reasons we're into punk and blues and rootsy musics is that we want to avoid the artificial polish of mainstream pop. (Or even mainstream so-called "roots" music – Keb Mo may be blues to some folks, but it sounds like pop to me. Yecch.) On the other hand, I hear some bands that maybe are shooting for that "Back From the Grave" ideal and instead they make something that just sounds shitty.

Cost can be a factor. I mean, why is it "authentic" if a band 30 years ago made a shitty sounding record, but one this week does it and it's clichéd? I'd love to go into a real expensive studio and take a week to record an album. I think we sound raw to begin with, you'd just get a much better recording of what we really sound like, our "rawness." But that's not an option money-wise for us, or for most bands in the "garage-rock/punk" world. I mean, every 7" I've ever done has been recorded for free, either in somebody's basement home studio or on a boom-box or something. So it's authentic, in that we were trying to get it to sound as good as we coul with the shit we had available to us.

I like the Mummies, the Gories, Billy Childish, and these folks seem to make it work (and my One Man Band singles both really sound like shit). But generally I wanna hear everything that's going on. A lotta the time a "raw" sound can just be covering up a band's lack of ability! I think our album is raw, but you can still hear everything. It's the performance itself that's raw. So sometimes it works, sometimes it doesn't.

PO: What about the caveat that lots of the trademarks of garage (misogyny, stoopid lyrics) are indicative of modern guys pretending to know less than they actually do?

JS: Once again, you may have a point, but I also disagree a little. I'm a fan of some of yer singer-songwriter types or some folks who are known for their lyrics (Dylan, Merle Haggard, Elvis Costello, Townes Van Zandt, etc.), but I still like plenty of rawk with what some may deem "stoopid" words. The thing is, it ain't poetry, it's rock 'n' roll! "Louie Louie" is not supposed to read like fucking *Leaves of Grass* on the printed page!

Here's an exercise: take any great rock n' roll song and write down the lyrics (if you can understand 'em). Fer example, take "All Day and All Night," by the Kinks, which I don't think anybody can argue is not a great song:

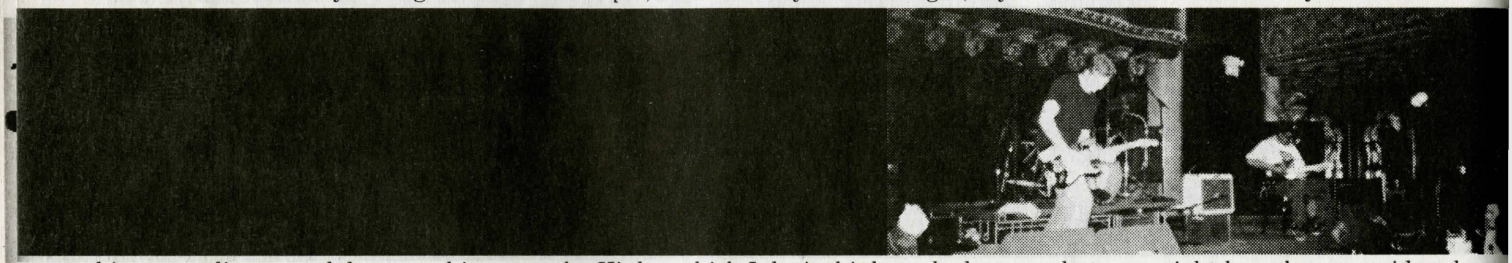
Girl, I want to be with you in the daytime
girl, I want to be with you all of the time
the only time I feel alright is by your side

girl, I want to be with you
all day and all of the night
all day and all of the night

Notice the lack of resemblance to Emily Dickinson! The words are worthless if you take 'em off by themselves, they've gotta have the riff, the beat, the screamin' to go along with 'em. Not to say that some lyrics don't hold up without all that, but the point is they DON'T HAVE TO, and maybe even that they AIN'T SUPPOSED TO. Most of yer so-called "poetic" rock lyrics, usually liked by English majors or folks who want to appear smarter or more sensitive because they listen to A, B, and C, are crap! We're talking about Jim Morrison and Morrissey, here!

Anyway, rock 'n' roll is supposed to be visceral, dynamic, of the moment, an experience. Lyrics are just a part of it. Hearing Iggy sing "Nineteen sixty-nine okay, all across the U.S.A." with the Stooges is not the same as seeing the words on the page. Not that rock can't be intellectual, but it can be over-intellectualized. I generally find it's yer so-called "rock critics" who need to have some "intelligent" lyrics so they have something to write about. And some indie-rock wankers need these to prove how smart they are to themselves and their friends.

And yeah, I like a lotta songs with misogynist lyrics. If it works in the context of the song, it works, and some women will sing along with it and some will be offended. So be it. You gotta have a sense of humor about some of this shit, after all! Besides, hip-hop has pretty much taken the honor of being "most misogynist music" at this point. Most rap records make "Under My Thumb" or whatever might have been considered sexist at the time sound downright quaint.



Now, all that being said, I don't really think my lyrics are misogynist or stupid at all. There are a lot of bottom-feeder bands out there whose "lyrical themes" center around drugs, sex, and clichéd aspects of rock 'n' roll. Are these people genuinely as stoopid as they make themselves out to be? Well, maybe they are that stupid or maybe they are just playing to the audiences' expectations.

I think it comes down to two things: image vs. music. Some people are into Johnny Thunders cuz he wrote good songs, some people are into him cuz he was a junkie fuck-up who died, they're into this rock 'n' roll martyr image. I'm into music more than image, so I want a well-written song. The thing is, you can still write a good song about getting drunk, or being horny, or whatever tired "rock 'n' roll" kinda topic that comes to mind, cuz these things are still part of the human experience. It just takes some

talent!

PO: I know you're a harsh task-master, and probably even more so with yourself. When you're playing or recording, what does it take to produce something you yourself can live with?

JS: Actually, I like things to be loose, I don't care if you can hear the mistakes as long as the feeling is there. I've never had a lot of time in the studio, it's always been a git-in-&-git-out-quick situation, so I usually have to settle for getting through the song without fucking up too bad. That makes a good take: not TOO MANY fuck-ups.

Live, I like it when bands are sloppy. I don't think The Hard Feelings are usually that sloppy, but we can be. I assure you, depending on the beer intake, the potential is there! I think the key is that you practice enough that you have shit down, and then you just cut loose and try to have fun with it live. I don't sweat the small stuff.

PO: I know that, economically speaking, the music you make isn't a going concern. Being a veteran of two of the coolest garage rock labels (Crypt and Sympathy), were you able to turn much of a profit and, if not – if making a simple living doesn't keep you going, what does?

JS: A profit? (laughter) I'm always surprised when some delusional folks think we make any money! I could've gotten the same return on my "investment" if I took all my money, pissed on it, and then doused it in kerosene and set it ablaze. I've never turned anywhere near a profit being in a band. You get some money here and there, but compared to all you spend in the long run you are way in the hole. Really, I try not to think about it that much!

Crypt made some pretense of giving you a royalty statement, but the Revelators never sold enough to actually get anything. With Sympathy, we never signed anything, it was strictly a handshake deal, and Long Gone John doesn't even bother with the pretense of giving you a royalty statement. So I guess it's possible that the Hard Feelings have sold 20,000 copies and he's robbing us blind, but of course you understand that it ain't real likely. If he reprints the record, he'll send us some more copies, and that's all we can expect to see from it in the future. I'd say on our record Long Gone covered the advance he gave us, and he may have actually made a profit on top of that. So somebody is making something, at least.

With most small labels, and I'm talking about the ones small enough to be in our ballpark, all you get (if you are lucky) is enough dough to cover the recording expenses and maybe a pittance on top of that. And they put out your record and give you some copies. They print (maybe) a couple thousand copies of the record. So you aren't gonna see any royalties, 'cuz they may recoup the expenses (i.e.: the pittance mentioned above) but after that there won't be much left. You make some money selling yer records off the stage, usually enough to buy gas to get to the next town and get some tacos.

That's it. And that's with Crypt and Sympathy, the "big" labels. Most don't even give bands that much. Most small labels also go out of business on a pretty regular basis cuz nobody buys their releases!

So, it's pretty obvious that it AIN'T about the money. The way I look at it, most of the bands I love were never very popular and never made any money. I mean, some, like the Stones or CCR were big, but overall we're talking about bands that nobody cared about then, and nobody knows about now. I'm grateful that these folks bothered putting out records, because their music means a lot to me, even if I never got to meet them and tell them that. I guess I'm just doing it assuming there are people like me out there who will find it and dig it. So this will sound lame, but it's for the fans! I'm a rock 'n' roll fan, and I'm making music for people like me and my friends!

And, it's also a chance to do something creative that will maybe outlast you. A good rock 'n' roll album lasts forever. I was reading the liner notes to that recent Saints compilation on Raven, and the writer was talking about seeing one of the Saints' first shows at a Communist party function. Think about that: The Berlin Wall has fallen, Communism is dead in its homeland, but people are still listening to the Saints! And ask Chris Bailey and Ed Kuepper if they ever made any dough. Or guys from a lotta my favorite bands. Ask John Felice. Or Jeff Connoly.

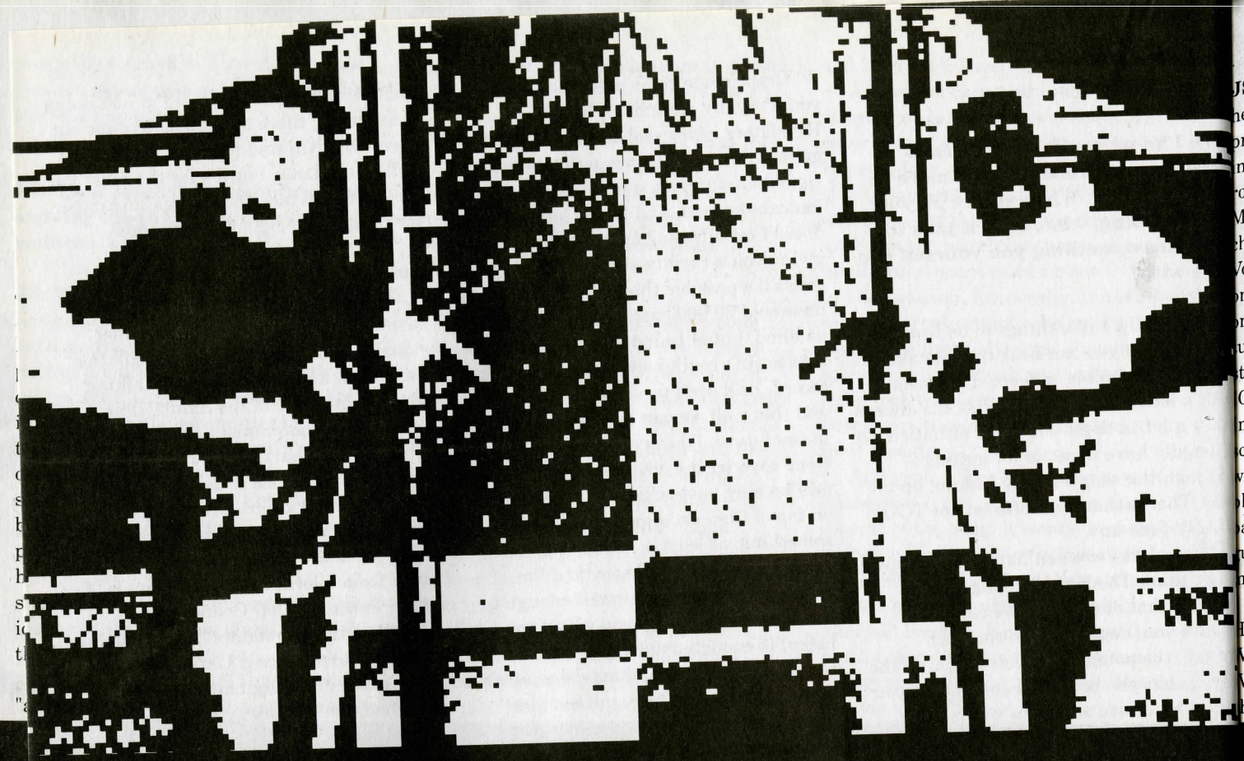
When the Revelators first started out, I asked Steve Mace if Untamed Youth ever made any dough and he just laughed, too! He pretty much said we were doomed, and I remember his words quite clearly: "You'll never make shit playing garage rock. It's all for the glory!"

"A good rock 'n' roll album lasts forever."

PO: Were you pleased with the reception of your first record, "Fought Back and Lost"?

JS: Well, everybody who's heard it seems to like it, but of course I'd like it to reach a wider audience. I think we are hindered by our lack of a gimmick. No matching outfits, no fire breathing, no black chick lead singer, not Scandinavian. It's a problem for some, cuz there's nothing 'cept the music.

With no gimmick and maybe a record that's a little subtle so that you have to take time to get into it, no reviewer is gonna care! That's why you should never trust record reviews – they get them for free, listen to 'em once, and they prob'ly have a big stack of 'em to go through. So of course what sticks out is the gimmicky shit. With us, there's nothing to write about, just three guys in jeans and t-



shirts. There's no angle! We're a pretty straightforward rock 'n' roll band, so there's not "snob appeal". We do reference a lotta things (country, soul, r&b, blues, rootsy shit, etc., that indie-rock types avoid like the plague, but I think that the average rock critic or punkzine writer isn't familiar enough with that stuff to appreciate it. We are both too lowbrow and too highbrow at the same time!

But I say put "Fought Back and Lost" up against any so-called garage rock, punk rock, or indie-rock release to come out in the past couple years and it will totally slay and lay waste to it! It is a good record, I feel pretty confident. So even though we'll probably never be any more popular than we are right now, I'm satisfied.

PO: What inspires your songwriting? Do you start with music first or lyrics?

JS: A little of both. Usually, it's the guitar riff first, and then I'll come up with a melody line. Then I'll just sing with that melody and see what words fit. Sometimes it springs forth fully formed, sometimes we'll play a song live for quite awhile before I actually finish writing the lyrics. I'll have an idea, a topic, for the song and then just see what I can come up with. Most of the clubs we play have shitty PA's, so live you can't hear the vocals anyway. That gives me a chance to play with things and see what works. Usually a "hook" will come to mind, and I just have to fill in the blanks.

PO: Is there a song you've written in particular where you've really hit the ball with the fat of the bat, so the speak?

JS: On the Hard Feelings album I really like "We Need Another Vietnam". I got the idea from a Bart Simpson quote, and I think it's just hilarious. A very broad indictment of the youth of America, wh deserve it. It seems to be a popular liv number, it's our usual set closer. I neve get tired of playing it.

I also liked "Roger Peterson's Blues cuz it was an attempt at a "story song at least in my mind. And it was writte from the perspective of someone else, which made it an interesting exercise. was reading a book about Buddy Holly and there was a bit about Roger P., wh piloted the plane Holly, Valens, and th rest died on. I thought it was really interesting, and sad, that this guy was footnote in history. He got called outta bed on a cold shitty day to go to work, died, and his death was totally overshadowed by the death of his passengers. And it added an extra tin of tragedy that it was probably his fau too.

PO: Who are the guitarists who've most inspired you?

JS: Link Wray is the main one. Before I heard him I was a bedroom wanker who practiced a lot of scales. I was mostly into classic rock. I was just getting into rockabilly, like Cliff Gallup and Scotty Moore, and somebody told me I should check out Link. I bought "Missing Links, Vol. 3" on Norton, on LP cuz that's the only way it was available and it was the only one I could find. I didn't even have a turntable. When I finally played it, I started it on side two and played "Growlin' Guts" cuz I liked the song title. Immediately I knew I'd never practice a scale again! It was really a revelation, it was so easy you could figure out how to play it as you heard it, but it was so sallsy and so much fun. It was how guitar was supposed to sound. It was more punk than punk. I was hooked.

My other big influence is probably Hound Dog Taylor. He's like the Link Wray of slide guitar! Quothe Hound Dog: "When I die, they'll say 'He couldn't play shit, but he sure made it sound good!'" Danny Gatton. Billy Gibbons (the solo on "Just Got Paid" is what made me wanna play slide in the first place!). Angus Young. Ed Kuepper. Lots of players.

PO: I know you've had some interesting touring experiences here and abroad, with both the Revelators and the Hard Feelings. What have been some of the highlights of your life on the road, and, as someone who has to work for a living...how do you do it?

JS: Getting to tour Europe was the biggest thrill, it was also the first real tour the Revelators had ever done. Crypt paid our way. We were with the Oblivians, a band I really liked, and so we got to see Europe and see the Oblivians every night.

The sights and smells of Europe! I remember in Rome we played this hippie punk squat, and couldn't find a bathroom that didn't make us nauseous. We had to go out in this vacant lot/field to take a dump! Making shit like a bear in the middle of Rome. We played in front of probably 1000 people at that show. We got to see Paris, Germany, we went to about 10 countries in two months.

The tour really made me a lot more aware politically, after seeing Sweden and Holland and all the countries with more socialist economic systems. It was eye-opening to see how much better the average person lived there than in America. The quality of the floors we were sleeping on were much improved. Then we came back to the U.S.A. and did a miserable month and a half tour. That pretty much broke up the band.

I'd love to get to Europe with the Hard Feelings, but we'd have to buy our own tickets over there and then hope we made enough from the shows to make that back. We can't really afford to lay out that much cash with no guarantee right now.

The Hard Feelings have done some brief U.S. tours, we've hit the West coast a couple times. I know, having lived there, that I can avoid the Midwest, and the Revelators toured the East Coast and nobody cared, so the West Coast looked like the best option. We've been decently received. We played the Las Vegas Shakedown, and we played to more people at that one show than at all the shows on our tours combined!

We haven't done any extended tours like the Revelators did, cuz that seems to be just a good way to drive yer band into the ground. It's a catch-22, cuz you can't reach more people if you don't tour, but if you tour too much your band breaks up or you get burned out. You can't make any money doing it unless that's all you do. Otherwise, you have to quit your job so you can lose money for a couple weeks.

I've tried to keep our tours short, so we can keep our jobs. We use our vacation days, ask for time off, fake family emergencies, etc. Touring for an unknown band these days is trench warfare. You can stick your head out to fight a little, then dive back in the trenches where it's safe. Or maybe guerrilla warfare is a better metaphor. If you launch some big campaign to take over North America, you'll be defeated. You have to sneak around, do a little damage by skirmishing here and there, and then get back home to lay low. We are an underground band, and always will be, so guerrilla warfare is our only option.

PO: I know you probably don't wanna talk about this, but what's the chances we'll ever see the second Revelators record?

JS: Tim Warren claims it'll come out this year, probably in September. I wrote some liner notes for it. There is even an ad for it in the new *Gearhead*. But he about went broke doing these new Pagans reissues – if those don't sell the Revelators album won't get released. So if you wanna see the second Revelators LP, you better buy "Shit Street" and the

"Getting to tour Europe was the biggest thrill, it was also the first real tour the Revelators had ever done."

"Pink Album"!

PO: Your one-man band singles are the cat's ass. I'm lucky to have 'em both – how can the curious but unlucky obtain 'em? Any more in the future?

JS: The Goner one is out of print (and going for thousands on ebay). The new one you can get from Goner's web site or from Ball Records directly (PO Box 152, Gardiner, ME 04345).

I've been messing around with the one man band shit a lot lately, since I moved out of an apartment and into a house. Now I can be as loud as I want. I've added a snare drum, and I play a little harmonica as well. I should have enough material for an LP pretty soon. That should annoy lotsa folks. I figure the one man band is the only way I'd ever be able to make any money touring, and it would probably be more popular cuz all the records (by necessity) would all sound the same! I've pretty much reached the conclusion that too much variety just confuses people. They want every song to sound the same, or they don't know what to think. The one man band could be my cash cow!

PO: You're a pretty voracious reader and record-collector. What've been some books and records that've been keeping you alive recently?

JS: Just finished *Noodling For Flatheads* by Burkhard Bilger. The concept sounds shakey (New York writer travels the South in search of "lost" southern traditions) but he's good and pulls it off. Great essays on cock fighting, squirrel brain eating, catching catfish with your bare hands, and a marble game called Rolley Hole. I'd recommend it.

I picked up a few AVI reissues of various artists (Wynn Stewart, the Hightower Brothers) that I was missing. Anything that AVI reissued is good, and they're all out of print, too. Sometimes you can find 'em as cutouts or markdowns. Whoever it was at MCA that deleted all these records (when MCA bought AVI) should be hunted down in the street.

Also recently picked up a CD comp of Moon Mullican called "Moon Over Mullican" that contains his more rock 'n' roll songs. It's pretty incredible.

But mostly I've been listening to Bo Diddley and Jerry Lee Lewis, cuz I finally nabbed the out-of-print Charly box sets for both those artists. I like the Bo one better as far as sequence, cuz it's more or less chronological, whereas the Jerry Lee one is grouped into various categories by CD (all his country covers on one, all his R&B covers on another, etc.). But both of 'em are killer, and it's such an overload of music to have all at once that it's hard to take it all in.

PO: Your championing of unsung rock and roll bands have led me to some great listening experiences. Any bands you've played with or been exposed to that you feel are worthy of better exposure?

JS: Just saw Tyler Keith and the Preacher's Kids. Their record is great and they killed live. It's Tyler from the Neckbones' new band. It sounds like the Neckbones, but without the Soul Asylum-sounding tunes. Tyler always wrote the most trashy songs, and was the craziest on-stage. And now it's all his show. They are brilliant, but I'm afraid nobody is gonna care because they are on an "Americana" label (Black Dog) and I don't think the people who'd like it are gonna hear it. And the Neckbones never got any breaks, they never sold many records, and I thought they were a great band.

The Revelators played with them some, both bands were active around the same time, and I think more people know about the Revelators than the Neckbones. (That should give you some perspective: lesser known than the Revelators!) So "featuring ex-Neckbone Tyler Keith" isn't gonna be much of a selling point for most. But they rock. The Deadly Snakes record was one of my favorites from the last couple years. Talk about records that sound like shit! But it works, and I saw 'em and they rocked mightily. I'd like to see 'em getting the kind of attention that the White Stripes are getting.

The Country Teasers just came through town again not too long ago, and I always enjoy seeing 'em. They're the other white guy band on Fat Possum that didn't sell diddley-squat, but I dig 'em.

Jon Wayne just played here, too, and it was one of the better live shows I've seen for awhile. Talk about a totally underground band. I've never seen anybody review them, never even seen 'em mentioned in print. But the place was packed, and everybody knew the songs, so word got out somehow. Very drunken show, very funny, lotsa fun.



PO: I've heard mixed reviews about what it's like to be a musician living in Austin. How's it for you?

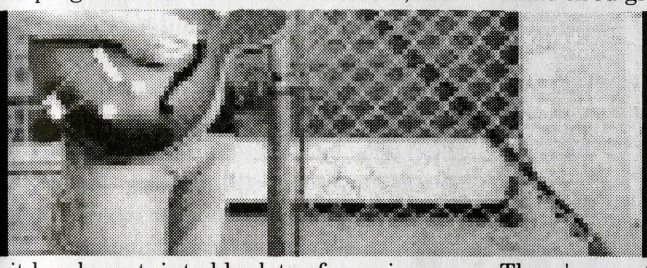
JS: Well, for me it's great, especially compared to Missouri. People actually go out to see music here, there is a healthy scene as far as bands and clubs. Emo's has improved a lot in the past few years, the guy who does the booking there now really knows his shit. Also, a friend of mine who used to book the Bates Motel is opening his own club (Beerland!) and it should be a great place to play.

And there are quite a few good local bands around town and in nearby cities. When we tour, I always hope we'll play with some cool band I've never heard, but usually it's an endless parade of lame combos. I haven't seen any town that can sport as many cool rock 'n' roll bands as Austin. I hear Detroit has quite a few, but it's too fucking cold up there, so I haven't seen for myself. Texas has a fine roster: The Crack Pipes, Damn Times,

Titz, Big Foot Chester, Deadites, Sons of Hercules, Gospel Swingers, Boozers, Teen Cool, Ignorance Park, lots of bands that can provide a good evening's entertainment are from around here. Also, there's Sweatbox, a great studio that's pretty cheap. Bands come from all over to record there. As far as making money, it stinks, but I never made any money in Missouri and at least we can attract a crowd here.

