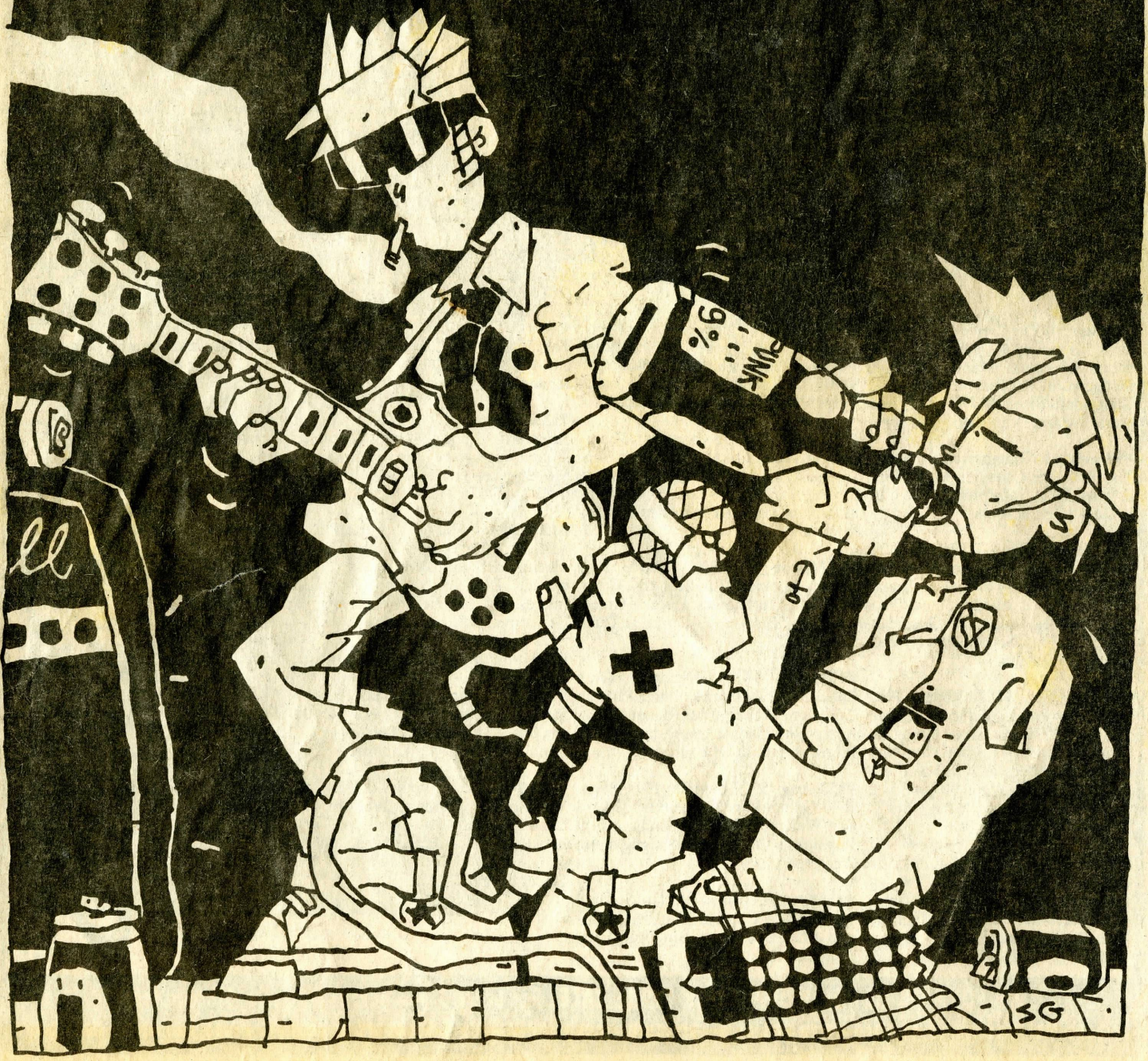
MAXIMUM ROCKNROLL

NOV '95 #150 $2.00



MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

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#59/Apr '88. Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, "Inconnu & the Hungarian Underground," "Pacifica vs the FCC."

#60/May '88. Scream, Cowboy Killers, Flitox, Subterranean Kids, POW, infamous "Chumbawamba in No Ireland".

#76/Sep '89. Steel Pole Bath Tub, Tim Kerr, No Empathy, 3 Legged Dog, Underdog Records, Fiendz, Gruesomes, Drowning Roses, Freaks Of Nature, Second Chance, Funeral Swans, "Palestine, Israel and Intifada," "Anti Racist Action," "Burn Your Flag."

#78/Nov '89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Beruriер Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#83/Apr '90. Jerry's Kids, Dezerter, Helios Creed, Samiam, Decadence Within, Coffin Break, Alienation, Dryrot, Psycho Squatt, Red Letter Day, Head Strong, Bone Shavers, Flagrants D'eli, "The Shadow", "War On Drugs".

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#93/Feb '91. Chumbawamba, Snuff, The Fluid, Les Cadavres, Meat Shits, Psycho, D2D, Informers, "The CIA In Italy," "Paris Riots."

#96/May '91. "Soviet Punk Issue" with Russian rock press, Moscow Rock Lab, Naive, DSK, Cramp In The Leg, Dumb, JMKE, A...Yee, ANCH, Handy Peppers, Newies, Auktsion, Grazhdanskaya Oborona, Sailors Silence, Russian scene features.

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#100 pt 2/Sep '91. The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2."

#103/Dec '91. Sympathy For The Record Industry, The Didjits, Phleg Camp, Apostates, Jesus Lizard, Jeff Dahl, Urgent Fury, Strongbox, Eversor, Tripwire, Punishment Park, TVTV$, "Devon's Vacation," "Hippy Porn."

#106/Mar '92. Wat Tyler, The Cynics, Deviators, Verbal Assault, Philippine Violators, Slam Suzzanne, Molodoi, "Women's Health Care," "Attica 20 Years Later," "H.E.A.R."

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#116/Jan '93. The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Antifascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Velocity Girl, Schwartzeneggar, Pleum, Pilgrims, House Of Faith.

#123/Aug '93. Lungfish, Ego, Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

#125/Oct '93. Chaos UK, Not So Happy, StandCo, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teengenerate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#129/Feb '94. "Work" theme issue with: Jim & Debbie Goad (Answer Me!), Beth (Cockpit), John McDonald (Count Backwards), Metal Mike (Angry Samoans), Queen Itchiie (Everything I Touch Turns To Shit), Joe Queer (Queers), Gavin MacArthur (Schlong), Herbie (Spit Muffin), Liz (Super Pussy), Ken Taniguchi (Beyonds), Aaron Muentz (The Probe), Scott Drake (The Humpers), Gretchen Holtz (Smears), Jim (Vatican Commandos).

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

#132/May '94. The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "3 Strikes."

#134/July '94. All-Japan issue with: H.G. Fact, Senseless Apocalypse, Out Of Touch, Jack With Killer, Mr. Eimori, Lefty, Copass Grinderz, Side Order, Rabia, Volume Dealers, Def Master, The Fringe, The Beyonds, Iconoclast, Death Side, Gods Guts, Thunderbolt, Japanese BYOFL.

#135/August '94. Impatient Youth, Screaming Bloody Marys, Carburator Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

#137/Oct 94. Guitar Wolf, Hellbillys, AFI, Jeck Kevorkian & The Suicide Machines, Sound Bite House, Trashwomen, Disassociate, No Demuestra Interes, Boston Archives, "Roots of Punk--the 50s".

#138/Nov 94. Skull Control, Good Riddance, Spent Idols, Crutch, The Statics, Randumbs, Public Nuisance, Kent 3, Stretford, Front X, Earl's Family Bombers, Scam Zine, "Putting on Gigs Pt 1", "Roots of Punk--The Cramps".

#139/Dec 94. Portraits Of Past, The Vandals, Hammerhead, Wartorn, Sexton Ming, Decadence Within, Cocknoose, Willys, Purple Onion, "Putting on Gigs Pt 2", "Roots of Punk--Velvet Underground".

#142/Mar 95. Demolition Doll Rods, Seizure Boy, Oblivians, Bunny Brains, Suspects, Guzzard, Doctors, Notoken, Mouthfull, Hellbender.

#143/Apr '95. Vindictives, Stinkerbell, Jesus Christ Super Fly, New Day, Registrators, Youth Brigade, Pit, "True Crime", "Roots of Punk--The Northwest Sound".

#145/June '95. Conflict, No Empathy, Tina Age 13, Screw 32, The Harries, The Rejects, Bob Cutler, Badger, The "Roots Of Punk--MC5", "The Cartoons of Ted Rall".

#146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, McRackins, Y.A.P.O., 10-96, Empress Of Fur, Underhand, Nailed Down,

#147/Aug '95. Swingin' Utters, Das Klown, Mickey & the Big Mouths, Norman Mayer Group, Overbass, Undesirables, Respect, Nothing Of Merit, Lunkhead, The "Roots Of Punk--The Stooges".

#148/Sept '95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk--The Sixties Pt 1".

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes Juveniles, Richard The Roadie, "Roots Of Punk--The Sixties Pt 2".

#150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers, "Roots Of Punk--The Essential 1950s".



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DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by last day of month-- no later!!
Issue out: by last week of following month

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $20
1/3 page long: (2 1/2" x 10") $50
1/3 page square: (5" x 5") $60

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: Simon G of Arnie zine

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415)575-1970 or fax (415)575-1977. Also available from Dutch East, Cargo, Get Hip, Smash, Subterranean, Twin Cities, Last Gasp, Rotz, See Hear, Armadillo, Ubiquity, Fine Print, and Marginal.

Please send all records, letters, articles, photos, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
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Fax/Modem (415)648-5816

WANNA SEND US SOMETHING?!

We are downright reliant for contributions from our readers - scene reports, interviews, news features, articles, letters - if you got 'em, we'll take 'em. We have a scanner - a nifty gadget that reads documents *as long as they're neatly typed.* A type size of at least 10 pts is required, as our scanner is a bit myopic. It doesn't read handwritten corrections and poor quality photo-copies give it a headache. If you absolutely must make a last-minute correction, use a light-blue correction marker. The scanner is color blind and won't get all bent out of shape. Typing in all capitals is a childish thing to do and severely vexes our shitworkers, who must retype the entire document. If you're slick enough to have a computer, send it to us on a disk. We can handle any 3 1/2 inch disk, Mac or IBM.

Interviews are a particularly touchy subject here at MRR. We want quality! Don't even bother sending us a review of your best friend's band if all you're gonna do is kiss their ass. Here are some tried and true guidelines for you to follow. 1) Plan your questions in advance, but allow for conversational flow. 2) Be controversial. Attack that band for the fascist bastards they are - and don't let them off the hook when they pop off with something stupid. 3) Keep the conversation moving - let it flow from topic to topic. Try not to do all the talking yourself. 4) Avoid taping interviews in noisy restaurants, under freeways, etc. 5) Keep it concise. Transcribing is a bitch, and the longer you go on, the more likely you are to get bogged down in silly, meaningless shit. Try to get to the main issues as soon as possible. End it as soon as the dialogue begins to disintegrate. Avoid one-line-answer questions. 6) Try to get to the personality of the group. At all costs avoid this question: "What are some of your influences?" That's dull, dull, dull! 7) Graphics are important. Send as much in the way of logos, lyrics, photos and artwork as possible. Give us something to work with! Before doing an interview, call us to check it out in advance.

Scene Reports: Keep them short and to the point. Cram them with info... what is there to do in your town? What kind of bands and venues? Think of it as a tour guide for travelling punks, and include addresses for everything. Youth hostels, record stores and other places of interest to punks are important information. Send us nice photos, so we can make it look pretty.

Articles are somewhat rare here; that's because not many well-written ones come our way. Try to be thorough in your research. Pretend you're getting graded. Not all articles have to political or "heavy" social issues - we would appreciate a bit of humor, as well. As much as it pains us to admit it, Ben Weasel's "Punk Business" article was a good example of what we're looking for. If you've got an idea, call us and talk to us.

Graphic Artists tend to be flakes, which is why we have such a tough time keeping this 'zine sufficiently artsy. Send a sample of your work, as well as a rough sketch of what you might do with the 10" by 16" centerfold or a cover. Looking for political/punk satire cartoon strips, too.

Radio Stations that cover punk are occasionally featured in MRR. Send us in a few paragraphs about your station, as well as some tasty graphics or logos.

Scum Pit is something that interests a rare breed of obsessive record collectors. If you think you know everything or something about rare and collectable punk records, send us in an article.

Guest Columns are welcomed. Send in your stab at fame and fortune, and if it's pretty decent, we'll run it. We'd like to see more of these, especially sharp-witted, astute commentary/opinions.

There may be room for some new columnists, so if you think you've got style and an approach or area of specialty (musical, political, cultural, etc) that we should be delving into, send in a sample column. No guarantees, but it may be worth a shot.

MAXIMUM ROCKNROLL RADIO



Paul Curran
Radley Hirsch
Carolyn Keddy
Alisa Schulman
Jon Von
Paula Hirsch
Kenny Kaos
Ken Sanderson
Michelle Shipley
Last Will

CHRY	No. York, ON
105.5FM	Wednesday 1AM
CKMS	Waterloo, ON
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KCPR	San Luis Obispo, CA
91.3FM	Tuesday 11PM
KDIC	Grinnell, IA
Call station	Tuesday 9PM
KDVS	Davis, CA
90.3FM	Friday 11PM
KJNB	Collegeville, MN
99.9 Cable FM	Saturday 10PM
KMNR	Rolla, MO
89.7FM	Thurs noon/Sun midnight
KXCI	Tucson, AZ
91.3FM	Tues 1AM
KZUM	Lincoln, NE
89.3FM	Sunday 1AM
WCSB	Cleveland, OH
89.3FM	Mon 5PM Tues 1AM
WNCI	New London, CT
91.1FM	Saturday midnight
WPRK	Winter Park, FL
91.5FM	Wednesday 9PM
WUVT	Blacksburg, VA
90.7FM	Thursday 5PM
Free Radio	Berkeley, CA
104.1FM	various time slots
4ZZZ	Fortitude Valley, Australia
102.1FM	Tuesday 10PM
Liberation Radio	San Francisco, CA
93.7FM	Friday 9PM
Radio Campus	Toulouse, France
94FM	Sunday midnight
Radio Pomme	Louviers, France
91.6FM	Wednesday 7PM
Radio Skidrow	Sydney, Australia
88.9FM	Wednesday 10PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

MAXIMUMROCKNROLL MAXIMUMROCKNROLL

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

MATT AVERAGE

- IGNITE-LP/CHARLES BRONSON-EP
- REVOLT-EP/Sanjam-#3-zine
- PREMONITION/IN/HUMANITY-split EP
- RAT BASTARDS/DEAD DRUNK-split EP
- MASSKONTROLL-Warpath-EP
- MANLIFTING BANNER/BURN 51-split CD
- BATTALION OF SAINTS-CD/Change-#6-zine
- Real Deal-#4-zine
- TERVEET KADET-CD/Heartattack-#6-zine
- ONE BY ONE-Atrapadas En El Fascista...-EP

PAUL CURRAN

- MR T EXPERIENCE-Alternative Is Here-EP
- MULLIGRUBS-Lil' Miss Arthur-45
- POTATOMEN/CUB-split EP
- SHOWCASE SHOWDOWN-Ho Ho Ho Chi Minh-45
- STUN GUNS-I Can't Believe It's Not Murder-EP
- THE BRENTWOODS-One Banana, Two Banana-45
- RED DYE #5-Not Again You-45
- IRON-ONS-Always Bitter Never Smooth-EP
- THE CHOSEN-New World-45
- WHITE FLAG-Novacaine-45

LALI DONOVAN

- ABC DIABOLO-Give Rise To Doubts-LP
- SNAP-HER-We're Snap-Her And You're Fucked-EP
- ARMITAGE SHANKS-Dutch Courage-45
- IN/HUMANITY-Gets Killed By Robots-EP
- OBLIVIANS-RnR Holiday-LP
- LOLI & THE CHOMES-Weiner Choker-EP
- FIREWORKS-Baby Go-45
- DFL-Tony's War-2xEP
- MOTARDS-King Of Blues-45
- METEORS-Mental Instrumentals-CD

KARIN GEMBUS

- DAMNATION-No More Dreams...-EP
- FORCED EXPRESSION-Apeshapes-EP
- OUT OF TOUCH-live in Nagoya, Japan
- ONE BY ONE-Atrapadas-EP
- EURICH-EP
- FLY COP-Spagnallo-EP
- COSMETIK SUCKS-Double Face-EP
- CITIZEN FISH-Millenia Madness-LP
- PUSSYCAT TRASH-Amore-EP
- GRIVER-No Conversation-EP

DR. DANTE & CHRIS HARVEY

- THE MONARCHS-Et Vincere Et Mori-LP
- TEENGENERATE-Smash Hits!-LP
- LOLI & THE CHONES-Weiner Choker-EP
- JACKIE & THE CEDRICS-Great 9 Stomp Set-2xEP
- THE BOOTS-Here Are The Boots-LP
- THE DONNAS-I Wanna Be A Unabomber-EP
- THE MOTARDS-Kings Of Blues-EP
- THE REGISTRATORS-I Hate You-45
- THE BRENTWOODS-One Banana, Two Banana-45
- THE STATICS-Pinball Junkies-10"

CAROLYN KEDDY

- MONOSHOCK-live/HIGHLANDER TWOS-EP
- STA-PREST-Vespa Sex-EP/FIREWORKS-Baby Go-45
- MOTARDS-King Of Blues-45/V/A-Cowtown Vol 4-EP
- THE DONNAS-I Wanna Be A Unabomber-EP
- LOLI & THE CHONES-Weiner Choker-EP
- MONARCHS-Et Vincere Et Mori-LP
- REGISTRATORS-I Hate You-45
- JOHNNY VOMIT & THE DRY HEAVES-EP
- OBLIVIANS-RnR Holiday-LP
- CHEATER SLICKS-Don't Like You-LP

RAY LUJAN

- SHREDS-Brutally You-EP
- 30 AMP FUSE-Wind-Up-CD
- DONNAS-Let's Go Mano!-45
- GAME FACE-A Day In June-EP
- GRIEVING EUCALYPTUS-Johnny Made Me Do It-45
- WALKER-If You're Punk-EP
- MCRACKINS-Life, Hey Mikey-EP
- RED DYE #5-Not Again You-45
- SLACKER-Reserved For-EP
- RED FIVE-Mister Universe-45

TIMOJHEN MARK

- ABC DIABOLO-Give Rise To Doubts-LP
- V/A-Stealing The Pocket-LP/V/A-Taste-CD
- OBLIVIANS-RnR Holiday-LP
- ROCKS-You'r So Boring-CD/CONFUSE-CD
- TEENGENERATE-Smash Hits-LP
- CHARLES BRONSON-Diet Rootbeer-EP
- IN/HUMANITY-Gets Killed By Robots-EP
- ONE BY ONE-EP/REVOLT-EP
- ROMANTIC GORILLA-Congratulation-EP
- V/A-Left Back/Let Down-2xEP

TOP 10

Please send us your records (2 copies of vinyl, if possible—one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

SMELLY MUSTAFA

LEGENDARY LAWN SAUSAGES-EP	JOHNNY VOMIT & THE DRY HEAVES-EP
THE MOTARDS-Kings Of Blues-45	2BAD/STEAKHOUSE-split EP
TURBO NEGRO-Bad Mongo-EP	CHARLES BRONSON-Diet Rootbeer-EP
STISISM-Punch In Da Face-EP	ALIENS AND STRANGERS-Blood Fix-45
NEW ROSE-Everything's OK-EP	Gone To Hawaii

NEIL NORDSTROM

V/A-Left Back/Let Down-2xEP	BENUMB/SHORT HATE TEMPER-split EP
V/A-Japan Meets Holland-EP	ABC DIABOLO-Give Rise To Doubts-LP
MASSKONTROLL-Warpath-EP	IN/HUMANITY-Gets Killed By Robots-EP
KATASTROFIALUE-Nihilistinen Kuolema-EP	FORCED EXPRESSION-Ape Shapes-EP
ROMANTIC GORILLA-Congratulation-EP	CHARLES BRONSON-Diet Rootbeer-EP

JEFF RANDOM

LOLI & THE CHONES-Weiner Choker-EP	LOWDOWNS-Violence Is Fun-EP
SUGAR SHACK-Don't Mean Shit To Me-45	TEENGENERATE-Smash Hits-LP
STATICS-Pinball Junkies-EP	MOTARDS-King Of Blues-45
SWINGIN' NECKBREAKERS-Shake Break-LP	OBLIVIANS-RnR Holiday-LP
MONARCHS-Et Vincere Et Mori-LP	SHOWCASE SHOWDOWN-Ho Ho Ho Chi Minh-45

BRUCE ROEHRS

LOWDOWNS-Violence Is Fun-EP	TEENGENERATE-Smash Hits-LP
DICKY RETARDO-How The Hell Are You?-EP	STUN GUNS-I Can't Believe It's Not Murder-EP
RAT BASTARDS/DEAD DRUNK-split EP	COCKNOOSE/BUZZCRUSHER-split EP
THE UNSEEN-Too Young To Know-EP	V/A-The Only Spirit Is Unity-LP/REGISTRATORS-45
JUMPIN' LAND MINES-Nobody's Gonna Listen-10"	SHOWCASE SHOWDOWN-Ho Ho Ho Chi Minh-45

KEN SANDERSON

ABC DIABOLO-Give Rise To Doubts-LP	CITIZEN FISH-Milennia Madness-LP
DISKONTO-EP/DEAD SILENCE-EP	TEENGENERATE-Smash Hits-LP
SCORCHED EARTH POLICY-LP	TERVEET KADET-Sign Of The Cross-CD
V/A-Japan Meets Holland-EP/MASSKONTROLL-EP	V/A-Stealing The Pocket-LP/CHARLES BRONSON-EP
THE FLIES-CD/MOTARDS-King Of Blues-45	BENUMB/SHORT HATE TEMPER-split EP

ENRICO CADENA

ALIENS AND STRANGERS-Bloodfix-45	MULLIGRUBS-Lil' Miss Arthur-45
SNAP-HER-We're Snap-Her And You're Fucked-EP	LORD HIGH FIXERS-Take Me Home-45
MOTARDS-King Of Blues-45	TEENGENERATE-Smash Hits-LP
FIREWORKS-Baby Go-45	STISISM-Punch In The Face-EP
CHEATER SLICKS-Don't Like You-LP	JACKIE & THE CEDRICS-9 Stomps-2x45

TIM YOHANNAN

RAT BASTARDS/DEAD DRUNK-split EP	STISISM-Punch In The Face-EP/UNSEEN-EP
OBLIVIANS-RnR Holiday-LP/TEENGENERATE-LP	STEEL MINERS-45/TURBONEGRO-Bad Mongo-EP
SHOWCASE SHOWDOWN-Ho Ho Ho Chi Minh-45	SNAP-HER-We're Snap-Her And You're Fucked-EP
NOBODYS-Politically Incorrect-EP/STUN GUNS-EP	DICKY RETARDO-How The Hell Are You?-EP
LOLI & THE CHONES-Weiner Choker-EP	JUMPIN' LAND MINES-Nobody's Gonna Listen-10"

REMA YOUNG

BLACKTOP-Up All Night-CD	BUZZCRUSHER/COCKNOOSE-split 45
FIREWORKS-Baby Go-45	HIGHLANDER TWOS-Go West-EP
LOLI & THE CHONES-Weiner Choker-EP	MOTARDS-King Of Blues-45
OBLIVIANS-RnR Holiday-LP	STATICS-Pinball Junkies-10"
LOWDOWNS-Violence Is Fun-EP	SHREDS-Brutally You-EP

ZINE SHITWORKERS

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Enrico Cadena	Chris Charla
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Rob Coons	Erin Cullen
Paul Curran	Lali Donovan
Adrienne Droogas	Jodi Feldman
Gardner Fusuhara	Brian Gathy
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ADDRESSED TO ALL MRR COLUMNISTS, SHITWORKERS, CONTRIBUTORS AND READERS

Chemo Rantings!

My new drug of choice!!!

MRR CHANGES

Over the last several months I've been sitting around, unable to go to shows, unable to do much of anything until this damn chemo ends and I regain an immune system.

I wake up at 6 AM on the tail end of a drug-induced dream, alternating between murderous, paranoid rage at just how fucked the world is and why and who's getting away with murder while the rest of us suffer through. Those thoughts are like opium visions--crystal clear, too real to be untrue, but always tinged with the chilling afterglow of paranoia. Chemotherapy chemicals have a whole pharmacology of their own, something I was never aware of before. Powerful stuff, though I wouldn't recommend trying them for kicks!

Other times I wake up in the best mood in years, having had a dream that gave insight into what being young felt like, the rush of good friends, slow afternoons, fucking around, being a smart ass--full of energy and a 'fuck you' attitude, unencumbered by the deadening restraints of daily routine (job, family, commitments, etc) that both help us survive the wearing down of hope and give us something (anything!!!) to help us make it from day to day. A depressing substitute for real, creative life!

These mood swings have given me a chance to re-evaluate my life, and just what changes I might want to make with it and my involvement in MRR as well. Assuming that I will again regain my health (or some form of it) and a lot of energy, I have thought about what I'd like to see happen with MRR.

First off, I want to add a ton more columns. In fact, if we can find enough great, regular stuff, I'd like to see the mag come out every two weeks! That would kick ass (as well as eliminate ad and interview backlogs, not to mention a 1-2 month delay in timely reviews)!!! I'd like to see these columns fill some very specific voids, as well as cover the range of hope and anger and fun I've been feeling lately.

THE FOURTH REICH?

Specifically, I know we will be having a column that will address that paranoid political angle, a dark side that unfortunately does exist, under the general heading of the "Fourth Reich, it's here now and we don't even know it." Ever see that movie starring the wrestler dude construction worker (Rowdy Roddy Piper) who doesn't realize the world's been infiltrated by alien exploiters and their domestic lackeys until he puts on these weird sunglasses? I think it's called "They Live". Awesome concept, and all too real!

This new column will be based on the work of one Dave Emory, who for over a decade has done a weekly radio show on several local college stations in the Bay Area called "Hard Rain". Though Dave can sometimes make his facts stretch a bit to fit his pre-existing theories, he does put his finger on some of the most frightening political/economic connections and will hopefully demonstrate just how consciously evil things are--in case you didn't know already know it. It remains to be seen just how much of his world view is the result of a planned political "conspiracy" and how much of it is the natural outgrowth of Monopoly Capitalist evolution and its accompanying technological 'advancement'--a combination that profits the few and devastates the social fabric and quality of 'life' for the rest of us. But the information Dave gathers deserves a long, hard look, and will get it.

In a nutshell, his series clearly outlines how much support the early Nazis actually had from within the ranks of US industry, how much money was invested by US firms in rebuilding Hitler's economy and military prior to (and even during) WWII, and how many of those plants were specifically not destroyed during the years of strategic bombing of Germany's resources prior to its defeat. It will outline how the de-Nazification of Germany never took place, that all but the most infamous Nazis and businessmen were left on to run Germany after Hitler's military defeat-- that the bureaucracies, judicial system, finance centers, and military/industrial alliances were left in place to rebuild a more "democratic-looking" form of fascism. US intelligence and military services rushed in to save German war criminals from prosecution at Nuremberg and other war crimes trials, moving them to safety and positions of power in Germany and America in the late 1940s, helping the US to build an anti-Communist movement worldwide that would take over for Hitler's failed anti-Bolshevik campaign. Even though the US and the USSR were forced to become allies in WWII against German nationalism/fascism--mainly due to Roosevelt's belief that liberal reforms were the only thing that could save US Capitalism from a Depression era radical revolution, and because of Hitler's overzealous political blundering in attacking Britain and in supporting his ally Japan in its need to counter US hegemony in the Pacific--there were large segments of the American ruling class that waited in the wings to rectify those decisions and to resurrect a worldwide fascist movement, one not based on the hysterical ravings of the Hitlers and Mussolinis, but one based on a much more subtle (even smiley-faced) but voracious attack on 'humanistic cultural values' and 'soft political liberalism', merging a strident Christian fundamentalism with its historical companion--Capitalist economic and military power.

Today there is a constant strengthening of such political/social/cultural movements in the U.S. as with the Christian Coalition, the far right wing of the Republican Party (there is a joke going around that Bob Dole will have a hard time continuing to move to the right now that Phil Gramm and Pat Buchanan have attacked him for fighting against the Germans in WWII), white power movements, and the anti-choice and anti-women's movement. There is growing anti-Semitism, racial fear-- turning one minority against another, white against black, brown against yellow, etc.-- in other words, success in polarizing any segments of the country that might want to resist the sewing of fear (or, as Really Red once put it, "Teaching you the fear"). The poorest are pitted against each other. The middle class and lower middle class and working classes have been under well-planned attack too, seeing their post WWII standards of living falling constantly. As proven after WWI, when those classes feel the threat of economic collapse, they will turn right with a vengeance, giving in to all ploys of fear mongering. The richest get richer and live in secluded, well guarded armed communities, safely tucked away from the destruction they've delivered to inner cities and to the almost genocidal and homicidal rages they are engendering in the rest of us as we turn on each other with self-destructive rage. They and their political henchmen (politicians, cops, military, upper middle class functionar-

ies, judges, etc) live outside the melee, outside the society that is intentionally being subverted by fear and misinformation.

Through their media and political control, they do not let any real light shine in on just what longterm process of destabilization that are enacting, content to watch the fear take over (There is a great movie by Ingmar Bergman called "The Serpent's Egg" about how the Germans experimented used this approach prior to and just after the Nazi fascist takeover, which, by the way, came into being in a 'democratic' guise, just as ours is, to help 'reestablish order'. Today's modern fascists will hearken back to days of old, create mythologies of times that really never existed, decrease people's ability to even dream or imagine that something better than their New World Order could even exist. Already, people seem to have no real memories of anything past 30 years ago except those created by Hollywood, no historical context in which to examine today and plan for tomorrow, other than what is propagated by the powers that be and their media and politicians. It is no accident that you don't see any good documentaries or hear about good books on just how much collusion went on by US companies in trying to destroy the nascent labor movement in the US in the 1920s and 1930s--the bulwark against emerging fascism.

Labor unions in that era had to not only fight against the laws that prohibited their ability to organize the poorest members of society against the overwhelming clout of capital, but they had to also fight against both state police militias and company thugs hired by the owners to crush strikes. Yes, labor did then need to seek out help from other "gangs" in order to fight fire with fire. In other words, if the main "gang" in town (the police department is that gang, wearing their colors, working for the state bigwigs, so large and armed that people cease thinking of them as a "gang") is against you, the only way you'll get anywhere is to ally yourself with a new "gang" that is outside of the existing power structure. Since the capitalists run the world order, if you try to create an alternative to that, you will be branded the "enemy" and must seek protection elsewhere. So, if you're a leftist and want more economic and political equality, you are a "Commie". If you are an emerging oil nation that wants your share of economic clout, you are a greedy Arab. If you are a drug dealer from Colombia that's trying to sell your goods just like the Western Capitalists merchandize their death (military arms, baby formula, ozone depleters, etc), you are "evil incarnate". If you were an immigrant that wanted to get ahead in America but couldn't get an even break from the Protestant power structure and sought help from the local Mafioso, you were a "mobster". In other words, if you play ball with the existing capitalist power structure and let them reap the big profits, then you're OK, a "good citizen", as long as you don't challenge the economic and political status quo. But if you want to break out, create an alternative to the existing power elite, or compete with the big boys on the same terrain, then you are branded as "dirty", "the enemy", or "corrupt". All I can say is, compared to the gigantic power and evilness of corporate America (and the Corporate West in general) and their accompanying armies and police apparatus, labor unions are small potatoes and in a whole different minor league.

Nowadays, even such relatively innocuous do-gooders as the American Civil Liberties Union, the NAACP, women's health advocates, gay rights proponents, death penalty opponents, etc, are being systematically attacked by the Right and the mass media as anti-American, kooks, or enemies—the opposite of what they actually tend to be, which is basically humanists. Any and all institutions that traditionally provide some kind of braking mechanism against the growth of modern corporate fascism are being systematically rendered impotent.

Lest you think I am painting all aspects of Capitalism with one brush, I'd like to fill in the picture a bit. I believe that Capitalism starts out as a somewhat progressive thing, engendering creativity and entrepreneurial spirit, creating flexibility and innovation, almost a libertarian concept. But the laws of Capitalism dictate that eventually power and money become concentrated, competition requires the gobbling up of smaller companies by larger institutions. The mergermania of today demonstrates the need of Capital to evolve into super-groupings that control and defeat all alternatives. If they can't be bought out, they must be rubbed out. Hence, the end result, monopoly Capitalism, runs contrary to its original, more laissez-faire spirit.

Besides the obvious lack of "democracy" within corporations, take a look at all of the other main institutions within this supposedly "democratic" system. None of them are actually "democratic".

On the political side, to get elected to high office, one must either be rich or have the backing of the rich and be willing to enact the policies which help the rich-- generally to the detriment of the rest of us.

The military, police, and 'intelligence' agencies are surely not democratic institutions.

The organized religions are not democratic, relying on demagoguery, fear, superstition, and ignorance mongering to maintain clout. They are top-down bureaucracies, and much more inclined towards materialistic/economic/political pursuits than spiritual ones.

And look at Capitalism's effect on the quality of the judicial system. If you've got bucks--as an individual or a corporation--you get one kind of legal representation. If you're Joe or Jane Schmoe, poor, or a minority, you're fucked.

Same goes with medical care--they don't seem to publish life expectancy stats on people broken down by one's economic strata.

Education? Even before they were getting rid of band-aid remedies and college loans, if you came from a rich district or private school, you had the advantages and connections. Now it's even worse. Same goes with getting a job after you're out of school.

The supposed "free press" is not at all free, if it ever was. More and more mergers demonstrate that what we see and hear and "know" is being determined by fewer and fewer owners. This is brainwashing on a scale undreamt of by even Hitler and Goebbels.

We can see the affects of monopoly capitalism on everything else in society too. It has clearly had a destructive effect on punk rock, on its values, on its ability to remain rebellious, to be independent and grassroots, to be about taking the piss and getting angry and having fun. It's turned it into "business", with more and more money and power being accumulated in the hands of a few larger supposed "indie" labels that actually work hand-in-glove with corporate fronts. We can watch our 'friends' from the scene (people in bands or bookers or magazine writers) now acquiesce to work within the corporate system, the very monopolies that already determine most of what we hear and see and 'think' we know outside of punk rock reality, too. While it might be said that "Hey, they've got to make a living and survive in this system like the rest of us", I think it's one thing to grudgingly have to work that way, and it's quite another to be-

come a 'star', to be hoisted up as an example of 'success'. Unless the punk band signing to a major, or the writer writing for their promo department, or the booker planning their tour, is willing to attempt to subvert that very power they now work for (as the Sex Pistols unsuccessfully tried to do), then they have become criminal accomplices to the same kind of propaganda machinery that made the youth of Germany believe in all the Nazi lies or the youth of Russia believe in all the Stalinist lies.

The evolution of monopoly Capitalism has also destroyed other things which started as pure, such as baseball, and the values of playing sports. Anything that begins as amateur, done for the love of it, is bastardized into profit and competition. Like punk, Capitalism turns it into banal entertainment, vicarious thrill consumerism for the bored masses, instead of the direct participatory and alive forums they were originally. The list goes on and on.

Not all sectors of capitalism buy into this—but those entrepreneurial and mom and pop types have no real ability to counter the massive might of monopoly capital and their hired hands nor the police state apparatus and reactionary cultural apparatus they have put together. Even if they could possibly see the future coming, which most can't or are afraid to recognize, they can't imagine risking what little they have in order to try stopping it.

And that is the position that most of us who have the insight to see where all this is heading are in. It is a powerless and scary plight. So we bury our heads in daily distractions, bury our souls in music, alcohol, drugs, relationships, and small scene bickerings, give in here and there to the hate and divisiveness we are subjected to constantly on the streets, at work (if you're 'lucky' enough to have a job), and through the all-pervasive media propaganda. We try to remain somehow human and humane in just surviving, but it seems to be harder and harder. I have watched many friends and comrades-in-arms either give in bit by bit to racial or sexual hate, become cynical and defeated, rationalize their growing acceptance of the status quo, become neutralized--or even worse, self-destruct. For many people around the globe, this Capitalist/fascist (or whatever you want to call it) system brings genocide of the body on a daily basis; for others, it's genocide of the spirit, a longer and more painful process.

And yes, Ron Goldman's dad and Robert Shapiro, there are many forms and faces to racist genocide. It doesn't all look like Hitler's version. But, surprise surprise, in light of the Simpson verdict fallout, white America is 'shocked' to find the gulf between black and white so huge. It's not just a matter of differing cultural perceptions of the legal system--it is an absolute reality: genocide is being committed each and every day. How many non-white kids die of starvation and disease every minute around the globe because of this capitalist system that doesn't care? How many young black kids go to jail in the U.S. every minute because this capitalist system has deemed them expendable and unnecessary? This is genocide; it is not just a matter of neglect. It is a *systematic* approach to dealing with *people* that does not have to happen, and can *only* happen because the rest of us refuse to see it all around us, or do recognize it briefly but don't care to dwell on it because it might be too uncomfortable or cause us to have to change our lives if we really want to get serious about responding to it. In other words, we're back to Nuremburg. Either we recognize this system for what it is and rebel against it, or we are all "good Germans".

So how can we, being a small minority of semi-conscious yet powerless and pauperized people, possibly counter such a massive attack on our humanity? The danger is, of course, that if this perspective is on target, then we're already so fucked that we might as well give up, right?

Well, not exactly. I think we need to keep aware of just how controlled and brainwashed we are, and to also poke fun at ourselves and our own silly lives. A lot of our existing columnists spend an awful lot of time attacking the left PCism within the punk scene. I think that's a worthy cause, one I want to see continued. Lampooning our own foibles is necessary and helps us maintain our sanity--or what's left of it--and own humor about our own human failings, keeping our own super-self-seriousness under some kind of checks-and-balances. But conversely, if those same columnists are unwilling or unable to see how that kind of PCism is just a fly in the ointment compared to the big PC in the sky that's shaping our whole reality and future, then they've lost a very basic perspective somewhere along the line, becoming the ideal unconscious victims of the system's way of working on us, carrying out the agenda of the master plan without even knowing it.

The agenda of the Christian Right and their alliances with Capital and the media will virtually ensure the destruction of any cultural resistance to their plans for the future (not to mention political resistance). There will be no punk rock (at least not one with a spirit of rebellion or anger), no sexual freedom, no artistic freedom. Can our columnists, contributors and readers at least agree that such a threat exists... and is much more powerful and likely to overwhelm than the attitudes of a few overzealous fringe vegans, feminists, emo boys, homosexuals, or self-righteous gadfly political types--most of whom have gotten in such overserious straits because they do feel so isolated and outgunned? If we can't see that, then I think we have lost the main perspective--one so well captured by the raw, raucous parody of mainstream society by early punks. Staying human and with humor in light of all the horror that's building towards either race war or a fear-based society is a daunting task. In other words, maintaining that old punk edge of rebelliousness, humor, sarcasm, mimicry and anger—still energized and better focused at the enemies outside us as well as at the devils within each of us. It's a hard balance to keep, especially in the print medium. Michael Moore does an OK job of that on his "TV Nation" television show, but can we find some people who might be able to do that here?

I've been thinking about some other ideas for possible columns in MRR, ones which some of you might be able to write. Consider the following:

JOBS

How about a column about peoples' jobs? It would be great to get stories about what your job is like, how you try to maintain your sanity and rebelliousness within either a corporate job, a minimum wage job, or even the military. If you've got a story, write it up and send it in, sort of like what Martin Sprouse did with his "Sabotage In The Workplace" book. We can run different peoples' stories each month. Nothing too long or too bogged down in detail, just an anonymous story of one person's way of throwing a spanner in the works and trying to maintain.

BEING YOUNG/ TEEN ANGST

There are a lot of 'slice of life' stories everybody has--about shithead teachers, fucked up families, being a runaway, etc. Why not share one of your (mis) adventures?

TRUE CRIME STORIES

In jail? Gotten away with something? Trying to con the system? Again, you could share that anonymously with people. We can also include "police watch" type stuff in here.

IN A BAND/ RUNNING A LABEL OR DISTRO

There's a whole area of information, trials and tribulations, inter-band discourse, writing and performing, doing business--from a grassroots/garage perspective--that could be conveyed. Not a typical fluff interview thing, just from an individual's perspective on some aspect of why they've dedicated so much time and effort to this kind of expression and what they've encountered, good and bad.

GOSSIP

There will definitely be a punk gossip section. It'll be put together by an individual who shall remain nameless, and all info and tips are welcomed and shall be forwarded. If you've got hot news of any kind, send it in to us. Here's an example of some types of stuff we've gleaned lately... *"Kollaboration Korner: Jawbreaker recently had a record release party thrown by their major label, DGC... on a luxury yacht out in SF Bay! Among the boatload of record and music biz execs on the 'corporate cruise', we spotted some 'politically aware' MRR staffers (Karin G, Lance H, Ken S, Alan M, Lali D among others), as well as a well known employee of Mordam Records (hint: a singer in the 'political' band Strawman and well known International Workers of the World member). Can you imagine how cool it woulda been if this supposedly conscious crew had thrown the amps or booze overboard a la Boston Tea Party? But nooo, they just got falling down drunk. Quite a political statement. Very Wobbly indeed!... Another hot item: Well known political collage artist Winston Smith, known for his anti-corporate and anti-fascist "1984" statements, and his DKs artwork over the years, did the cover for Reprise Records' new Green Day LP. "Knock knock at your front door / It's a Warner Brothers corporate whore'..." We hear $25 Gs was his price.*

ZINE OF THE MONTH

That section seems to have languished. If you are interested in helping to reorganize that feature, let us know. We'd need a feature/interview each month.

INDIE ECONOMICS

Could deal with the obvious broader issues (mom and pop capitalism/anarchy vs monopoly capitalism) from the theoretical to the practical, ie how capital leaves the grassroots forever when bands sign to majors or begin playing the non-punk club circuit. Could also deal with the day-to-day problems of distribution, getting ripped off, etc.

GET CREATIVE

I'm sure there's a lot more stuff we could be doing, too. If you're interested in contributing to some of these areas or have some ideas of your own, send in a well-written piece (on computer disc or typed cleanly). Try to be concise and make it interesting. The possibilities of overblown and very dry essays are high (like this one!), but I'm sure there are lots of bright writers/activists out there chafing at the chance to make an impact!

IN THE MEANTIME: CLEANING UP OUR OWN HOUSE

You'll be seeing some of the changes, in terms of new columns, beginning next issue, but there are other areas of cleaning up our own house that will be taking place as well.

For starters, as Ken Sanderson pointed out with his discovery that Epitaph and Sony are linked together in Japan (and Epitaph and Island Records are in England), it would be hypocritical for MRR to continue working with that label. Why a label that's already making more money than anyone can imagine would find it necessary to link up with those corporate gianst is beyond me. Well, no it isn't: methinks it's an indication that Epitaph has crossed yet another line in the name of "playing the game", which just amounts to pure greed at this point. So, you won't find Epitaph ads in the future, nor will we be reviewing their releases, which makes me sad since I initially hoped that Mr. Brett would disprove my worst fears, and also because we won't get to review any more Humpers records!