My friend D.B. Harris is a honky-tonk country singer here, and it's harder for him cuz he has to pay his band every night (he uses some of the same players as Dale Watson). Austin also has a good honky-tonk scene, but it's pretty competitive. The "professional musician" types might have a hard go here, but if you give up the idea of ever making any dough (like I have) you can have a good time.

Austin is changing, the tech boom hit it like it hit San Francisco and raised rents and the standard of living. I'm hoping the music scene will survive, but it has been tainted by lots of yuppie bullshit (if you ever hear the name Bob Schnieder, RUN!!!). Luckily we exist so far from the mainstream that we don't have to worry about Dell and Intel tech-yuppie types flooding our shows. The scene we're a part of has survived and I hope it will continue to do so.



PO: What's the current activity on the Hard Feelings' radar screen?

JS: We've got a new single coming out on Dropkick, the Onyas' label out of Australia. It's got an original on the A-side and a Flamin' Groovies cover (High Flyin' Baby) on the flip.

We'll record the new album this summer. Will is real anxious to get an LP out with his bass playing on it, cuz at this point he's been in the band longer than Andy was but it's still Andy's picture on the cover of the only record.

I want the new album to be shorter, probably only ten songs, cuz I think the first one suffered by being too long. All the songs were good, but people's attention span starts to wander after too many songs, so I think some of the tunes get overlooked. I'd also like to be able to spend a little more time on the production.

I can't really describe it in too much detail, cuz of course we haven't recorded it yet. But we've got lots of new songs, some in a familiar vein and some a little different. At least in that they have more chords or are shooting for a different mood or whatever. Not a radical departure, but I'd like to think we have a distinctive sound as a band and so anything we do is going to sound like The Hard Feelings. When the White Stripes were in town, I asked Jack White about his next record, cuz Long Gone had said it wouldn't have any slide guitar or blues songs on it. He said yeah, that was the case, cuz he didn't wanna repeat himself, didn't wanna make the same record twice, etc. I told him we were plowing the same tired ground with our next record! There's something to be said for originality, but there is something to be said for consistency as well.

PO: How would you describe the Hard Feelings' mission in the rock and roll universe?

JS: The Hard Feelings are a real rock 'n' roll band. Our music is not for poseurs, squares, or lames. We will not dumb it down to make it more accessible, we will not fatten it up with pretentions to make it seem more intellectual. We play music which is rooted in country, blues, punk, and other forms of American roots music, but we never try to outright copy or imitate those who came before us. We play rock 'n' roll for those who like rock 'n' roll. Our mission is to annoy as many folks who don't as possible!

PO: What are your Top Ten Desert Island Discs (as of today)?

JS: I dunno, I've listened to all of these so much I'd probably get sick of 'em if stranded with 'em, but here goes, I guess, if you're looking for an "all time favorites" kinda list...

Saints – "Wild About You" (Ha! This is really cheating cuz this collection has their first three albums on it).

Link Wray – "Mr. Guitar" (Norton collection)

Bob Dylan – "Blonde on Blonde"

Hound Dog Taylor and the Houserockers – s/t

AC/DC – "Live at Atlantic Studios"

Bo Diddley – any of the Chess albums

Jerry Lee Lewis – "Live at the Star Club"

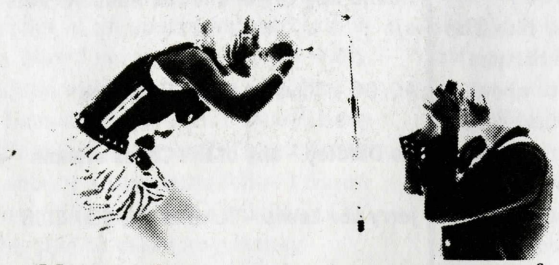
Slim Harpo – "Hip Shakin'" (AVI collection)

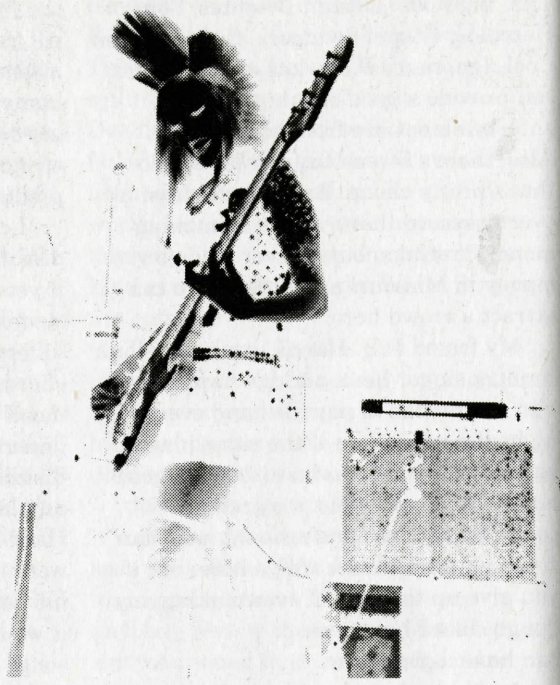
Captain Beefheart – "Safe as Milk"

Heartbreakers – "L.A.M.F."

Ahh, I hate this kinda shit! No room for the Oblivians (Popular Favorites) or Tennessee Ernie Ford (Ol' Rockin' Ern)! Or George Jones! Soloman Burke! Jerry McCain! My desert island would have to have a large record library.

THE DEVOTCHKAS
Transform Themselves into the 99's





BY MIKE ANDRIANI, HEAD HONCHO OF THEIR LABEL PUNK CORE (THIS MAY SEEM LIKE A CONFLICT OF INTEREST, BUT I REALLY LIKE 'EM!)

Q: In comparison to past releases, what makes the new album "Live Fast, Die Young" stand out?

Gabrielle: The most obvious difference is the line-up change. I think JJ had so much to add to the album and to our sound in general. The music itself has been changing a lot over the past couple of years as well. I think it's a definite improvement. And the recording sounded so much better this time around. I think we all had a better idea of what we wanted from the sound in the studio. With the last seven inch, it wasn't as clear.

Alaine: It sounds better musically, and the lyrics are actually intelligent. JJ's vocals are more feminine sounding, whereas with Stephanie there was a rougher sound because she couldn't sing well technically and had to resort to yelling in a deep, virile voice. We play a lot tighter as a band now, and I think that the album reflects that. It is, unquestionably, a huge improvement. We are actually happy with our sound now, whereas before we were diffidently uncomfortable with it. The line-up change was a good thing for us.

Mande: I think the music is getting better because we've had time to improve, and it shows on this release. The lyrics are much better, because they actually make sense!!!

JJ: I think it's better structured, and that the music is more well rounded. The lyrics are more thought-out and better written, and so it just sounds way different from the first releases. My voice and style of singing is also different from Steph's. And on this release, we also added a lot of silly stuff that you didn't find on the first records - we really had a lot of fun with it.

Q: Being involved in a musical subgenre that is for the most part populated by males, is it difficult at times to break the gender barriers within punk rock? Do you feel that gender has played a positive or negative role in the scene's acceptance of the Devotchkas?

Gabrielle: It is definitely hard to break through some of the barriers. It is hard to get people to take you seriously. It's hard to get people to respect you. But at the same time, I also think that our gender has had a lot to do with the attention that we have gotten. I think a girl band is such a novelty that people make a big deal about it. The question is: is it really the kind of attention that we want to get? That's a complicated question.

Alaine: Its kind of a double-edged sword. Certain things have come easy for us, but then we pay for it with difficult obstructions that we inevitably have to deal with, obstructions which male bands never have to face. Punk rock doesn't seem to be accepted as a feminine thing by most people - not even by a lot of punk guys - and we are outnumbered by guys in punk. Apparently, a lot of guys find it threatening to see women involved to the degree that we are. The result of that is being branded as frivolous gimcrackery. We honestly couldn't care less, and we'll keep playing regardless.

Mande: It's definitely difficult to break the barriers. As far as whether it's positive or negative, I think it goes both ways. I think that because we're girls we get a lot of attention, but most of the time it's for the wrong reasons.

JJ: I don't pay attention to that stuff really. It's disappointing when people won't take you seriously just because you're female, but whatever - I find most people are pretty accepting in the scene and that they give respect to girls who are trying to rock out.

Q: Word on the street is that the Devotchkas are changing their name to the 99`s. Is that true, and if so, why? Don't you feel that after releasing two EPs and a full length

that the Devotchkas have established a name for themselves?
Gabrielle: We definitely worked hard to establish a name for ourselves and we regret that we have to change the name. However, it is absolutely essential in this situation. It is only right that we change the name as we change the line-up and the sound. We think it's really the best thing to do. We had some great times as the Devotchkas, but we're putting that behind us and starting out with a clean slate. Regardless of the sacrifices involved, I think it's really the best thing to do.
Mande: We worked hard to get our name established and we are all proud of that. With JJ singing now, it changed the whole sound of the band. The 99's is like a new beginning for us, and we don't want to ride on the Devotchkas name forever just because we established that name. We are much better and much happier now; the whole attitude of the band is different, so the name change is something that had to go along with that.
Alaine: We'd much rather start from square one than keep the name Devotchkas. There's such a difference in our sound, it is almost like a completely different band. It's frustrating because we put in so much effort to establish the band, yet now we are letting the name go. But then again, it's just a name. And personally, I didn't like what the "Devotchkas" came to represent. The name change is worth it.

Q: Long time singer Stephanie is no longer in the band. Was this a mutual decision or was this one of those "decisions that every band hates to make" situation?
Gabrielle: It was definitely one of those decisions that we didnt want to have to make. But it was really for the best. I think that in retrospect, we all agree that it was for the best. It was a very last minute change that we were really forced to make, and I don't think we had any alternative to what we did.
Alaine: The situation was really a difficult one. We just knew it wasn't working out for any of us. It certainly wasn't a decision arrived at between us and Steph. The consensus which led to our separation with her was shared strictly between Mande, Gabrielle, and me.



Mande: I don't think any of us really hated the situation!!! But we've had a lot of problems with Steph throughout the entire history of the band.

"...I ALSO THINK THAT OUR GENDER HAS HAD A LOT TO DO WITH THE ATTENTION THAT WE HAVE GOTTEN."

Q: How do you think your fans will respond to your new singer JJ? What are the major differences that fans should expect?
JJ: A cute weirdo taking over the mic. (laughs)
Gabrielle: So far the response has been great, and that's exactly what we expected. It was a definite improvement, and I think that the fans recognize that when they hear the album.
Alaine: No one has had any unfavorable comments to make about our new line-up and sound, at least not yet. I believe that our fans will stick with us. They should expect that all members are now 110% into it, thereby resulting in a better band.
Mande: I think we will keep getting a good response from our fans. The major difference being that JJ CAN SING!

Q: Punk constantly reappears in many forms in cultures all across the world. From traditional UK punk to suburban US punk. Or the budding Japanese punk scene. What do you think makes punk have such a universal appeal that attracts people of all ages, genders, and ethno-cultural backgrounds?
Mande: I think people are basically the same all over the world. There are different cultures and ways of life, but human instinct is the same everywhere. Punk's widespread appeal is that it lets people who don't fit into "normal" society have a place to fit in.
JJ: I think it's because punk has a variety of messages that a wide range of people can relate to
Alaine: Punk is definitely a benefit for social retards, outcasts, and other displaced castaways who are socially/politically aware or have forsaken straightlaced society and what little it has to offer them, in one way or another. This phenomenon is going to be present in any society regardless of ethnicity, age, etc. ...there are always going to be people who feel an aversion towards their government and their society if they feel marginalized or oppressed or their inherent nature is to question. If it's possible for such people to be exposed to punk, then it's likely that they will become involved with it.
Gabrielle: I think that the class consciousness that punk raises is what makes it appeal to people all over the world. People in every country, every

culture, and every part of the world can all relate to the failure of a hierarchical system and what it means to struggle to pay the bills and how all of this can alienate you. And that's where the outcast thing comes in, too. I think a lot of people feel like they don't fit into the elitist systems, and the punk scene has become a place for those of us who always get the shit end of the stick to relate to each other.

Q: I know this sounds clichéd, but it sounds like musically you have grown as a band. What factor do you feel contributes to this the most?
Gabrielle: I think that it's been a fairly natural progression...the more we play



and the more songwriting that we do, the more we progress as musicians and as a band. And the recent changes are definitely contributing to this growth.
Mande: When we started the Devotchkas, it was the first time that I was in a band. So I didn't really know how a band worked. Once we got that figured out, we improved from there.

Q: How pivotal has Punk Core Records been to the development of the Devotchkas?
Mande: Punk Core has helped us out a lot. Dave has promoted us really well. He got our name all across the world!!
Gabrielle: We've been with Punk Core from the beginning, so there's a definite connection there. And the promotion and distribution has been great.

Q: What are the pros and cons of being in a band? Do you think there comes a point in every band's existence where the cons begin to outweigh the pros?
Gabrielle: The pros make up a large category. Among the most relevant pros would be playing shows, touring, seeing parts of the world that you would never see otherwise, getting a message out to people, meeting lots of great people along the way, playing with other great bands, etc. The cons involve a lot of sacrifice with respect to personal lives, job opportunities, money, time, energy, and even just the ability to have a "normal life" - when you're on tour, your bills at home can catch up with you. But I think we've all made a serious commitment to maintaining our lives, and we really try to keep our priorities straight so that the cons never outweigh the pros.

Q: What inspired you to become involved with punk rock?
JJ: Black fucking Flag. Beer and a love of wearing short skirts. I think that may be it. I have no idea. (laughs) It was just something I was drawn to.
Mande: I liked the music and I liked the style.
Alaine: I grew up in an area where I was completely out of place, both culturally (my parents were immigrants) and financially (I grew up with a hand-in-mouth existence), and I never had a happy home life. I was always "different" from the other kids at school. For these reasons I was ostracized, which in turn led to me develop a rather misanthropic attitude. At 15 I heard the Misfits, and I've been hooked ever since! Thats when I finally began to feel comfortable in my own skin. I became a bit more self-assured, to the point where I was able to turn the tables on the douchebags who marginalized me for superficial, petty reasons.
Gabrielle: It definitely started with the music. Once I heard bands like the Exploited, it was all over. I was sold. In addition to that, I had been playing music since I was a kid. So I really wanted to start a decent band, and that started coming together for me in high school. All the bullshit that was going down in my personal life just added to it. I felt like a total outcast at school, and my parents were in the middle of a messy divorce and we were really tight on cash. There was just a lot of shit that made me relate to punk a lot.

Q: In the 1970s people like Patti Smith, Maureen Tucker, and Deborah Harry inspired women all across the world to join bands themselves and to let their voices be heard. Do you ever feel as if the Devotchkas are inspiring other young women to do likewise?
Elaine: I think so. We've heard from quite a few girls that say we've been a direct inspiration on them to get more involved, start a band, give a big "fuck off" to the saboteur-like guys in their lives, etc. It makes me feel like we're really doing something worthwhile here.
Gabrielle: I really hope so. I know that having those kinds of influences was really important for me, and we get emails from girls pretty often who say that we inspired them to start a girl band. That feels really good to hear. I had always played in bands with all guys before this, but I'd always wanted to start a band with other women. Now that this has worked out, it has compensated for all of those years of putting up with shit from guys in bands. It really paid off. So I hope that more women will start get involved and start bands too.
JJ: I'd hope so. It'd be really cool to think there were young girls out there who were learning to play and writing music and lyrics because we all inspired them to do so.
Mande: Yeah, I think we have. I've heard via email from a few girls who have said we inspired them. There's even a band from England who thank us on their record by listing us as an inspiration, and we've never even met those girls.

Q: What are some future plans,

music-wise or just in general?
Gabrielle: We'd like to do some US touring this very summer. We're starting to put together some new music, so we hope to release something in the not too distant future.
JJ: Music-wise, I want to release more stuff and tour and play with the 99's. I also want to "fall out" in a few years. By that I mean to go live with my boyfriend for a year or so in some weird-ass country in Europe or somewhere else real far away that no one ever goes to, work a crappy job, and be sublimely happy doing something ridiculous. Then I can come back and people would go, "Oh, I haven't seen you in awhile, where ya been?" "Oh, ya' know, I fell out in...uh...Guam for a year, working at Jack's Donut Hut and...uh...catching wild sea urchins with my boy." Yeah!

Q: Now that the Devotchkas have a few releases under their belts, do you feel as if proper credit has been given to you considering that the band has been scoured by critics since day one?
Gabrielle: Especially with the LP we just released, I think that some respect has finally been achieved. We worked really hard on this album, and I think it paid off. People recognize that we're growing as a band, and hopefully they like what they hear. That's all that really matters.
Alaine: I definitely feel like we have earned some credit with "Live Fast Die Young". On the other hand, we have been hit with some seriously castigating commentaries from critics in the past!

Q: I always find it amusing to hear what many people involved in bands say they would do with their lives if they weren't in bands. Some say they'd be criminals, couch potatoes, or just everyday working folks. What would have become of you if the Devotchkas were not a part of your lives?
Mande: I'd probably just work and eat more or something!
Gabrielle: Firstly, if I weren't in a band, I would probably be a total head case. This is like my passion. I love playing, so it makes everything about my life more complete. However, if I weren't doing this, I would still be in school and I'd probably travel a lot on my own. Once I finished school, who knows what would be in store for me?
Alaine: I have no clue what I'd be doing right now if it wasn't for this band! I know I'd probably be really bored.
JJ: I think I'd probably just go to shows and waste a lot of time wishing I were in a band. Or just do that "falling out" thing.

Q: Some bands view touring as a necessity, while others view it as an annoyance. How do the Devotchkas view touring, and how is it related to the success of a particular band?
Alaine: I think touring is an integral part of the success of any band. So far we've done a couple of European tours, which were a lot of fun for us, despite the difficult circumstances at times. I really enjoyed touring. Sometimes it was aggravating for me, because I like to be alone most of the time and there was no chance for that on tour. I got a bit homesick and I really missed my pets and my bed, but after sleeping in my bed for two consecutive nights I got bored and wished I was still on tour. Even so, I'm not so sure that I would be content with touring for six months or more in a given year.



"PEOPLE RECOGNIZE THAT WE'RE GROWING AS A BAND, AND HOPEFULLY THEY LIKE WHAT THEY HEAR."

Gabrielle: I have very mixed feelings about touring. On the one hand, I love it. Traveling around the world is great, and you really learn a lot. You get to meet so many great people, and you get to escape from some of the shittier aspects of your life for a while. People in Europe treat you really great, so that's a blast. But it can also be really stressful. You're stuck in a shitty little van with the same five or six people 24/7, for weeks on end. It can really get to you sometimes. And playing can start to feel like a chore rather than a treat. There are certain times when you really just want your own bed and a nice hot shower. But touring is definitely essential to promoting your records. We just don't want to give up everything at home in exchange for months of touring.
Mande: I really like touring. I think us touring in Europe helped the band out. Spreading the name and getting to meet and talk to people all over is one of my favorite things about being in the band.
JJ: I wanna tour so badly! I am so scared of heights and of planes, but I'm so ready to brave a plane and tour Europe and tour the West Coast and the East Coast and EVERYWHERE! I miss touring! Success-wise it's really important because it gets you out in front of people - although I can listen to a record and think it's good, it's only after I see a band live that I'll know whether or not I truly love them, you know? If a band plays really well live, that's just awesome. People who've never had a chance to hear you before finally get the opportunity to check you out for the first time - in their face! I think that's rad.

Q: The Devotchkas are soon to be no more, as the 99`s are born. Do you view this as a clean slate that will enable you to start fresh from a creative standpoint?
JJ: I think its a fresh start for Mande, Alaine, and Gabrielle - for me it's an entirely new band because I'm coming into this brand new. But it's also a breath of fresh air for me to be working with friends and people I can connect with in so many ways, whereas in my previous band there was lack of communication in a lot of areas, which caused a lot of problems.
Gabrielle: It's a totally clean slate, and I am really excited about starting fresh.

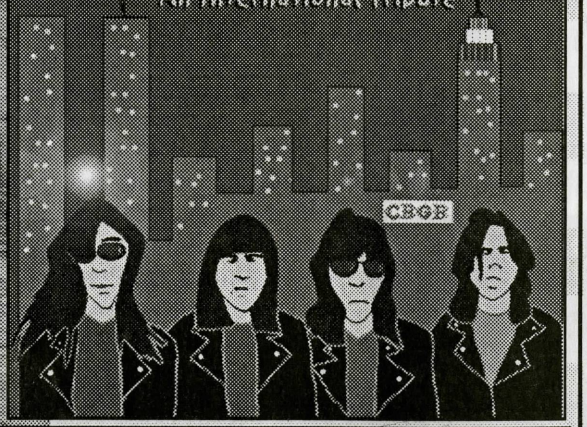
Q: Is there anything youd like to say in closing?
Mande, Gabrielle, Alaine & JJ: Thanks a lot for the interview, and make sure to check out the new CD if you haven't yet! Please check out our website at:
http://www.geocities.com/the_99s_nyc/main.html

RADICAL RECORDS

We Remember...

RAMONES FOREVER

An International Tribute



Portion of proceeds benefit Joey Ramone fund

22 international bands pay tribute! Punk, Ska, Lo-Fi Techno, Lounge to all-out indie weirdness!

New: FROM SAFETY TO WHERE -SC Aggro Post-Punk

www.radicalrecords.com

Online Catalog of Punk/Hardcore/Ska/Oi!

New: Dead Kennedys remastered cds, plus: Agents, Blanks 77, Concrete Blonde, Converge, Cuffs, I.C.U., Inspecter 7, Sex Pistols/ Exploited Tributes, Oi!/Skamps, Wretched Ones, lotsa comps!

77 Bleecker St. NY, NY 10012
212-475-1111; fx 475-3676

Radical Records - NYC's Coolest Indie Label

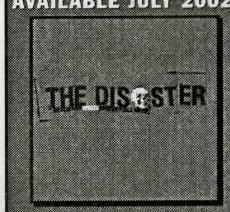
THE DISASTER

BLACK AND WHITE AND RED ALL OVER.

THE BRAND NEW FULL LENGTH CD FROM THE NICEST BAND IN ROCHESTER.

VINYL COMING SOON

AVAILABLE JULY 2002





ENDWELL RECORDS
19 STORI ROAD • NEWBURGH, NY 12550
WWW.ENDWELLETC.COM

ALONE RECORDS
PO BOX 3019 • OSWEGO, NY 13126
WWW.ALONERECORDS.COM

Full US Tour this summer
JULY 27th - AUGUST 24th
Check the website for updates:
www.thedisasterhatesyou.com

The New Scheme



The New Scheme, issue six out now.
The Casket Lottery, The Lawrence Arms, Copper Press, Joel Schalit, Pg. 99, On The Might Of Princes, more.

The Casket Lottery
Photo: Matt Rubin

#4: Hey Mercedes, Tape Op, Haymarket Riot, 31 Knots, more.

#5: Dismemberment Plan, Engine Down, Flashing Astonishers, more.





Magazines are $1 ppd each U.S., $3 ppd each World.
For online ordering, subscriptions, and merch:
Check the website.