We also won't be reviewing indie releases of bands that have signed to majors. It appears to be quite a trend for such bands to maintain their "cred" by allowing an indie to put out a 7", and we've kind of avoided dealing with that until now. Not anymore, right Stiv?

And speaking of older punk bands, some people have complained that it is confusing and hypocritical to run our series on the bands that helped shape modern punk. While I can see that it could be confusing to some, I don't think it a double standard. Back then, there was not the consciousness to understand what signing to a major meant, nor was their any developed alternative method of production and distribution for bands. Today, bands do have the choice, and by the time most are in the position to sign to a major they already are making way more money than most of their contemporaries in the music scene and can make quite a decent living on a non-major. So, by delving into the past in making young readers aware of what bands and sounds paved the way, we hope to make clear that we are not hyping the path they took in doing so, that things have changed, and we hope you'll have insight to make those distinctions, too.

A feature that will be changing is Mad Prof. Mike's "Headbanger Movie Reviews". Most of what he has reviewed, and most movies in general, are if not produced through the major corporate conglomerates, then are usually picked up for distribution that way. Even though the movie system is quite different than music and no real alternative system exists, it does seem to be pretty contradictory to be applauding one tentacle of the beast and attacking the other. He hopes to be able to cover the truly indie releases, sparse as they are, and may begin writing about cultural issues, citing movies as examples.

This brings up another point. Some people have pointed out other contradictions, like if I have cable TV, I am supporting the corporate scheme of things, or if I drive a car I support the corporate oil powers, or if I buy a major label record, etc etc etc. I agree, this is true. But one can't live inside the belly of the beast (at least not in the urban world) and not be affected by how the world is structured. One can't be completely pure. But I see a difference between being a prisoner of such a system--being a grudging participant or victim, and of being an advocate of it or of taking part and not wanting to see how ugly that is. For example, in order to survive in this society, one is forced to compromise in some areas. But if a band chooses to sign to a major and then wholeheartedly embraces that setup, takes part in the bullshit charade, becomes an active participant in the system (and profits wildly for it) whose main purpose (beyond making money for the corporations) is to keep the populace as sedate and non-thinking as possible, then I think that is a different story. Those bands that sign and then do not attempt to fuck shit up from inside (I don't think it's possible, but many of them pay lip service to such an idea) are not "punk" in any way, shape or form. They are now just there to grease their own palms and to be part of turning the creativity and participatory aspect of their roots into just more mind-numbing consumerism. That is genuinely evil. If we were living in Nazi Germany and a band willingly signed up with the Hitler Youth Organization in order to "make a living" or if it was the only way to get out of the garage and get "popular", I would view them as

traitors to humanity because they've lent themselves and their credibility to the system. That is what the whole post-war Nuremburg Trials were all about: the responsibility of the individual in not buying into the propaganda of the status quo that is part and parcel of a giant and immoral system of human degradation and genocide. Well, I feel that is what our current system stands for. Far fetched you say. I disagree. While a lot more subtle, and aiming towards elimination of resistance through killing brains and spirit rather than terrorizing the body, and with the slick veneer of "democracy", I think this system certainly the equal to Hitler's or Stalin's control approach, and much harder to discern or overturn. We are in the middle of just such a blitz of propaganda and the "big lie", fed to us constantly by the mass media, TV, and through corporate "entertainment", trying to blind us to the reality of what is actually taking place out in the streets, in the corporate board rooms, in the courts, in the secret stategy planning of the national securiry agencies, in the political process. Those of us who can see just how odious and all-encompassingly rotten it is have a responsibility to resist, to not only attack the status quo but to try to create an alternative. But when we begin to shut our eyes because "our friends" are going over to the other side, or because it's just all too difficult and painful to think about, or because it's just "business", we enter those grey areas of thought where we begin to compromise, start down that slippery slope that ends in capitulation. And like in that movie "The Serpent's Egg", by the time one finally has become their own prisonmaster, their own vehicle for their own moral undoing, they have no conscious clue that that's what they've done. You either catch it with the first little compromises or you begin a process of rationalization that doesn't end. Cynicism and disappointment are the breeding grounds for initiating that chemical process, and as you all well know, our scene is rife with it.

And finally, I feel very uncomfortable running Ben Weasel's column these days. I think that Ben has changed the place he draws a line with what's ethical and what's not, and that his being so closely associated with MRR casts a pall of hypocrisy over not only his actions but MRR's as well. I feel he is waist deep in the major label bullshit, he feels it's ankle deep. Either way, he's in it. We talked after his European tour with Green Day, and he's informed me that he will be making some big decisions about remaining in the Riverdales after their joint US tour. I don't know what side of the fence he's eventually coming down on (nor does he), but don't want to wait around to find out, so I've decided to put his column on hold pending the results of his soul-searching. I like Ben a lot, and appreciate much of what he's done musically and what he's helped do with MRR in the past, which makes this a tough thing to do. But I feel that the value system he's now flirting with contradicts one of the main aspects of MRR's existence and can no longer run his column given such contradictions. He and I will talk again early in the new year and we'll see if anything has changed for the better. I hope so.

Many of the ideas and decisions I've addressed here are not going to be popular with the majority of you readers or some of the shitworkers here, and may very well cause me to lose some friendships. That does not make me happy. But what I've been advocating for others applies here, too. Sometimes, doing what you think is important and honest causes you much potential pain or loss. There is some consolation in doing what you think is right, but there is definitely a sadness and downside, too.

PARTING SHOTS

I recently saw the PBS series on "Rock and Roll". I found it interesting that the producers clearly showed that the 1950s birth of the music was based on the rebellious nature of some of its earliest performers, people who dared to break down the barriers between white and black culture, and who were championed by independent labels. They even showed that how once the major labels got involved in buying out those indies, the music was turned to popular pap, the original rockers either died off or were co-opted by the lure of money and fame. When it's ancient history, I guess it's not so dangerous a lesson for people today. But when they got around to a segment dealing with punk rock, the same standards were not applied, because it is still a battle being waged, too close for comfort, too threatening for the sponsors of the series and the information/message they could have conveyed too important for the viewers to know. They dealt with 1977 punk, though omitted any references to any bands that were independent, and, of course, focused on the more arty farty bands. But the real crime, just as with the Time/Warners series on the same subject, jumps from the Sex Pistols to Nirvana, as though the 1980s never existed, that hardcore, its rage against the selling out of '77 punk and its values of independent bands, labels, zines, distribution, never existed. Talk about "1984" and rewriting history!

Finally, I watched a movie recently called "Prisoners Of The Sun", an Australian film starring Bryan Brown. It's about how an Australian officer was assigned to conduct a war crimes trial immediately after WWII against the Japanese military on a small island in the Pacific where many Australian POWs had been tortued and executed. He is successful in nailing a few underlings, but when he tries to get the main admiral in charge, the US military intervenes, insuring that the general really responsible for the heinous orders would get off the hook. This was done in the name of re-establishing the new Japan, which was to become our ally against the Soviet Union. The US brass wanted the Japanese officer corps, as well as Japanese war industrialists like Mitsubishi, to not be prosecuted, and instead to be elevated to positions of importance and stability in the "new Japan", just as they were doing in the "new Germany" (I'll insert another plug here for our upcoming column here dealing with just this subject). The officer valiantly trying to prosecute justice finally realizes that he is being thwarted by his own allies' upper brass and politicians, and that the Japanese big wigs will get away scot free, and makes one hell of a cogent remarks to his higher ups who won't let him get the big fish: "You're not working out the future of the world, you're just preventing it from being different from the past". Truer words were never spoken, and they apply to us today. As we find ourselves and our friends slipping into those grey areas of acceptance of the past, as we give in to pressure to conform or "do business as usual" or look the other way, we too are ensuring that the future will be the same as that past. We will be in a position no longer to either maintain our own integrity nor to demonstrate to kids coming along into this scene that one can live true to rebellion, that one can be a threat by example. We owe it to ourselves and to posterity for that chance for change, for struggling against the all-pervasive power of co-optation and rewriting of history. By our mere existence, by our determination to grow, however slowly but strongly--on *our* terms, we eventually can make our values and successes known to the kids that want to know and to throw that in the faces of the cynical and defeated fuckwads that don't ever want them to know.

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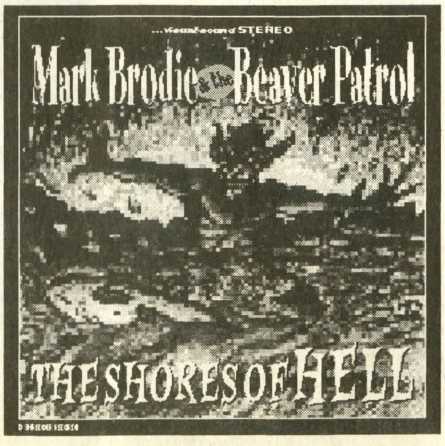

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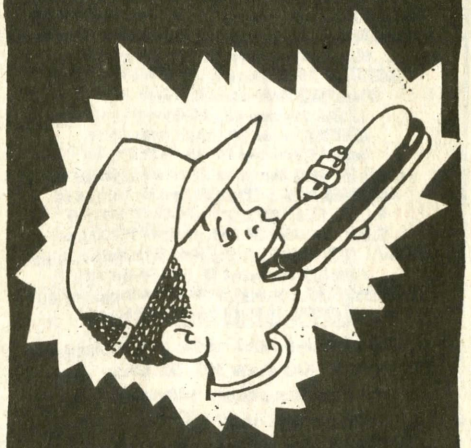

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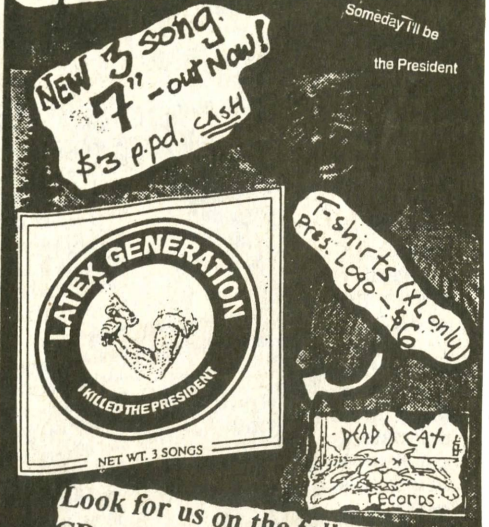

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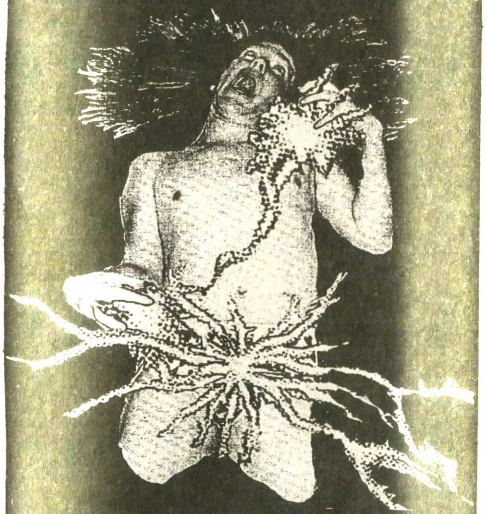

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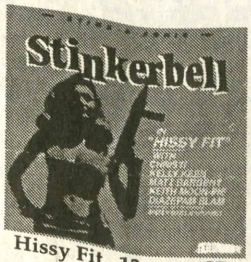

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Letters



Dear MRR,

In issue #45 Tim spoke about the bombing in Oklahoma City and the media and politicians reactions. Their first reaction (by thinking that Arabs were responsible for the bombing) didn't surprise me, "everybody knows how fanatic these people are!"

Here in Paris, there was recently (in July) a bombing in a subway station, causing the death of 7 persons. For the French media, the 1st suspects are a group of fundamentalist Islamic terrorists from Algeria who lead in the country a "little" civil war by killing a lot of people who are against their religious madness.

Since this bombing, you can see now in Paris, and in the rest of France, a lot of police controls. The principal victims of these operations are, as usual, the foreigners. Of course, I don't forget the victims of the bombing and these victims where white people, black people, even Arabs. It's why the paranoia and feelings against Arabs in particular and foreigners in general that reign now in France really disgust me. Here, and I think in the US too, when the media speaks about Arabs, they always use the same "clichés"— you know, people who wear strange clothes, live in the desert, smoke big cigars and drive big Mercedes. These Arabs are generally the 'good' ones, those who come from 'moderate' countries like Saudi Arabia or Kuwait, for example. Now, you've got the others, those who are bad: they are poor, dirty, ignorant, religious or/and political fanatics and come from Palestine, Lebanon, Syria, Iraq and soon Algeria (Oh, I forgot one of the most "dangerous" countries on this planet, Libya!).

All these stereotypes make me sick since I'm Arab and for me all these images are total shit! Most of the Arabs are not fundamentalists, they don't want to declare the "Jihad" (Holy War) to the Western civilization and all that crap. Believe me, the voice of Arab governments or the voice of Hamas or the Hesbullah is not the voice of *all* the Arabs. Sure, we're not innocent, but does it mean that because of the I.R.A. actions all the Irish are potential terrorists?

I wanna end this letter on a punk note cause before being an Arab I'm first a punk! So, did you hear of the "Chaos Days' in Hanover, Germany? During 3 days the European TV showed us images of hundreds of punks funning all over the city, burning, destroying and of course confronting the cops. It was amazing! I think that it was the 9th edition of this "festival", but this year it was the wildest one! The reporters were like "Oh! The punks are back! They're not dead!" etc...Fuck "MTV punk rock", now you've got raw punk on the headline news!

Ok, now I can go listen to my Ottawa/Jihad LP (Jihad?! who's next? Hamas? Hezbullah? or Ayatollah? Ha!) Thanks for your time. Peace and noise. Abdel Hammoudi/ 22 Allée du Rocher/ 93190 Livry-Gargan/ France.

P.S. Can someone tell me if the 2 old hardcore bands, White Cross from Virginia and Vile from Boston were serious in their lyrics? Musically they're great, but what's about their attitude?

Dear MRR and the good Reverend,

About that article from the August issue, or more specifically about the part about people getting pissed about the word "fag": First, let me say that I don't give a shit at all if you use the word "fag." I use it all the time. Whenever I'm on stage (I'm in the Penis Wolves - shameless plug!!), I like to call the audience fags. It's funny. I don't have anything against homosexuals at all. I'm just trying to be funny because I'm usually wearing women's undies and it's funny to call the audience "fags." What I'm trying to say is that I understand why you use the word.

What I'm also trying to say is that I understand why some people object to the use of the word "fag." Everyone knows that fag is short for faggot. Many people also know that faggot means "a bundle of sticks burned and used as fuel." What many people don't know is the connection between the common, slang meaning and the literal dictionary meaning. In less accepting times, faggots (I'm talking sticks here) were burned and not used as fuel, but to burn homosexuals. So you see, this is an image that homosexuals may not wish to be reminded of. And it explains why some people get upset about it.

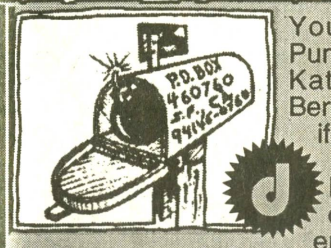
However, it is just a word. Getting all upset about it isn't going to help stop real discrimination against homosexuals. It makes me think about two recent news events in Philadelphia The first, a month or so ago, involved the uncovering of massive corruption in the police department in which Philly cops framed people, planted drugs, stole money, and did all that kind of shit that the city's "finest" does all the time. The second event, more recently, involved one cop jokingly telling another cop (who was black) that he was "sweating like a nigger." Obviously it was in poor taste, and yes - we don't want racist cops. But why did this second story get so much more press than the first? Why do people get more upset about the word than the deed? Cops bust, harass, frame, and annoy black people all the time simply because they are black. This is real racism, yet it goes unreported.

Sorry about that tangent there. I meant to stick to that first point - it's just that this makes me think about all this other shit that I want to get off my chest. I'll wrap it up now. Political correctness is bullshit, worthless and counterproductive to the cause it pretends to support when it causes people to ignore the real problems while concentrating on word choice. Rev. Norb isn't a homophobe and the shirt isn't causing gay people problems. So, if someone wants to do something about homophobia, there are a million better targets than the good Reverend. You could go bother Newt, or blow up Jesse Helms' house or something. Love,
Josh Berk

P.S. Anyone remember when punks used to be proud of the fact that they couldn't be offended? There were buttons that said "you cannot offend me." That was cool.

Dear MRR,

Although I've been reading your fine publication sporadically for years now, it wasn't until you brought on the dynamic Adrienne Droogas as a columnist that I became an avid subscriber. Her descriptions of oppression and angst really hit home with me. It's as if she were putting on paper all the things that I've felt my whole life., but could never find the words to say. The only thing that would be better than Adrienne having a column in MRR, is if she had her own talk show on TV, simply called "Droogas". It would be way better than Rikki Lake or any of her ilk because Droogas would address the issues that really affect women. With her powerful voice (Showcased in the kick- ass band, Spitboy!) and her awe-inspiring presence, Droogas would be a well-deserved kick-in-the-pants for mainstream America! Just imagine, the opening sequence would show her at a vegan potluck or doing a slow motion stagedive or running up and down the aisles of her show, hugging women in floral patters blouses and patting the butts of all the men. Sure, it's just a fantasy for now, but at the rate she's going' you better watch out, world!



Yours in Punkness,
Kathy KKB/ Berkeley, California

Most Precious Rollers-

In the 10+ years I've been reading your fine magazine, I've seen many letters airing complaints from mail order customers directed toward mail order companies. Not once, however, have i read a letter of complaint from a mail order company directed towards mail order customers. May I be the first?

I've been running TPOS mail order fro even longer than I've been reading MRR. Imagine that! The vast majority of transactions between us and the public go off without a hitch. Occasionally we mess up and when we do, we make an honest effort to straighten things out. However, there are 2 things that customers do that we cannot straighten out and we sometimes get a lot of lip from people who make these mistakes and then get mad at us when they don't receive their order.

What are these 2 mistakes?

SENDING CASH THROUGH THE MAIL, I'm sorry to say it, but as beautiful as this world is, it ain't perfect. Human malfeasance and mechanical malfunction conspire to swipe cash out of envelopes. It doesn't happen very often, but sometimes it does. If you send cash through the mail and it doesn't reach TPOS, we are not responsible. You'll get our sympathy, but nothing else! Money order is the only safe way to pay for things by mail. If for some reason you feel a burning need to send cash through the mail, then send it by registered mail or conceal the hell out of it. Money order is the only way to go, though.

NOT PUTTING A RETURN ADDRESS ON ALL CORRESPONDENCE. Putting a return address only on the outside of your envelope is not enough. We handle a large volume of mail and it is impossible for us to keep track of every piece of paper that the mail carrier brings us. if your envelope get separated from your order and your order doesn't have your address on it, there's no way we can guess who you are. It happens more times than I'd like to think! So put your name on every piece of correspondence you send to a mail order company. They'll love you for it.

Now that I've solved those 2 problems (!), I'd like to give a big fat "hello" to all who have written us lately. Our new mail order catalog is being finished even as I type these words, so all of you who have requested one recently, stay patient. It's coming! Anyone who hasn't written for our mail order catalog is invited to send a $1 money order ($2 overseas) for the catalog and our world famous 30 minute sampler tape.

Keep cool, don't drool
Malcolm T. / TPOS / 12 Mill Plain Rd. / Danbury, CT 06811 USA (203)792-1630

Dear MRR,

At the beginning of this year I knew very little of punk other than what the corporate media covered, as I said I knew nearly nothing. Then one day a kid I knew offered to make me a tape of what he called 'real punk'. He made this offer on account of the fact that I was singing a Green Day song. He proceeded to give me a tape that contained songs by, Operation Ivy, Minor Threat, NoFX, and old Bad Religion. I really liked the OpIvy and Minor Threat so I went out and bought CDs by those two bands.

Now meanwhile my friend had bought "Never Mind The Bollocks" and Mr. Rotten's autobiography. This slowly began my friend and my descent into becoming very into punk.

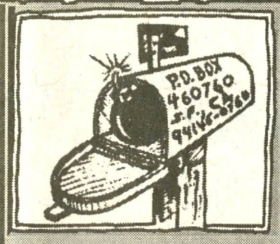
The problem was a friend of the kid who made me the tape, who is one of the only kids in my school into punk decided he hated me. This dislike was due to the fact that I had let a few (3 or 4) of my friends listen to the tape I had been made. This was blatantly against the instructions written on the tape which told me not to let any of my "trendy" friends hear it. My friends have since gotten a few of the more popular punk CDs while my other friend and I have become much deeper involved in punk.

While we both could be considered rich white suburban kids we are still very into punk, like it or not. Just because we are well off does not mean that we can't think or that we have punk ideals. We may not have experienced many things and may not have been involved in punk for that long but we are trying and I think that in a movement that preaches acceptance we should at least be given a chance and not be written off as suburban stuck up fucks. To us it isn't just a trend, it isn't just Green Day and Offspring as I'm sure it is to many of the kids who fit in this category that we do. We have both become very interested in Anarchy and things of that sort. Yes, we both are well off and get along with our parents fairly well and we both, especially me, do not look 'punk' but this does not mean that we don't love the music and ideology. We both know a good deal about punk and things stemming off of punk such as Anarchy and anti-authoritarian ideals. We now have gotten into newer bands such as Bouncing Souls, Swingin' Utters, August Spies (a great local band from Boston), and many others. We have started a band called Diminished Republic and are planning start a 'zine. We lack friends who are also into the same things we are and probably would be laughed at if our suburban asses tried to talk to a punk. Now that we have obtained the knowledge, love, and passion we are trying to become genuinely part of the scene. We have plenty of time seeing as how we are both only 14 but we are eager and have finally found something we are really excited about, not even just the music but the movement. You never know how punk someone is until you give them a chance ! because the clothes while being important do NOT make the human. Nor does the background— it shapes people but there are always some who reject that structure and I do not believe they should in turn be rejected by people who otherwise would like them if not for unimportant superficial matters.
Sam Rogers and Scott Branson/ 58 Larchmont Ave/ Newton, MA 02168

Dear MRR:

This is Jim Martin from Broken (formerly Malachi Krunch). I just want to mention that the 1995 Brooklyn Beer Olympics on Sept. 2 was abruptly halted by New York's Finest, despite the best efforts of organizers Julian and Johnny V. from Public Nuisance. The Beer Olympics has gone on for at least three consecutive years in the same building without any major problems, so it gained an international reputation. In the past bands have come from all over, some flying in just to play the Beer Olympics. Among the past performers were Chaos UK, Varukers and Suicidal Supermarket Trolleys. This year Chaos C.H. from Japan flew in, as well as many other bands and kids who came from all over North America, by whatever means.

The New York City Police just weren't gonna let it happen this year and shut the Beer Olympics down right before it was to begin. Public Nuisance busted a hump to get it going and even screened t-shirts for the event. They supplied the backline of equipment to make it easy for bands to get to Brooklyn. Well, when Public Nuisance had to break the news that it wasn't gonna happen to an ever-massing crowd (of about 500) there was a lot of hissing



and jeering from the punks. Having only come from New Haven, Conn. (about an hour and a half train ride), my band wasn't terribly upset; we actually felt bad for the bands that had trekked to Brooklyn from much farther away.

So, Public Nuisance tried to get the show to go on for the distance bands (Misery and Code 13 from Minneapolis and Chaos C.H.) at a squat across the East River in Manhattan. Well, the police weren't gonna let that happen, either. Police in riot gear took action when some people broke into a private garden near the squat on Avenue C. I was in Tompkins Square Park two blocks away with other Beer Olympics refugees waiting to hear if the show was gonna happen. A squatter came running in like Paul Revere, screaming that the Riot Police were coming and there was trouble on Avenue C. Nobody really believed him and stayed relatively calm. As I took another swig of beer from my brown-paper bag, in came two columns of riot police, not taking any shit. They went straight for the group of punks and beat the shit out of whoever they could get their hands on. I was personally irked as the cops roughed up the women, slamming one woman's face to the concrete. Needless to say, bottles were flying. As with all riots, it eventually burned out. The police had sealed off a six-block area and there was a virtual army of cops.

I just wanted to say a big thank you to Public Nuisance for trying so fuckin' hard to make people happy and I hope this incident doesn't hinder any of their future efforts. Hey, I guess they don't call them "Public Nuisance" for nothing!

Jim Martin, Broken c/o Stinky Twinkie Communications/ PO Box 1271/ New Haven, CT 06505

Dear MRR,

This letter is a rebuttal to Rob "disgruntled customer"'s letter in issue #148.

Dear Rob,

I am so glad that you took the responsibility to clean up the punk community of its heinous villains. Heaven forbid you would actually talk to one of the band members if you had a problem. No, instead you did things the spineless 90's way and tattled to MRR.

The kid you saw us autograph his record happens to be a 30 yr. old longtime friend of mine who has been bugging the band for weeks to sign his copy of the record, a copy I had given him the day it came out-so much for "breaking down the barriers between the crowd and the band". The people who put up these barriers are people just like you, who pass judgment against bands without ever asking their side of the story, or trying to deal with them on a one on one basis. If you knew anything about us at all, you would know that we are an extremely accessible band and very much into breaking down barriers between the crowds and us, quite literally in fact that if we play a club where there is a stage barrier, our singer spends most of the show on the other side of it, with the crowd. If you knew anything about us, you would know that all of the band members have a constant rotation of punks staying at our houses and apartments, usually people or bands that we meet at shows, playing them or going to them. Usually I leave any shows we play with a car full of people, giving them a ride home, because I know what it's like to be a kid stuck at a show. One of my main joys of being at the level my band is at is all the great people I've met and who have befriended me through my music.

Trust me Rob, if you were at one of our shows and you needed a place to stay or a ride home, my fellow band mates and I would be the most likely choice to help you out. As far as the subject of signing autographs is concerned, I hate it. The only time you will ever catch me signing something is when it's for a friend of mine. The same goes for the other members of the band. We are not on a rock star trip, and I certainly don't think I am better than anyone who comes to our shows. (unless you're a jock or a Nazi, then you can just fuck-off)

As far as our contingent of groupies is concerned, what the fuck! Are you kidding? Anybody who knows the band knows we are some the most unavailable punks around. At the record release show that you went to, my pregnant girlfriend sold our records for us. Some of the main girls that are always down front are our two guitarists' girlfriends and their friends. Most all the other girls who are down front at our shows are close personal friends of the band. I have 20 attractive 16 year olds who can't wait to babysit for me. I'm sorry we know a lot of cute girls-what do you want me to do, tell them they're wasting their lives hanging out with us? If you looked at the back of our album, you would notice in the live shot from Gilman, that one of the girls right up front is Adrienne from Spitboy. I would love you to try and to call her a groupie to her face.

I'd like to say sorry to you Rob, if we truly let you down, but, man, you should really get your facts straight before cutting us down in public. With the state the world is in right now, there are a hell of a lot better people to be fighting with than each other. Sincerely, Jimi/ Screw 32

Hi,

Apologies to everyone who ordered the Autoerotichrist CD+7" and have not yet received it. Mason, who was handing the distribution for AEC, landed himself in a hospital for attempting suicide. He was also discovered to be in possession of cocaine, so no one has a fucking clue as to when he'll be released. He is not allowed incoming mail or phone calls yet, but if anyone wishes to write any letters of support or just to say "hi," I know he'd appreciate it, & I'll get them to him. I'll be taking over all previous orders for AEC, so you'll get what you paid for eventually. Also, someone has gotten a few copies of studio mixes and put out a bootleg 7" of the shit. he's been passing out ads which imply that Mason was an ex-Antischism member, which is total bullshit. Initial state was comprised of ex-Antischism folks, and Mason played bass with them for six months, then split. So please don't support this fucker, if you see an ad, please send us a copy so we can track this individual down. Thanks for your patience, hopefully things will be back to normal soon. Bye

Bishop/ 204 N. Cameron St./ Sterling, VA 20164

PS All letters can be sent to my address above, not to the Word Made Flesh address. Mason asked me to mention that Autoerotichrist will try to tour whenever he gets his shit together, so if you can help book shows, write.

Dear MRR,

I am attempting to compile a master list of all community accress/non-profit TV stations across the U.S. If people can send me lists of what they know, including station name, phone and fax numbers, station managers names, I will type them up and then, when complete, offer the list for printing in MRR or other interested zines. The list is intended for all independent music. Thanks for your help.

John Skuldt, Coat-Tail Records/ PO Box 807032/ Chicago, IL 60660

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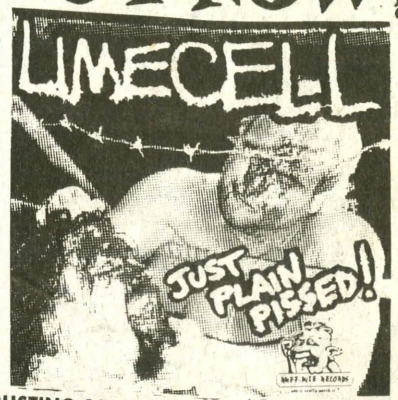

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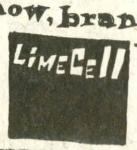

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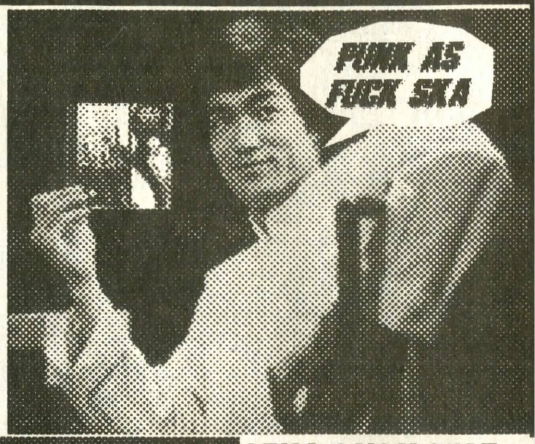



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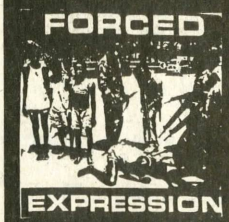

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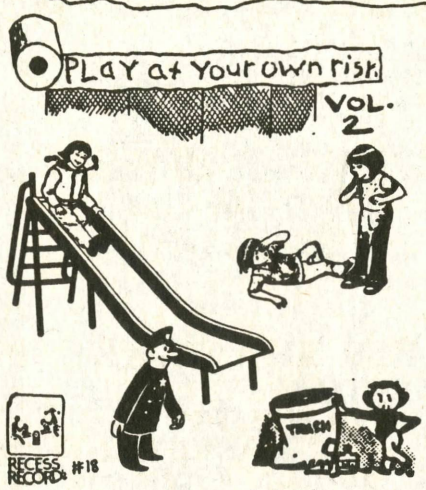

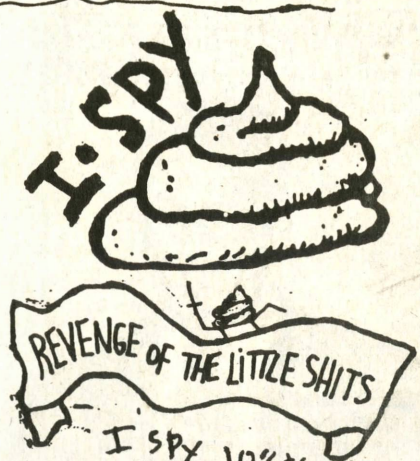

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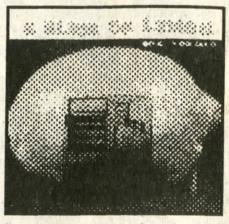

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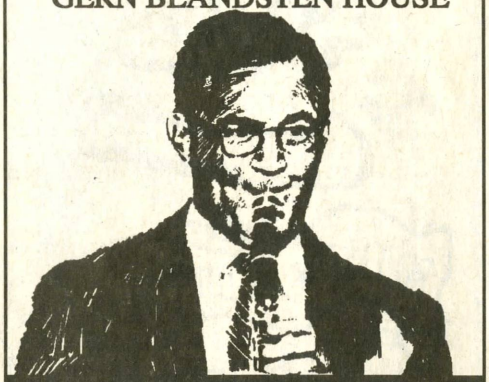

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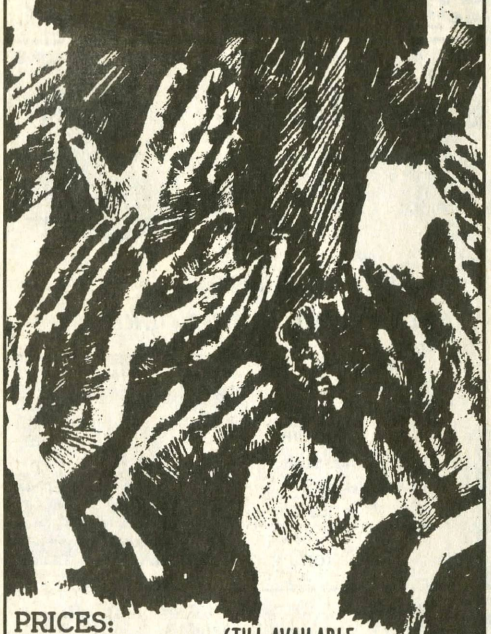

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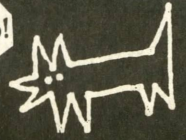

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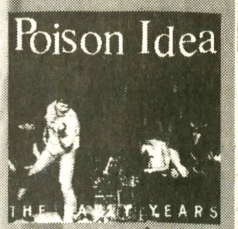

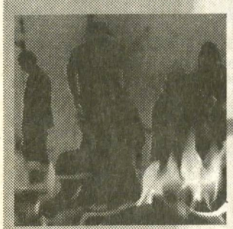

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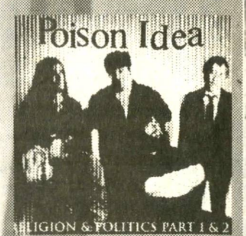



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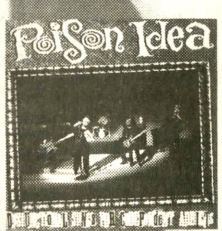

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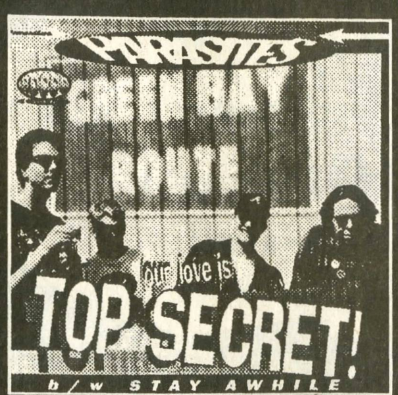

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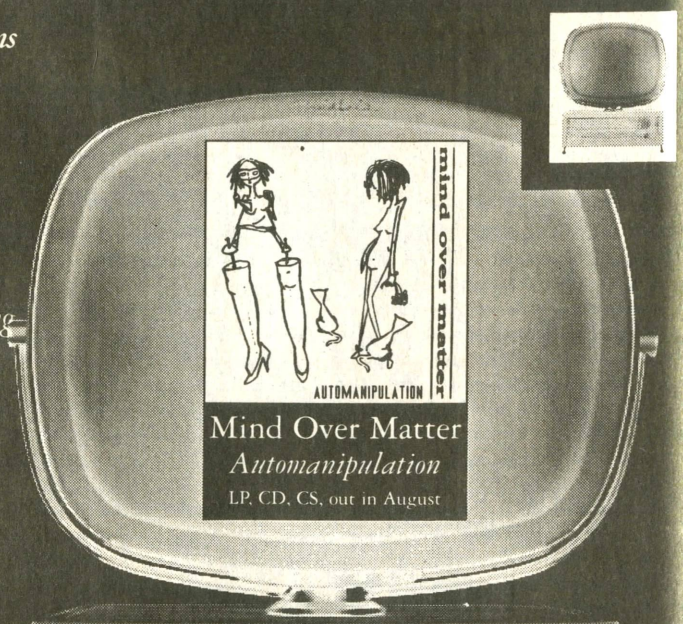

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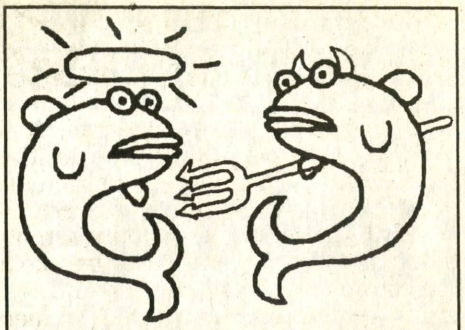

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11th ***Capitalist Casualties,*** *Gaia (all female japanese hardcore), Spazz*

17th ***Queers****, 3 out of 4, Loose Change, Belligerants, Strugglebunnies*
18th ***INDEPENDENT ART BENEFIT*** *Dead & Gone, Sake, Mickey & the Bigmouths, Grout, Alligience to None*

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25th ***Eveready****, 3 Years Down, Portraits of Past, Malcriada*

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[Note: Nope, I'm not getting conservative in my young age. But there's a problem. I'm sending this column via email from Mongolia. The Mongolians have installed a 'profanity detector' in their software. It won't allow anything with THOSE words. So, those let those f*cks and sh*ts be a warning to you. It's gonna happen where you are (unless you live in Holland or Denmark). They can do it. They've done it here.]

I think it was FLIPSIDE. Some zine polled its readers about various things punk and not-so-punk. One of the questions was "Who would you most want to see exiled to Outer Mongolia?" I didn't make the list. But here I am, writing this from Ulaanbaatar, Outer Mongolia and it is a weird f*ckin' place. But first, lets back up a couple of days. To Beijing China— my stopping off point.

Like a dog that p*sses on each fencepost to mark her territory, the first thing I like to do when I get to a new city is jerk off in a strange bed. Somehow, a new place doesn't loose its air of unreality until I've spent semen. A city isn't MINE until I've done it. So, excuse me for a moment...

Aah! Beijing is MINE! That's where I am right now. I've got a three day layover here. Then comes the forty hour train ride to Mongolia, my new home for a year. It's 2 AM. I'm too jet-lagged to sleep, although I didn't sleep very much on the 15 hour plane ride.

I didn't sleep much the night before either. Then, I 'slept' in a hotel; my last night with Ms. K. More about that later. Right now, my stomach aches from my noodle dinner, but it doesn't really seem all that weird. After all, how weird is it to be eating Chinese food?

I'm staying at an expensive hotel. I figure I can treat myself to some luxury before life begins at the end of the world. Maybe I'll go to the bar for a drink.

The guy behind the counter gives me a nice smile. I start to flirt. I read that the cops are real tough on foreigner/Chinese male-female couples. They arrested one guy for getting into the same cab with a Chinese woman. Commies are notoriously tough on homo stuff. So how are they gonna view this flirting? It doesn't matter now, the guy turns away, embarrassed. He faces the wall. He starts studying it. (From my position, I can't see if there is a poster or something he is reading). He moves his lips silently. He stares at the wall at least 15 minutes, while I drink my beer. Occasionally, he steals a glance my way.

I think about my last night in New York. It was weird. I booked a hotel near the airport, bought a bottle of champaign, took a car service with Ms. K— romantic, right? She wants to talk about the relationship! Oy vey! My last night in New York and she wants to talk! It's not what I had in mind. But, I'm not gonna lie to her.

"No, I can't promise to leave the sheep alone," I tell her. "Who knows if that's an insult or what in Mongolia? A guy might invite you to his place, offer you his sheep to screw, and kill you if you say no. So, no promises, ok?"

"But I thought you were allergic to wool." She whines. "Yeah," I tell her, "But guys will put up with more than a little itch to get laid— not to mention avoid getting killed."

Fortunately, the discussion does not last all night and Ms. K comes through again— and again. No sheep is gonna come close. Lemme tell ya!

Back to China, the next day. It looks like Hong Kong conquered the mainland, rather than the soon-to-be other way around. Mao would turn over in his mausoleum. Street vendors are everywhere. Willing to deal in cash— dollars preferably— and willing to bargain. There are also street beggars: old men, little kids, moms. Folks who don't fare so well in the new free- market economy. Consumer goods— sure, they're in abundance. All you gotta do is pay for 'em. Many Chinese can't afford that. (Did Lefty Hoolihan say that?)

I met this guy today. While walking around Tiananmen Square, he came up to me. Tiananmen is the place where the government shot a bunch of pro-democratic students. [Aside: Clinton is not willing to impose sanctions on China because of human rights violations. He IS willing to impose them because of software piracy. What does that say about Clinton?]

The guy wants to come to America to study linguistics. He already speaks Japanese as well as English and Mandarin. He missed out on getting a complete education, though. The Cultural Revolution closed the universities. They forced him to work in a factory for five years. He ended up hating work even more than I do. So now he's a government bureaucrat.

[Cultural aside: For those who don't know, the Cultural Revolution was started by a buncha mostly students. They took Mao way too seriously and decided to destroy the bourgeois intellectuals, artists and anyone else who wasn't a WORKER. Work was the only activity that had value. They sent city people to the country, wrecked cultural and religious institutions, humiliated teachers and almost ruined the country. Mao, himself, finally put a stop to it. After Mao's death, the leaders of the revolution (aka The Gang of Four) were tried for treason. The point: watch out for revolutions lead by a bunch of fanatics with no sense of humor. (Lefty Hoolihan DIDN'T say that.)]

The train ride is uneventful to Mongolia. I share a compartment with two New Zealanders: a somewhat attractive girl with short hair and a long haired chubby blond guy with a GLENN DANZIG t-shirt.

"Calm down, Mykel." I tell myself. "Just because the guy wears a Glenn Danzig t-shirt doesn't mean he knows who you are."

After eighteen hours on the train, we arrive at the Mongolia border. Four hour stop. The tracks are different gauges (China and Mongolia). They have to move the wheels on every car. Nope, it's not automatic. The rest of the trip is uneventful, with amazing scenery. The Gobi Desert and roving herds of camels, goats and wild horses. Every-once-in-awhile a lone ger (those white circus tent looking houses that people think of when they think of Mongolia) appears in the middle of nowhere. Another 18 hours pass. We're in Ulaanbaatar— or UB as the local round-eyes call it.

The Kiwis help me out with my stuff. There's a ton of it. (I had to pay $100 in excess baggage charges on the train.) On the platform, their tourguide is ready to escort them to their hotel. Waiting for me is no one.

Welcome to Mongolia! I have no idea of where I'm supposed to go. I couldn't get there if I did know. I've got 125 pounds of baggage. I'm standing, the only Westerner, in front of the train station in Ulaanbaatar.

So I stand. An hour passes. I watch the traffic. Folks here drive like they're from New Jersey! (In China, they drove like they were from China.) They'd warned me about this place. The locals, the boredom, the danger. Don't talk to strangers. Don't get involved with 'The Wrong People.' You can't trust anyone. The guy whose job I'm taking left because he was kidnapped.