Send well hidden cash to:
New Scheme Industries
PO Box 19873
Boulder, CO 80308

www.thenewscheme.com

THE ALMIGHTY TOP TENS

SHITLIST

Mitch Cardwell

1) PIRANHAS - s/t CD
2) MISTREATERS - "No More" 7"
3) KING KHAN & HIS SHRINES - "Three Hairs & You're Mine" CD
4) SOLEDAD BROTHERS - "Steal Your Soul..." CD
5) 9 SHOCKS TERROR - "Zen..." LP and live
6) ONE MAN SHOW LIVE - "Wrong Wrong Wrong" 7" EP
7) JOHN WILKES BOOZE - "Whiskey And Pills" 7"
8) KILL-A-WATTS - "Electrorock" LP
9) GRAVY TRAIN - "The Menz" CD EP
10) LEG HOUNDS - s/t CD

Alan Wright

1) HANSON BROTHERS - "My Game" CD
2) AMERICAN DEATH RAY - "Welcome To..." LP
3) SOLAR FLARES - "That Was Then, And So Is This" CD
4) CHAINSAW - "We Are Not Very Nice" LP
5) OEY RAMONE - "Don't Worry About Me" CD
6) ROCKET FROM THE TOMBS - "Day The Earth Met..." CD
7) BOB DYLAN - "Dimestore Medicine" 2xCD
8) HIGH SCHOOL SWEETHEARTS - "Passing Notes" CD
9) THE GET LOST - "Never Come Back" CD
10) PUBLIC NUISANCE - "Gotta Survive" 2xCD

Jeff Bale

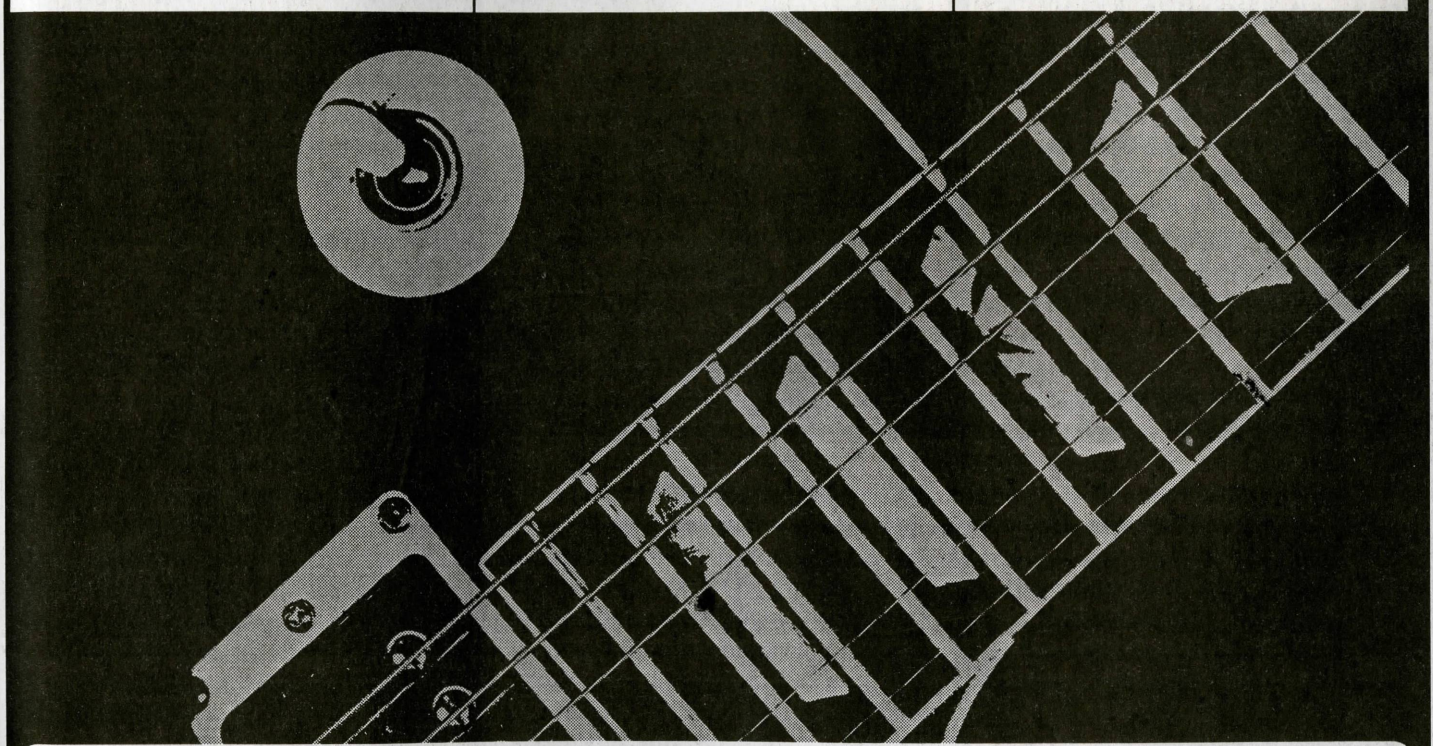
1) BYRDS - "Preflyte Sessions" 2XCD
2) CLEAR LIGHT - s/t LP/CD
3) CRYAN' SHAMES - "Sugar & Spice" CD
4) LEAVING TRAINS - "Emotional Legs" CD
5) LURKERS - "Punk Singles Collection" CD
6) ROCKET FROM THE TOMBS - "Day the Earth Met..." CD
7) V/A - "Guillotined at the Hangar" CD
8) YARDBIRDS - live in SF and Santa Cruz
9) YOBS - "Worst of..." CD
10) ZAKARY THAKS - "Form the Heart" CD

Brett Mathews

1) WARNER FROM THE SICK SF - You're the best...RIP.
2) NOFX - "45 or 46 Songs That Weren't Good Enough to Go On Our Other Records" 2xCD
3) DILLINGER FOUR - "Situationist Comedy" CD
4) THÉ YUM-YUMS
5) HENRY FIAT'S OPEN SORE
6) AMERICAN NIGHTMARE
7) COUNTDOWN TO LIFE - Live
8) THE SPITS - s/t CD
9) JAWBREAKER - "Etc."
10) DISTILLERS - "Sing Sing Death House" CD

Dave Johnson

1) JAWBREAKER - 24 Hour Revenge Therapy CD
2) JAWBREAKER - "Etc."
3) DAVE ALVIN - "Out In California" CD
4) WILLIE NELSON - "Red Headed Stranger" Reissue CD
5) THE PATTERN & COMMUNIQUÉ - Live @ Bottom of the Hill
6) HÜSKER DÜ - "Eight Miles High" CD single
7) HOT SNAKES - "Suicide Invoice" CD
8) HELLACOPTERS - "High Visibility" CD
9) AMERICAN STEEL - Last show at Gilman
10) ANTHRAX - "Among the Living" CD



Your fearless leaders through the vast and daunting catacombs of rock 'n' roll recordings. Just so you know who to blame when you plunk down your hard earned cash on a slab of plastic, run home as fast as your little punk legs will carry you and spin it anxiously, only to find it completely, totally and indisputably sucks: Athena Dread (AD), Cyco Logic Loco (CLL), Jeremy Cool (JER), Alan Wright (AW), Tony Slug (TS), John Robb (JR) Brett Mathews (BAM), Jimi Cheetah (JC), Jeff Bale (JB), Dimitri Monroe (DJM), Ramsey Kanaan (RK), Sammy The Mick (STM) Mark Devito (MD), Adam X (X). Mitch Cardwell (MC), Chris Jaluska (CJ) and John Cattivera (JDC)

SHITLIST

THE ACCIDENT
"No Romance For You" CD
A full-length retrospective, including previously unreleased material, from the Seattle band that penned the classic "Kill the Bee Gees" way back in 1978. The rest of the songs are in the same primitive, snotty vein, though not all of 'em are as memorable or funny. Still, there are several killer old-style punkers to be found here. (JB)
(Chuckie-Boy/2802 E. Madison Street #116/Seattle, WA 98112)

ADAM WEST
"Right On!" CD
OK, all you muscle-car owning, cowboy hat-wearing creeps will shit in your pants over this one. ADAM WEST has been doing this for a while and they do it well, coming off like a perfect mix of ZEKE and the HELLACOPTERS. Yup, they've got that 70's rock influence, coupled with the "seminude girls with motorcycles" cover art. This shit increasingly makes me yawn, but I'm sure the rawkers will dig it. (MC)
(www.thetelegraphcompany.com)

ANDI CHRISTO AND THE DISCIPLES OF FUN
s/t CD
The turds keep coming. ANDI CHRISTO and the gang do some unmemorable alternative pop/rock. Mostly it reminds me of stuff like the PIXIES, but they replace all traces of an arty edge with over-the-top pop. There's no fun in sight. (MC)
(www.polywog.net)

ANNIVERSARY
"Your Majesty" CD
An upbeat offering of languid, laid-back rock stylings. Very full instrumentation, the keyboards and two guitars bring to mind some later-era BEATLES and some of the pomp of DAVID BOWIE. I do dig the vocal interplay with the main vocalists and the female voice. (RK)
(Vagrant/2118 Wilshire Blvd, PMB 361/Santa Monica, CA 90403)

ANNIVERSARY/SUPERDRAG
"O' Lady Butterfly" CD EP
Three tracks from each outfit, all originals. The ANNIVERSARY provide three very laid back, almost semi-acoustic ditties and do go on a bit. If you like your indie pop on the quiet side, there's some value for money there!
SUPERDRAG are a little more energetic, but not that much. I guess it's all very pleasant. (RK)
(Vagrant/www.vagrant.com)

ANTI-FLAG
"Mobilize" CD
A cracking new album from these political punkers, perhaps their sharpest yet - both musically and lyrically. 9/11 really seems to have focussed their efforts. Nine spanking new vibrant tunes, together with eight old favorites live. And an additional second label sampler CD as a bonus! A vital package. (RK)
(A-F/PO Box 71266/Pittsburgh, PA 15213)

ANTI-NOWHERE LEAGUE
"We Are...the League" CD
I could never take these cartoonish punk poseurs all that seriously, but there's no denying that they pounded out scads of guitar-heavy and obnoxiously funny mid-tempo anthems (such as the title track, "So What", "Can't Stand Rock'n'Roll", "Let's Break the Law", and "For You"). If anything, they sound even better today than in their heyday. This reissue of their debut LP is a digi-pack whch also contains several bonus cuts. (JB)
(Captain Oi/www.captainoi.com)

ANTISEEN
"Screaming Bloody Live" CD
This CD captures ANTISEEN live in two locations on their 2001 U.S. tour. The first half is live at the Ash Street Pub in Portland, OR, and the 2nd half is at the good old CW Saloon in San Francisco. The sound quality is really good. This here is an excellent dose of Confederate scumfuck rock'n'roll that will make your head bleed! (CLL)
(TKO/4104 24th Street # 103/San Francisco, CA 94114)

ARSON
"Lacerate The Sky" CD
Brutal: the most overused word in hardcore. However, sometimes, it simply applies perfectly. This album is brutal. Metal madness with the crunchiest breakdowns you can imagine. Tough guys need to work up a sweat with the tech ability to make their minds work. (STM)
(www.resurrection-ad.com)

ATOMSMASHERS
"Alright/Baby, You Suck" 7"
Greg Lowery does Italy. The ATOMSMASHERS clearly know very little English, but when it comes to rock'n'roll you pretty much only need to know one word: "BABY". They know that one, and yell it over and over again, which works well for their REGISTRATORS-influenced sound. Fast, young, dumb, and better than your band. (MC)
(www.ripoffrecords.org)

AUDIO LEARNING CENTER
"Friendships Often Fade Away" CD
I'm not very up on all this indie/college stuff, but there's lots of pictures of the dude and his kid. Apparently fatherhood is treating him well. Folks that claim to know told me that the CD (when I played

it to 'em) sounded like a more mellow BUILT TO SPILL or an Indie rock version of A PERFECT CIRCLE. If that means much to anyone. (RK)
(Vagrant/www.vagrant.com)

THE AUTHORITY
"The Fight" 7" EP
This is a 2-song 7". "The Fight" is melodic, rock'n'rolly punk, whereas "The End" is a bit faster paced with the same style. Neither are all that exciting, though. (CLL)
(77 RPM/PO Box 9186/Glendale, CA 91226)

AVENGED SEVENFOLD
"Sounding the Seventh Trumpet" CD
Musically, they are good. Where most bands these days toy with metal like a cat with a mouse, these kids go straight for the gusto and deliver classic SLAYER-style metal. However, some old hardcore punk influences seep through as well. If you are into metalcore, or were into metal before you discovered hardcore, this is the shit for you. (STM)
(no label or address listed)

AVENGED SEVENFOLD
"Sounding The Seventh Trumpet" CD
These guys are full-on metal - the singer's nuts are in a vice, and there's lots of squealing guitars. Y'know, think the glory days of the 80s - JUDAS PRIEST, IRON MAIDEN, HELLOWEEN, except that these guys aren't that good. Those older bands actually wrote catchy anthems. Get some real metal reissues instead. (RK)
(Hopeless)

BAD KARMA
"Bitter Pills" CD
This is for you 80's-style metal heshers out there. They have a sound that is similar to IRON MAIDEN meets METALLICA. For the most part I don't like it, but who am I to say? Besides the metal-rock music and the ballads, these guys are down to earth and are not afraid to play with the local punk bands, so that's cool. (CLL)
(badkarmamusic.com)

BAD LUCK THIRTEEN RIOT EXTRAVAGANZA
"With Friends Like These...Who needs Enemies" CD
Satan kill me! This band looks pretty scary with thirteen crazy-looking, tattooed psychos wearing ski-masks, executioner hoods, and vomit-stained shirts while holding baseball bats wrapped with chains and playing metal music similar to SLIPKNOT. They do have a bit of an East Coast hardcore edge to them, and I would think that if you fucked with them you might end up getting your head kicked in. (CLL)
(Resurrection A.D./PO Box 763/Red Bank, NJ 07701)

BELTONES
"Cheap Trinkets" CD
The BELTONES just fucking rock, and are one of the only bands from that so-called "streetpunk" boom a few years back that's worth a shit. They write great, catchy songs and feature the fantastic vocals of Bill McFadden. It took 'em long enough to get this fucker out, so don't waste any more time.
(MC)
(TKO/3126 W. Cary Street #303/Richmond, VA 23221)

BITCH BOYS
"More Hits than You've Expected" CD
Not the old Swedish punk band, but the current German streetpunk outfit. Most of their mid-tempo songs are both crammed with hooks and punctuaed by soccer choruses, such as "On My Way" and "I Gonna Go", and even the more uptempo tracks are reasonably catchy. None too original, just good solid Oi for the lager lads. (JB)
(Combat Rock/7 Rue du Paquis/57950 Montigny les Metz/FRANCE)

BLOOD FOR BLOOD
"Outlaw Anthems" CD
This band has never been able to duplicate the sheer greatness of their debut album. Until now. This album is one of the meanest motherfuckers out there. Rough and tumble hardcore with hints of streetpunk. They hail from the land of SHEER TERROR and a better comparison couldn't be made. (STM)
(www.victoryrecords.com)

BLOODY SODS
"Get Outta My Head" CD
This Georgia band just pumps out CDs left and right, and this latest release of new material holds no barriers. With their fast intense hardcore style and unwillingness to conform to a new trend, the BLOODY SODS are staying true to their music. This may be the their best release yet, but aren't lots of bands covering "United Forces" these days? (CLL)
(Mad Skull/PO Box 57159/1040 BB, Amsterdam/HOLLAND)

BLOWN TO BITS
"Devastation Across The Land" 7"
BLOWN TO BITS are a local Bay Area punkcore band that have a sound that's pretty demonic and fast-paced. There are songs about death, destruction, and the "Fucked Up System". The music and vocals are really deep and intense. With former guitarist Jake Martinez of OPPRESSED LOGIC, this is brutal hardcore to die by. (CLL)
(Disintegration/PMB 419/1442A Walnut Street/Berkeley, CA 94709)

SHITLIST

BLUE ORCHIDS
"A Darker Bloom: The Blue Orchids Collection" CD
I thought that I would be a lot more into this than I was, since the band featured members of a group that I like a lot (the FALL) and are often compared to other groups that I enjoy (JOY DIVISION, TELEVISION, etc.). In general the music is atmospheric and moody, but it doesn't really go anywhere. One notable exception is "Out Of Sight". (JC)
(Cherry Red/1st floor, Unit 17/,Elysium Gate West/126-8 New King's Road,
London SW6 4LZ/ENGLAND)

BONECRUSHER
"For Your Freedom" 7" EP
There's not much info provided here, but one thing's for sure - BONECRUSHER tears it up with their mid-tempo, English-style punk rock. The vocals are really tough and have a sound that comes straight from the street. Three heavy-duty songs. (CLL)
(77 RPM/PO Box 9186/Glendale, CA 91226)

BOOTLEG BILL
"Treasure Trove Of Trash" CD
This guy is just a fucking idiot. Redneck sleaze-rock about "bitches" and other ignorant topics. Packaging your CD with cum-shot pics and all that other tired shit doesn't really help matters, either. Totally fucking miserable. (MC)
(www.bootlegbill.com)

BOTTLES & SKULLS
"I Am No One, He Is No One" 7" EP
A surprisingly good 7"er. BOTTLES & SKULLS play a manic brand of hardcore that draws equally upon speed and noise. It's a pretty interesting sound, in that they can keep things fairly melodic over the heavy guitars and yelled vocals. Nothing macho, but very punk-sounding. (MC)
(TKO/3126 W. Cary Street #303/Richmond, VA 23221)

BRACKET
"Live In A Dive" CD
An incredible document of a truly sublime pop-punk band. This is a veritable "greatest hits", including ten tracks culled from their irst two (out of print) records. Impeccable playing, great tunes, harmonies, and performance. Sugar-sweet pop gems. (RK)
(Fat Wreck/www.fatwreck.com)

BRIEFS
"Poor And Weird" CD EP
The first Interscope release by the BRIEFS features three classics off "Hit After Hit" with a beefed-up production. Thankfully, they still sound great, and the spastic energy remains. The first in a string of new BRIEFS material to salivate over. New album...please?!?! (MC)
(www.thebriefs.com)

BROTHERS KEEPER
"Five Hits From Hell" CD
I am a huge fan of the MISFITS, and am also a huge fan of BROTHERS KEEPER. However, even I knew that an entire album of those Erie boys covering the songs of those Lodi boys was a risky proposition. At first I wasn't impressed, but I ended up falling in love with this album because I got the sense that BK had a blast doing it. Isn't that what it's all about? (STM)
(Ides Of March/PO BOX 722/Wappingers Falls, NY 12590)

BROWN BAG
s/t CD
This sounds like a mix between late period CARLOS SANTANA and early period PRINCE. BROWN BAG, my friends, is classic stuff. I see myself drinking wine coolers on the beach to this CD. It's no wonder they're Brett's favorite new band. (MC)
(Del-Fi/PO Box 69188/Los Angeles, CA 90069)

BUILDING ON FIRE
"Blueprint for a Space Romance" CD
This CD would definitely appeal to newer hardcore fans. The music is like that of HOT WATER MUSIC, but the vocals remind me of CONVERGE. A good combination of clever timing and great energy. (LD)
(Hex/201 Maple Lane/N. Syracuse, NY 13212)

BURNT BY THE SUN
"Soundtrack To The Personal Revolution" CD
The mosh of HATEBREED. The tech of DEP. Fans of BOTCH and DIECAST, take note. Unrelenting metal madness that decimates all in its path. (STM)
(www.relapse.com)

CAMILE DAVILA
"Not for the Disco" LP
German stoner-pop about the internet. This music makes you feel likeyou're on qualudes or something. Then the next song is totally poppy. It's definitely intriguing and rather unique. (LD)
(Below/3217 B Mission St./San Francisco, CA 94110)

CARBONAS
s/t CD EP
Any band who can pull off REAL KIDS and ELECTRIC EELS covers on the same record is my kind of band, since at least you know they're drawing from the right sources. This EP, a CD-R demo, was surprisingly good. I normally dread getting these in my review pile, but the Carbonas are good and we'll all

hopefully be hearing more from them. (MC)
(www.the-carbonas.com)

CATHETERS
"Static Delusions And Stone-Still Days" CD
The CATHETERS' single on Empty was great, but the following album kinda dragged. With this new one they've kinda darkened things up a bit, sounding more like MURDER CITY DEVILS, which seems like a shift that a lot of bands are making lately. It's reinvigorated my interest in the band, and it also works for them. (MC)
(Sub Pop/PO Box 20645/Seattle, WA 98102)

CELLBLOCK 5/WHITE TRASH DEBUTANTES
split CD
I love the kind of music that swirls around so fast that you can almost feel the pit moving. CELLBLOCK 5 has got it down! Very tight and very good. The W.T. DEBUTANTES, featuring Ginger Coyote, are and will always remain a hilarious barrel of debauchery. You've got to hear and SEE them to really appreciate them! (LD)
(Orange Peel/PO Box 15207/Fremont, CA 94539)

CHERRY THIRTEEN
"Guity As Sin" CD
I guess that Steve Miller wasn't able to get all his tunes out in ELECTRIC FRANKENSTIEN, so he had to start another outfit. He's one prolific son of a bitch who releases a record almost daily. This is very much along the lines of EF, but maybe a tad more glammy. (MC)
(www.cherrythirteen.com)

CHICKEN HAWKS
"Hard Hitting Songs For Hard Hitting People" CD
Hey, please print the correct lyrics if you're going to print them at all! This band is all strung out on rock'n'roll, and their trashy songs are all about fightin', sellin' drugs, and Texas life. Not for the faint of heart. (LD)
(RAFR/11054 Ventura Blvd. #205/Studio City, CA 91604)

CLEATS
"Lost Voices Broken Strings" CD
Enjoyable, anthemic punk from the streets of Edmonton, Canada. Two guitars and plenty of bollocks propel this along quite nicely. I bet they really love the first CLASH LP. The STIFF LITTLE FINGERS cover doesn't sound out of place either. (RK)
(Longshot/www.longshotmusic.com)

CLIFTONS
"Sex, Drugs, & Alcohol" CD
The title itself reveals what this band is all about. Yeah, straight-ahead, offensive beer-drinking punk is what the CLIFTONS are known for. They remind me a lot of early G.G. ALLIN, playing the basics and not giving a fuck. (CLL)
(TheCliftonsNPC@excite.com)

COBRAMAN
s/t CD EP
Man, this shit just sucks. Jokester rockers doing a hip-hop attempt at humor. They fail miserably, but it's not like they had a chance in the first place. Really bad, which is atypical of Scooch Pooch. (MC)
(Scooch Pooch/5850 W. 3rd Street, Suite 209/Los Angeles, CA 90036)

COHEED AND CAMBRIA
"The Second Stage Turbine Engine" CD
If RUSH jammed with AT THE DRIVE-IN in the MC5's garage with a bunch of post-hardcore bands in the audience, you might have this record. Amazing stuff, really. Certainly not for the floorpunchin' kids in the hoodies, but rather the shoegazing college types in floods and bad haircuts. (STM)
(www.equalvision.com)

COMETS ON FIRE
"All I Need" LP
It looks like they're still growing some of that funny stuff down in Santa Cruz. Impressive feedback- and wah wah-drenched psych punk, the likes of which I haven't heard executed this well from a new band in years. This one stayed on my turntable for a few extra spins. (JC)
(Comets On Fire/819 Riverside Avenue/Santa Cruz, CA 95060)

COMPUTER COUGAR
"Rough Notes on High Stress" CD
This is the band playing in the smoky dive down the street that you've always wanted to go to. Fusing an early 90's D.C. sound with New Wave stylings, they're definitely on the right track. I suggest that you don't miss out. (LD)
(Gern Blandsten/PO Box 356/River Edge, NJ 07661)

CONFLICT
"Now You've Put Your Foot In It" CD EP
Four tracks, all recorded live in the last couple of years. The first two are vintage CONFLICT - raging, pissed, political hardcore - sounding as good as anything they've done over the last twenty years (though the vocals were obviously rerecorded later). The second pair of tracks, however, showcase some pretty dire attempts at DJ-based reggae. These punks can't toast. (RK)
(Go-Kart/ www.gokartrecords.com)

SHITLIST

COUNTERATTACK
"Fight Back" 7" EP
COUNTERATTACK is a DC skinhead band that has good political lyrics about war and the media. The music is solid, pure, and features both fast and slow tempos. Good stuff that deals with reality. (CLL)
(Reality Clash/PO Box 491/Dana Point, CA 92629)