"What the f*ck?" I'm beginning to feel sorry for myself. I'm here in the middle of Outer Mongolia, unable to speak the language, without a clue as to

where to go. Why the f*ck did I do it? Why am I out here in middle of nowhere? Why do I put myself in these situations all the time?

A man in his late thirties, smooth skin except for occasional sprouts of grey cheek hair, speaks to me. He asks me, in good English, if I need a guest house.

"I don't know." I whine. "I'm supposed to meet someone here and they're not... Dr. Sumiya from...."

"The National University," the man says, finishing my sentence. "I know Dr. Sumiya."

"Come on," he continues, "my friend has a car." Of course, I'm suspicious, but what else can I do? The guy signals to his pal who's got this tiny Flintstones car that's missing the pedals. There's no room for my luggage inside, so they throw in all on the roof, in this tiny rack, sort of like a trampoline.

Eventually, we DO get to where I need to go. The pair of Mongols drives me to the place, carries my luggage up 5 flights of stairs, and makes sure I'm settled. They never ask for money. I give 'em $10 anyway, for all the work— and gas.

My apartment: it's three times the size of my NYC one. It's got rooms! You can actually leave one, open a door, and enter another one. Pretty good! That's the positive.

But, the toilet runs— continually. It also doesn't flush very well. There's no hot water. One of the hot's two plates doesn't heat. An hour after I arrive, there's no water at all— no electricity either. This is gonna be fun. While waiting for the electricity to return, I make Mongolia MINE!

First impressions of Mongols (other than they're cool enough to aid a helpless foreigner): They're not an attractive people. Their faces are too square. Their eyes are too far apart. In contrast to the delicate beauty of the Chinese, the Mongols are gross. They're more muscular, and more worn. While a 40 year old Chinaman might look 20, a twenty year old Mongol looks 40.

They don't smile. Even when they have their pictures taken, they look dour, like in American Civil War era photos. All-in-all it's not a boner-poppin' land of Oriental horniness. Again, it makes me ask what I'm doing here.

A few days later, I'm on my way to the current IN club. It's called Hollywood and is in an old Youth Center that also houses a 'Quiet Bar' and a Korean restaurant. Someone told me that the club is open from 6 to 10PM. Not very encouraging.

It's easy to tell the current in-club. It's the one with the $5.00 cover charge. That means DOLLARS, US hard cash, per person. On a Mongolian salary, that's big bucks. The equivalent for a minimum wage US salary would be $80. Could you imagine paying $80 to get into a club? Even if RANCID were playing?

I get there at 7. I haven't eaten yet, so I hope they have food. The Korean Restaurant inside is supposed to be very expensive and not very good.

As I walk toward the entrance, I pass a couple of teenaged Mongols. One, slightly taller than me, wears a blue sports jacket over a t-shirt. He also wears fluorescent blue pants that seem to be made out of parachute material. He's quite good-looking, especially for a Mongol.

The other guy, slightly shorter and less good-looking, wears a flashy red blazer over a t-shirt and jeans. He's also wearing sunglasses, even though it's past dusk. On their feet, they both wear the Chinese-made equivalent of Nikes.

When I pass the pair, they make some sort of comment. Of course, I can't understand it, I don't speak Mongolian.

The two of them set themselves on the stone fence outside the club's entrance. I have to pass them to get into the place. They motion for me to come over.

The taller one offers me a Camel (cigarette, stupid!). I wave it off, politely, I hope.

"Me, Artsenesneg." says the shorter one. I decide to call him ART.

"Me, Bayarstineg." says the other one. He's BARRY. "I'm Mykel," I say. (Actually, I say "I'm Michael," but since the two sound the same, they don't know.)

"Michael Jordan!" says Art.

"Michael Jackson!" says Barry, doing a little moonwalk on the ground.

They go through every Michael they can think of: Tyson, Douglas, a few others I never heard of.

"Vandamme! You know Vandamme!" says Barry making some karate kicks.

"Me, Mongol." says Art, slamming the fist of his right hand into the palm of his left hand. "Mongol." he repeats.

I touch my palm to my chest. "American." I say. "America!" he says, "San Francisco, Los Angeles, Hollywood." "New York." I tell him.

"Nyork Nyork! OK!" he says, slapping me on the back. "Hollywood?" I ask. "What time?" I point to my nonexistent wristwatch.

He holds up nine fingers. "Yus!" he says. "Great," I think, "that gives me two hours with these jokers. Are they gonna mug me in the meantime?"

"I go," I tell 'em. "I'm hungry." I make a sign holding my stomach.

"I'm hungry!" says Art.

"I'm hungry!" says Barry.

"I'm hungry! I'm hungry!" they start a sing-song chant, dancing around in a little circle. "I'm hungry. I'm hungry." (It's about this time that I notice the boys are a little soused.)

"Inside," says Art, "Korea!" He makes a motion like he's eating with chopsticks.

"Too expensive," I say, making a motion like I'm rubbing money between my fingers.

Both of them nod.

"I'm hungry! I'm hungry!" says Barry.

"I'm Mongol!" says Art, slamming his fist into his palm. The both get up and motion for me to follow. Barry says, "Hamburger. Pizza. No much money."

I'm a bit scared of these guys. But if I gave into every little anxiety— or even common sense— would I be in Outer Mongolia in the first place?

So off we scramble, over stone fences, through piles of mud, in the middle of housing projects. I have a vague idea of our position. It's not too far from where I live.

"Kiosk? Kiosk?" says Barry.

I shrug.

We pass a row of shack-like kiosks, on the bridge that leads to downtown. None of them are selling anything remotely like FOOD. They've got cigarettes, condoms, cup'o'noodles, milk powder, but nothing hot and filling. The three of us continue our trek into the center of town.

We pass a few more kiosks— all useless. When we come to the main cross street, Barry runs into the gutter to stop a car. [Transportation Note: Although there are official 'Taxis' in Ulaanbaatar, only tourists and rich folks use them. Normal folks just hail any passing car. You pay the driver 100 tugrik (about 25c) per kilometer.]

Now, I may be bold enough to walk around with these guys, but I'm not about to let 'em take me to some strange back alley. Instead, I point to the other side of the main square. There's a cafe there. I hope it's open.

Barry and Art give up their car flagging attempt. Instead, we walk toward the place I pointed. On the way, we pass another kiosk, this one with tables and umbrellas outside. Barry talks to the guy behind the kiosk and comes back with a can of California Cola, a bad Coke imitation.

I thank him, but am really beginning to feel hunger pangs. No sooner panged then done! Barry is at the kiosk, this time returning with three large hotdogs— with mustard. I reach for my wallet— a new Mighty Morphin' Power

Rangers one I bought in New York to impress the Mongols. It's got a place for money, slots for trading cards (or credit cards) and a little change compartment— perfect for condoms.

(Marketing Note: Please don't steal this idea— or at least give me a cut. Mighty Morphin' Power Ranger Condom Holders. You know, little packets, big enough for four square-folded or eight long-folded. They'd be the hit of the playground!)

Barry doesn't even notice the wallet. Art signals me to put it away. "Tugrik," he says. "Later, Hollywood, dollars."

"Yes, Hollywood!" says Art, slamming his fist into his palm. After the meal, we make our way back to Hollywood. God must've cut the Mongol doorman from the same mold she cuts American doormen: square head, no neck, arms like tree stumps. Barry has a heated conversation with him. The teenager stalks off, pulling me and Art along. We go downstairs. Barry slams open another door, loudly walking into the room. We've entered THE QUIET BAR.

There are a dozen or so booths here. Most of them empty. At one, sits a bunch of not-bad-looking girls. At another, is a middle-aged couple, dressed US middle-aged couple circa 1970. At a third booth, a man and a teenage boy are deep in discussion over a pair of beers. Soft disco music plays in the background.

I want to repay the hospitality of these guys, so I order beer for the three of us.

"Baikhgui!" (No!) says Barry when I try to pay for them. He stumbles loudly up to the bar. The tableful of girls giggles en masse. He says something in Mongolian, pulling a wad of bills out of his pocket. They immediately slip from his hand and float helter-skelter to the floor. Barry scrambles on his hands and knees to retrieve them. Eventually, some vodka comes. We drink it.

[Attitude Note: I used to be hostile toward non-drinkers. Lately, I feel pity. Like vegetarians, they're unable to fully participate in all but the most minor and restrictive cultures. So much of a culture is in its food and drink. Not to be able to join in this impoverishes their experience. It's sad.]

Art shouts something to the bartender. Immediately, the music gets louder. Art gets up in the aisle between the booths and starts to disco dance. He's so drunk that he keeps bumping into the tables on all sides. The middle-age couple gets up and leaves. The man and teenager stop talking.

Barry gets up to dance with Art. They lurch back and forth between the Quiet Bar booths. Barry bumps into a table. Beer spills. The man and teen leave. The girls giggle louder and look at us. Is that a flirt? Barry grabs me under the arms and stands me on the floor. The two of them hold my hands and we spin in a mad ring-around-the-rosy. One of the waiters leaves and comes back with the big guy who was at the Hollywood door.

Art, says something, smashing his fist into his palm— we leave the bar.

They want to go upstairs to Hollywood. They need dollars. I pull out my wallet and empty it. Only ten dollars. We need fifteen for the three of us. We go upstairs anyway. Somehow, the big guy is there before us. He speaks some English.

I explain that I only have ten dollars and there are three of us. He tells that to Barry and Art. They discuss. The boys persuade the guy to let us in for the $10 and a bunch of their tugrik.

Upstairs is fashion itself. Elegant tables with tablecloths. Elegant waiters and waitresses. Strobes and rainbow lights flash on an empty disco floor. And incredibly good-looking people. Dozens of 'em. Boys and girls who make you wanna take their pictures and jerk off to 'em. So this is where they hide! But if I'm gonna have to go to a disco to get laid, I'd rather jerk off. (Ask me again in a month.)

Anyway, we're at a table on the far side of the dancefloor. Barry orders a bottle of vodka, Smirnoffs, in my honor. Mongols drink it straight. Soon some glasses of apple juice or something arrive. I guess they think that because I'm foreign, I need a chaser.

Near us, a table of cute Mongol girls stares in our direction. At other tables around us, Westerners cuddle or converse with their Mongol friends. Barry signals the cuties to come over to our table. They shake their heads— and giggle.

He stumbles over to their table, unlit cigarette in hand. They look at the ceiling, each other, the other tables. He returns. We drink some more.

The music gets louder by itself this time. Barry backs his chair onto the empty dancefloor. Like a wheelchair disco without the wheels, he's hustling and bumping and whatever folks do in Mongolia in 1995. But in a chair, by himself, in the middle of the dancefloor.

The big guy from the door approaches. Bang! Barry is back at the table. We drink some more vodka.

"You, American. We, Mongolian," says Art, smashing his fist into his palm. But this time his elbow knocks over a glass of applejuice. All three of us push back, each knocking into a different person at a different table.

By this time, I'm feeling pretty good. A few couples are discoing among the strobelights. Art and Barry get up. I get up with them. We're in the middle of the dancefloor wiggin' out. Making a little hole in the crowd wherever we move.

The music turns slow. I spread my arms to waltz with Barry. He laughs it off and we all sit down. Then Barry throws up. Projectile, out, up, all over himself. All over the floor. All over the table.

YES! That's it! A brilliant flash. That's what the f*ck I'm doing in Mongolia! I'm here to be at a 70s style disco with a bunch of drunken f*ck-up teenagers, puking amongst the finely dressed folks. I'm here to be laughing hysterically as the proper Mongols back farther and farther away in horror.

I didn't come here to go to museums or take pictures of national monuments. I didn't even come for the camels and yaks.

I came for this. For the wild, the improbable, the unexpected adventure in everyday life. Life like I've never known it. Vomit in New York is only vomit. But this? This is adventure. And sure as the return of the bouncer, I'm living it.

He grabs Barry by the arm and hauls him up and away. When we next see the boy, he's on his hands and knees, cleaning the stairway where he evidently puked again while in the bouncer's custody.

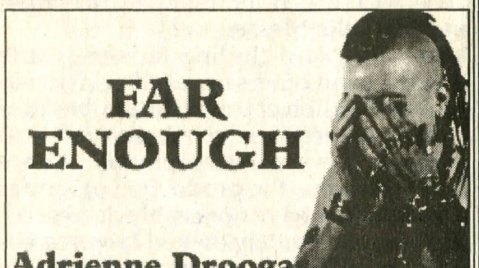
The rest of the night, I don't remember so well. But I can tell you. For a first week, it's been pretty d*mned exciting.

ENDNOTES:

—> The evils of capitalism, part 2: From 'The Ardyn Erh' newspaper, reprinted in 'Mongolia Messenger:'

Many people including farmers, cattle breeders and others have fallen victim to the acceleration of privatization, because private enterprises have been unable to support the same size payroll... Since privatization... the production of fodder and fertilizer have noticeably decreased; farmers of privately owned farms rarely prepare and stock up hay and fodder for their animals. Veterinary charges are causing a burden for poor herders, and pedigree cattle mating work has practically sunk into oblivion. Due to lack of additional manpower, they have been forced to exploit child labor, causing many rural children to drop out of education... (because of these problems) About 30 percent of the local population moved into the city in 1992-1993. Urban population is becoming dense with the expectation of increase— when young livestock breeders realize they cannot manage to raise cattle they to the aimag center (local capital) or city instead of

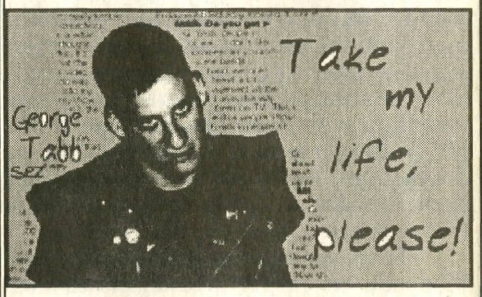
coming back to the soum (nomadic tribe).
—> Missed opportunity dept: An ad in a Chinese tourist magazine had the following information about the HAO MEN RESTAURANT. (No. 34 Xi Ba River Zhong Li, Chaoyang District, Beijing)
"The dining hall, which can hold 60 guests together, is in the first floor. In the second floor, there are warmly KTV cabins equipped with modern projector. There, your best feeling will be double."
Nope, never made it there— if you go, give me the scoop.
—> You can write to me c/o my old address in New York. (PO Box 137, Prince St. Station, NY NY 10012). Mark the envelopes PLEASE FORWARD TO MONGOLIA. The guy who's taking care of my apartment will forward it to me. The mail here is as primitive as the rest of everything. Don't be surprised if you never get an answer. I may never get the letter. It's the thought that counts. Don't send anything pornographic or even nudie. You've already heard how tough the Mongols are on that stuff. They confiscate lingerie catalogs!
—> Mongolian Reading Dept: Among the few books I brought with me was 'Blaster', a compilation of the writings of Al Ackerman. (Feh! Press, 147 Second Ave (#603), New York NY 10003). When he doesn't drift off into complete babble, Al is a master of the genitals and trade butt-sniffing for brassieres. They do it like it's the most natural thing in the world. After I finish the book, I'm gonna either leave it at the American Embassy library, or try to trade it on the street for some Mongolian book. In either case, some unsuspecting reader is sure in for a treat!



Go to a punk show. It doesn't matter which one, I'll leave that up to your personal choice. Go to a punk show and go inside where the band is playing and find a section of wall that has no objects against it. You can have a few kids who are smaller than you in your way, but you definitely want to keep your path fairly clear if inanimate obstacles. Stand around 10 to 15 feet away from your designated wall space, hand your boyfriend or girlfriend your jacket, and run as fast as you can straight towards the wall. Make sure you hit the small kids that were barely in your way with your spiked bracelet or your steel-toed boots. It'll take a little practice to hit them, but once you've got it down then broken noses and ugly bruises will be your (and their) lucky reward. If they don't want to get hurt then they shouldn't be standing near your wall space in the first place, right? Right. So you have just bashed into some total strangers and your moments away from your final destination, the wall. Last minute, leap into the air and turn your body just a bit so when you do your full body slam, you avoid facial injuries. Just a few broken ribs and a possibly smashed hip. Now you're a crumpled heap on the floor, your friends all think you are way cool and tres' punk, and your lucky partner gets to nurse your broken body. Wow, doesn't that sound like a lot of fucking fun? Almost as much fun as most slam pits today. In fact, I think I will make this the choice of the new generation. Wall slamming instead of slam dancing. It'll be the cool way to rack up more punk points than you ever thought to be humanly possible.

Okay, so I'm sounding a little pissed, but it's justified. I look out and see people dancing in a pit at a show and it makes me sick. Think back a bit to the time when dancing in a pit used mean feeling alive. Exhilarating and exciting for the people dancing, the band playing, and the people watching. An expression of inspiration and a way to join forces with a large mass of strangers and with the band to create one massive body of music. To feel the sweating bodies around you, pick up those that had fallen, put your arm around your buddy and kick up your heels. It was fun! Now it has turned into some weird battleground. Totally different rules and regulations govern the pit and violence seems to be the word as law. Violence and idiocy. It is more like a big brawl where fists are flying, elbows are jabbing, feet are kicking, and the potential of getting your head bashed in is high. There is no underlying feeling of respect or consideration. No one is watching each others backs. It's just not fun. Plus we all deal with enough disrespect and enough inconsiderate assholes the moment we step out of our doors and have to deal with regular society. A punk show is the last place a punk should go and feel shit on. That just isn't right.

The thing to remember is that dancing at a show can be a lot of fun and a great experience for all involved. Most of the times I see Avail play, everyone is dancing and jumping and wiggling around so much that you can't help but smile and want to be part of it. The pit looks like some crazed, awesome amusement park ride made out of humans rather than some bleeding jaws of death. Or the time Citizen Fish played at the Hof Brau and everyone was bouncing up and down so much that a water pipe broke, the room flooded, and from downstairs all you could see was ceiling bouncing in time to the music as everyone enjoyed themselves. Citizen Fish wasn't able to finish their set because of the flooding, cops, and some idiots who were looking for a fight. But while they played, everyone was dancing and into it. No broken bones. No missing teeth. No blood. No one trying to prove themselves. So helpfully, someday I'll go to a show and see the line-up of meatheads beating their head and bodies into a designated wall and I will be able to join everyone for a good dance in the pit.



So there I was at the check-in desk at the Econo-Lodge Motel on Southwest Thirteenth street in Gainesville, Florida. Standing to my right was Andrea. She liked punk rock. I could tell from the Devo and Undertones buttons on her vest. That, and I guess the dyed green bangs she wore. The clerk guy behind the desk looked at us funny. "What was that name again?" he asked. "Ramone," I said, "Dee Dee Ramone". "Is that spelled capitol D, and capitol D?" he asked. "D-E-E space, D-E-E," I told him. "Ramone, is that a Spanish last name?", he asked, "because if it is, you certainly don't look Spanish." Ramone was my last name, I told him. "And her?" he asked looking directly at Andrea who was busy trying to get free gum out of the Elk's Lodge gumball machine. "She's my wife" I said. "That would be Mrs. Ramone?" he asked. I told him yes. "Does she have a first name?" he asked. "Sheena," I said, "spelled capitol S, small h-e-e-n-a" I explained. The clerk wrote the name down on the registry sheet, and gave me the key to the room. "You are in room number thirty-one. That is downstairs and to your left when you walk out of this here office. I don't want no funny business in my motel, Mr. Ramone, and I sure as hell hope you two is married, because if you weren't, well you'd be sinning. And God don't like sinners". I assured him that we were in fact married, and we just wanted a good nights sleep. He nodded his head,

and went to the back room again to watch more of "Hee-Haw". I looked over at Andrea, who was busy with her finger up inside of the gumball machine. "We got the room", I told her. She smiled. That kinda sexy smile. Then she said, "great, let's go, but first help me get my finger out of this fucking machine".

As we both approached room number thirty-one of the Econo-Lodge Motel on Southwest Thirteenth Street, my heart began to beat really quickly. Also my stomach kinda hurt. And I was sweating. And the one hundred plus temperature didn't help, or the ninety-eight percent humidity. "You have done this before?" Andrea asked me for like the fifth time that day. I told her that of course I did. "Okay," she said, "you just look kinda nervous." I told her I was just hot, what with wearing this leather jacket and all. She just smiled at me. We reached room number thirty-one of the Econo-Lodge Motel, and I tried putting the key in the keyhole, but it wouldn't fit. Andrea took the key, and slid it in, easily. "Are you sure you have done this before?" Andrea asked for the sixth time that day. I told her to quit asking me that question, that of course I have, that I was twenty-two, and how many twenty-two year old virgins did she know. She smiled as she opened the door and we felt the cool breeze of the air conditioner sweep against our skin. "Well," she said, "let's get to it!" She walked over to the bed, sat down, and began to remove her boots. I just stood and stared at her. My brain was racing. What do I do now, I thought to myself. Here I was, nineteen years old, at room number thirty-one of the Econo-Lodge Motel on Southwest Thirteenth Street, about, I hoped, to finally lose my virginity. And I kinda did, too, but let me back up a bit.

I guess I was a late bloomer. Late, hell, more like very late. Like I missed the fucking train. Totally. I dunno, I guess it was because I just never really understood sex. What it was, and how to do it. I remember as a kid, my step-mother brought home this Time-Life book about reproduction. In it, were a bunch of cut out figures, like of dogs, and cats, and chickens, and finally humans. The book explained how the "male" planted a "seed" inside of the "female" of a species. That "seed" would grow and grow, and finally a child would be born. The book explained that the "male" of the species would put it's "penis" inside of the woman's "vagina". A-ha, I figured, that is what my step-sisters had, vaginas. I just figured they had had penises, but broke 'em off by playing with them too much, like my dad said I would if I kept fooling with mine. Anyway, finally, the book explained, a baby of that species was born. Something like that, except a little different with chickens. Because for some reason, they gave birth to breakfast, instead, or something. Anyway, I used to wonder why people, or even animals would want to do something yucky like that. I mean, I had seen what penises and vaginas looked like. Hell, I had a penis. The only thing it was good for was peeing, and making me look silly in a bathing suit when it got all stiff and stuff. And vaginas? They looked really funny. Like someone put my grandma's mouth between somone's legs, sideways. I mean, sex. Yuck.