CONVICTION
"Kill It" CD
This band claims members of EARTH CRISIS, TURMOIL, DESPAIR, the PROMISE, and STARKWEATHER. The music is great, metallic hardcore the way it used to be. Brutal without diving into parody. If you like any of the above-mentioned bands, you'll dig this. (STM)
(Thorp/PO BOX 2007/Upper Darby, PA 19082)

CREAM ABDUL BABAR
"The Catalyst To Ruins" CD
A noise monster. The LOCUST came to mind, if only because of this album's sheer eccentricity. Maybe a little UNSANE. Maybe a dash of HELMET. A sprinkle of NEUROSIS. Think of all those fucked-up bands that can't really be categorized. Eleven tracks of completely original and intense genre busting. (STM)
(www.atalossrecordings.com)

CRESTFALLEN
s/t LP
Recorded in 1995 but just released, this Colorado band is long gone but not forgotten by those who loved them. This record is a testimony to what they did best - write catchy songs, belt out heartfelt lyrics, and exude great energy. Bonus sea-green vinyl. (LD)
(Seven Lucky/PO Box 9546/Denver, CO 80209)

CRUMBS
s/t CD
Punk albums that start out with a wall of feedback are usually great, and this one seems pretty good. I do have to mention, though, that one of these guys looks like a BACKSTREET BOY! Plus, the song "Save the Drama" is retarded, since the lyrics involve the über-lame phrase "talk to the hand"! Perhaps I spoke too soon. (LD)
(www.recessrecords.com)

CRYAN' SHAMES
"Sugar and Spice" CD
Maybe I'm biased, since I saw the fab CRYAN' SHAMES live several times when I was a teenager, but I love this album. Not only does it contain several terrific originals (like the poppy radio hit "I Wanna Meet You", the rockers "Ben Franklin's Almanac" and "Mr. Unreliable", and the beautiful BEATLE-esque numbers "We Could Be Happy" and "July"), but also some stellar covers (like the title track and "If I Needed Someone"). If you like multi-part harmonies, irresistable pop melodies, and tasteful guitar licks, you'll flip over this LP. (JB)
(Sundazed/PO Box 85/Coxsackie, NY 12051)

CURL UP AND DIE
"Unfortunately, We Are Not Robots" CD
I know, everything seems to be metalcore these days, and the majority of it is trendy, fake garbage. But when this genre first emerged with bands like CONVERGE, COALESCE, and BLOODLET, it was a band like this that was intended to inherit the legacy. This album rules. Epic yet intimate. Crushing yet creative. If you want to know what new school hardcore SHOULD sound like, buy this album. (STM)
(www.revelationrecords.com)

THE CYRKLE
"Red Rubber Ball" CD
Cleancut, wholesome 60's pop in the SIMON & GARFUNKLE vein. The title track is a minor pop classic (which was later given a fine punk rendition by Canada's DIODES), and there are some other appealing numbers herein (like their other hit, "Turn Down Day", the rockin' "There's A Fire in the Fireplace", "Money To Burn", and the sublime "How Can I Leave Her"). But much of it is way too wimpy and treacley. (JB)
(Sundazed/PO Box 85/Coxsackie, NY 12051)

DAMAGE
"Final" CD
Glorious floorpunch anthems for all you change-picker-uppers and pizza-slingers. This style of fast HC is getting pretty popular right now, but this band certainly rises above the herd. The singer sounds like Roger AF and the music would make SLAPSHOT proud. Equal parts TEN YARD FIGHT and BLACK FLAG. (STM)
(Deathwish/432 Morris Avenue/Providence, RI 09206)

DARK DAY DAWNING
"Nothing That I Wouldn't Give" CD
Ladies and gentlemen, I offer you perhaps the most depressing album of the year. Screamo, with some HC and metal tinges, that just makes you want to claw the flesh from your face (I mean that in a good way). The vocals are a shrill as a banshee's wail. A great album, especially if you plan on hurting yourself. (STM)
(www.resurrection-ad.com)

DARWIN RADIO
"Brand New Evolution" CD
I hated all those bands that REV put out during the post-hardcore heyday (QUICKSAND, QUICKSAND, and uhhh...QUICKSAND), and this

band seems perfectly fitting for that time and place. While their hardcore influences are apparent, this is pretty much just a rock record. Sometimes, bar rock gets all gussied up and calls itself post-hardcore and I don't like that. (STM)
(Ides Of March/PO Box 722/Wappingers Falls, NY 12590)

DASHBOARD CONFESSIONAL
"So Impossible" CD EP
I don't get it. This dude (and his acoustic guitar) is huge. It's certainly not a reflection on his talent or songwriting abilities. It's all very pleasant sounding, in an utterly banal, lacklustre sort of way. PHIL OCHS he ain't. (RK)
(Vagrant/www.vagrant.com)

DAYGLO ABORTIONS
"Feed Us A Fetus" LP/CD
A reissue of one of my all time punk rock favorites. If you haven't heard this DAYGLO ABORTIONS record, you're either new to the scene or have been hiding under a rock. One of the most influential and controversial records from the Reagan years, from Canada no less, and one that will live on forever. (CLL)
(Beer City/PO Box 26035/Milwaukee, WI 53226)

DEAD SERIOUS/DIEHARD YOUTH
split CD
Exciting, energetic hardcore in the vein of SIDE BY SIDE and Y.O.T. Very youth crew, but without the pretentiousness sometimes common in that genre. If I had to pick a winner I'd say DEAD SERIOUS rules this CD, but both bands do an admirable job of bringing the mosh. (STM)
(Thorp/PO BOX 2007/ Upper Darby, PA 19082)

DEATHXDEATH
"It's a dark world after all..." CD
This particular band combines several styles on here. Some of the songs are really fast hardcore, which I like; others sound like newer A.F.I. with a touch of Goth in the vocals, which I can't stand. All in all this CD doesn't really grab me, but I know there are people out there that it may appeal to. (CLL)
(band@DeathXDeath.com/www.DeathXDeath.com)

DILLINGER FOUR
"Situationist Comedy" CD
This is fucking genius. There are more ideas and thought crammed into each one of these songs than most bands put into their whole careers. 13 lucky tracks of backhanded politics served with a smile along with some of the most upbeat, in-your-face rock out there. Plus, you get the same dirty, distorted mix as always. (BAM)
(Fat/fatwreck.com)

DILS
"198 Seconds Of The Dils" 7"
An exact repro of the classic, highly sought after "Class War" 7" on Dangerhouse! It's one of the best American punk singles ever, so even if you have the recent Dionysus reissues you need this. This same treatment was given to THE AVENGERS and RANDOMS Dangerhouse singles too, so buy all of 'em. As close to the real thing as you're likely to get. (MC)
(no address, try www.undergroundmedicine.com)

DIRTY MARY
"Gorge Us" CD EP
It's difficult to admit this, but sometimes I get tired of listening to really great records. That's why I'm gonna keep this around, so I can just throw on the shitty hard rock stylings of DIRTY MARY whenever I get in one of those "tired of good stuff" moods. Thanks, girls! (MC)
(Sellout/124 2nd Avenue, Suite 4C/New York, NY 10003)

DISCOUNT
"Singles #1" CD
A lot of my friends really loved this band. They were decent, but certainly nothing to shout about. For those who never heard them, their tunes sounded a lot like J CHURCH, but with strong female vocals. That pretty much sums it up for me. (MC)
(www.newamericandream.com)

DRIVEN
"Intro" CD
Super-squeaky clean fresh-faced SoCal melodic religious hardcore. Truly a bag of shite. (RK)
(Resource Dynamics Management Company)

DUSTSUCKER
"Hookers Planet"
More Europeans playing ballsy rock. This doesn't have the pomp, majesty, or class of TURBONEGRO or the HELLACOPTERS,but is worth tracking down if you groove to such a rockin' beat. (RK)
(Zylinder/www.dustsucker.de)

DUVALL
"Standing At The Door" CD EP
A 4-track effort from a new band comprised of 3/4 of the SMOKING POPES - including the main singer/songwriter bloke. Pleasant enough, but eminently disposable indie pop. (RK)
(Double Zero/ www.doublezerorecords.com)

EAST BAY CHASERS
"Johnny Is A Junkie" CD EP
The E.B.C play some decent, straight punk, all junked-up in '77 NYC style. They're a pretty distinctive band, considering that

SHITLIST

most "East Bay" bands are either over-the-top HC or sugary-sweet pop punk. Not entirely essential, but certainly not bad. (MC)
(Cheetah's/PO Box 4442/ Berkeley, CA 94704)

EINSCHERKURVE 77
"Die Macht Vom Niederrheim" 10"
Prost! This makes you want to head out to the Hofbrau and hoist a stein (or maybe six) as you sing along to soccer hooligan Oi chants. They did include a lyric sheet, but my German unfortunately ends somewhere between sauerkraut and "eine Bier, bitte". They do a nice POGUES cover, and toss a BONECRUSHER song in as well. (FM)
(Knockout/www.knock-out.de)

EMBRACE THE END
"It All Begins With One Broken Dream" CD
Simply breathtaking. From the isolated logging community of Placerville comes this awesome unit which plays some of the most dynamic metalcore I've heard in a while. Not as polished as some bands with more weight to their names, but the frayed edges make this band all the more appealing. Fans of all things dark and crushing should check this band out. (STM)
(Dark Vision/PO Box 41/Placerville, CA 95667)

ENON
s/t CD
Some pretty off-the-wall shit here, not unlike MR. BUNGLE. Musical experimentation gone wonderfully unhinged. Bizarre sounds from a bizarre band, with, it seems, no structure involved whatsoever. (STM)
(Friction/PO Box 6605/Grand Rapids, MI 49516)

EXPLOITED
"Let's Start A War..." CD
Another killer reissue from one of the most influential of the Mohawk punk bands, the EXPLOITED. You'll either love them, hate them, or misjudge them, but whatever you might think "Let's Start a War" is what punk rock should sound like. The songs are about harsh reality and war, which reflects the situation today. So fuck you. (CLL)
(Captain Oi/PO Box 501/High Wycombe, Bucks, HP10 8QA/ENGLAND)

EXPLOITED
"Punk's Not Dead" CD
A reissue of the debut LP by one of the most lovably dimwitted of all UK punk bands. It's hard to believe that such a goofy group ended up inspiring so many spikey-topped punks, but it's hard to argue with the album's singalong blasts like "I Believe in Anarchy" and "SPG", much less the irresistable bonus single tracks like "Army Life", "What You Gonna Do", and "Exploited Barmy Army", an inadvertent masterpiece. Bottoms up! (JB)
(Captain Oi/www.captainoi.com)

EXPLOITED
"Troops Of Tomorrow" CD
I never understood why anyone liked the EXPLOITED. I believe Wattie once threatened to kick my head in for calling them a waste of electricity. I guess you could accurately claim that they stripped punk down to its basics - very few chords, very few tunes, very few braincells, sloppy, fast...This is generally considered to be their best record. And like all the Captain Oi! reissues, it comes with bonus 7" and 12" tracks. (RK)
(Captain Oi!/www.captainoi.com)

EXXON VALDEZ
"Unreleased Fever By Professional Wankers" CD
Now here's something really good - 17 songs of kick ass bar punk from France. Turn this one up and dance around with your headphones on (as I did!). This band reminds me a little of DILLINGER FOUR. (LD)
(no label or address listed)

EYES UPON SEPARATION
"I Hope She's Having Nightmares" CD
Pure, brilliant chaos. I will be truly surprised if this band doesn't become the next big thing among the metal/noisecore kids. After one spin of this evil fucker, you are emotionally and mentally drained. (STM)
(Uprising/PO Box 42259/Philadelphia, PA 19104)

FACE TO FACE
"How To Ruin Everything" CD
Now slimmed down to a trio, the boys have thankfully steered clear of their brief (and utterly disasterous) flirtation with "progressing" to some horrible alternative rock, and have prety much returned to their signature melodic SoCal hardcore sound. This is not their best, but it's undoubtedly a vast improvement on the last couple of full-lengths. (RK)
(Vagrant/2118 Wilshire Blvd, PMB 361/Santa Monica, CA 90403)

FACE TO FACE/DROPKICK MURPHYS
"Fight Or Flight" CD
Three tracks from each. FACE TO FACE sound a lot like the DROPKICKS with a cover of one of their tunes, as well as a STIFF LITTLE FINGERS cover. The DROPKICKS sound, well, like themselves - though they do turn in a good rendition of CREEDENCE CLEARWATER REVIVAL's "Fortunate Son". Does this mean the Boston boys are taking a stand against the current ridiculous "war on terrorism"? (RK)

REVIEWS

(Vagrant/PMB 361, 2118 Wilshire Blvd./Santa Monica, CA 90403)

FACTION
"Collection, 1982-1985" CD
Amazing! Here you get a complete, classic reissue collection of FACTION songs. This is real skatepunk, featuring pro skater Steve Caballero on bass (and guitar on some tracks). There are 28 songs in all, and this also includes a list of every show the FACTION has ever played (including the bands they played with) on the CD sleeve. (CLL)
(Beer City/PO Box 26035/Milwaukee, WI 53226)

FAIRMONT
"Pretending Greatness Is Awaiting" CD
This acoustic shit is getting out of hand. Eight electric songs which the cover proclaims is the perfect mix of punk, emo, and indie rock; and 8 acoustic tracks. All range from bland to abysmal - they ain't no JAWBREAKER, and are certainly no WEAKERTHANS. Instantly forgettable. (RK)
(Reinforcement/www.reinforcementrecords.com)

FALL SILENT
"Drunken Violence" CD
Fuck this band for being so good. As a fan of FALL SILENT, my expectations were pretty high for this album and these Reno bastards didn't disappoint. This is one of the most original, powerful hardcore bands around - lightning fast thrash parts are punctuated with the juiciest drops this side of DISEMBODIED. Brilliant musicianship paired with Levi's distinctive vocals and thoughtful lyrics. (STM)
(www.revelationrecords.com)

F.B.I
"Auf Leben Und Tod" LP
FREI BIER IDEOLOGEN have a mix of styles going on, from a touch Ska to Oi to melodic punk rock. All the F.B.I songs are sung in German, but they seem to have a drinking theme. Some of this reminds me of UNBORN S.F., and I did notice a cover of the JOHNNY CASH version of "Ring of Fire". (CLL)
(Knock Out/Postfach 100716/46527 Dinslaken/GERMANY)

A FEAST OF SNAKES
"Bow Legged Woman" 7" EP
A new band made up of ex-FIREWORKS James Arthur and Alex Cuervo, who pick up right where they left off. A FEAST OF SNAKES give us four down'n'dirty swampy blues-punk tunes, one of which is a SAMHAIN cover! Now that's an interesting spin, and it works surprisingly well. Fans of that In The Red Records sound should jump all over this. (MC)
(Dropkick/38 Advantage Road/Highett, Victoria 3190/AUSTRALIA)

FIN FANG FOOM
"Texture. Structure. And the Condition of Moods." CD
My weary eyes lit up when this one started. It's got the swirling instrumentation of math rock, plus the heart-wrenching emo vocals that really get me going. Their name is a little weird, but you should still give them a chance. (LD)
(Lovitt/PO Box 248/Arlington, VA 22210)

FINCH
"Falling Into Place" CD EP
Four tracks of well-produced, guitar heavy, whiny emo: "I want you to know/That I miss you, so." Uh-huh. Oh yeah. I can't see this making it as a big "alternative" (ha) radio hit. Let's hope not, anyways. (RK)
(Drive-Thru/www.drivethrurecords.com)

FLOGGING MOLLY
"Drunken Lullabies" CD
This band kind of freaks me out. I like them, and they write and perform good songs, but they sound exactly like the POGUES - who I am a big fan of. I think it's weird that they are doing such a dead on version of another band, but it does fill a void and they put on a great show. (JC)
(Side One Dummy/6201 Sunset Blvd, Suite. 211/Hollywood, CA 90028)

440'S/CHICKENHAWKS
"Sumthin' Sleazy" CD
Seven tunes each from these female-fronted punk'n'roll combos. The CHICKENHAWKS really slop it up here with lots of countrified guitar leads and trash. The 440's do better with a driving, hi-octane big guitar attack. Neither band is reinventing the wheel, but if it's fast rock'n'roll you're after, here it is. (MC)
(Steel Cage/PO Box 29247/Philadelphia, PA 19125)

4-SKINS
"Secret Life Of The 4-Skins" CD
Five radio session tracks, and a bunch of live tracks. For serious collector nerds only. These are all recorded with the original Gary Hodges line-up, but much better versions of virtually all of the songs appear on numerous other releases. (RK)
(Captain Oi!/www.captainoi.co.uk)

FRUSTRATORS
"Achtung Jackass" CD
Yup, it does feature GREEN DAY's bassist, on, er, bass. But the pop gems herein harken back to the

SHITLIST

guitar-driven New Wave and power pop of the early 80s. They cover "My Best Friends Girl" by the CARS, and not only does it fit right in, it's not the strongest track either. It's not exactly punk, it's much better than that. (RK)
(Adeline/5337 College Avenue #318/Oakland, CA 94611)

GAS HUFFER
"The Rest Of Us" CD
I'm really the wrong person to review this. It's a new full length, full of down and dirty rock'n'roll. Well played and produced lo-fi, if that doesn't sound too contradictory. Presumably most folks reading this will already know whether they want this or not. (RK)
(Estrus)

GASOLINE
"Take It To The People" CD
Another wild guitar attack from one of Japan's finest. What separates this band from folks like GUITAR WOLF and the KING BROTHERS is that they seem to have a stronger soul feel, yet it never stops them from going just as crazy. That could be a byproduct of Tim Kerr's studio involvement, but it works well in distinguishing GASOLINE from other Japanese fire-breathers. (MC)
(Estrus/PO Box 2125/Bellingham, WA 98227)

G.B.H
"City Baby's Revenge" CD
Right on! This is a reissue of the classic and one of the best G.B.H. records, it also includes bonus tracks from a few rare 7"ers from 1982-84. If you haven't heard of G.B.H., then you must have been hiding under a rock for the past 20-somethin' years (or you weren't born yet). A must-have for all the old and new fans of real punk rock. (CLL)
(Captain Oi/PO Box 501/High Wycombe, Bucks, HP10 8QA/ENGLAND)

G.B.H.
"City Baby Attacked By Rats" CD
Finally a proper CD re-issue of this classic debut record along with bonus tracks (including the "No Survivers" debut EP in its entirety). The LP includes my all time favorite G.B.H. track, "Prayer Of A Realist", with its frantic drivng tom-tom beats and point-blank lyrical rampage. This band always played metallic pogo-punk that appealed to diehard MOTÖRHEAD fans (which all of you should be). An essential record for any fan of high-energy Britpunk. (JC)
(Captain Oi/PO Box 501/High Wycombe, Bucks HP10 8QA/ENGLAND)

GENERATORS
"State Of The Nation" 10"
Straightforward streetpunk'n'roll from L.A. I liked the GENERATORS when I saw em at the CW, and this doesn't let me down. There are eight blastin' songs, two of which are live from the "Holidays In The Sun SF" fest, including COCKSPARRER's "Runnin' Riot". This ends way too soon. (FM)
(Dead Beat/PO Box 283/Los Angeles CA 90078)

GET UP KIDS
"Eudora" CD
A singles/compilation tracks/B-sides type anthology. Includes an unreleased BOWIE cover, along with covers of the PIXIES, MOTLEY CRÜE, CURE, REPLACEMENTS, METROSHIFTER, COALESCE, and a bunch of originals. I'm sure fans will want this. (RK)
(Vagrant/2118 Wilshire Blvd, PMB 361/Santa Monica, CA 90403)

G.G. ALLIN
"Violent Beatings" CD
Well, this sure isn't the best GG CD; it's actually pretty shitty. There are a few good songs, but it's mostly the growling, shit-in-the-throat crap, not the better punk rock stuff. So I was a bit disappointed, boo-fucking-hoo. (CLL)
(ACME/PO Box 441/Dracut, MA 01826)

GLASSHEAD
"13" CD
This appears to be a Japanese release of a Canadian band I've never heard of, and I can't say I was desparately thrilled to make their acquaintance either. Highly polished indie rock/pop punk that's indistinguishable from a thousand other bands. Maybe they're big in Japan, though. (RK)
(Big Mouth Japan/www.bigmouthjpn.com)

GONADS
"Schiz-Oi!-Phrenia" LP
It was nice to see that the GONADS are still belting out their late 70's style of pog-Oi-ing melodic punk. There are several killer upbeat singalong numbers, but they mostly do straightforward mid-tempo blasts. Definitely not a let-down. (CLL)
(Knock Out/Postfach 100716/46527 Dinslaken/GERMANY)

GREG MACPHERSON BAND
"Good Times Coming Back Again" CD
Electric folk rock with a bit of a kick. How about the INDIGO GIRLS, except it's the INDIGO BOYS. Most of the tracks feature the rhythm section of the WEAKERTHANS, if that's another point of reference you could get your head round. This is real emo - real rock even, with a nod to modern singer/songwriters like Casey Neill. (RK)

(G7 Welcoming Committee/www.gywelcomingcommittee.com)

HAMMERLOCK/LIMECELL
"Die Hard" 7" EP
These are two kick-ass scumfuck bands paying a tribute to VENOM. HAMMERLOCK does a great incantation of "Die Hard", while LIMECELL does a good version of "Buried Alive" and a brutal version of "Live Like An Angel, Die Like A Devil" that is really punk as fuck! (CLL)
(www.hammerlock.net/www.limecell.com)

HATEBREED
"Perseverance" CD
The kings have returned. This may be the most highly anticipated album in hardcore history. Anything short of the stereo exploding and Satan himself emerging from the smoke will have been a disappointment. The simple fact is, with all hype and hope set aside, the 'BREED still reign supreme over all others with their pulverizing, mosh-drenched core. (STM)
(www.stillbornrecords.com)

HATES
"Punk Rock Xmas" 7" EP
Hey kids, "Punk Rock Xmas" is here and it has made me depressed. The two songs here have an O.C. punk style, except that the HATES are from Houston. Both songs are all about the crap that we call Christmas, and they emphasize the repression it causes. (CLL)
(Faceless/www.thehates.com)

HAVANA 3 A.M.
s/t CD
Reissue of a little known 1991 project from Paul Simonon of the CLASH. Don't get all excited, though, because it's little-known for good reason. Incredibly boring rockabilly/Tex-Mex rock. Oh, how the mighty have fallen. Unless you absolutely have to have everything CLASH-related, stay the fuck away. (MC)
(www.cherryred.co.uk)

HEATS
"Smoke" CD
Chuckie-Boy is doing the whole world a favor by reissuing some classic and unreleased material by early punk and power pop bands from the Pacific Northwest. The HEATERS/HEATS fall into the latter category, and do a pretty bang-up job producing guitar-oriented, hook-filled pop ditties (like "Let's All Smoke" and "Have An Idea"). Even songs which break their normal mold, such as the countrified "Some Other Guy", are surprisingly appealing. (JB)
(Chuckie-Boy/2802 E. Madison Street #116/Seattle, WA 98112)

HOT HOT HEAT
"Knock Knock Knock" CD EP
Bouncy New Wave-inflected punk. A catchy band with a singer that reminds me of a cross between the singer of AT THE DRIVE IN and old OINGO BOINGO. This is a five song CD that packs a lot in, so lets see what else the band has in store for us. (JC)
(Sub Pop/PO Box 20645/Seattle, WA 98102)

HOT ROD CIRCUIT
"Sorry About Tomorrow" CD
I guess this tattooed, nerdy looking quartet is a leader in the Indie rock field. And with some justifiable reason, if this full-length is any benchmark. They work the shimmery pop end of the CURE into a heavier twin guitar attack, and it all comes out with suitable bollocks, while being very ear-friendly. If only this was the norm in a mostly turgid genre. (RK)
(Vagrant/2118 Wilshire Blvd, PMB 361/Santa Monica, CA 90403)