I think it was second grade where I probably had my first really sexual thoughts. There was this teacher named Mrs. Arcade, and she was hot. She wore that blue mascara that all grown-up women in the seventies wore, and had breasts with these things on them. I remember once asking her why she had little pointy things on her breasts, and my mom didn't. She told me that my mom did have them, but she probably wore something called a "bra", which she didn't believe in. I was with her. Who needed those "bra" things.

Also, there was Kathy Gunther. Thinking back, she was the perfect Aryan chick. She had pale blonde-white hair, and crystal blue eyes. She always wore these little plaid skirts and nice button-up shirts. When she smiled at me, I'd feel like sunshine was making me warm all over. Actually, it was, I was seated next to her in second period, and we both sat next to the window. In the back of the class room. I remember her telling me one day that although she had kissed Scott Applegate on the hill near the jungle-jim, she really liked me. I asked her if she really did, and she said yes. Then we began what would become a whole week long romance. We had this colored construction paper, and we would tear it up into little pieces. Then we'd write notes to one another and pass them back and forth. I'd write something like, "Kathy, do you, hate, like, or love me. Please circle the answer". She'd circle "like" and pass it back. Then she'd write "Would you kiss me like Scott Applegate did? Circle yes or no". For some reason, I'd circle "yes", even though I wasn't quite sure why, exactly, I wanted to kiss her. But every time I thought of it, well that thing would happen that would make me embarrassed like I was in my bathing suit. Finally, by the end of the week, Kathy was circling that she "loved" me. I was walking on air. Well not really, they didn't have "air" type sneakers yet, so I had to settle for Woolworth imitation Chuck Taylors. But those "air" sneakers are more comfortable. In fact, right now I have a pair made by Nike. But I think the air is kinda worn out. I should get a new pair, my feet kinda hurt. But they are so fucking expensive, shit. Um, oh. Where was I? Oh yeah, so I had these notes all saved in like a one pint milk carton thing they give ya at lunch in school. And I took them home and read them and read them. And, so did my brothers and sisters, unfortunately. I remember being upstairs one night right before dinner, reading a "Wonder Woman" comic, thinking how Mrs. Arcade's breasts where better than that silly woman in her American flag uniform, when I heard my brothers and sisters all singing at the dinner table. The song filtered up the stairs, under my door, and to my ears. "George and Kathy, sitting in a tree, K-I-S-S-I-N-G, first comes love, then comes marriage, then comes George with a baby carriage". Doh.

When I was about thirteen or so, I really got into KISS. The band. Well, it wasn't me, actually, who first got into them, it was my neighbor, Andy Evans. He got the "Kiss Alive" album, and invited me over to hear it. I thought the music was kinda silly, and not nearly as funny as the album of children's songs I had with such classics as "Great Green Gobs Of Greasy, Grimy, Gopher Guts" or "On Top Of Spaghetti", but the guys on the album looked cool as hell. There were these guys who looked like super-heroes, or better yet, demons from "Eerie" or "Creepy" magazines. The comics that gave me nightmares about decapitations, blood coming out of the eyes, and good old Satan, himself. These guys looked cool. Andy again puts on side one, turns his stereo speakers toward his front lawn, and tells me to follow him. We run outside, with our hands up in the air as we hear "Ladies and Gentlemen, the hottest band in the land, Kiss!" I guess I never really grew out of that. Ask the band that can not be mentioned.

So one day I am telling my step-mother and sister, Dana, that Kiss is a great band. My step-mother laughs and tells me they suck. She says that Loggins and Messina are great, that Carole King is wonderful, but that Kiss are horrible. Then to back up what she says, she takes a copy of the New York Times' Arts and Leisure section, from last Sunday's newspaper off the living room table, which is this glass thing with all these layers and stuff. It was kinda cool to look through from underneath, cause everything looked like it was in other dimensions and stuff. My hand would look like it had multiplied by five or something. Anyway, she points out an article reviewing Kiss at Madison Square Garden the other night, and reads to me that "they sound-

ed like a cow having an orgasm". I'm puzzled. What is an orgasm. I ask my step-mom. She looks at Dana, and they both start to laugh. Real hard. In fact, so hard that my step-mother starts to cry. She keeps telling Dana that I don't know what an orgasm is. Dana laughs as well. I ask her again what it is and she says to ask my father. When he gets home from work.

I go down to the dinner table that night, and my father says to me as he puts sweet potatoes with marshmallows on my plate, I understand you don't know what an orgasm is. My step-mother bursts out laughing, and Dana joins in as well. My other brothers and sisters are totally in the dark. My father then tells me that we will have a little talk after dinner. Through-out the entire meal, my step-mother laughs every time she looks at me.

After dinner I go to my dad's study, where he is smoking a pipe. "George," he says, "haven't I already told you how babies are made?" I tell him that he has, that the man plants a seed inside the woman, and it grows, and finally she has a baby. He just looks at me. "Didn't you read that book with the cut out figures?" he asks. I told him I did, and that it said that the man plants a seed inside of the woman, and then she has a baby. "Oh," my dad says. "Well," he continues on, "if you rub yourself in the right way, it makes you feel good. Do you understand what I am saying?" he asks. I tell him not really. "Well, damnit George, rub yourself nicely and you'll feel good. That is all I have to say. There is nothing wrong with it for a boy your age. You should know this, " he explained. I kinda nodded my head, not wanting to argue with him. "Well, that's it then, now go upstairs and do your homework, " he said. I left him smoking his pipe, and wondering to myself what the hell rubbing myself had to do with orgasms. Whatever, I kinda knew my dad was nuts, anyway.

Later, in late ninth grade, or early tenth, my friend Eric Boyer got me these "Hustler" magazines. They were alot more exciting than the "Playboys" Donald Bradford had had in eighth grade. I remember I used to hide the Hustler magazines in a stone wall out in the woods behind my house so my parents wouldn't find them. Then I'd go out there alone, when no one was around, and read them. There were these pictures of woman with their legs spread open, and their vaginas showing. I could even see inside some of them. And they had hair around their vaginas. So now it was like my grandpa's mouth, sideways. Or Enrico and Dominique's mom, these two Italian kids I knew. Anyway, there were also pictures of men in there, and they were having sex with these woman. I used to get really turned on and rub myself. Only, I didn't really know how. I mean, all my father had said was "rub yourself nicely and you'll feel good". So I rubbed myself. Side to side, then I'd roll it like I was playing with play-doh, or I'd rub the little top thing which made me shiver a lot, and sort of tickled. And it did sort of feel good. But that was about it. Sex, to me, was completely over-rated.

Then one night, I'm laying in bed, reading a novelization of "Spiderman". A good book, if I do say so myself. In the novel, Spidy is being chased around New York by Doc Ock, who is bent on killing Spidy's girlfriend, Gwen. Now Gwen is one hot mama. I know 'cause I have seen her in the comic books. She has blonde-white hair and blue eyes. Come to think of it, she looked a hell of a lot like Kathy Gunther. Anyway, Gwen also has nice boobs, and a great ass. I mean, for a cartoon, that is. So I am reading about Gwen, and imagining her fine soft hair, her gentle curves and her smell. She would sure smell great. I imagine her hair, sweeping across my neck as she kisses me, whatever that felt like. I started to think about her fine butt, and how nice it would feel to touch. Suddenly I realize I am rubbing myself, but this time, up and down. And it feels real good. Real good. So I continue to think about Gwen and move my hand up and down. UP AND DOWN. That is what he meant. Not side to side, or rolling it like play-doh. Anyway, I think about Gwen taking off her shirt and suddenly I feel this really weird feeling. Like everything is shaking and I'm going to explode. I stop breathing as my hand continues to go up and down. Suddenly it happens. It being that all this white stuff spills out of my penis. "What the fuck" I think to myself, and my hand, now out of total control, keeps going up and down. Here I am, sixteen years old, and all this white stuff is coming out of me. Then my heart starts to race. "Holy shit", I think, this is it. Now I have done it. I have really done it now. I broke something. I'm gonna die. All this milk has come out of me, the milk I drank with dinner. I no longer can pee, I broke myself. Geezus. I stare down at my stomach which is covered and looks like a small pond. I then stick my finger in the white stuff, then bring it to my lips. "Funny," I think, this stuff tastes like Clorox. The stuff I use to bleach my sneakers. Shit, I think, I must have drank some by accident. I am definitely going to die. I sit up, and the stuff goes all over the sheets and my legs. I somehow make it to the bathroom and hop in the shower and rinse off. Then I go put water on my sheets and try to clean them off before someone sees them. This stuff is all sticky and Clorox smelling and shit. God, what have I done. I finally get most of it off my bed, then wonder if I should go downstairs and tell my Dad to take me to the hospital. That I just broke something, and that I am probably gonna die. But I decide not to. Maybe, It'll fix itself, I think. In fact, maybe if I tried it again, it wouldn't happen, and I'd be all better. I tried it again, and it happened again. And, man, did it feel good. This time I thought about this girl, Monique, a French girl who was on my bus.

The next day at school I told my friend, Chris, what had happened. He told me that I had had an orgasm. "That's what an orgasm is!" I exclaimed. Chris just looked at me funny. Then I tried to think how that had anything to do with grown men wearing devil make-up and playing loud music. It didn't add up. But that didn't matter. I learned a new trick. A trick I would practice and practice. Sometimes six times a day. And I am still practicing.

Anyway, so I meet this girl named Andrea up in Tallahassee, some years later. We are both at this shitty redneck bar, where a silly cover band is playing Tom Petty and Elvis Costello songs. It is "Punk Rock" night. Right. I am with my pal Louis, and we are both dressed as "The Blues Brothers". We both have on dark jackets, hats, and sun-glasses. Trick sun-glasses, the kind that light up little red lights, by this wire thing that goes to your pocket. Anyway, we are dancing with each other, cause we were too scared to ask any girls to dance. We are having a great time, and Louis makes me swear that if I get drunk, this time, he'll drive. I tell him, "Louis, we are on a mission from God, don't worry about it. We are working for the penguin." He nods his head, and says, "Okay, Jake". I tell him, "Ya got it, Elwood."

Eventually this punky girl walks up to me and asks me to dance. I am stunned. In shock. But I say yes, and we dance to some lame song by The Jag or something. Then she asks me where I live. I tell her my parents house is here, in Tallahassee, but I go to school in Gainesville. She asks me how old I am, and I tell her twenty-two. I am really nineteen, almost twenty. I ask her how old she is, and she tells me twenty-three, it turns out later she is twenty. Then we start to talk about punk rock and stuff, and she asks if she can come visit me at school. I tell her that that would be great, and wow, um, wow. She smiles and I give her my address and dorm phone number. She kisses me really hard and tells me she'll see me next week, and to save it up

for her. What ever that means.

The whole next week in my dorm I am walking around with a hard-on. I was finally gonna get laid. I just knew it. She, Andrea, was going to drive two hours south, to see me, George Tabb, here at the University Of Florida. And we were gonna have sex. I just felt it. I mean, why else would she come to see me. I knew she wanted to do it, and I could tell she had done it alot before, she just acted like it. Yeah, this was great. Now if she would only call and tell me she was on her way.

Finally, about four o'clock on that Friday afternoon, she calls and says she is on her way down to Gainesville, that she had a late class at FSU or something. I tell her I can't wait. After we hang up the phone, I jump in the shower, and clean up for like an hour. Then I get dressed in my most studly duds. I put on my red corteroy pants, and my cleanest Ramones T-shirt. And my Nike All-Courts. I blow dry my hair, then use the pick to make my afro as nice looking as possible. I look in the mirror and realize I look fucking great. I put on my "Saturday Night Fever" record, just for the hell of it, and think I am as good looking as that John Travolta guy, any day.

As I am dancing around the room to "Disco Inferno", my KKK roommate, Jim, walks in. "What the fuck are you doing, Jew?" He asks. I tell him there is a girl on her way down, and I am gonna get laid. He tells me to "turn off the nigger music", and then asks where I am going to fuck her. I tell him, "right here, of course!", pointing to my dorm-room bed. He shakes his head no, and says his Dad is coming to town tonight, and is sleeping in our room. Doh. I ask, no, make that beg Jim and his dad to go elsewhere. He says, "Not tonight". So we make a deal, I explain that the girl will be here for the weekend. That tonight, I will get a hotel, but tomorrow, I get the dorm room. We fight a bit, but he finally agrees.

Finally, Andrea shows up at my dorm, and all the guys on my floor are looking at me. And her. And whispering to one another. They knew she was here to have sex with me. They knew 'cause I told them. Anyway, I explain to Andrea that my KKK roommate, Jim, had his dad coming into town, and ask if it is okay that we go to a motel, and that I will pay for it. She says, "sure, let's take my car". I tell her that is a good idea, since I don't have one. And off we go, to the hotel motel thing.

So there I was at the check-in desk at the Econo-Lodge Motel on Southwest Thirteenth street in Gainesville, Florida. Standing to my right was Andrea. Wearing some punk buttons, one which read "Orgasm addict". I explain to the clerk guy that I am Dee Dee Ramone, and this is my wife, Sheena. Finally, after some hassle, we get the key to the room and make our way to it.

After we enter the room and Andrea starts taking off her clothes, I really realize that this is it. This girl really wants to have sex with me, and finally, I was gonna lose it. I am no longer gonna be a virgin. I am finally gonna be a man.

Andrea gets all her clothes off and slides under the covers. I take off all my clothes except for my underwear, 'cause I am embarrassed, and do the same. Then Andrea yell for me to get into the same bed as her. Oops. I do. We start to cuddle and kiss and it feels real nice. Real nice. I gently kiss her neck and make my way down toward her breasts. I kiss them and think of Mrs. Arcade. She strokes my back and runs her hand over my chest and down my front. Wow. We start to get hotter and hotter, and much more passionate. I finally reach down there, and find it all wet and hairy and stuff. But neat. And somehow, very familiar. Then I remember what Tommy Rice told me about vaginas. I kiss her more and she tells me she wants to "make love" now. This is it, I'm am at the no-turning around point. Finally, finally, I was gonna be a man. So I tell her, okay, and get on top of her.

She then asks for the seventh time, "Are you sure you have done this before?" I assure her that I have and kiss her. Then she again asks me to "make love" to her. I say I will, but think to myself, what the fuck do I do next. So I kiss her some more, and touch her breasts again. Finally she says, "George, to make love, you have to take off your underwear". Oh yeah. I take off my underwear, and she gently guides me in. We go at it for like two hours, and it is great. Except I can't have an orgasm, the thing that Kiss sounds like, 'cause I'm too scared. Finally she asks me if I came, and I say I did. She tells me that I am really a stud, and she has never been with a man that could stay so hard for so long. I just wish to myself that I could have come.

Later that night, and all the next morning, we have sex. And again, I can't have an orgasm, while she has like ten or eleven. She again thinks I am a stud, and I think she really begins to like me.

The next night, in my dorm, we have sex again all night. This time I kinda hear the guys on my floor outside the door listening in. Andrea keeps telling me to "fuck her harder" and stuff like that. This goes on for literally hours. My arms are exhausted, my chest hurts, my penis is sore, and still, I can't have an orgasm. Of course, by this point, I am marriage material to Andrea. The next morning, as she is getting dressed to leave, to make her way back to Tallahassee, she begins to cry. I ask her what is wrong, and she tells me she thinks she is in love with me. She tells me she has never had a guy like me, a guy who could satisfy her over and over, and a guy who could stay so hard for so long. I don't take it as a compliment, and secretly curse myself for being so uptight that I couldn't come. I tell her she is great also, and that she compares very well to a lot of the girls I have slept with. She hugs me, tells me she wants to see me again next weekend, and kisses me good-bye.

As she leaves the dorm-room I feel a sense of sadness. Here I was, having sort of lost my virginity to this girl, and I couldn't come. I really felt frustrated, and felt I could not completely feel for Andrea, and that it was my own fucking fault. If I was just less uptight. If I had known what I was doing. If I could have gotten rid of this god-damned hard-on. Then I figured it was time. I had had sex the whole weekend and not come. My penis really hurt, and I knew I better get on with it. I locked the dorm door, and laid on my bed, unzipped my pants and started to play with myself. Without Andrea around. I suddenly felt that feeling again, like when I was thinking about Gwen from "Spiderman" and Monique from "the school bus". My body started to tremble, and this time when I had an orgasm, I swear I heard Kiss music, and had had visions of Cows having sexual intercourse. Anyway, I shot my load so hard it hit the ceiling. I just lay there, looking at the ceiling, penis in my hands, exhausted. Suddenly I heard the dorm room lock turning. Oh no, Jim!

I quickly zipped up my pants, and made like I was reading a text book or something. Jim walked in the room, saw me on the bed, and asked how it went with the "girl". I told him it went fine, of course. He went over to his bed, sat on it and asked me to describe what it was like. As I told him about it, I hoped like hell he wouldn't look up at the ceiling, and see that I was about to get a big drop of Clorox smelling stuff on my head.

Take My Life, Please.

1. Um, got some great stuff in the mail lately. A great tape by a band called Torture Kitty, the new Connie Dungs split seven inch, as well as a great zine called "Notes from the Apiary", which you can get by sending some money or something to Nancy and Diana, 2946 Avon Road, Bethlehem, Pa 18017. Also got some good singles from The Wrench and Violent Society.

2. Saw two great bands this last month. One was SNFU, at a local club. They are so fucking great they defy words. They

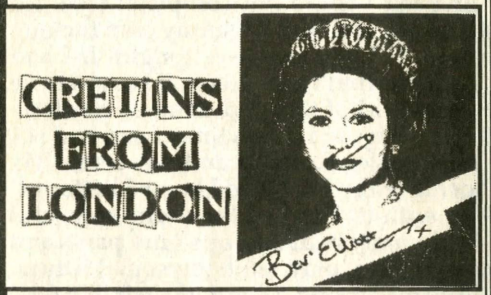
are the best band on epitaph. Make no mistake. Also I saw the STUN GUNS from Florida. Punk Rock. Florida style. I can relate. A lot. Their single is also great. Write them at p.o.box 530008, Miami shores, Florida 33153-0008.

3. My pal, Ron, has a great band called Leech Implant. Kinda metal, kinda punk. Really angry, write for his demo tape at 6 Manchester Drive, Bethpage, N.Y. 11714.

4. You can write me at tabb@pipeline.com, or my shitty P.O. box #323, Village Station, New York, N.Y. 10014.

5. I hope you are watching "Punk Uprisings" on the E! channel. If you're not, um, I have my pals Adina, Gunvor, and Karin kick all your asses.

6. Happy Thanksgiving. Gobble Gobble Hey!



Hi there - "London Calling" again! Its been a busy period on the punk scene since I last put pen to paper and yours truly has I time to put my beer down long enough to check in - but as it's all in a good cause I'm not complaining!

I guess the "biggy" of recent date to report on this time around has to be London's annual, infamous "FUCK READING" bash at the Brixton Academy (Saturday August 26th, 2pm - 11pm ish).

As you may or may not know, the corporate bastards organise the official "Reading Festival" for mega bucks and usually crap bands every August Bank Holiday weekend. (Suffice to say the *best* they scraped up this year, were GREEN DAY, NOFX and HOLE - and I do mean they were the best - I can't bring myself to even namecheck the others — get the drift?!).

Anyhow, of recent years various punk bods have got together to put on an "alternative" festival for punks and anyone who cares to join in the general mayhem and can neither afford nor wish to attend Reading. I'm sure you've got the picture... I'll set the scene further by listing this years "roll call of honour" bill ... THE DICKIES — SHAM 69 — ANTI PASTI - UK SUBS - ONE WAY SYSTEM DEMENTED ARE GO — MAJOR ACCIDENT - ENGLISH DOGS - CHELSEA - SPECIAL DUTIES - BRAINLESS

Actually for the last couple of years, there's even been a sort of "FUCK - "FUCK READING"" gig, organised by Charlie Harper at Brixton's Canterbury Arms pub, for those who can't afford the £10.50 ticket for FUCK READING, or simply want to carry on after the ridiculous end time of 11pm at the Academy! This time, the UK SUBS and S.A.S. played to my knowledge, but I was mixed up with the usual police harassment after the Academy gig, and "ushered" back to the tube station without getting a glimpse of the pub! Soon, no doubt, someone will organise a "FUCK FUCK FUCK READING" event and so on and so on - it'll be interesting to see how many FUCKS someone can fit on one ticket! But back to the one "FUCK", which was the best to date ...

This was much more than just a great gig with a bringing together of some of our greatest punk bands over the ages — the whole atmosphere of the day captures the true feeling of what punks all about — no fights (that I witnessed!), just everyone enjoying themselves, meeting up with pals they haven't seen for a whole year since the last Fuck Reading, maybe even longer - and punks and skins (but no fucking Nazis!) gathering from all over the world under one roof. I'd guess at around 3000 people came this year, with maybe half of these traveling from outside of the U.K. I met punks from Belgium, Italy, Germany, Spain and plenty from all over the U.S.A who'd journeyed to London especially for this day! (my tiny apartment damn near broke its seams with the few I let crash! "Hello" to Nelly and Medhi especially from Mons in Belgium - sorry the floor was hard and cold, but that's crashing out in the punk style for ya!)