HYDROMATICS
"Powerglide" CD
After my main man Tony Slug told me to expect some horns, I feared the worst. Fortunately, much of this is heavy-duty, pedal-to-the-metal Eurorock featuring the legendary Scott Morgan (ex-RATIONALS, SONIC'S RENDEZVOUS BAND) on vocals. Even some of the soulful numbers with horns (like "Soulbone") are sufficiently heavy, but I nonetheless prefer the MC5-type rockers (like "Love and Learn") and the sleazy drinkin' numbers ("Sweet Nothing"). Pretty darn spiffy. (JB)
(Freakshow/www.freakshowrecords.com)

IN DYING DAYS
"Life As A Balancing Act" CD
Very Florida in its approach to metalcore - think PTW and MORNING AGAIN. If you like modern hardcore, with its emphasis on tech-proficiency and melodramatic lyrics, this would be a worthy purchase. Terrifying crunchy metal with beautiful melodic parts, but this genre is becoming its own worst enemy. (STM)
(www.onedaysavior.com)

THE (INTERNATIONAL) NOISE CONSPIRACY
"Capitalism Stole My Virginity" 7" EP
Another single's worth of political hardcore meets 60's garage punk from these wild Swedes. The title cut, off of their "New Morning..." album, is probably one of the better songs they have. The two unreleased tracks on the flip are OK, but nothing spectacular. If you wanna see what the fuss is all about, this is as good a place to start as any. (MC)

SHITLIST

(Stereodrive/Von - Steuben - Strasse 17/48143 Munster/GERMANY)

JACK KILLED JILL
"HELLO NEIGHBOR" CD
Ten tracks of female-fronted workmanlike punk. When they get it right, it reminds me a little of the AVENGERS. Unfortunately, "right" is not often showcased here. Decidedly average. (RK)
(Gykido Comet/www.gcrecords.com)

JANITOR
"There Are No More American Heroes" CD
I was a bit wary when I first looked at this, since for some reason I was expecting some growling type of shit. But luck was on my side, and JANITOR turned out to play my kind of music - fast, furious, pissed-off hardcore. Twenty-six songs in all, and every one is ripping. (CLL)
(Plethorazine/janitor27@hotmail.com)

JERRY & THE FINAL THOUGHTS
"Jerry's First Thought" CD
The entire thanks list of this Swiss band reads as follows - "Thanks to BAD RELIGION, FACE TO FACE, LAGWAGON, DESCENDENTS, CHEAP TRICK, BAY CITY ROLLERS...and all the other bands we ripped off while writing these songs." They learned well. Lots of vocal harmonies round out an excellent release. (RK)
(www.finalthought.ch)

JETLAG/LONELEY KINGS
"Standardized" CD
These split things seem to be pretty popular at the moment, but this release certainly doesn't do the format any favors. Four tracks each from two bands who definitely have not found their niche yet in the post-hardcore morass. Nothing stands out, and there's not much to distinguish between the two of 'em either. (RK)
(Sessions /www.sessionsrecords.com)

JIMMIES
"Never Mind The Rednecks, Here's..." CD EP
Truly a great and underappreciated band. They've been around for ten years now, yet it still seems like only me and a handful of other people really get it. Recorded in 1993 on a mobile unit, it's a raw slab of pure punk of the more melodious variety. (JC)
(Mutant Pop/5010 NW Shasta/Corvalis, OR 97330)

JUDAS PRIEST
"Priest Live" CD
One of heavy metal's best of all time. This is a double CD rerelease from the pinnacle of the band's power and popularity. Prime arena rock which features all of my favorites. And probably yours, too. (JC)
(Sony)

JUDAS PRIEST
"Ram It Down" CD
A great Heavy Metal band on the decline. I think that this is the first record of theirs to really suck. Up to this point there were always at least a few good songs per release, but this one just lacked anything that held your attention. The performance was still there, but the hooks were all used up. (JC)
(Sony)

THE KENT 3
"Spells" CD
This is pretty damn good - kinda dark punk rock with weird, angular guitar parts and some arty, Mod tendencies. It's pretty difficult to pigeonhole, which is always good. I'll be busting out my old singles by this band and giving this new CD quite a few listens. Recommended. (MC)
(www.burnburnburn.com)

KICKED IN THE HEAD
"Thick As Thieves" CD
I was expecting some tough guy shit from the band name, but instead I was treated to a masterful mix of punk, hardcore, and some good ol' rock'n'roll. They've got horns here, but don't let that scare you off since they use them for good (the rock!) and not evil (the ska). A great record. (STM)
(www.resurrection-ad.com)

KIDS NEAR WATER
"There Is No I In Team" CD
Walking along that old post-hardcore/indie rock fence, with all the obvious comparisons to JAWBOX and whatnot. Can't say this is my cup of tea, but I can recognize that they are gifted at what they do. Clever song structures, driving music, and a passionate vocalist. (STM)
(www.fireflyrecordings.com)

KILL-A-WATTS
"Electrorock" CD
These no-good kids mix the snot of LOLI & THE CHONES and the speed of the ZODIAC KILLERS, then throw in a few dirty guitar leads for good measure. If that's not a recipe for success, I don't know what is. Twelve short blasts about botched sex-changes, blue jeans, and the general hatred of everything square. Yet another hit on Rip Off Records, the best label going today. (MC)
(Rip Off/581 Maple Avenue/San Bruno, CA 94066)

KING KHAN & HIS SHRINES
"Three Hairs and You're Mine" CD
This is amazing. Blacksnake from

the SPACESHITS has reinvented himself as KING KHAN, and he's here to save R&B. He's doing a damn good job so far, 'cause this is some seriously ass-shakin' stuff that's delivered in that true showman style, very punked up, fantastic sound. Probably the party record of 2002. (MC)
(Voodoo Rhythm/Scheibenstrasse 53/3014 Bern/SWITZERLAND)

KING FU MONKEYS/JUNIOR VARSITY
"...Get Along Famously" Split 7" EP
The KUNG FU MONKEYS are one of the better Mutant Pop bands, very bubble-gummy sounding. Their three tunes here are OK, but the trademark high vocals kinda grate on me. JUNIOR VARSITY, with their poppy garage punk featuring female vocals and a sock-hop quality, are much more my speed. (MC)
(She's Gone/PO Box 995/Denton, TX 76202)

KING TAMMY
"Welcome To The County Fair" LP
This is just silly. These guys are playing really dramatic 80's rock songs about toys and comic books. But they do have a funny song about jocks called "White Caps". Think TENACIOUS D in Junior High. (LD)
(Scratch & Sniff/611 Stuart Avenue #1/Kalamazoo, MI 49007)

KOOPAS
"When Opposites Attack" 7" EP
The KOOPAS play the same tired brand of pop punk that has been done over and over again for ages. They do it as well as anyone else, which shows how saturated this genre still is. You know the drill: QUEERS-style pop about girls and teen drama. I'm sure there is still an audience for this stuff, but it ain't me. (MC)
(http://listen.to/topfiverecords)

KOSHER
"Self Control" CD
An energetic debut full-length from this Missouri quartet. Twelve tracks of aggressive, spiky, energetic pop-punk which bring to mind the rambunctious poise and clarity of DILLINGER 4. Twin guitars and twin (appropriately scratchy) voices propel such memorable lines as "Tonight will be alright/I get fucked, but not by girls." (RK)
(BYO/PO Box 67609/Los Angeles, CA 90067)

KUNG FU KILLERS
"KFK Theme/Wasting Time" 7"
First off, I'm glad to see that ninjas are coming back. Secondly, the KUNG FU KILLERS sound pretty good. "KFK Theme" is a great, punchy punk rock tune which warns listeners how they're gonna beat theirs faces because of their vast knowledge of kung fu attacks. Sadly, "Wasting Time" is a waste of time: it's not nearly as impressive as the A-side, and it drags on way too long.
(MC)
(www.tkorecords.com)

LAB RATS
"Start Thinking" CD
Passionate young hardcore from the streets of SF. This album reminds me of those glory days before punk and hardcore became so strictly defined and segregated. These kids have heart, chops, and energy to spare. A bit OC in the early 80s, a bit CT in the late 80s, and a little Boston in the 90s.
(STM)
(New Disorder/115 Bartlett Street/San Francisco, CA 94110)

LAWRENCE ARMS
"Apathy And Exhaustion" CD
What a great record. Two singers. One has learned well, incredibly well, from his time spent with JAWBREAKER's "Dear You". The other is obviously the brother in law of DILLINGER 4. And they manage to make both sound as fresh as the originals. (RK)
(Fat Wreck/www.fatwreck.com)

LEAVING TRAINS
"Emotional Legs" CD
The LEAVING TRAINS are one of our national treasures, not to mention way more "punk" than any dozen tough guy Mohican, HC, or Oi bands. They continue to dole out what they should already be world famous for – blistering punk rock blasts (like "Big Baby", "Capricious", and "Made That Mistake Before"), evocative originality (as in "We Lost Danielle"), raw-boned emotional honesty, acute social (but not always political) commentary, and amazing, often chaotic live performances. Jump on this train to the heavens before it leaves the station. (JB)
(Steel Cage/PO Box 29247/Philadelphia, PA 19125)

LEG HOUNDS
CD
The LEG HOUNDS do the DEVIL DOGS sound so well that you'd swear Andy G. was shakin' right next to 'em. They've got the guitar sound, the attitude, and the rock'n'roll know-how. And this is only the first of three full-lengths to come this year! Highly recommended. (MC)
(Bulge/PO Box 1173/Green Bay, WI 54305)

LES DRAGUEURS
"...A La Surboum!" LP
Well, whataya know? Jon Von, of MTX and the RIP OFFS fame, has relocated to France and started another good combo. It looks like he's immersed himself in the culture, as all his vocals are sung

SHITLIST

in French! The fun charm of his tunes remain, and it's good to know he's out there rocking. I wouldn't say this measures up to the RIP OFFS, but it completely blows away the stuff that MTX is doing now. (MC)
(Wild Wild/BP 55/92123 Montrouge CEDEX/FRANCE)

LET IT BURN
"Here's To Goodbyes" CD
By all appearances this band looks like your average cookie-cutter retro '77 band. And they are, but they also kinda remind me of poppy LIFETIME stuff. And I fucking hate ELTON JOHN, so any band that covers him is officially asking for it. (MC)
(Coalition/Hugo De Groostraat 25/2518 EB Den Haag/HOLLAND)

LIMP
"Oh No" CD
This is fucking brilliant. LIMP have come of age with style, clarity, and class. They've progressed from the pack of pop punk contenders into a world of their own. They seamlessly mix the more laid back elements of NOFX with a healthy dose of power pop and the best of the 80's New Wave guitar bands. A stellar effort. (RK)
(Honest Don's/ www.honestdons.com)

LINK WRAY & THE WRAYMEN
"Slinky!: The Epic Sessions, 1958-61" CD
An exhaustive collection of all of the takes of many of the hits that you love, plus all kinds of alternate released and unreleased versions of the hits and beyond. LINK is an essential piece of dirty rock'n'roll guitar history, and this is a great collection. The perfect building block for somebody to start their LINK collection with. (JC)
(Sundazed/PO Box 85/Coxsackie, NY 12051)

THE LOCUST
[Picture Disc One-Sided] 7"
It looks like someone went out of their way to joke around and make some noise. This has to be a piss-take on the Locust, since it's just noise - no instruments, no vocals, no beats, or anything, just shrieking and squeaking. If you "like" the LOCUST, you'll probably want this one for novelty alone. (MC)
(idontfeelathing@yahoo.com)

LO-LITE
"Sidekicks" LP
These two-piece blues-punk combos are poppin' up like crazy these days. Some might see this as a one-way ticket to stardom now, who knows? LO-LITE's last LP was great, and this one picks up right where they left off. Primitive, fuzzy noise not that far removed from BANTAM ROOSTER. (MC)
(Slovenly/PO Box 204/Reno, NV 89504)

LONELY KINGS
"Crowning Glory" CD
This record starts off real good, powerfully blurring the boundaries between melodic hardcore and indie rock. The opening tracks neatly blend the likes of WELT with a LAWRENCE ARMS or NO MOTIV, and serve up a very appealing brew, driven by an impeccable production and some excellent musicianship. Unfortunately, they soon slide into some godawful, meandering, stoner rock. Stick to the uptempo anthems about angst and girls, dudes. (RK)
(Fearless/13772 Goldenwest Street #545/Westminster, CA 92682)

LOPEZ
"Tom's My Buddy" CD
Driving, raging punk of the old mid-80's school sort. Think POISON IDEA at the height of their metallic glory. This is really good. The singer is a little annoying at times, when he barks too much, but it doesn't mar a fine full-length. (RK)
(Infect/www.infectrecords.com)

LOS FEDERALES
"La Maledicion De Los Federales" CD
This isn't horrible or anything, but it's really boring. LOS FEDERALES are a solid, basic punk band...keyword basic. They seem pretty jaded and talk a lot of shit, but it's all pretty weak. Better luck next time. (MC)
(No Theme/ go_notheme@hotmail.com)

LOST SOUNDS
"Black-Wave" CD
A collection of totally damaged tunes from the SCREAMERS/ELECTRIC EELS school of art punk, but with enough great tunes to carve out their own niche. Jay and Alicja's harsh vocals are coupled with crazy synth and ample guitar crunch, resulting in a truly amazing record from a truly amazing band. It doesn't get much better than this. (MC)
(Empty/PO Box 12034/Seattle, WA 98102)

LOUSY
"Best Wishes" LP
Tough punk rock from Germany. The singer's got a voice like a volcano. The songs and recording are high quality, the opposite of what their name suggests. They cover MOTÖRHEAD'S "R.A.M.O.N.E.S.", and do a cool original about Evil Knievel. (LD)
(Knock Out/Postfach 100716/46527 Dislaken/GERMANY)

REVIEWS

LUC LEDUC
"Stripped Down" LP
Is this for real? There's no info, so I have to go entirely by what I hear. Very lo-fi and kinda creepy stuff, like what I'd imagine watching a snuff film would be like. File under drug-induced solo recordings. (LD)
(Below/3217 B Mission St./San Francisco, CA 94110)

LURKERS
"Punk Singles Collection" CD
It's impossible to go wrong by releasing a LURKERS singles collection, given their plethora of fabulous songs over the years. From their two-chord ultra-primitive early punkers (like "Shadow" and "Love Song") through their poppier RAMONES-y punk (like "Ain't Got a Clue" and "Just Thirteen") to their impressive later tracks (like "New Guitar in Town"), the LURKERS rarely disappoint. The only sorely missed track is "Be My Prisoner" from the "Streets" compilation LP. (JB)
(Captain Oi/www.captainoi.com)

MACH PELICAN
"Kim Salmon Sessions" 7"
A Japanese band living in Australia is what they are, and that's exactly how they sound. MACH PELICAN play some pretty poppy stuff, but they do it well. Of course, having Kim Salmon of the SCIENTISTS in the studio with you doesn't hurt at all. "Airport" is a sweet little poppy tune, but their versions of the SCIENTISTS' "Last Night" is totally great. (MC)
(www.corduroyrecords.com.au)

ME VS. EVERYBODY
s/t CD
From the rotten dead corpse of JON BENET STRANGLEHOLD, we get ME VS. EVERYBODY playing fast, mean thrash punk. They sound a bit like HALF OFF in the vocals, but they're certainly not straight-edge. Eight songs total, including covers from G.B.H., the 4 SKINS, and the CURE(!). Pretty good stuff from this Monterey band. (CLL)
(Gimme Yer Fuckin Records/1893 Judson Avenue/Seaside, CA 93955)

MEGA CITY FOUR
"Tranzophobia" CD
A reissue of the first MC4 album. This was a UK band that produced some absolutely brilliant garage pop 7"ers in the late 80s, but as time wore on they got a bit slicker and more commercially accessible musically. "Tranzophobia" captured them before the rot really set in, and it's filled with clever pop numbers with loud, punky guitars. I only wish Cherry Red had included some earlier single tracks as a bonus. (JB)
(Cherry Red/www.cherryred.co.uk)

MENACE
"Crisis" LP
It's hard to believe that this '77 English punk band is still plugging away after all these years. This new release features your trademark English Oi that's full of self-effacing humor (as can be seen in"Punk Rocker" and "Mid Life Crisis"). But why do old punx suddenly think they can sing? (FM)
(Knockout/www.knock-out.de)

LA MERINA
"Saludo al Tirano" CD
Some rockin' political punk from Mexico, all in Spanish and all the better for it. It's very reminiscent of the first couple of CLASH LPs, without the bloated pretensions. Well worth tracking down. (RK)
(Cachebomba/PO Box 546/Randolph, MA, 02368)

MILLENCOLIN
"Home From Home" CD
If you can get past the embarassing sticker on the front offering the chance to win MILLENCOLIN games and prizes (!?), Sweden's most accomplished BAD RELIGION copyists turn out another finely crafted homage to the best that melodic hardcore has to offer. I still think that NO FUN AT ALL did it better, but this is pretty damn good nevertheless. (RK)
(Burning Heart, under exclusive license to Epitaph)

MILLOY
"Belt Up" CD EP
Six new tracks mining the vein of emo/pop/punk - HOT WATER MUSIC, JAWBREAKER, or their countrymen LEATHERFACE. They are pretty damn good too. Twin guitars, layered vocals, and a thick crunchy production highlight the quality they have to offer. (RK)
(Crackle/www.crackle.freeuk.com)

MISTREATERS
"No More/Bye Bye Bye" 7"
This is fast becoming one of my very favorites, The MISTREATERS deliver their best outing thus far, and sound like a more aggressive COMPULSIVE GAMBLERS. "No More" is a prime example of their trashy soul-punk genius, with it's primal beat and pained vocals. Probably my single favorite tune of 2002 so far. Buy all their records, but start with this killer. (MC)
(Goodbye Boozy/Via Villa Pompetti 147/64020 S.Nicolo (TE)/ITALY)

THE MOO-RAT FINGERS
"Actung Duschbag" 7" EP
The Moo-Rats come out the gate burning with four fast, rude, loud, and snotty songs that are over way too quick. In your face guitars and spit-soaked lyrics, sung in both German and English. Stuff like this is meant to be on singles, and Big Neck know how to pick 'em. (MC)
(Big Neck/PO Box 8144/Reston, VA 20195)

SHITLIST

SCOTT MORGAN
"Medium Rare, 1970-2000" CD
From the RATIONALS of the 60s to the HYDROMATICS of today, SCOTT MORGAN's been one busy rocker. Unfortunatly, there's no SONIC'S RENDEZVOUS on this disc, but Scott Asheton does appear on a few tunes. I'm into about half of this stuff, the other half sounds way too much like "The Boss" or something. I prefer "City Slang". (MC)
(Real O Mind/PO Box 63516/Philadelphia, PA 19147)

MOST UNUSUAL SOUND
"Street Stalker" 7" EP
I don't know how unusual the sound is here, but it's pretty damn cool. Sultry Euro-garage rock with a bit of an experimental/jazzy feel at times. Worth checking out if you're an arty type. (JC)
(Nicotine/gisbox@libero.it)

MR T EXPERIENCE
"...And The Women Who Love Them - Special Addition" CD
A compilation of their last decent work. The aforementioned mini-LP, plus assorted 7", demo, and compilation tracks. 25 turnes culled from 93-97. This is the last of one of the the finest (and first) pop punk bands out there. They've now, lamentably, "progressed" to something fairly abominable. (RK)
(Lookout!/ www.lookoutrecords.com)

NEW AMSTERDAMS
"Para Toda Vida" CD
I'm not sure what to make of the current rash of punkers going acoustic. This is one of the dudes from the GET-UP KIDS - him, his acoustic, and his harmonica. It's not bad, and I'm sure the fans will lap this up. But if you want to check out some original acoustic (or folk, as we used to call it!) music done by serious contemporaries, seek out DAVID ROVICS, LEON ROSSELSON, and ROBB JOHNSON. (RK)
(Vagrant/www.vagrant.com)

9 SHOCKS TERROR
"Zen And The Art Of Beating Your Ass" LP
I'm by no means your stereotypical hardcore guy, and 9 Shocks Terror aren't your stereotypical hardcore band. Like they said when I saw them play recently, it's just no holds barred, dangerous rock'n'roll. Super fast, pissed off and capable of out-rocking nearly any band who stands in front of them. (MC)
(Havoc/PO Box 8585/Minneapolis, MN 55408)

NOFX
"45 Or 46 Songs That Weren't Good Enough To Go On Our Other Records" 2XCD
Another exclamation point at the end of my column for this issue. If a band can put out a CD that includes all the stuff that wasn't good enough to go on their records, and it turns out to be what may be the album of the year, then yeah, they're the best punk band around. Disc 1 contains all compilation and singles tracks, whereas disc 2 has 25 songs from the "Fuck The Kids" and "Surfer" 7"ers. Buy it and feel the power. (BAM)
(Fat/fatwreck.com)

NOISE RATCHET
"Till We Have Faces" CD
I'm surprised this quintet have the balls to put their faces to this bullshit. Super whiny emo for the freshly scrubbed cherubs. (RK)
(The Militia Group)

NOSESLIDE/NEGATIVE POLE
split LP
NOSESLIDE play very fast PROPAGANDHI-inspired punk, but are from Italy. Impressive. NEGATIVE POLE offer more angry punk/metal that almost has a LIMP BIZKIT kind of sound. Bummer. (LD)
(Via P.E. Demi 16/57125 Livorno/ITALY)

NUMBSKULL
"The Great Brain Bake-Off" CD
Numbskull's brand of punk rock is as lamebrained as their name suggests, and that's not a slag. I love to see bands just act dumb and play dumb, fun rock. Reduce the shit down to caveman levels, that's what I say! With what's left of their heads rocking out, this CD makes for a solid listen. (MC)
(Smog Veil/774 Mays #10-454/Incline Village, NV 89451)

OLNEYVILLE SOUND SYSTEM
"What is True, What Is False" LP
This album reminds me of a more spastic version of the earlier MELVINS records. It contains some dirge and drone and some thrashier stuff. Overall, a nice slab of dirt rock for dirt people. (JC)
(Load/no address listed)

ONE MAN SHOW LIVE
"Wrong Wrong Wrong" 7" EP
Hot Damn! ONE MAN SHOW LIVE deliver three perfect stompin' tunes! The ferocious title cut is snotty as hell, but still very danceable; the two tunes on the flip are equally energetic but more noisy. This is why I love singles! Amped-up garage punk that makes you move. (MC)
(Goodbye Boozy/Via Villa Pompetti 147/64020 S.Nicolo (TE)/ITALY)

ONE TIME ANGELS
"Tricks And Dreams" CD EP
A new record from this East Bay all-star combo. This EP features six heartfelt, mid-tempo numbers that

sound pretty similar to JAWBREAKER, all of which feature decent tunes with great guitar work from new addition Scotty Hay (of the RECEIVERS). Not the most exciting thing going, but sure to please fans of this genre. (MC)
(Lookout/3264 Adeline Street/Berkeley, CA 94703)

ORANGE ISLAND
"Everything You Thought You Knew" CD
Slightly off kilter indie rock/emo stuff that's definitely lacking in the catchy tunes department. And the singer is annoyingly whiny and atonal. (RK)
(Iodine/ www.iodinerecordings.com)

OXYMORON
"Feed The Breed" LP
OXYMORON still retain their kick-ass streetpunk sound, and this release is similar to their fine past efforts. All the songs are sung in English and the record itself comes with a nice fold-out cover with lyrics. Good stuff which you should pick up. (CLL)
(Knock Out/Postfach 100716/46527 Dinslaken/GERMANY)

PANICS
"1980-1981: Please Panic" LP
Remember when you were a freshman in some pisswater town's High Skool, and your neighbor's band played for the first time in the gymnasium or the Knights of Columbus Hall? Welcome back. This is sloppy, snotty punk rock from Indiana recorded a heartbeat before hardcore crashed over everything. Features their classic 7", plus a live recording of mostly covers. (FM)
(Gulcher/Hate/Circ.ne Gianicolense/00152 Rome/ITALY)

PANTY BOY
"Allright!" LP + 7"
This reveals some "Ass Cobra" TURBONEGRO worship, with a little rawk thrown in. It definitely has that big Euro-rock sound. The LP was recorded in 2000, but the 7" is from '92, so apparently they've been at it for a while. But there's only so many times I can hear a band sing songs like "Degenerator" or "Allright!". (MC)
(Motorwolf/Schouwburgstr 2/Den Haag/HOLLAND)

PARTISANS
"So Neat" CD EP
The first new release in 17 years (!) from these UK legends. That usually means something sucks, but it's not so bad this time. I've never been a big fan of theirs, but all three tunes here are decent. Melodic UK punk that's not overly Oi-ish. (MC)
(www.tkorecords.com)

PINK AND BROWN/DEATH DRUG
"Load" Split 12" EP
PINK AND BROWN, a primitive punkish two-piece, play the kind of fucked-up, No Wave shit that I find myself going for lately. DEATH DRUG is yet another project from the LE SHOK folks, and it amounts to little more than a single track of beats and bashing over dialogue from an anti-drug film. This record will probably cause brain damage, so only the brave should check it out. (MC)
(Load/PO Box 35/Providence, RI 02901)

POINT SHOE FACTORY
"Unforgettable Sound Of..." CD
These guys are super into DAVID LYNCH, and even cover a couple of songs by Lynch's long-time composer ANGELO BADALAMENTI. They also do a ROY ORBISON cover. Their originals are spooky, but they fall short of their influences. A little New Age goes a long way - usually much too far. (LD)
(Clandestine Project/PO Box 1659/Rockwall, TX 75087)

PORCH GHOULS
"Give Me Back My Wig" 10" EP
A rocking debut slab from these Memphis creeps. The Porch Ghouls play a raw brand of R&B/Blues that features all the dirt you'd expect. Covers of LITTLE RICHARD, R.L. BURNSIDE and WILLIE DIXON. Their lone original tune is great too. If you like '68 COMEBACK or THE OBLIVIANS, you'll be all over this. (MC)
(www.orangerecordings.com)

PREVENT FALLS
"A Newer More Shattered You" CD
Fuck me, these guys are in pain. Emo hardcore that drones on and on. Whatever happened to simple melodies and harmonies? Who's to blame for this melancholy guitar dross? (RK)
(Equal Vision/ www.equalvision.com)

PUT-DOWNS
"Wrong Side Of Texas" CD
The PUT-DOWNS are a band of beer-swilling Texans who actually play a decent, drunken brand of pop-punk not unlike older QUEERS material. After the other shit reviewed this issue, it's refreshing to hear rude pop punk rather than shy guy whining. Only one song has "Beer" in the title, but you'd hardly notice after a 12-pack. On the great Mortville label. (MC)
(Mortville/PO Box 4263/Austin, TX 78765)

PUT-ONS
s/t CD
After a fine single, the PUT-ONS debut album seals the deal with

SHITLIST

some quality power pop which definitely owes a great deal to bands like GENERATION X. The PUT-ONS also inject some great old 20/20 or SHOES influences into their tunes, a nice twist that's not done nearly often enough. Ten great pop tunes with enough bite to keep it interesting. (MC)
(Manic/PO Box 667/Huntington Beach, CA 92648)

QUITTER
s/t CD
A band full of longhairs with big, sleazy rock'n'roll dreams, but I doubt they'll ever materialize. Yes, more hard rock garbage with plenty of leather and wanky-ass guitar. It's great to dig MOTLEY CRÜE and stuff, but nowadays all those bands are either playing in sports bars or making techno records. (MC)
(www.tortugarecordings.com)

REALLY RED
"Modern Needs" CD
One of the top Texas punk bands of all time. A lot of you might know their "Killed By Death" classic "Modern Needs", which is fine, but the band had a whole buttload of other great tunes. A raw and ripping punk band with in-your-face lyrics, especially when it came to the fucked-up racial issues that seemed to be quite prevalent in their lives. (JC)
(Angry Neighbor/PO Box 66462/Houston, TX 77266)

RECKLESS BASTARDS
s/t CDR
This demo is D.I.Y., right down to the cheaply-photocopied cover art. Seattle punk rock (featuring record junkie and *HL* contributor Alan Wright!) that draws a little bit of influence from the neighboring MURDER CITY DEVILS, but it's mostly garagey "1-2-3-4" punk. As in many demos, they do a couple of cover songs that are better than many of the band's originals. (LD)
(1011 Boren Avenue #114/Seattle, WA 98104)

REGRETTES
"Four Lovely Lasses From Austin" 7" EP
Upbeat lowdown all-girl garage rock from Texas. Lively and fun, this band is probably a blast live. The songwriting needs a bit of work, but there is plenty of potential to be found. (JC)
(Tear It Up/PO Box 7616/5601 JP Eindhoven/HOLLAND)

REMEMBERING NEVER
"Suffocates My Words To You" CD
I was stuck like a hostage as this bad boy blasted from my speakers. Relentless metalcore that would be right at home on the Trustkill or Ferret rosters. Good stuff, so don't hesitate in checking this Florida band out. (STM)
(www.onedaysavior.com)

RESISTANCE 77
"Retaliate First" LP
This band is nothing like what I expected, going by thier name. I would call them melodic streetpunk rather than '77 punk. Imagine if STIFF LITTLE FINGERS decided they wanted to be an Oi band. I could have done without the "Margaritaville" cover, though. (FM)
(Knockout Records/ www.knock-out.de)

RETOX
"Last Call" CD
"I guess some hippies can get hardcore when they need to". Every single song is either about smoking pot, drinking beer, or doing drugs, with the exception of "Pollo No Bueno", which is about getting the runs from Taco Bell. RETOX has a definite R.K.L. influence, with their nasty-sounding vocals and punk rock music; this is the best I've heard from these North Bay clowns. (CLL)
(Malt Soda/PO Box 7611/Chandler, AZ 85246)

REV. NORB
"Touch Me, I'm Weird" CD
Not since BORIS THE SPRINKLER's "Gay!" has a work of such total, sweeping genius been released. REV. NORB's Danelectro-powered Geek Rock is gonna get you! This album, the first in a (hopefully) long series of solo "efforts" by the Packers' own waterboy might just be the most significant man-made achievement since chewable Sweet-Tarts. (MC)
(Bulge/PO Box 1173/Green Bay, WI 54305)

REVILLOS
"Totally Alive" CD
A UK release of the REVILLOS' rather awesome reunion concert one-off from London in 1996. 19 classic tracks, including several REZILLOS numbers for good measure. A veritable feast of big, kitschy, garage-trash poppy punkerama, this is available domestically too on Sympathy For The Record Industry. Either version is indispensable, but both are identical. (RK)
(Captain Oi!/www.captainoi.co.uk)

THE RIFFS
"Such A Bore/Coming Back" 7"
After a few singles on labels like Pelado, the RIFFS make their TKO debut. Their brand of HEARTBREAKERS-meets-UK punk can work well, and "Such A Bore" displays them at their finest, all guitar crunch and deep, snotty vox. The flip is along the same lines, but lacks equal punch. Worth it for the A-side alone. (MC)

(www.tkorecords.com)

R.K.L.
"Still Flailing After All These Beers" DVD
A fine chronicle of these thrash/skate-punk legends. It's kinda cool to see all the rocking, drugging, and puking this band was responsible for. Includes high quality live footage and songs from all their previous releases. A must for fans and acid casualties. (MC)
(Malt Soda/PO Box 7611/Chandler, AZ 85246)

ROCKET FROM THE TOMBS
"The Day the Earth Met..." CD
An essential musical document from one of the most seminal proto-punk bands in mid-70s America. Hailing from Cleveland, ROCKET comprised future members of the DEAD BOYS and PERE UBU, but this recording (consisting in part of early demos and in part of live shows) is so primitive that David Thomas' annoying "artistic" pretensions are mercifully held in check. Atonal r'n'r stripped down to its most rudimentary, abrasive, and scary level. Don't miss out a second time. (JB)
(Smogveil/774 Mays #10-454/Incline Valley, NV 89451)

RUDY RAY MOORE
"This Ain't No White Christmas" CD
Absolutely filthy Yuletide glee from DOLEMITE himself, RUDY RAY MOORE. This disc is mostly Rudy doin' his dirtiest, but there are a few cool R&B numbers in here, and of course those are filthy too. Norton knows their trash, and they've struck gold with this. More pussy talk than "Sex And The City". (MC)
(Norton/Box 646, Cooper Station/New York, NY 10276)

SCARS OF TOMORROW
"All Things Change" CD
Is it hardcore or is it metal? Well, it's deep death metal growling that switches into dramatic spoken word, along with heavy, double-bass action and big metal guitar riffage. If you're more Swedish metal than American hardcore, this will tickle your headbanging fancy. (STM)
(Thorp/PO Box 2007/Upper Darby, PA 19082)

SELECTOR
"Celebrate The Bullet" CD
The SELECTOR's mix of alternative pop with ska set them apart from their two-tone cronies. But that mix produced some worthwhile songs collected here on their second full length. "Bombscare" and the title track definitely captured the tension of Thatcher's Britain. Add to this a fine cover of the ETHIOPIANS' "Train To Skaville", and I've really got no idea why the ska purists rejected them in the first place. Don't make that mistake again. (RK)
(Captain Mod/PO Box 501/High Wycombe, Bucks HP10 8QA/ENGLAND)

SELECTER
"Too Much Pressure" CD
Back when ska wasn't quite the dirty word that it is today, the SELECTER were on top of the heap. This is a reissue of their best album, with three bonus tracks that pretty much make the collection complete given the inclusion of the band's finest song (which wasn't on the album) - "On My Radio". Among the best of the neo-ska movement. (JC)
(Captain Mod/PO Box 501/High Wycombe, Bucks HP10 8QA,/ENGLAND)

SEWING WITH NANCIE
"Take A Look At Yourself" CD
Speedy, tight, polished melodic pop punk, complete with the requisite vocal harmonies and NOFX guitar flourishes. This is pretty damn good. They hate Starbucks too, so it can't be all bad. (RK)
(Fastmusic/www.fastmusic.com)

SNOWDOGS
"Animal Farm" CD
Bloody hell - Victory are now going for the college crowd!? I bet these guys are really kicking themselves that they formed too late for Lollapalooza. "Alternative rock" still sucks. (RK)
(Victory/www.victoryrecords.com)

SOLEDAD BROTHERS
"Steal Your Soul And Dare Your Spirit To Move" CD
Since their last album, the SOLEDAD BROTHERS have beefed up their sound with a second guitar, which works to great effect. The heavy blues is still there, and they even branch out into a few knockout STONES-style rockers. Much better than their good debut, and they're fantastic live as well. (MC)
(Estrus/PO Box 2125/Bellingham, WA 98227)

SPICY RIZZAKS
"Is There A Duck In Here?" CD EP
Very funny guys producing songs ranging from the decent pop punk of "Sweep The Leg" to the absolutely atrocious "The Spiceman Cometh". Three teenage kids and one old longhair make for one dumbass record. I'm not sure if the older guy is one of their dads or just their guitar instructor. (JC)
(Bwatt!/97 Clinton Street #1 B/New York, NY 10002)

SHITLIST

SPITFIREVOVLER
"Bring On The Snakes" CD
A somewhat clumsy name for a band who unsuccessfully try to straddle the gulf between emo and melodic hardcore and end up falling through the cracks. Eleven long songs which don't seem to really go anywhere. A shame, cos they sound like with a bit of direction they could be really good. (RK)
(Slow Gun/
www.slowgunrecords.com)

STARTING LINE
"With Hopes Starting Over" CD EP
A five-track collection of a band that's trying to meld BLINK 182 with Indie rock. As you can imagine, this fails miserably in all respects. The second track comes close to almost being acceptable pop punk - but that's being a little generous with the praise. (RK)
(Drive-Thru/
www.drivethrurecords.com)

STREETWALKIN' CHEETAHS
"Guitars, Guns and Gold" CD
An odds and sods collection from this prolific punk'n'roll band. When they're on, they can do the MC5 as good as anyone around today. When they're off, it's usually snoozeville. Unfortunately, these leftover covers and unreleased tunes fall mainly in the "off" category. (MC)
(www.triple-x.com)

STRIFE
"Angermeans" CD
I was a fan of STRIFE back in the day and I hate to say this, but this album was a huge letdown. Maybe they lack direction, maybe they lack inspiration, maybe they lack confidence, maybe there are just a millions maybes. While competent, this album simply didn't move me. (STM)
(www.victoryrecords.com)

TIM STORM
"Street Empathy" CD
An overview of the history of one very cool guy's rockin' contributions to punk throughout the last 20 years. It contains representative samplings from his three bands, the GARGOYLES, the WHYOS, and the RECLUSIVES, and also includes liner notes. A lot of the songs have a STOOGES sort of sound. Japanese import only, for now. (LD)
(www.myrmecoleo.com)

STOOL SAMPLE
"Masterpiece Of Shit" CD
STOOL SAMPLE is definitely not for the weak, closed-minded politically correct whiner. Song titles like "My Dick, Your Mouth", "We Fucking Hate You", "Courtney's Love Hole", and "Bisexual Girl" will either kick your ass or send your lame cry baby self whimpering off to the P.C. police. (CLL)
(Visionary/PO Box
320137/Brooklyn, NY 11232)

STRUNG OUT
"An American Paradox" CD
Another installment of speedy melodic hardcore from these stalwarts. I was expecting alot more of a metallic sound, but other than some excellent guitar squealing on occasion, this is still considerably more early FACE TO FACE than early IRON MAIDEN. GOOD RIDDANCE rather than JUDAS PRIEST. And all the better for it. (RK)
(Fat Wreck/www.fatwreck.com)

STRYCHNINE
"Hate Finger" 7" EP
Yeah, those whiskey drinking punx are back with a middle finger response and a brand new EP. Three songs in all, including X's "We're Desperate". The other two have that mid-tempo boozin' punk sound that is all STRYCHNINE. (CLL)
(TKO/4104 24th Street #103/San Francisco, CA 94114)

SUNDAY DRUNKS
s/t CD
Members of the great MULLENS have found a new drunken combo to make you drink and rock. This stuff sounds great, like a STONES version of the LOOSE LIPS. Being from Texas, I'm sure they live up to their name. (MC)
(Dead Beat/PO Box 283/Los Angeles, CA 90078)

SUGARCULT
"Start Static" CD
This SoCal band plays a blend of hard rock and WEEZER-style radio garbage. It's super poppy music with zero attitude, and the whole sound is way too glossy for me. They'll probably be on the next Warped Tour or something. (MC)
(www.ultimatummusic.com)

THE SURVIVORS
"Death Cures Addiction" CD
Thrash and trash, motherfucker. This album is a demolition derby in the middle of a war zone. Good stuff. Think of the whole LIFE'S HALT/NO JUSTICE/W.H.N. school of hardcore. Upon first listen, you will destroy your bedroom. (STM)
(www.knifeordeathrecords.com)

TABULA RASA
"Familiar Forms" CD
Six blasts of well executed, abrasive, rockin' emo. Y'know, on the HOT WATER MUSIC end of things. Pretty good, if that's your bag. These guys can certainly play, though they aren't as anthemic as the aforementioned group. (RK)
(One Day Savior/
www.onedaysaviour.com)

REVIEWS

TEAM EMU
"New Boston, Texas" CD
I dunno about team. This shoddy effort might be better described as dead emu. It's not awful. Merely adequately nondescript. Low-key, insipid, undistorted pop punk. I guess they like to skate, and maybe they should stick with that. (RK)
(contact david.hoffman@agg.com)

THIS COMPUTOR KILLS
"Sleepwalking Tedium" 7" EP
Taut, intricate, and intelligent emo-esque hardcore. I 'm not normally a big fan of this type of stuff, but I was pleasently surprised by this one. I also really dug the artwork/layout of the record. Good job. (JC)
(Sedition/PO Box 18921/Denver, CO 80218)

THRICE
"The Illusion Of Safety" CD
Another frenetic burst of angry, discordant, stop-start H/C. Not enough hooks for my liking, but if you like your emo to sound like someone just set your backpack on fire, then this could be the disc for you. (RK)
(Sub City/PO Nox 7495/Van Nuys, CA 91409)

'TONE
"Here's Another Reason To Believe In Rock N Roll" CD
Their second full-length - and it rocks'n'rolls, and skanks, and is really quite excellent. This is the record the CLASH should've recorded before "London Calling" or the SELECTOR would've recorded after "Celebrate The Bullet". Spunky, spiky, punk, pop, and a hint of ska (but don't let that put you off) at it's absolute finest. Top notch. (RK)
(No Idea/www.noidearecords.com)

TOTAL SOUND GROUP DIRECT ACTION COMMITEE
"The Party Platform...Our Schedule Is Change!" CD
The latest incarnation of TIM KERR's never-ending stream of amazing combos. There are no signs of slowing down with this group, which is every bit as fantastic as the LORD HIGH FIXERS or any of his past outfits. Fans will find the same vibrant, soulful, quality rock'n'roll, but if you haven't caught on by now you're probably hopeless. Join up, since the Party needs you! (MC)
(Estrus/PO Box 2125/Bellingham, WA 98227)

TOXIC REASONS
"Independence" CD
Reissue after reissue after reissue, another awesome reissue...This time it's TOXIC REASONS, an amazing band from the Midwest. Eleven songs, including classics like "Riot Squad", "White Noise", and "Drunk and Disorderly". Their sound was along the same lines as that of D.O.A. I think I ran into a whacked-out former member at Venice Beach. (CLL)
(Beer City/PO Box 26035/Milwaukee, WI 53226)

TOY DOLLS
"Covered In Toy Dolls" CD
17 of the finest covers performed (and committed to vinyl) by these irrepressible pop-punkers. There's "Nellie The Elephant" of course, but I'm particularly partial to "Kids In Tyne and Wear", "I'm Gonna Be 500 Miles", and "The Devil Went Down To Georgia". They're all taken from their various LPs and EPs over the last 20 years, so fans'll have most already. Still, a stellar collection from a trio of gifted virtuosos. (RK)
(Captain Oi!/www.captainoi.com)

TRAITORS
"Everything Went Shit" CD
A 33-track anthology of the five-year slash and burn reign of Chicago's most hated band (so they claim in the liner notes, which, unfortunately, tell us precious little else about the band). Lots of snotty, snarling punk, kind of like a more abrasive SCREECHING WEASEL. Pretty enjoyable, though I doubt most would wade through all 33 songs in one sitting. (RK)
(Johanns Face/ www.johannsface.com)

TRAPDOOR FUCKING EXIT
s/t CD
Interesting hardcore from these Europeans. Although they do have some indie rock tendencies, they balance it all admirably and the end result is an awfully innovative record. People who like some brains in their 'core may want to give this little baby a spin. (STM)
(www.noidearecords.com)

TROTSKIDS
"La complete..." CD
Wow! At long last we have a comprehensive collection of old material by this fine early 80's French "skunk" band. What they mainly offered up were catchy mid-tempo punk songs with crisp melodies, satirical themes, and occasional singalong choruses, traits perhaps best displayed in "Je sens mauvais", "MST", and "Pas de Voyous dans mon RAR", although later on they unfortunately sped up their tempos to please hardcore fans. Kudos to Combat Rock, a very cool label. (JB)
(Combat Rock/7 Rue du Paquis/57950 Montigny les Metz/FRANCE)

1208
"Feedback Is Payback" CD

SHITLIST

Produced by the guitar player of PENNYWISE - who did such a bang-up job, that vocalist aside, you couldn't tell the difference between the two. The vocalist is pretty good too. I guess these guys have that "classic" Epitaph sound down. And why not. If that still moves you, this will too. (RK)
(Epitaph/www.epitaph.com)

200 NORTH
"Watching the World Die" CD
This is a heavy record, though it has its share of melodic passages. The vocals are amazing, since you'd think somebody was inserting needles into this poor bastard's flesh while he was recording. I hate to sound melodramatic, but the vocals are soooo magnificently tortured. (STM)
(www.da-core.com)

TYRADES
"Stain On Me/Blood Sister" 7"
I was really impressed by their other two singles, but the TYRADES saved their best for Rip Off. They play great weirdo punk rock with female vocals, but offering a more spastic, heavy, and uncontrollable sound than most current Rip Off acts, which works for me. Note that the band features members of the great BASEBALL FURIES. (MC)
(www.ripoffrecords.org)

U.K. SUBS/NATIONAL RAZOR FDIC
"Gruesome Twosome, Volume One" CD
The SUBS' seven tracks are the French Combat Rock release previously reviewed in these pages. NATIONAL RAZOR play some catchy melodic streetpunk stuff with lots of mob choruses and some excellent guitaring. They do considerable justice to their version of "Situations" by SLAUGHTER & THE DOGS. (RK)
(Morphius/www.morphius.com)

VARIOUS ARTISTS
"Beast Of British" CD
A pretty good sampler of what's currently coming out of Britain these days - the skacore of CAPDOWN and SHOOTIN' GOON, the skate-punk of VANILLA POD and CLEATUS, ENGAGE and SPINE doing the hardcore thing, with the VARUKERS, U.K. SUBS and SICK ON THE BUS showing that the old duffers still have it in them too. Check it out. (RK)
(High Speed/PO Box 20, Prince Street Station/New York, NY 10012)

VARIOUS ARTISTS
"Cheese Borger's Pie & Ears, Vol. 2" CD
A pretty great compilation of Cleveland bands from then and now. There's a wide array of sounds here, but it all generally falls under that ClePunk umbrella. You'll find lots of recognizable names like CHARGER'S STREET GANG, the PINK HOLES, and the SYRENES (with the PAGANS' Mike Hudson on vocals). Smog Veil's plundering of the Cleveland scene has brought me nothing but smiles. (MC)
(Smog Veil/774 Mays #10-454/Incline Village, NV 89451)

VARIOUS ARTISTS
"The ELV-Benefit" CD
A decent compilation put out by some punks in Belgium, featuring some pretty kick ass political punk. Some of the bands include COUNTER ATTACK, who offer two songs that have a distinct SUBHUMANS sound; KATASTOPHOBIA, who do two fast crusty punk tunes; OPPRESSED LOGIC, with two songs taken from their "It's Harassment" CD; and London's own 17 STITCHES, who play two tracks of tight British hardcore. (CLL)
(NCR/no address listed)

VARIOUS ARTISTS
"Estrus Double Dynomite Sampler, Vol.3" CD
A nice overview of one of the best labels around. While I don't find a lot of their newer acts to be quite as exciting as some of their older ones, they've still got enough great bands to cover the entire blues/punk spectrum. Top notch trash from the MONKEYWRENCH, the IMMORTAL LEE COUNTY KILLERS, the SOLEDAD BROTHERS, and many more. Get acquainted, if you haven't already. (MC)
(www.estrus.com)

VARIOUS ARTISTS
"Expression, Vol.2" CD
A zine/comp dedicated to 21 new punk/garage bands from Japan. My eyes immediately widened when I got this, since I love Japanese punk. There are fine tunes from BUNNY FUZZY, UPSET, and the STRUTTERS, so any fan of current Japanese punk groups like RADIO SHANGHAI and FIRESTARTER should seek this out. (MC)
(Barn Homes/www.barnhomes.com)

VARIOUS ARTISTS
"Fastmusic 2001" CD
I'm not quite sure what the point of such compilations is. Most bands herein "showcase" previously released tracks on other labels. There is some unreleased stuff from the CIRCLE JERKS (a demo track), WELTON, SLAB, FAKE ID, NUCLEAR SATURDAY, GOODWILL, CLEARVIEW 77, and the SLOPPY MEATEATERS. If that sounds enticing, go for it. (RK)
(Fastmusic/PO box 206512/New Haven, CT 06520)

VARIOUS ARTISTS
"Gern Blandsten: The First Nine

Years" CD
What a great comp. It features highlights from this New Jersey label's nearly ten-year career. A great introduction to a bunch of cool bands. The standout tracks are by the TRANS MEGETTI, RADIO 4, and TED LEO. (LD)
(Gern Blandsten/PO Box 356/River Edge, NJ 07661)