I got into the venue just in time to see the SPECIAL DUTIES deliver a classic set - (so many people milled about outside the Academy meeting up, swapping addresses and fanzines, drinking cheap ale from the Off Licence etc. - it's almost tempting just to hang out awhile in the street, which accounts for why I missed the first band, BRAINLESS!) The SPECIAL, DUTIES were *always* "special" for me - they're one of those bands that English punx either "loved or hated", mainly because of their jovial "digs" at CRASS all those years ago! (they not surprisingly omitted "Bullshit Crass" from tonight's set of classic anthems!) But no-one could deny that they've lost none of their original power (their waistlines and some of their hair maybe, but then haven't we all?!) Voxman STEVE ARROGANT enticed the crowd into an early frenzy despite the lack of punters for such a low place on the bill. (who ever arranged the running order of bands needs a kick up the butt - most people agreed afterwards that the DUTIES pounded out one of the best sets of the gig!) Sticksman STU had been keeping his wrists supple (!) by drumming for DIRT after the DUTIES split originally and he's looking way better now he's lost his dreadlocks in favour of a well polished baldhead! Reformed especially for this date, the guys tell me to expect a whole lot more for the future now they've proved they can still do it. I for one wait with bated breath ... (in the meantime the CAPTAIN OI! label have just rereleased the 'DUTIES diamond debut album - "77 in 82" plus 11 bonus tracks on CD AHOY CD 35 - c/o P.O. Box 50, High Wycombe, Bucks HP10 8QA, England for info - miss it at your peril!)

GENE OCTOBER and CHELSEA took the stage next - and whilst I've always had a lot of time for CHELSEA when GENE's at his best, he sadly seemed more concerned with practicing his "crowd insults" than entertaining the masses here.

To be honest, ENGLISH DOGS minus original voxman WAKEY lost something for me, but they still proved worthy of old and new numbers and certainly got the majority of the crowd steamed up and wild!

MAJOR ACCIDENT gave one of my favourite sets - razor sharp, bowlers tilted ever menacingly - "Leaders of Tomorrow" almost brought a tear to the eye with nostalgia! Confession time - I missed out on DEMENTED ARE GO in favour of being a bar-fly at the bands' backstage bar, flushing out some dear old mates and muckers from earlier punk days for a beer and a gossip - all in the line of duty of course!

MICKY FITZ and MARK BRENNAN from THE BUSINESS were amongst the first I bumped into - MARK now has his finger in the CAPTAIN OI! label, reissuing punk classics etc, and although I failed to find him I was assured LOL PRYER (who ran LINK RECORDS with MARK and now does the DOJO label) was due to arrive after the football match he'd gone to!

ONE WAY SYSTEM were likewise propping up the backstage bar right up to their set, (I took my cue to see their set next when they left!) but it certainly didn't mar a bloody powerful performance. Gaz maybe minus his mohawk, but when they played "Jerusalem" the Academy shook to its foundations!

CHARLIE - forgive me - I missed the UK SUBS, but was assured they gave their usual corker of a set, full of all the faves! I think it must've been at this point I managed to fall over (yet again!) on the beer swilled landing outside the main

hall, but this proved fortunate, as I literally landed at the feet of HOCKY from Birkenhead former lead singer of the brilliant INSTANT AGONY and now of THE GO-HEADS who had traveled down with a crew for the day! I had to tear myself away from Hocky to witness the next set - but not before he had managed to plug THE GO-HEADS forthcoming single - "BIG NOSE"!

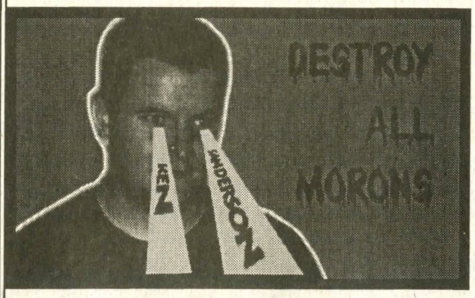
So - onto ANTI PASTI who announced they hadn't played together for 13 years prior to this gig! Did it show? Did it fuck! They definitely gave one of the most energetic sets of the night, really throwing themselves into everyone of the old classics - opening with "Another Dead Soldier" and belting their way through "Freedom Road","2 Years Too Late" etc - and damn near causing a riot with "No Government"! All bands I saw were pretty much amazing, but I'd have to give ANTI PASTI the longevity award!

So finally to SHAM 69. I say "finally" because this was my final state of collapse - I admit to not bothering to wait and see THE DICKIES ! (too hot - too drunk - too beyond care to see a "no thrills" set by all accounts!) SHAM 69 may never have been a particular fave with moi, but I was in the minority - punks and skins united for a real JIMMY PURSEY "singalonga" SHAM hits! "Hurry Up Harry", "Tell Us The Truth", "Ulster Boy", "Borstal Breakout", "If The Kids Are United" - classics of their time and all present and correct - and surprisingly fresh and relevant still.

There will no doubt be a cynical few who'll slag this event as a gathering of sad old punk "hasbeens" and admittedly, I'd have liked to have seen a mixture of "old" and "new/newer" punk bands (like THE STAINS, LD/50 and SPUNKY for starters - more of these at a later date!) - but hey, at least we have such a gig at all, right, so BOLLOX to the moaners!

It's ironic, but on a personal basis, you know what the highlight of this whole gathering of some of the best English punk bands was for me? To be honest, it had to be the privilege of finally meeting JAKE KOLATIS - guitarist with THE CASUALTIES, absolutely the best kick-ass punk band in New York and probably the WORLD as far as I'm concerned! He'd come over especially for this date and I couldn't believe my luck I've met and known some of the greatest over the ages, but it took this surprise meeting to leave me gobsmacked! (if you haven't heard and loved their latest EP, "A FUCKING WAY OF LIFE" yet - you must be braindead! English '80s punk at its finest delivered U.S '90s style the best sound I've heard in ages!)

What a way to end a brilliant event - this made my whole day complete! JAKE promised me an interview with THE CASUALTIES if I can get out to New York, so right now I'm temporarily off the "circuit" whilst planning a bank raid to fund my trip - look out NYC, here I come! Bye til next time (either from NYC or a jail in London!) - over and out!



Wandering through the Maximum House, Tim Yo goes ballistic... a mouse zings by my head, a scanner chugs me in the belly, an ashtray bounces off my nose- I thought this guy had cancer! "Sellout!" he yells...

Oh yeah... I spent the better part of today nursing a particularly evil hangover fostered on me by pounding GEFFEN RECORDS/ JAWBREAKER, INC.- bought free Heinekens and Becks on a boat out in the San Francisco Bay. When I got the invite from Adam from JAWBREAKER a couple hours before this "Three hour tour". (Luckily we didn't get stranded and I had to build a car or rocketship or television out of a radio and a pair of coconuts..). It was a dilemma. I don't buy major label records. I don't go see major label bands. I've been a huge JAWBREAKER fan. I used to book them with metal bands at Gilman Street a long time ago.

But this was FREE. I've never been out in the bay at night.... and would recommend that to anyone, it's on a nice night incredibly beautiful. A lot of good people, a lot who write for Maximum, work at Blacklist, Epicenter, and so on were there. I didn't see anyone doing lines of coke with 100 dollar bills while talking on a cellular phones and was kind of relieved and at the same time disappointed.

So Tim charges full steam ahead "Your price of selling out is cheap— a couple of beers and a cruise" But Tim! I didn't just have a couple— I had like TWELVE beers and I got a free album!" Tim retorts "You're mister 'Put the politics back in punk!!!'. I get flustered with his rage, tell him it's no big deal and walk out go buy a multinational corporations brand of carbonated soda pop.

I get back, Tim's calmed— I only have to dodge the ashtray! "It doesn't matter? Hell yes it matters, you should've thrown their amps in the bay, made those Geffen execs walk the plank—done something punk, fucked shit up!" "Yeah, but they're friends, and I guess yeah, you're right and I am caught with my pants around my ankles on this one, but y'know, a lot of my friends were going, and well... yeah.... I hope those JAWBREAKER guys get what they want from this, and don't have to work shitty jobs for the rest of their lives... Beside, you just bought the new CIRCLE JERKS album at Amoeba a couple weeks ago-you paid money into their system, and I got all this cool shit for free" We shake hands, "sellout for cool free shit" rings in my ears a couple more times. Tim admits the contradiction of buying an incredibly bad album that's on a major to complete the complete Punk Rock audio archive A.K.A. his insane record collection.

Boiled out of pages of MRR, SPIN and whatever, it's really hard to put in human terms when people you know do something like this. I run into those guys in JAWBREAKER a lot, they live in my neighborhood, usually late at night crossing paths on beer runs. They haven't made it big yet and are still drinking 40's of Mickeys. JAWBREAKER played a bar show for five bucks six blocks from my house a month or two ago, and I went and leaving was kind of convinced I'd never see 'em again. Lots of Schmoozers, San Francisco bar crowd types and jocks. Their new record is overproduced and slick. It's not really my scene. It feels like when good friends joined the army or something stupid... you want to wish them best of luck, but totally disagree with what they're doing.... it's not seeing them a small club, Gilman Street, it's jettisoning towards the MTV/Lallapaloosa world that I keep safe distances from with good reason.

So why did I accept this offer to cruise around the bay? I don't really have a solid justifiable reason. It was way fun, but contradictory for me to go do. Somewhere in my beer-addled brain underneath the Golden Gate bridge though, I did feel the displacement of where I was and despite the "Lifestyles of the Rich and Famous" glitz of my surroundings, yearned for the days of the Punk Rock holy Grail of "Unity". The purity of not even considering signing, the purity of thrashing bands that no one would want to sign. The purity of bands named "JESUS AND THE GOSPELFUCKERS" over cutesy names like "SQUIRTGUN" or "LAGWAGON" that could slide easily off of Casey Casem's lips on the top 40 countdown. The purity of knowing somewhere, somehow, people are working towards the same goal of making the world a little better of a place and music

is our link, despite borders, despite language barriers. And for what it's worth, I kinda made a secret vow to myself to hold true, and work hard as I could towards that.

I could argue til I was blue in the face the pros and cons of Major versus Indie politics that have already played out in this magazine innumerable times. During my stint at Gilman Street, I helped ram through, much to the chagrin of many Gilman veterans and the then current powers that be, the "No Major Label Band" policy. I believe in that, that's not what Gilman's there for. That's not why Maximum is here, or Epicenter (despite their lack of politics regarding this currently—a quick look through their bins will find the latest Matador, ROCKET FROM THE CRYPT releases. Lame for a place that says 100% punk rock on the door!) or any of the whole worldwide network of promoters, distributors or record shops.

So hold me to that vow. Work on it yourself. Create your own scene. The rewards of trust, understanding, community do outweigh corporate gold cards. Tim Yo is 100% right that these things do matter, it is a big deal. And even though I'm never one to take more than two seconds looking gift horses in the mouth, if you catch me on a major label cruise ship again, for all my hardcore posturing, you should probably throw me in the drink!

THE CHIPMUNK PUNKS TAKE A DIVE

From my last column regarding EPITAPH records association with SONY in Japan, MRR has decided to no longer run EPITAPH advertisements. I wonder how do people feel about MRR still reviewing independent singles and boots of bands now on majors. I kind of think that's contradictory? What's the point? Any ideas?



Well, here I am in Europe, moving around, cutting corners, hitching rides, etc. As such, you might imagine that it becomes rather difficult to write. Well, yes it does. And for this reason the gist of my column may be changing just a shade: while I remain here you probably won't be finding any in depth information in my writing on such topics as why Westinghouse, the nuclear proliferating, weapons making company, bought out CBS. No, I'll try to deal with such issues when I'm in a less transitory space. Instead, for the time being, I'm going to concentrate on what people in the various scenes here are doing to establish community and increase the D.I.Y. spirit. One strong example of such that I have encountered so far exists in the Belgian village of Ieper.

Home to a beautiful cathedral, and antique cobblestone streets, the little town of Ieper, located some 20 miles from the French border, is also home to a rather grim history: not only did citizens of the town once throw black cats off a tower roof in an annual "anti-witchcraft" ritual during the middle ages, but the fields around Ieper served as battle sites for home of the bloodiest trench fighting of the First World War.

Besides being a virtual graveyard for fallen soldiers and felines, however, Ieper is also home to De Vort n' Vis, or roughly translated, "the Rotten Fish." But what exactly is De Vort n' Vis?

Established in 1989 in a large building on a former fish market (hence the name), De Vort n' Vis functions as a punk/hardcore community center, apparently striving for independence from the surrounding society. But what makes De Vort n' Vis different to me than other places that have tried the same lies not in its expressed political philosophies or declarations, not in the impressive fact that the club declared itself an independent republic on April 1st, 1990, not in the intriguing way the club governs itself through member committees, but instead through the punk/hardcore hostel like atmosphere that the club has developed: De Vort n' Vis allows those who come to attend any of the venues gigs and/or festivals the privilege of being able to sleep on the premises for free. Why *do* I consider this policy so important? Let me explain further.

How many times have you gone to a gig and said to yourself that you wanted more than just music and a room full of people you don't know? Let me ask another question: at most gigs, is it not the standard practice to open the venue's doors, charge the audience money, let them see the show, then clear them out?

What I feel this has done to hardcore and punk is to overemphasize the music as the only glue that holds this underground scene together: emphasizing that once the music is over there is no longer anything of importance to stick around for.

By allowing and encouraging people to stay at a venue before and after a gig the opposite becomes emphasized: the show doesn't begin when the bands start to play or end when they finish. All around you the show is an ongoing one comprised of the people in the scene, and without the music they are still there, they are still alive. And what do these people do when they find themselves in an environment deficit in punk music but rich in punk people? Do they sit in corners or up against the walls, eyes agape like void disks, mouths like wide? No, they start engaging in a strange, natural process often alien in present human society: they start reaching out, they start meeting one another.

This seemed to be the case at the hardcore festival I attended at De Vort n' Vis in September. Although much of the music left me fairly uninspired, and the booths selling mainly American hardcore products outside becoming swamped with European kids behaving like pigeons at a bread crumb factory left me somewhat revolted, I detected that the close proximity of the festival's audience to one another encouraged a natural curiosity that led to many conversations and friendships. In my case I made a great many friends at De Vort n' Vis, some of whom I will be corresponding with for much time come. And as friendship is one of the prime ingredients of punk to me, I can not recommend De Vort n' Vis enough based on these grounds alone.

More info about De Vort n Vis: De Vort n' Vis is an all ages establishment with a policy of no illegal drugs on the premises, for obvious police harassment reasons, and no booking of racist bands. There is also a pub on the premises and vegan food can be bought there for a reasonable price. For more information about De Vort n' Vis or a copy of the zine "Pifi" about the club, you can write to De Vort n' Vis, Kiekenmart 7, 8900 Ieper, Belgium.

Onto other topics:

Recently on the main square in Prague I had the chance to see something dreadful called "Planet Reebok," a huge traveling dance and pop music show, a traveling commercial for "Planet Reebok" stores, a chain of establishments opening all over Europe that sell (you guessed it) nothing but Reebok products. Along the same sinister lines is something called "Camp Adidas", which some young Czech handed me a flyer for outside of Prague's K-Mart. Apparently this is some kind of camp where kids here can go to play American sports like baseball, all the time learning the value of Adidas products, no doubt.

Yes, hardcore American consumerism is alive and kicking in Europe, and so is consumption of American hardcore

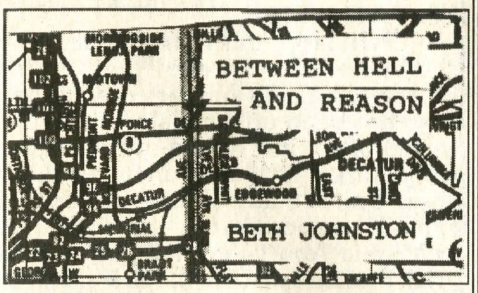
and punk music, and related products.

A week ago, after having the pleasure of tearing down flyers for an upcoming show with America's favorite corporate punk band here in Prague, I found myself at an establishment called the Roxy where two U.S. "hardcore" bands were to play, both of whom had arrived at the gig in brand new Daimler Benz buses. It seems both of the bands in question, and many more these days, use a booking agency out of Berlin called M-80, a booking agency that only uses buses for its bands.

When one considers that such buses cost about five hundred dollars a day to rent, it becomes painfully clear how much money US bands can make over here. Even clearer to me are the sorts of Motley Crüe-like antics American punk and hardcore bands are able to get away with in Europe without being questioned.

Honestly, I found it somewhat surprising that one of the aforementioned buses hadn't been turned over and set alight by angry audience members. Oh well, perhaps that will come when punk and hardcore bands arrive at gigs in helicopters.

Until next time, best wishes from your happy pal, Brian Zero



My friends Ryan and Megan came up from Athens recently, and they brought Ryan's brother Jesse along to hang out in Atlanta with me. Seeing Jesse really took me back in time. He's 14 and getting into punk for all the right reasons. He didn't just choose punk because it's the cool boys' club to join as an adolescent rite of passage. As he talked about connecting with music of substance and needing more than his average town holds, I felt that same familiarity. He made me think of situations and dilemmas and, consequently, feelings that I haven't felt in years. Even though I went through all the alienation that precipitated my involvement with punk 15 years ago, I knew he was talking about my life. He was talking about all my friends' lives from more than a decade ago, yet the same scenarios are being played out. The alienation from the normals and especially the hunger for something more meaningful than average life and average people offered, I guess, is a common catalyst that drives thinking people into the underground.

Jesse didn't know it yet, but he spoke of all the things that served as the common denominator for all of us who got into punk in the early years. When it wasn't cool. When it meant getting picked on even more from the jocks and preps who controlled all the social arenas up to that point. Punk offered shelter from the storm of boring, average, normal life. I saw the genuine spark of enthusiasm and excitement he has for it. That spark has long-since transformed into kind of a pilot-light for my life, but I still recognized and even admired his excitement and interest. He's got a whole world of punk experiences before him. Even though it's become a rather difficult journey for me lately, I still feel happy for Jesse. He's got all that ahead of him to live through. Punk can contribute to his political beliefs, as well as his lifestyle, and I always feel that kind of deep kinship when I meet someone else who can recognize and comprehend punk on a cultural level.

I gave him a stack of old band shirts, as well as a list of my favorite record label addresses. Instead of acting insulted or copping that "I'm too cool to listen to you" attitude that permeates the younger kids' presence these days, he was openly happy to get the stuff. He was hungry to talk about bands and shows, which was a huge breath of fresh air. We all talked about the records and the bands that made an impact on our lives, not because it all serves as a soundtrack for life, but because those things are the lifeblood that link us all, even if we don't get along.

Getting to know Jesse was the kick in the pants I needed to realize some things about punk today. I'd gotten so turned off by the posing and posturing I see everyday, that I'd forgotten that there are thinking kids still out there. Despite the trend getting so big that jocks Manic Panic their hair too, there are still people getting into it for valid reasons. I just don't come in direct contact with them. I saw the guy from Rancid on the cover of fucking Details magazine and wanted to puke — he was the one in Operation Ivy, for god's sake!. I hope this represents the eye of the punk storm passing over the land, and when it's all over, punk will be burrowed further underground than ever before. It's still a meaningful music scene, even if it has been overrun by clueless people.

After my friends went back home, I pulled out old issues of MRR and re-read parts of books like THREAT BY EXAMPLE. Instead of wondering where it all went, this time I realized some things are the same. I watched "Another State of Mind" again and noticed that politically and socially, things are starting to seem like a rehash of the conservative early 1980's. We've got the kinds of cultural factors being tossed around that contributed to the necessity of punk rock all over again, and that's something I never thought I'd see again.

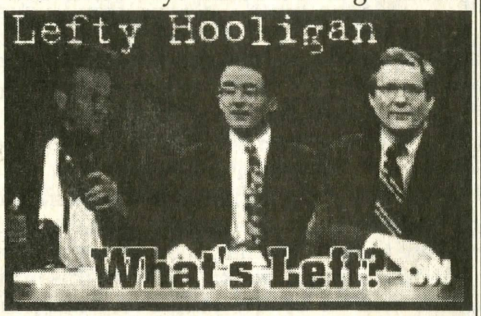
Maybe punk's getting trendy had more to do with fin-de-siecle craziness. Culturally, people always tend to look backward and romanticize parts of the past, instead of boldly and blindly marching forward into the future, when any century changes. I'm hoping now that punk being regurgitated in a superficial, 90's fashion to the masses actually had more to do with that, than to any sort of demise of punk rock. And with this holy war waged by the religious wrong on American politics and culture, I hope punk becomes more necessary than before. This neo-conservatism seems a lot more like neo-fascism, which makes the underground the only link to free thought and free expression. I wonder how many trendoids will even want to associate themselves in a scene/culture that will mark them as a dissident.

It's funny that it took my meeting a 14 year old from Maryland to realize that the good things I obtained from punk are still out there. That there are still smart, alienated kids seeking its refuge. I can see punk on a continuum, which is important. No matter how many kids see it as an elitist club, or a popularity contest, or a fashion trend of workingman's clothes there are still some joining up and making the first steps toward defining their lives their own way.

I feel more encouraged now to go to more shows, instead of staying away because I despise scene politics. I'd been avoiding bands I'd wanted to see, just because I couldn't stand to be in the same room with some of the self-appointed scene icons. I hate the little scene politicians and the capitalist-opportunists, because they replicate segments of society that punk rose in opposition to. But setting all that aside, I still love the music. I miss some of my favorite bands from several years ago, who all went on to sign with major labels, but there are other good bands to replace them. Richmond, Virginia must be the magic place for music now. I can think of 4 bands from there and they all rock.