VARIOUS ARTISTS
"Give Em The Boot III" CD
The latest Hellcat Sampler - 21 songs and two videos. About half and half streetpunk (RANCID, DROPKICK MURPHYS, U.S. BOMBS, AGNOSTIC FRONT et al) and ska and dub (PIETASTERS, HEPCAT, SLACKERS, etc.) with TIGER ARMY and JOE STRUMMER & THE MESCALEROS thrown in for good measure. The DROPKICK MURPHYS and TIGER ARMY provide the video entertainment. (RK)
(Hellcat/2798 Sunset Blvd/Los Angeles, CA 90026)

VARIOUS ARTISTS
"Guillotined at the Hangar: Shielded by Death, vol. 2" CD
A really good compilation featuring older punk (and a couple of hardcore) bands from New England, and a worthy successor to volume 1, which previously appeared on Germany's great Incognito label. This one is chock full of punk rarities from the vaults, both by relatively well-known bands and by the truly obscure. Among the highlights are excellent tracks by OCTOBER DAYS, JACK TRAGIC, the STERICS, INTERNATIONAL Q, DENNIS MOST, and the NOT QUITES. (JB)
(Dionysus/PO Box 1975/Burbank, CA 91507)

VARIOUS ARTISTS
"Honest Don's Dirty DISHES" CD
The latest label sampler from this ever excellent Fat-Wreck subsidiary. Check out forthcoming or recent cuts from NERFHERDER, FABULOUS DISASTER, CITIZEN FISH, REAL McKENZIES, SQUIRTGUN, DANCE HALL CRASHERS, DIESELBOY, J-CHURCH, and more. They won't disappoint. (RK)
(Honest Don's/ www.honestdons.com)

VARIOUS ARTISTS
"Hopeless Records 50th Release" CD
A double CD, I believe only available via mailorder, with a track each from each of the first 49 Hopeless releases. Some pretty good stuff, and certainly a great way to discover the joys of DIGGER, 88 FINGERS LOUIE, FUNERAL ORATION, DILLINGER FOUR, AGAINST ALL AUTHORITY, WESTON, MUSTARD PLUG, and some other not quite so good bands! Here's looking to 50 more good ones. (RK)
(Hopeless/ www.hopelessrecords.com)

VARIOUS ARTISTS
"Live From The Masque" CD
An aural document of two nights of benefit gigs held for the legendary LA punk venue in early 1978. As live and raw as you'd expect, though not actually recorded at the Masque, despite the title. The WEIRDOS, BAGS, GERMS, SKULLS, EYES, DICKIES, RANDOMS, BLACK RANDY, F-WORD, ALLEY CATS, and ZEROS provide the musical entertainment. As fine a document of early LA punk as one could hope for. (RK)
(Bacchus Archives/ www.dionysusrecords.com)

VARIOUS ARTISTS
"Live from the Masque: Forming" CD
This not only great music, but a piece of history. Amazing live sets by the WEIRDOS, BAGS, GERMS, and SKULLS, all in their prime. Some of the recording quality is rough, but that just adds to the charm of what was happening (especially the pandemonium in the GERMS set). The meticulous liner notes and photos make for an essential release. (JC)
(Year One/207 Ashland Avenue/Santa Monica, CA 90405)

VARIOUS ARTISTS
"Live From The Masque, vols. 1 and 2" CDs
WOW! Pretty amazing live documents of the L.A. scene from 1978, packaged with tons of pics and great liners. These shows feature some of the most famed bands of the era, plus the sound quality is pretty high and the performances are all top-notch. These two volumes include X, the ZEROS, the ALLEY CATS, F-WORD, BLACK RANDY, the EYES, the RANDOMS, and the DICKIES. Don't miss! (MC)
(Year One/207 Ashland Avenue/Santa Monica, CA 90405)

VARIOUS ARTISTS
"New York's Hardest" CD
This series of comps has hits and misses. On previous volumes the good bands were great but the bad bands were terrible. The same goes this time around. Still, it's well worth the price for such amazing bands as AGNOSTIC FRONT, ILL NINO, INHUMAN, and FULL BLOWN CHAOS. (STM)
(www.gokartrecords.com)

VARIOUS ARTISTS
"Punkzilla The Compilation" CD
The latest cheapo Nitro sampler. Unreleased tracks from A.F.I., T.S.O.L., and the ORIGINAL SINNERS, plus videos from A.F.I. and BODYJAR. The rest of the regulars are here - OFFSPRING, VANDALS, DAMNED,

SHITLIST

GUTTERMOUTH et al. But why no SLOPPY SECONDS?. (RK)
(Nitro/www.nitrorecords.com)

VARIOUS ARTISTS
"Red Snerts: The Sound Of Gulcher" LP
An amazing and timely reissue of this classic compilation. "Red Snerts" was compiled by Gulcher Records, the classic label responsible for giving birth to the GIZMOS. This comp features some great, early 80's Midwest bands, and covers a wide spectrum of punky sounds. Some of the more famed appearances are by the GIZMOS, the PANICS, the ZERO BOYS and DOW JONES & THE INDUSTRIALS. (MC)
(Vulcher-Hate/Circ.Ne Gianicolense 112/00152 Rome ITALY)

VARIOUS ARTISTS
"Rejected, Volume III" CD
The third sampler from this (now) venerable Irish label, including tracks from 26 of their releases. If names like LEATHERFACE, BLOOD OR WHISKEY, DICKIES, RUNNIN' RIOT, UK SUBS, COWBOY KILLERS, EX-CATHEDRA, and TOXIC WASTE (to name but a few) mean anything to you, you'll know the kind of quality material we're dealing with here. If they don't, then snap this up quick and check out what you've been missing all these years. (RK)
(Rejected/
www.thumped.com/rejected)

VARIOUS ARTISTS
"Reno: Where Dreams Come To Die" CD
Reno is indeed one of the lamest places on earth, and for that very reason it has always produced punk and youth crew bands with harder edges and politics. This collection is a solid slab of (mostly) hardcore and (some) more fringey stuff like BLOODY VICTIM, a band that really scares me. (JC)
(Sedition/PO Box 13618/Reno, NV 89507)

VARIOUS ARTISTS
"RKL Tribute: For Those About To Trip" CD
This compilation has a few reincarnated R.K.L. songs that are done really well, while some others are pretty fucking annoying.Some of the bands that didn't make me cringe and who ripped it up are RETOX, the FORCE, CROSSTOPS, SHUT THE FUCK UP (they actually made me laugh), HOT PLATE, the BARFEEDERS, VITAMIN X, DJVU, and SOCIETIES VICTIM. A cool tribute CD. (CLL)
(Malt Soda/PO Box 7611/Chandler, AZ 85246)

VARIOUS ARTISTS
"Rock Music: A Tribute To Weezer" CD
Oh God, kill me now. A WEEZER tribute disc? With shitty bands like the ATARIS, DASHBOARD CONFESSIONAL, and MIDTOWN doing covers, this has "bad" written all over it. WEEZER and the above-mentioned bands are probably enough to get timid kids to buy this, but I think this is as awful as it gets. (MC)
(DeadDroid, no address listed...but probably available at the mall)

VARIOUS ARTISTS
"Suburban Voice #4" CD
The first band on this comp is LIMP WRIST, who I adore, so I knew I was in for a treat. More on the punk side of the hardcore coin, with bands such as TEAR IT UP, F MINUS, and WORD SALAD, Gritty, grimy hardcore punk to circle pit to. (STM)
(Suburban Voice/PO Box 2746/Lynn, MA 01903)

VARIOUS ARTISTS
"Un Tributo A Eskorbuto" CD
ESKORBUTO is an old Spanish punk band, and this is a bunch of other Spanish punk bands doing their songs. This IS a rather excellent CD musically, however. Driving, melodic punk, with liberal buckets of rock thrown in for good easure. I'd love to hear the band being paid tribut to. (RK)
(Martian/Apdo.156.288/28080 Madrid/SPAIN)

VARIOUS ARTISTS
"Vagrant Records: Another Year On The Streets, Volume 2" CD
Vagrant have some amazing bands these days, and some horrible indie rock abominations too. This includes unreleased tracks from SAVES THE DAY, ROCKET FROM THE CRYPT, HEY MERCEDES, NO MOTIV, and the ALKALINE TRIO, plus stuff you already have from FACE TO FACE, HOT ROD CIRCUIT, DASHBOARD CONFESSIONAL, ANNIVERSARY, the GET UP KIDS, and more. (RK)
(Vagrant/www.vagrant.com)

VARIOUS ARTISTS
"What If Punk Was Too..." CD
This here's a comp of 25 bands from California that you've probably never heard. All the songs were recorded at the same studio, so it has sort of a theme. Most kinds of punk rock are represented here, and there are even a couple of girl bands. Who said punk was dead? (LD)
(True One/8531 Wellsford Place Unit H/I/Santa Fe Springs, CA 90670)

VARIOUS ARTISTS
"The Worldwide Tribe To The Real Oi!, Volume 2" CD
Various bands - ROGER MIRET & THE DISASTERS, IGNITE, BOUNCING SOULS, HARLEY CROMAG & FRIENDS, VISION, MURPHY'S LAW, FUNERAL DRESS,

and more - cover a series of classic Oi tracks from the likes of the LAST RESORT, COCKNEY REJECTS, BLITZ, STRIKE, COCK SPARRER, 4 SKINS, etc. Virtually all the bands do pretty faithful renditions, and with such great material it's difficult to go too far wrong. Worth searching out if you like modern tough guys wishing they were considerably older tough guys. (RK)
(Triple Crown/www.triplecrownrecords.com)

VERY METAL
"Hit And Run" CD
VERY METAL have been around about eight years. This St. Louis band isn't gonna quit, though their sound has definitely changed, especially from their early "drunk as fuck, smash 'em up and get banned from every club" days. They have a powerful old school MOTÖRHEAD sound with double bass hardcore beats and thunderous bass lines. Not as fast-paced as their past stuff. (CLL)
(Beer City/PO Box 26035/Milwaukee, WI 53226)

VICIOUS
"Mondo Destructo" CD
Awesome hardcore thrash-punk with singalong, beer-drinking street punk Oi songs. The music and lyrics are very catchy and keep the blood boiling. This CD is also a CD-ROM that includes two videos which display a lot of energy and a nice crowd response. VICIOUS will soon play with OPPRESSED LOGIC and the DAYGLO ABORTIONS. (CLL)
(Vicious Ugly Punx/PO Box 76/Ashmore City, QLD 4214/AUSTRALIA)

VIETNOM
"Death Is The Outcome" CD
Glorious, streetwise hardcore in the vein of MADBALL, KILLING TIME, and POWERHOUSE. Undiluted tough guy anthems for kids who still rock 25TALIFE hoodies. This is the concrete antidote to modern hardcore's metal/emo theatrics. Put a cueball in a sock and mosh. (STM)
(Uprising/PO Box 42259/Philadelphia, PA 19104)

VIRULENT STRAIN
"Torture Tools" CD
VIRULENT STRAIN is a punk rock band with strong female vocals that are nice and clear-sounding. They are pretty speedy most of the time, but also mix in some mid-tempo beats. No metal hardcore here, just the real deal. Vocally and musically, they remind me a bit of SPIDERCUNTS meets TILT. (CLL)
(Rodent Popsicle/PO Box 1143/Allston, MA 02134)

VISION
"Just Short Of Living" CD
Melodic hardcore with some interesting guitar work, but nothing really to write home about. This band has been around for years and has played with some legends in the scene, if that counts for anything (which it usually doesn't). They seem to be leaning towards mainstream rock with this album. (STM)
(www.knifeordeathrecords.com)

VOICE OF A GENERATION
"Police Story" 7" EP
This is some really catchy melodic punk. These dudes are tough, but not too tough to carry a tune. Side B has a cover of the REAL KIDS "All Kindsa Girls". Good stuff. (LD)
(Stereodrive/Von-Steuben-Strasse 17/48143 Münster/GERMANY)

WAYNE
"Music on Pastic" CD
Boring, shitty corporate rock, even though I'm sure that they consider themselves to be quite cutting edge and "alternative". Unfortunately, WAYNE should be all over MTV soon. Totally bullshit music for bullshit people. (JC)
(TVT/23 E. 4th Street/New York,NY 10003)

WEDNESDAY NIGHT HEROES
s/t CD
This Canadian streetpunk band from Alberta plays a mixed style of "fuck you" drunk punk. They do get a bit melodic with the vocals here and there, sort of like STIFF LITTLE FINGERS, but they've got a good amount of fast aggressive punk going on as well. These drunken, spikey-haired or skinhead hosers can be pretty darn rockin'. (CLL)
(Longshot/#606-233 Abbott Street/Vancouver, BC V6B 2K7/CANADA)

WEST COAST POP ART EXPERIMENTAL BAND
"Part 1" CD
Sundazed has finally reissued the three official WCPAEB albums, and I for one am very pleased. They were an odd 60's group consisting of talented young musicians and an eccentric wealthy benefactor/lyricist/singer; but despite some retrospective bickering the combination worked really well on their debut. Musically, they ranged from ethereal pop numbers (like "Transparent Day") to moodier tunes ("If You Want This Love") to psychedelic freakouts ("Leiyla") to folk rockers ("Here's Where You Belong"), most of which are strangely fetching. (JB)
(Sundazed/PO Box 85/Coxsackie, NY 12051)

WEST COAST POP ART EXPERIMENTAL BAND
"Volume 2" CD
My second favorite album by this SoCal 60's band. The mix of

SHITLIST

material is similar to that of their first LP, though it leans a bit more toward rockin' psychedelic jams (like "Carte Blanche" and the classic "Suppose They Gave A War") and outright hippie-ish themes. "Smell of Incense" is an absolutely beautiful psychedelic pop number. If you find all this hard to "grok", as we used to say, try some drugs. (JB)
(Sundazed/PO Box 85/Coxsackie, NY 12051)

WHEN DREAMS DIE
"My Proudest Invention To Date..." CD
Wow, a band that may be worthy of carrying the DEADGUY banner through the new millennium. Truly psychotic thoughts, translated both as lyrics and music. This great record deserves a place on the mantle above the fireplace, next to DEP and CONVERGE. Buy it, jackass. (STM)
(Ides Of March/PO Box 722/Wappingers Falls, NY 12590)

X
"Live At The Civic '79" LP
The other X, the great band from Australia that was on the "Where Birdmen Flew" compilation. One of the top five punk bands to come out of Australia. A ripping mix of originals and classic rock'n'roll oldies. Most of this is live from 1979, but there are a few 4-track demo bonus tracks. Highly recommended. (JC)
(Dropkick/www.dropkick.com.au)

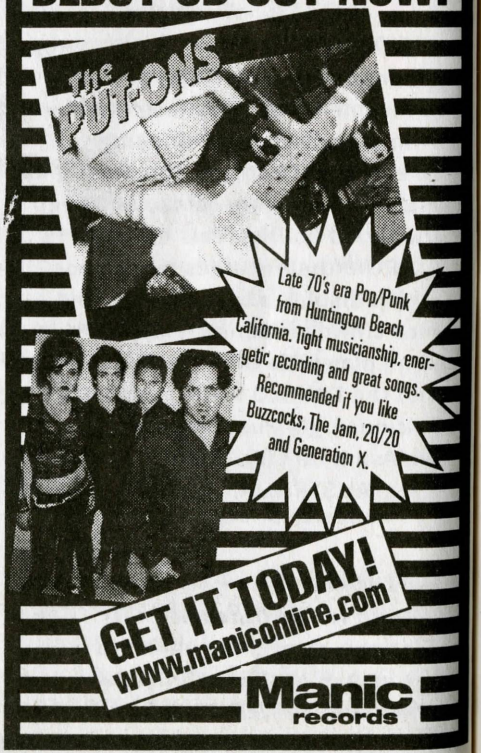
YAH MO'S
"Undefeated" CD
A post-punk noise band that is no doubt cooler than you. The vocals are a little like !!! & the VOGUE. An insane sweaty musical romp, so gather 'round and get ready. (LD)
(Gern Blandsten/PO Box 356/River Edge, NJ 07661)

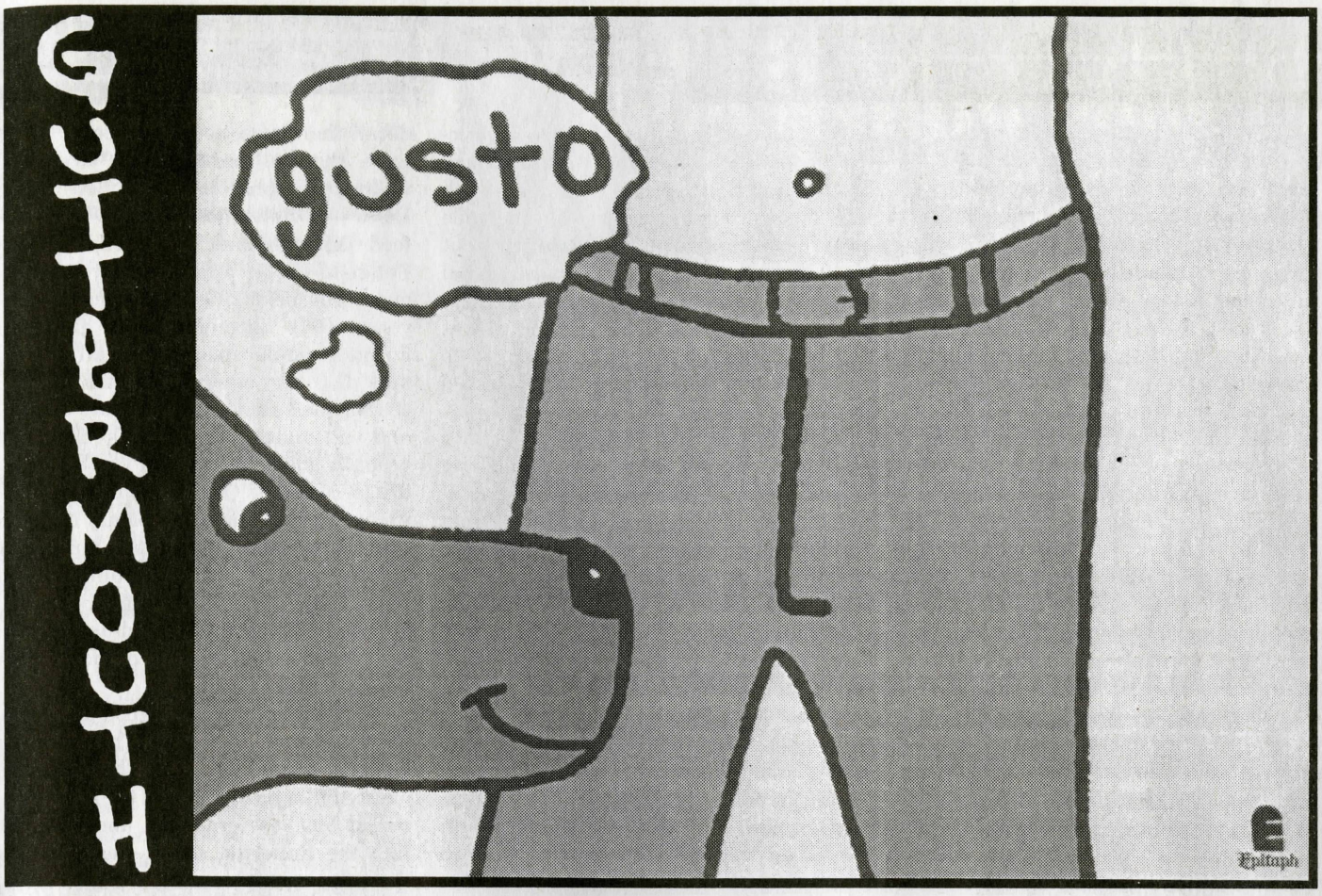
YOBS
"Worst of..." CD
Novelty punk Christmas records normally generate a few guffaws before being shelved, never to heard again. But this compilation is by the YOBS – i.e., the BOYS – whose musical punch, hooks, and chops ensure repeated listenings and make this a keeper. Along with a bunch of Xmas standards, one can sit next to the fire and sing along to funnypunk classics like "Oy Santa". (JB)
(Captain Oi/www.captainoi.com)

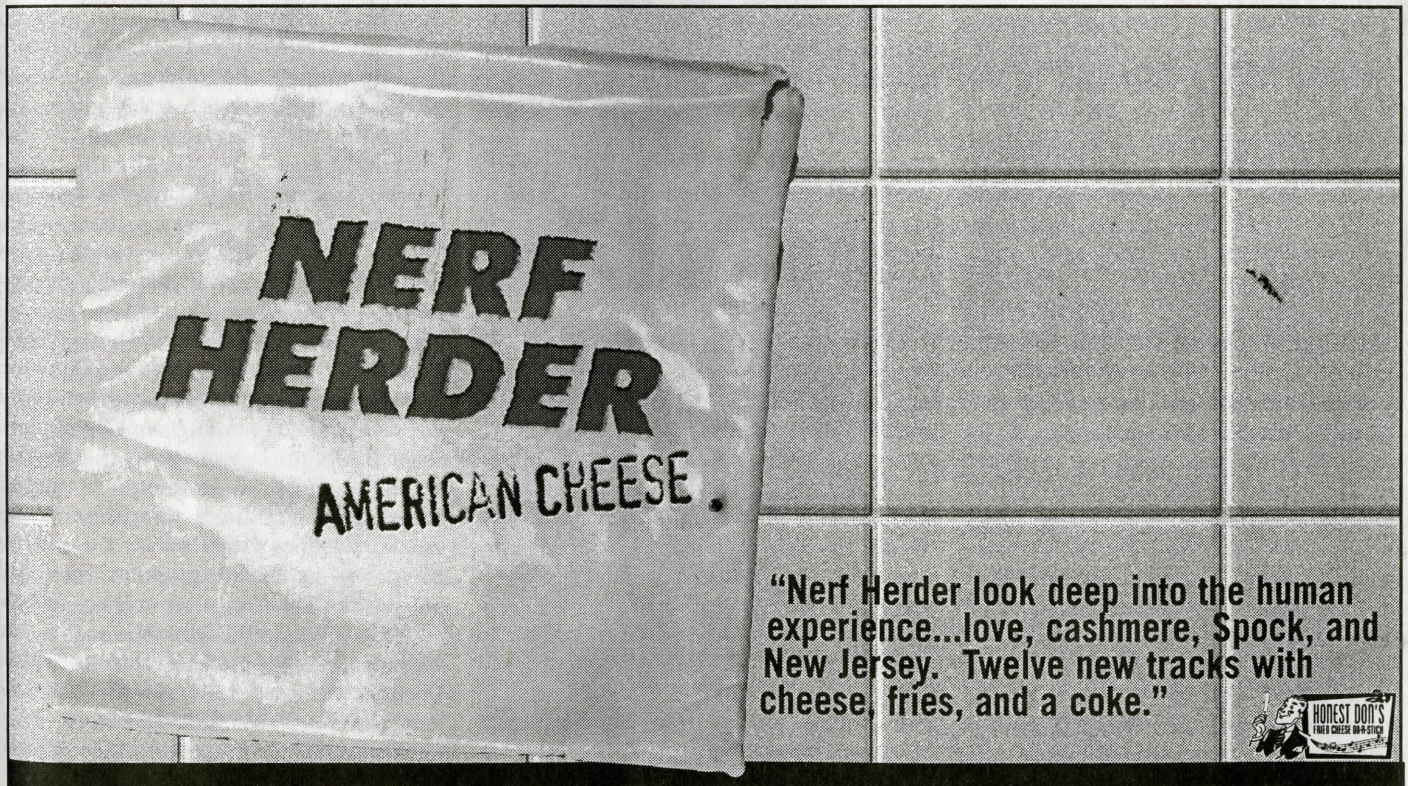
THE YOUNG AND THE USELESS
"A Smile Is No Good For Me" CD
An album like this makes being a CD reviewer suck because you don't want to listen to anything else for a month. This fucker is masterful, the perfect hybrid of hardcore and punk. Imagine if 9 SHOCKS TERROR and NORA had a baby, and that baby listened to AMERICAN NIGHTMARE while wearing a SMITHS shirt. One of the best things to grace my jaded ears in a long time. (STM)
(Thorp/PO Box 2007/Upper Darby, PA 19082)

ZAKARY THAKS
"Form the Heart" CD
One of the best of all 60's punk bands, even amidst their wigged-out peers from Texas. Although most famous for their blistering, balls-out punker "Bad Girl", they managed to kick out several other top quality punk ("Won't Come Back"), psych punk ("Face To Face" and the amazing "Can You Hear Your Daddy's Footsteps"), folk punk ("Please"), and psych ("Green Crystal Ties") jams, among other items. All appear here in mono. (JB)
(Beat Rocket/PO Box 85/Coxsackie, NY 12051)

WE'RE BACK !!!!
the Shrinks
(EX-TRUST FUND BABIES/SHIFTERS)
MY MINDS GONE 3 SONG 7"
THE BELTONES
SHITTY IN PINK 2 SONG 7"
THE SHIFTERS
SHATTERED
12 SONG CD
BOVVER WONDERLAND
FORGOTTEN HEROS 14 SONG CD
COMING SOON : BATTLE FOR THE AIRWAVES VOL.2 7" w/ THE TEMPLARS, THE WRETCHED ONES, THE WORKIN' STIFFS & THE BODIES
COMING LATER : THE BODIES 7" THE TRENDS 7" THE WORKIN' STIFFS 7" THE DISAPPOINTMENTS 7"
RADIO RECORDS PO BOX 1452 SONOMA, CA 95476
7" - $4 PPD CD - $9 PPD
NON-USA ADD$1/ITEM
ALL 4 OF THE ABOVE FOR $20 PPD
19 CALIFORNIA 77 RADIO RECORDS
www2.vom.com/~radio77/index.htm

THE PUT-ONS
DEBUT CD OUT NOW!






"Nerf Herder look deep into the human experience...love, cashmere, Spock, and New Jersey. Twelve new tracks with cheese, fries, and a coke."

HONEST DON'S FRIED CHEESE ON-A-STICK

New Album Out August 2002!

available on CD & LP

HONEST DONS P.O. Box 192027 San Francisco, CA 94119 www.honestdons.com

BOOK REVIEWS

We Got the Neutron Bomb: The Untold Story of L.A. Punk
by Marc Spitz and Brendan Mullen
(New York: Three Rivers Press, 2001)

Though it heaped praise upon every band of pallid art school flunkouts that ever graced the CBGB's stage prior to 1980, the mainstream media always turned its nose up at the Los Angeles punk scene. Case in point: the earthtone-swaddled, hair-over-the-ears set running *Rolling Stone* gave Television's "Marquee Moon" five stars and then shit-talked Black Flag so relentlessly that MCA's Al Bergamo refused to distribute the "Damaged" LP. When the major music magazines deigned to cover the L.A. scene at all, it was usually with the implication that the L.A. punks were spoiled rich kids playing at being rebellious and subversive, while the New York bands were the real deal. To be fair, this attitude wasn't entirely unjustified; Darby Crash took Iggy-aping to such a cartoonish extreme that it seemed like at any moment a guy in a beret would yell "cut" and Darby would wipe that peanut butter off his chest, remove his broken novelty teeth, stick out his right hand and say, without a trace of that ridiculous stoner accent, "Please, call me Jan Paul." But for the most part, the L.A. bands were far more real and threatening than their New York counterparts could ever have hoped to be. Come on, who was more punk rock? Television — a band fronted by the prep-school educated Tom Verlaine, who adopted the surname of a 19th Century French poet and attempted to duplicate John Coltrane riffs on guitar — or Black Flag, a band once fronted by Chavo Pederast, a Hispanic guy who lived in a closet and was named after a child molester? If you have to think about it, then you probably have a brilliant career ahead of you in "music journalism." Given this long-standing anti-L.A. bias, it's no surprise that *Please Kill Me*, a solid history of the New York scene was greeted with much fanfare when it was released in hardcover form a few years back, while *We Got the Neutron Bomb* — a great history of the L.A. scene, named after an even greater Weirdos song — was recently snuck onto bookshelves...in paperback.

We Got the Neutron Bomb is a collaborative effort by former Masque proprietor Brendan Mullen and former Olympic gold medal swimmer Marc Spitz, who, evidently, took time off from his busy dental practice to write a book. Oh wait, that's Mark Spitz. Marc Spitz writes for *Spin*, which nowadays probably means that he toils away in misery, dutifully awarding 9 out of 10 ratings to all the latest nü metal abominations, while clinging desperately to the illusion that some day his talent will be recognized and he'll be tapped to write the liner notes for the long-awaited Pavement reissues. But I digress.

Like *Please Kill Me*, *We Got the Neutron Bomb* is what the publishing houses call an "oral history." The narrative consists of a series of quotations from various interviewees. Mullen and Spitz have lined up a veritable who's who of the L.A. punk scene to tell the story, from musicians (e.g., Tomata DuPlenty, Charlotte Caffey, Chris D.) to artists (e.g., Gary Panter, Raymond Pettibon) to writers (e.g., Claude Bessy, Pleasant Gehman) to people who fucked the musicians, artists and writers, both literally (e.g., Gerber), and figuratively (e.g., Bob Biggs, Kim Fowley, and Miles Copeland). Hell, they even tracked down that baby-faced psychopath with the "X" on his head from "The Decline of Western Civilization".

Mullen and Spitz trace punk a little further back than you might expect; the prologue is devoted to the Doors. This is great news for Jim Morrison historians/stalkers Danny Sugerman and Ray Manzarek — it means that someone is actually interested in what they have to say for the first time since the end of their respective publicity tours promoting their books about, who else, Jim Morrison. Sugerman regales us with reminiscences from his days as Jimbo's teenage house-boy, while Manzarek does his usual new age, acid casualty from another dimension shtick. Thankfully, he manages to restrain himself from describing Morrison as "shamanic" for once — or maybe Spitz and Mullen just edited that part out. (Given the mysterious circumstances surrounding Morrison's death, it's always surprised me that Internet conspiracy theorists have yet to seize upon the notions that: a) Morrison faked his own death to get the hell away from Sugerman and Manzarek; or b) Sugerman and Manzarek killed him.)

After the prologue, *We Got the Neutron Bomb* hits its stride. The first few chapters cover L.A.'s brief period as the Glam capital of the United States. Guys like Chuck E. Starr and Michael Des Barres detail the drugs, sex, and depravity that were the hallmarks of an evening at Rodney Bingenheimer's famed English Disco — a club whose *raison d'etre* was to feed Bingenheimer's and Kim Fowley's Polanski-esque appetites for underage girls. The next 200-plus pages cover the years 1976 through 1981, giving the authors ample space to detail the L.A. kids' discovery of punk, the rise and fall of the Masque scene, the hardcore explosion and, ultimately, the scene's destruction brought about by a lethal combination of drugs, cops, and Orange County residents. Along the way there are plenty of detours into subgenres like "swamp punk", "Latino punk", "rockabilly punk" and "just plain lousy punk". If it happened in L.A. between 1976 and 1981 and had anything to do with punk, then it probably gets a mention in this book.

Mullen and Spitz do a good job of covering the major L.A. bands. They give readers the inside scoop on the Screamers' aborted film project, detail the Go-Go's cut-throat business practices, and even delve into the Fullerton scene. Along the way, they dispense fascinating nuggets of trivia like: the Germs' first choice to produce their "G.I." album was not Joan Jett, but rather former teen idol Mark Lindsay of Paul Revere and the Raiders; Black Flag's second gig was at a 6th grade graduation party; the racist protagonist in X's "Los Angeles" was the brilliantly-named Farrah Fawcett Minor; Elvis Costello keyboardist Steve Nieve was a passenger in the car in which Exene Cervenka's sister was killed; and, after leaving the Sex Pistols, John Lydon lobbied hard to become the lead singer of Devo. This is information that really isn't widely known or easily discoverable. But what really sets *We Got The Neutron Bomb* apart from other books on L.A. punk is the authors' inclusion of candid anecdotes that really have little or nothing to do with punk rock music. Readers learn about the strange goings-on at legendary punk rock flop-houses like The Canterbury, Disgraceland, and the Plunger Pit from the people who crashed there (sometimes four to a bed). Groupie extraordinaire Gerber describes how she converted skateboarding sensation Tony Alva from stoner/hippie guy into a punk by fucking him in the backseat of a car, then cutting off his long hair and dyeing what remained of it. Immediately afterwards, she repeated the process with his little brother. Hellin Killer explains the

genesis of her famed dalliance with Sid Vicious, and T.S.O.L. frontman Jack Grisham describes torturing people in his garage while his family celebrated Easter across the driveway. A whole chapter is devoted to the altercation that ensued after Tom Waits called Weirdos drummer Nickey Beat a "dipshit." For those of us who were too young, too dumb, or too far away, this book is the closest that we're going to get to actually being a part of the L.A. punk scene.

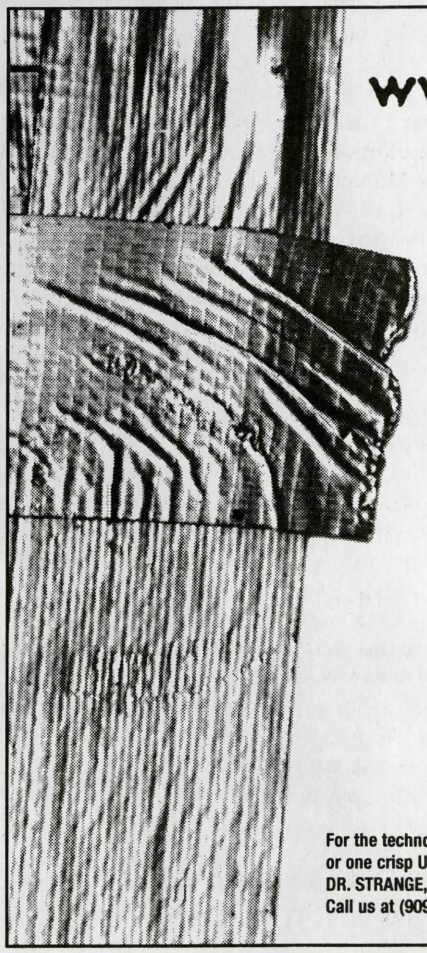
The oral history format serves the subject matter well. The bookshelves are lousy with punk rock histories these days, but most of these books are the literary equivalent of Michael Stipe; earnest and well-meaning, but boring as a motherfucker. By telling the story through the words of the people who lived it, Mullen and Spitz ensure that the book retains some much needed passion. Where others would write rather stodgily, "The Germs were a very influential band," Mullen and Spitz quote Kim Fowley: "The Germs were the soundtrack to getting dirty pussy and if that's what you wanted, you had to put up with the Germs' music....Toilet rock culture has its own Elvis — Darby Crash." Mullen and Spitz utilize quotes well, deftly editing and juxtaposing them for maximum comedic effect. Slash Records bigwig Bob Biggs prattles on and on about how much of a genius Phil Spector wannabe Jack Nitzsche was and how the Germs were really lucky to get a chance to work with him. The next quotation, from Germs drummer Don Bolles, begins, "Nitzsche was an idiot."

And as a purely practical matter, the oral history format insulates the authors from criticism. You don't agree that Darby Crash was a wuss? Then take it up with Shawn Stern, 'cuz he's the guy who said it. Mullen and Spitz just quoted him.

Really, my only complaint is that the authors repeatedly misspell "the Descendents" by using the dictionary spelling "descendants." (Personal to Alanis: misspelling a word by spelling it correctly — now *that's* ironic). And, oh yeah, there's also an epilogue which purports to cover the last twenty years of L.A. punk in six pages and which, obviously, fails miserably. But if you tear both the prologue and epilogue out of your copy, you'll have a near flawless history of L.A. punk. ⊕

-Reviewed by J. Hunter Bennett

CONFEDERACY OF SCUM
SUPERSHOW 2002
"TAKIN' IT SLEAZY IN THE BIG EASY"
FEATURING:
ANTISEEN, BEFORE I HANG, COCKNOOSE, HAMMERLOCK, HELLSTOMPER, LIMECELL, RANCID VAT, TUNNEL RATS
PLUS SPECIAL GUESTS: THE DEAD KINGS, THE MACGILLICUDDY'S AND MORE T.B.A.
FRI., SEPT 27TH AND SAT., 28TH
AT THE SHIMSHAM CLUB
IN NEW ORLEANS, LOUISIANA
(WWW.SHIMSHAMCLUB.COM)
Pre-show party Thurs., Sept. 26th - bands and venue t.b.a.
for lodging info and more details check
www.confederacyofscum.com



www.drstrange.com
The Biggest On-Line Punk Rock Store On Earth.
Secure On-Line Ordering.
Over 20,000 Different Items.
Orders Sent Within 24 Hours.
Web Page Updated Everyday.
The Best Selection of RARE Records,
T-Shirts, CDs, Patches, Buttons,
Fred Perrys, Creepers, Boots, Bondage Pants,
Leather Jackets, Hair Dye, Studs, Studded Belts,
Bullet Belts, and assloads more.
If We Don't Have It, It Doesn't Exist.



For the technology impaired: Order a printed catalog in the USA for 3 stamps or one crisp U.S. dollar. Or overseas for 3 IRC's or $2 to:
DR. STRANGE, P.O. BOX 1058, ALTA LOMA, CA 91701 USA
Call us at (909) 944-1778

more bounty from the internet: profiles in profiling...

pop quiz

To insure we Americans never offend anyone, particularly fanatics intent on killing us, airport screeners will not be allowed to profile people. They will continue random searches of 80-year-old women, little kids, airline pilots with proper identification, Secret Service agents who are members of the President's security detail, 85-year old Congressmen with metal hips and Medal of Honor winning former Governors.

Let's pause a moment and take the following test.

In 1972 at the Munich Olympics, athletes were kidnapped and massacred by:
a. Olga Corbutt
b. Sitting Bull
c. Arnold Schwartzeneger
d. Muslim male extremists mostly between the ages of 17 and 40

In 1979, the U.S. embassy in Iran was taken over by:
a. Lost Norwegians
b. Elvis
c. A tour bus full of 80-year-old women
d. Muslim male extremists mostly between the ages of 17 and 40

During the 1980's a number of Americans were kidnapped in Lebanon by:
a. John Dillinger
b. The King of Sweden
c. The Boy Scouts
d. Muslim male extremists mostly between the ages of 17 and 40

In 1983, the U.S. Marine barracks in Beirut was blown up by:
a. A pizza delivery boy
b. Pee Wee Herman
c. Geraldo Rivera making up for a slow news day
d. Muslim male extremists mostly between the ages of 17 and 40.

In 1985 the cruise ship Achille Lauro was hijacked and a 70 year old American passenger was murdered in his wheelchair and thrown overboard by:
a. The Smurfs
b. Davy Jones
c. The Little Mermaid
d. Muslim male extremists mostly between the ages of 17 and 40.

In 1985 TWA flight 847 was hijacked at Athens, and a U.S. Navy diver was murdered by:
a. Captain Kid
b. Charles Lindberg
c. Mother Teresa
d. Muslim male extremists mostly between the ages of 17 and 40

In 1988, Pan Am Flight 103 was bombed by:
a. Scooby Doo
b. The Tooth Fairy
c. Butch Cassidy and The Sundance Kid who had a few sticks of dynamite left over from the train job
d. Muslim male extremists mostly between the ages of 17 and 40

In 1993 the World Trade Center was bombed the first time by:
a. Richard Simmons
b. Grandma Moses
c. Michael Jordan
d. Muslim male extremists mostly between the ages of 17 and 40

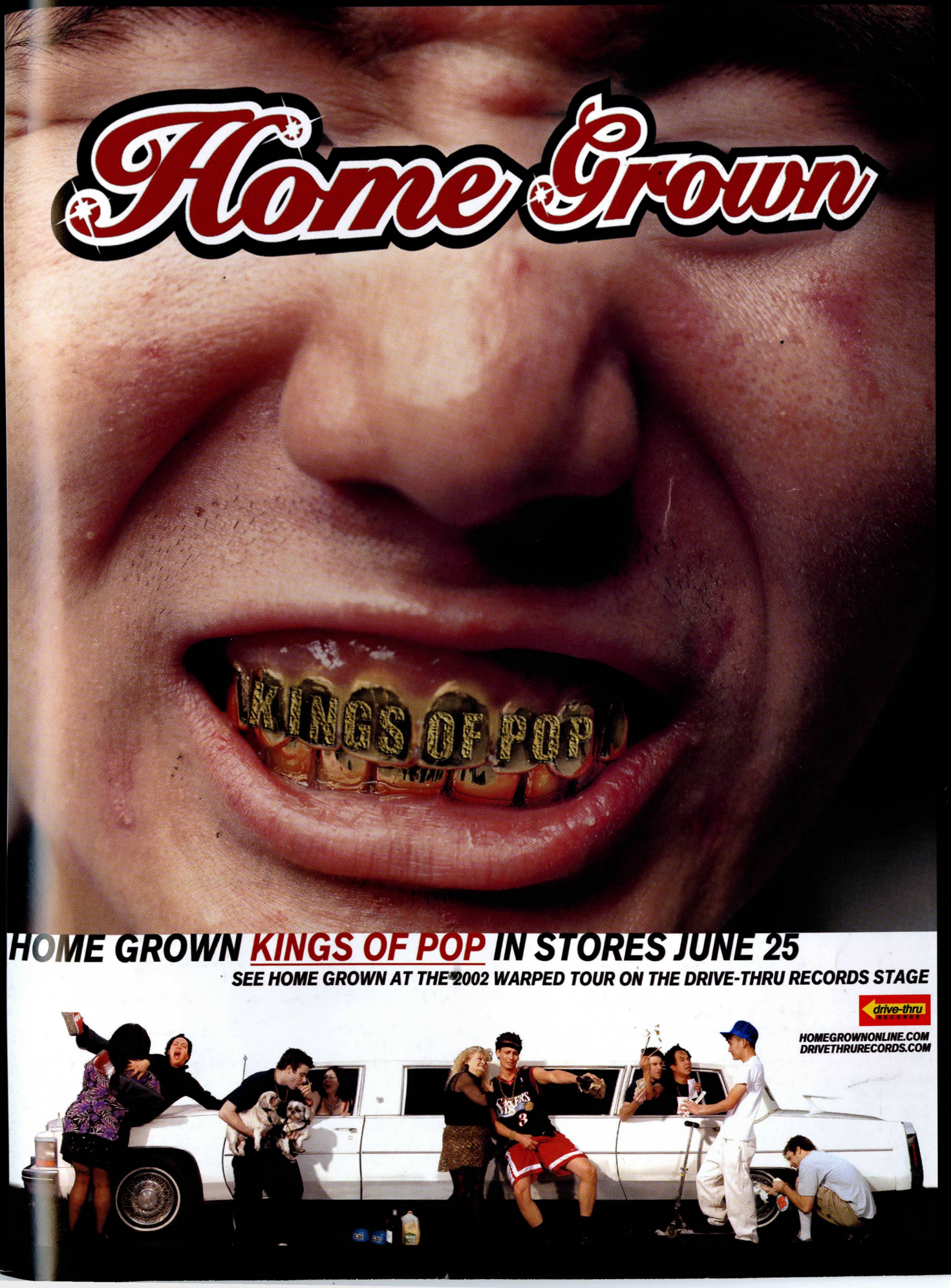
In 1998, the U.S. embassies in Kenya and Tanzania were bombed by:
a. Mr. Rogers
b. Hillary, to distract attention from Wild Bill's women problems
c. The World Wrestling Federation to promote its next villain: "Mustapha the Merciless"
d. Muslim male extremists mostly between the ages of 17 and 40

On 9/11/01, four airliners were hijacked and destroyed and thousands of people were murdered by:
a. Bugs Bunny, Wiley E. Coyote, Daffy Duck and Elmer Fudd
b. The Supreme Court of Florida
c. Mr. Bean
d. Muslim male extremists mostly between the ages of 17 and 40

In 2002 the United States fought a war in Afghanistan against:
a. Enron
b. The Lutheran Church
c. The NFL
d. Muslim male extremists mostly between the ages of 17 and 40

In 2002 reporter Daniel Pearl was kidnapped and murdered by:
a. Bonny and Clyde
b. Captain Kangaroo
c. Billy Graham
d. Muslim male extremists mostly between the ages of 17 and 40

Nope, no patterns anywhere to justify profiling!

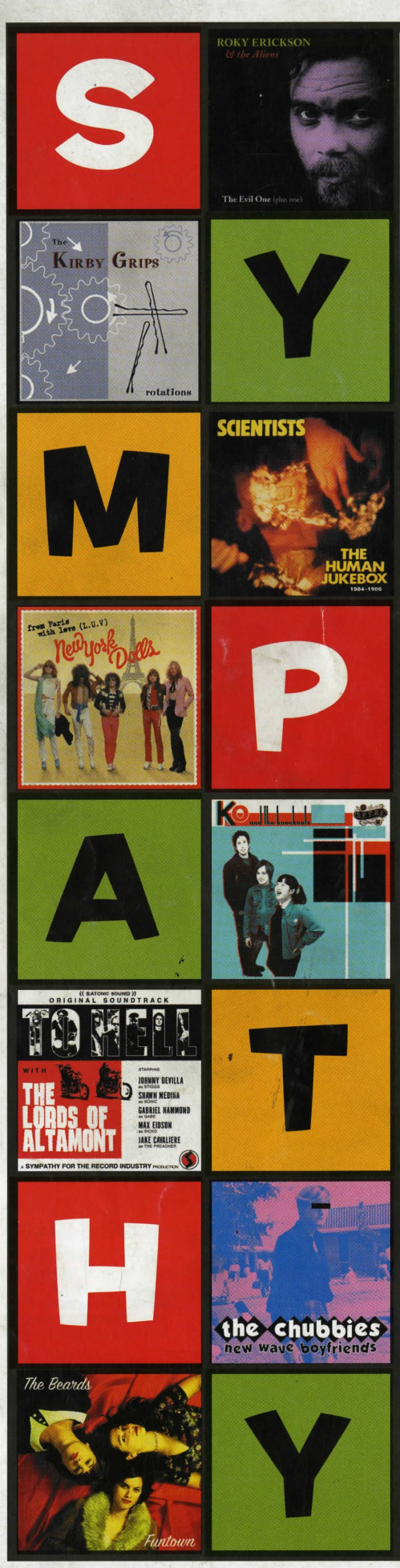


HOME GROWN KINGS OF POP IN STORES JUNE 25

SEE HOME GROWN AT THE 2002 WARPED TOUR ON THE DRIVE-THRU RECORDS STAGE

drive-thru records

HOMEGROWNONLINE.COM
DRIVETHRURECORDS.COM


S
ROKY ERICKSON
& the Aliens
The Evil One (plus one)
The Kirby Grips
rotations
Y
M
SCIENTISTS
THE HUMAN JUKEBOX
1984-1986
from Paris with love (L.U.V)
New York Dolls
P
A
K
and the knockouts
((SATONIC SOUND))
ORIGINAL SOUNDTRACK
TO HELL
WITH
THE LORDS OF ALTAMONT
STARRING
JOHNNY DEVILLA as STOOG
SHAWN MEDINA as SONIC
GABRIEL HAMMOND as SHEL
MAX EIDSON as SICKO
JAKE CAVALIERE as THE PREACHER
A SYMPATHY FOR THE RECORD INDUSTRY PRODUCTION
T
H
the chubbies
new wave boyfriends
The Beards
Funtown
Y
WON'T YOU PLEASE GIVE SO THAT OTHERS MAY ROCK?
Kindly send donations to the concerned folks at
SYMPATHY FOR THE RECORD INDUSTRY
www.sympathyrecords.com
"DECIBELS ARE A TERRIBLE THING TO WASTE"