I guess I can understand why so few people my age have hung around the punk scene. It's hard to stay in touch with the youth perspective when the years start to add up. Just like it's hard for them to imagine what life will be like for

them 10 or 15 years down the road. The music is the important thing. It links us all, past, present, and future. The record I mail-order from Dischord or Old Glory may be the same record that gives some kid some hope in a fucked up town, or keeps another kid from putting a gun to his head. I'm so glad Jesse showed me that the old days have more in common with these days than I'd ever guessed.

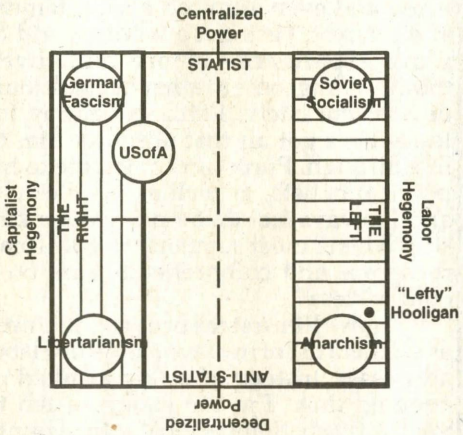


Every now and then I feel compelled to give my "political chart talk." Terms such as "left-wing" and "right-wing" are ambiguous and slippery because we tend to think of politics as a single, linear spectrum. Not so. It makes a whole lot more sense to see politics in more than one dimension. The resulting political picture is far more accurate. The traditional left-right spectrum is based upon which economic class has hegemony in society. If it's labor, then it's "the Left," "the Right" being capitalist of course. Now add the dimension of whether power is centralized or decentralized in society, and a 2-D political chart emerges, which can be found floating around somewhere in this column.

I've taken the liberty of placing a few landmarks on this chart, for orientation purposes. Now we can talk about politics that are right statist, right mixed, right anti statist, center statist, center mixed, center anti-statist, left statist, left mixed, and left anti statist. To show this schema's flexibility, let's change the non-traditional axis to whether the politics in question are based upon revolutionary violence or democratic elections. The political chart changes into the second diagram located in this column.

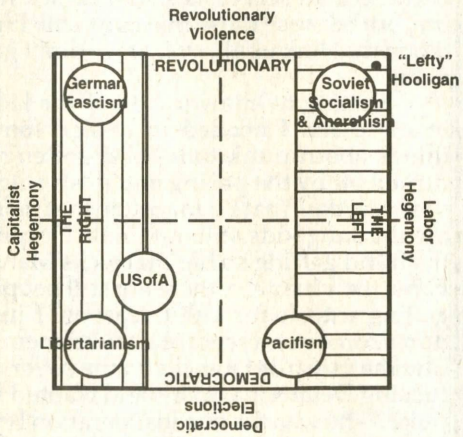
The permutations of this political chart are clearly endless. Yet while I value the political chart as an analytical tool, it doesn't always suit how I feel about politics.

I don't need to tell you that I'm critical of just about every tendency on the Left. Aside from being mass murderers, Leninists want to substitute their vanguard party for the working class in power. Aside from being whiny, two-faced asswipes, liberals and social democrats are losers because of their deification of parliamentary democracy. All of the above have capitulated to nationalism of one or another stripe. I could and probably will spend a whole column dissing idiot anarchists; their endless subjectivity and thorough incoherence. Let's take things a step further. I waffle between considering myself part of the Left and disdaining any association with those pathetic bunch of losers. I'm a communist, and traditionally communists have considered themselves among the most radical elements of the Left. Yet I'm sympathetic to the current, anti-statist communist critique of the Left that sees it as the left-wing of capital, serving merely to



recoup revolutionary impulses into the effort to reform and thus preserve capitalism.

Here's just a few reasons why the



Left sucks.

Begin with what charitably might be called the Left's lack of intestinal fortitude, or at the worst its out-and-out dishonesty. On Monday, August 7, Judge Albert F. Sabo granted Mumia Abu-Jamal an indefinite stay of execution, on the grounds that the time consuming appeals process does not permit a higher court to rule upon Abu-Jamal's request for a retrial before the date of execution. Cofounding Philadelphia Black Panther and current MOVE member, Mumia Abu-Jamal witnessed an altercation between his brother and a Philly cop. He intervened. The result was one dead cop and a wounded Abu-Jamal, not to mention a shoddy trial that put Mumia on death row.

His case has become an international cause celebre. Indeed, Mumia Abu-Jamal is the current darling of the Left, elevated to the unqualified status of sainthood. What's not often talked about is that Abu-Jamal thinks that homosexuality is a sickness. He's made anti-gay remarks in his previous writings, something that his Leftist supporters don't like to mention. Now, I'm not saying that Abu-Jamal deserves to be executed because he's homophobic. At the same time, he does not deserve to be made into a Leftist St. Francis of Assisi either. His supporters would do well to portray him as just a regular guy, one with admirable qualities (he's a good writer and journalist) as well as with not so admirable ones (he's a homophobe). Either the Left is too chickenshit to present principled, critical support for Mumia Abu-Jamal, or it wishes to hide the distasteful aspects to its hero's character.

Writ large, this is the problem with the whole effort to prevent the execution of Abu-Jamal. His supporters wail about how he got an unfair trial and was convicted of a crime he did not commit. A poor black man getting an unfair trial in these United States of America? DUH! It would have been an out-and-out miracle if Mumia Abu-Jamal had gotten a fair trial. But, instead of maintaining that the judicial system in this country is corrupt through-and-through, the Left promotes the pipe-dream of a new, fair trial for Abu-Jamal. The first thing said should be: "It's impossible for Mumia Abu-Jamal to get a fair trial..."

As for him being a cop killer, so what? The man hasn't categorically denied that he wasted the pig out of self-defense, so why are his supporters so adamant, not that Abu-Jamal's conviction on premeditated murder was absurd, but that he didn't kill the cop at all? The point here is that the Black Panthers were right. The police act like an occupying army in the black community. Was the French resistance wrong in knocking off occupying Nazi soldiers during the second World War? Hardly! Indeed, the cops are the occupying army of capital in all our lives. Word one ought to be: "Even if Abu-Jamal killed that cop..." So, instead of denying that Mumia Abu-Jamal was capable of killing the cop then, the Left should be earnestly repeating the

"name" of a well-known SF punk band. What we want is millions of dead cops!

Please, don't read me wrong here. Given the fucked up nature of the legal system in this country, Abu-Jamal and his supporters should use any means necessary, to include having a mistrial declared on a technicality, to get him off of death row. In turn, the Left needs to be perfectly clear and painfully honest about this tactic. To do otherwise is, at the very least, to be afraid to confront the above issues. At most, the attempt to cloak the effort to free Mumia Abu-Jamal with the language of "fairness" and "innocence" is lying opportunism.

Admittedly, the Left has experienced a sea change over the past decade. From Leninists who talk like social democrats and practice autocratic "market socialism" once in power to social democrats who talk like liberals and implement "welfare state" cutting austerity budgets once elected, from the indie punk label owner who touts his brand of "hip capitalism" as "creating socialism" in his record company to the Democratic president he supports, a president willing to outdo the Republicans in social service cuts and putting cops on the streets, the Left has shifted markedly to the right by almost every index. Some of this comes from the collapse of Leninist-style socialism in eastern Europe and the Soviet Union, and its retreat almost everywhere else in the world. Capital has been declared the winner of the Cold War and the social project of overthrowing capitalism has largely been abandoned. Just as important is the Left's own rank cowardice and opportunism. The Left today avoids the tough fights, and reeks of the willingness to say anything in order to look cool.

Folks on the Left in this country in particular will say that they're just being realistic. Times have changed and they're simply changing with the times. More to the point, unlike in Europe and except for the 1 930's and '40's, the US Left has never had a large following. The task of taking on the power of capital is daunting, and the Left in this country would rather be popular. Hence the misery pimping, the trend following, the shift right that characterizes the US Left generally. What the Left fails to grasp is that its growth depends, not on jumping onto the popular bandwagons of the day, but in defending "unpopular" issues that champion the interests of the working class. What we need is to be able to seize opportunities, not to opportunistically play on human misery. We have to stop being chickenshit, and instead take an unflinching look at our own problems, as well as the problems of society.

Not fucking likely, and I'm still left with my love/hate feelings about the Left. The Left needs a thorough overhaul, if it wants to avoid being junked as obsolete altogether. More material for future columns...

Count Your Lashes Out Loud



Queenie

"The Real World"

E, a beautiful, energetic orangehead, walks into the kitchen wearing only a pair of white baggy shorts and carrying a jar to water the plants, sits down and sighs, "I can't do this anymore! I am so exhausted!"

"Where have you been? I haven't seen you in days." I looked up to chat with my roommate and best friend.

"I have spent the last four nights with four different women. It's been wonderful, but I am definitely starting to lose my shit. I have been having the most intense sex of my life! I've lost track of my orgasms, not that they're the most important thing..."

"They sound pretty damn important from my room." Nickel, our other roommate, a hot little butch dyke dressed head to toe in black, interjects. "It's not bothering me, but all that moaning is making my fingers itch."

"Hey, how are things with your woman, Nickel?"

"OK, last night I told her that I loved her."

"What!? You just met her! How could you tell her you love her!? You don't even know her last name!"

"I didn't really mean it like 'I love you', love her. I meant it like 'I could eventually love you someday, maybe' love her. Anyway, she's all into the Bondage a Go-Go scene. I'm trying to figure out if she's just into dressing up or if she's really into it." Nickel bit the filter off her cigarette before she lit it.

"So E, has Robin even looked at your toys yet?" E has all of her sex toys on an altar next to her bed as a hint to her new lover.

"Oh, I'm going to go crazy if I don't get a beating soon! I have been trying to satisfy myself with any pain I can get. The other night when she was fucking me, I kept hitting me head against the wall and I was trying to get into it, but it wasn't working..."

"Why don't you just ask her to top you. Tell her that's what you really want."

"I have! I think she's just hesitant, but I know she's into it. She'll gets that top look in her eyes sometimes. I don't know. I even gave her my handcuffs to keep, but she just left them here. And yesterday, I had to wash my dildo because it had dust on it! Now that was depressing."

"Why don't you have her hold her fists out and you can just run into them over and over again!"

"Yeah, maybe she can hold out your whip while you run back and forth..." Nickel and I were laughing hysterically by now.

"Ok, ok, I'm sorry. There's that LINKS slave labor party this Friday. Maybe you'll find someone there."

"Yeah right, there'll probably be only ten dykes there: five will be there with their slaves, four will be bottoms, and one will be ugly."

We all heard the front door slam despite our laughter. "Hey roommates!" David was happily yelling up the stairs. "Come look what I did to myself." We ran out to find our final roommate, smiling with his picture perfect features, and admire the newest modification to his body.

I went to an introductory sadomasochists meeting recently, just to see what kind of people would be there. I've never been to one before but have been urged to go by many people who already belong to one of the many sm groups in the city. I was hoping to find a couple of hot boys and girls wearing black leather harnesses, looking for a women like me. A soulmate, a lover, a hot top who can be flipped and made to scream from the bottom. Instead there were about thirty people sitting in a circle, ten were women, but only one was around my age. At first I felt a tad out of place, but many people came up to talk to me and told me that this was not at all representative of their organization. That, in fact, they had members of all ages, all races, and all sexual orientations. So I put my doubts to rest and stayed for the whole meeting.

We sat in a large circle and were supposed to introduce ourselves and say why we were there and whatever else we wanted to a group of stange perverted people. Many people started by saying that they were so thankful that a space like this existed. They said that they felt closeted about their sexuality in every other aspect of their lives. Some left vanilla marriages, some lost their jobs, some lost custody of their children. They lamented about all the time they felt they had wasted, not

being able to live out their darkest and deepest fantasies, until now. I couldn't believe how many of the people in that room felt like they were alone. Perhaps because I was brought out by members already in the community; I never felt as if I was the only one. Many said they tried to hide and deny their fantasies, which would be like death to me. But everyone has their reasons. It came time for me to talk. I told them about my fantasies, what I have done in the sex industry, the class I taught on women's erotica but it was the description of my household that got all the attention. I realized long ago how amazing my living situation is and how wonderful it is to find three other people who mutually respect each other, are all adventurous and knowledgeable in a variety of ways, and are equally open minded and accepting.

Nothing is too sacred in our household and every topic is spoken about with the candidness of discussing a grocery shopping list. In fact, it is probably easier to discuss masturbation and flogging with my roommates than household chores. Well, when David first moved in about six months ago, I'm sure he didn't feel comfortable discussing issues of sex with three women. But E and I made sure to lay all of his embarrassment to rest by having a descriptive and open conversation about masturbation techniques at the dinner table. Whether or not that opened him up, it let him know that he moved into a household of non-judgmental, highly sexually adventurous women who couldn't be shocked. Our bathroom always has the LINKS calendar of SM events and fliers of other upcoming SM classes, discussions, and/or events. All the workers at the local hardware store keeping us up to date on their newest shipments of eyebolts and we are never out of rope. We all have our own toys but we share books, manuals, and magazines. Porn and other erotica is in an abundance in our household, kind of like a do it yourself Good Vibrations store. Of course, we try to accommodate each other, if say, a parent comes into town, by taking down our posters and notices. But when I asked David if I should take down my poster of Mary Magdelana with nipple piercings holding a bleeding, naked, cock-pierced Jesus before his mother stayed in my bedroom, he said she'd be fine with it. Now that must have been an amazing household.

Definitions: Butch: an gender identity in the lesbian community (primarily) that tends towards androgyny and a rejection of traditional feminine characteristics; Dyke: a more radical, less stereotypical lesbian; LINKS: a pansexual sm organization in San Francisco that holds play parties and other events; Good Vibrations: a female-run, woman centered sex toy and educational center in the city which specializes in vibrators, books, and many other sexual aids.

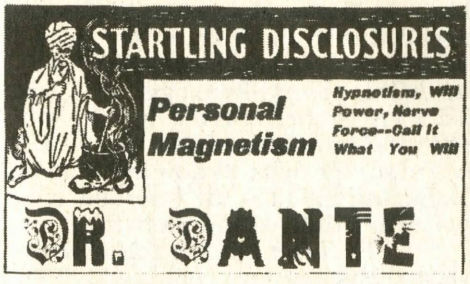


Halloween. My favorite holiday. I've loved Halloween for as long as I can remember. You don't get any presents or anything like that, but I love horror movies, books, comics, music, etc., and so the horror feeling that pervades this time of year is delightful to me, not to mention it signals the end of the infernal summer! People don't really celebrate Halloween much, anymore, and that's too bad. I always try to do something special, if not have a party then at least something. Of course, the first thing you need to do is make a Halloween tape full of bands that fit the season. Of course the MISFITS should go on there. My personal favorite MISFITS songs are "We Bite", "Skulls", "London Dungeon", and "Devil's Whorehouse". "Blood Feast" and of course "Halloween" are also great, though I'm sure you have your own favorites (by the way, Jerry Only and Doyle are still trying to put the group back together!). Another band that has to go on a Halloween tape is the ACCUSED. I'd suggest "Wrong Side Of The Grave" and "The Maddest Story Ever Told". FANG- "Diary of a Mad Werewolf", the FREEZE- "Halloween Night", the CRAMPS "Human Fly", GBH- "Lycanthropy", CAPITAL PUNISHMENT- "Jody Is My Bloody Love", DEAD KENNEDY'S- "Halloween", RAMONES- "Chainsaw", DR. KNOW- "Life Returns", SCREECHING WEASEL- "Zombie", SEPTIC DEATH- "Gore Story", and possibly quite a bit more that I can't think of right now are also great Halloween type songs. Another advantage to this season is that they show a lot of horror movies on t.v., mostly late at night (at least when they're not showing those god damn infomercials). The Simpsons have a fantastic Halloween special you have to check out, and some channels even have horror marathons. In the next few weeks, you should check out a lot of horror movies. Some good ones are: Halloween 1 & 2 (forget the others, unless the new one is good. It should be out by now.), The Shining, The Howling, The Blob (old or remake- they're both good), Phantasm 1 & 2 (forget 3), Burial Ground, The Texas Chainsaw Massacre, Evil Dead, The Re-Animator, Night Of the Demons, The Thing (old or remake), Return of the Living Dead, Night of the Living Dead (plus Dawn and Day of the Dead), Zombie (sometimes called Zombie 2), In the Mouth of Madness, Tales from the Crypt- Demon Knight (and the old Tales from the Crypt movie is pretty good, too). There are a lot more that I have forgotten, so just go out and rent a few. Anything that has Vincent Price or David Warner in it is probably pretty good.

Speaking of pretty good shit, I got a tape from a band called GODAMN that I like a lot. 12 songs of fast hardcore with crusty influences. Good tunes, decent production- pick it up! This brings us to the part where I would normally give out the bands address, but these guys didn't put an address on their tape. So if they write in and give me their address, I'll pass it on, and until then, you can look for it. Also, I got a tape from a band called CLABBER-HAG that got messed up in the mail. CARTER PEACE MISSION play aggressive pop punk- much better than most! If you're not sick of pop punk yet, check these guys out- they're pretty fast, catchy, and good. 7 songs, good production. 518 H. Ave./ San Diego, Ca. 92118. DA PIGS play some punky hardcore (or hardcore-ish punk) that I enjoyed. Sometimes fast and aggressive, sometimes slower, usually pretty tuneful, 8 songs, good production. P.O. Box 10071/ Glendale, Ca. 91209. PISTOL WHIPPED play pissed hardcore, a little like C.C.M., with a mean sounding female singer and a lot of start/stop mid-paced to fast hardcore. I like it- we need more pissed sounding female hardcore screamers. 11 songs, good production. 91 N. Rembert/ Memphis, Tn. 38104.

Next up is SMEDLY AND THE SPACE CADETS, who play that midwest hardcore everybody loves. Fast paced, tuneful punkcore, kinda like Screeching Weasel's untitled LP, but without quite as much charisma. 16 songs, good production. 5722 Revington Dr./ Norcross, Ga. 30092. CARAMEL SUN play old fashioned skate rock, as they call it- tuneful punky hardcore. I haven't heard the term 'skate rock' in ages, not since I heard the word, um, 'Zorlac'. 8 songs, good live production. 317 N. School Pl./ Dallastown, Pa.

17313. DIVIDE & CONQUER play pop punk with a chunky guitar and a lot of melody, but not too wimpy- decent. 5 songs, good production. 712 Dick St./ Greensboro, N.C. 27403. GESHPENST play some mean hardcore with crusty guitar and intense vocals that still manages to be tuneful. Too bad there's only 4 songs. Good production, though. 4-37-5 Kohenji Minami/ Suginami Ku/ Tokyo Japan. Tuneful hardcore seems to be the thing these days (I'm not complaining), because I've been getting a lot of that. RITALIN plays it very well, with a good dose of originality and some offbeat stuff thrown in here and there. 15 songs in all, and a good production. 77 Mapleridge Ave./ Wpg, Mb./ R3T 4X6/ Canada. The 565 BURNOUTS play mid paced hardcore with alternating female/male vocals (more female than male) that sounds real good, except it was recorded live, and the vocals are a little low in the mix. 9 songs, 210 8th St./ Huntsville, Al. 35805. MOLLY BE DAMNED play average grungy punk with a bit of charisma and a bit of rock. Decent. 7 songs, good production. 1150 Ben Franklin Hwy. E/ Douglasville, Pa. 19815. My favorite band for this month is called ALLEGIANCE TO NONE. They belt out 8 pissed, intense, fuzzy ultra-distorted guitar, bouncy hardcore bass, fast, crusty hardcore songs. They even show a bit of originality, and as you know, originality + brutality = a great fuckin' band. Good production. P.O. Box 27/ Ville Grand, Ca. 95486. The last band for this month is called MAX HEADROOM (?). They play fast hardcore with good breaks. Only 3 songs, but it's 3 good songs, with a good production. Write them at 3-62-2 Rm 101/ Kohenji Minami/ Suginamiku/ Tokyo, Japan. That's it for this month. Keep sending those hardcore/snotty punk rock demos to me at: P.O. Box 2584/ Conroe, Tx. 77305. Happy Halloween.



Startlingly enough, I wish to address the use and abuse of the term "low fi" (or "lo-fi," or "low-fi"). Sure, it's a convenient way to describe intentionally or unintentionally shitty recording quality (or, as they say in more polite and/or enlightened circles, "sonically special"), whether it's being utilized in the service of attempting rock 'n' roll (and therefore generally taking advantage of the alienating aspects of non-pristine recording and reproduction, but since I promised several issues ago to leave the eggheaded {"..,and do you know why we call them eggheads? Because their heads crack so easily when you get them on the street!"} analysis of this phenomenon to other revisionist creeps) or artish nabbob-foolery ("an expanded audio palette, oui?"). But I've seen at least two reviews on concert performances in which the bands were said to have a "low-fi sound," which is some of the most apparrent errant nonsense to be found this side of the Pecos.

It doesn't take a Napoleon Hendrix to see the faulty logic at work in the numb skulls of the numbskulls who are perpetrating this claptrap. "Low fi" being short for "low fidelity" which in turn is intended to signify the opposite of "high fidelity," we then have occasion to ask what "high fidelity" means. I promptly answer myself (and anyone who joined in the question) that it refers to the quality of a recording in terms of reproducing the original music originally recorded (originally). The quality in question, "fidelity," is synonomous with "faithfulness" and is (I'm rather certain) of Latin origin ("adeste fidelis," "semper fidelis," "et cetera").

Tautologically speaking, the sound of a band's performance is presumably as faithful to the sound of that performance as is possible (X=X, for the mathematically-minded). So no more shit about a band or a performance being "low fi" will be brooked.

There is, of course, the big low-fi schism dividing the masssed hordes of bands ready to do battle (an image recalling an especially crappy black light Led Zeppelin poster); and why would any of these geeks want to sound like Led Pep anyway (note the drifting of Lead Bep out of their paranthetical confines into the "other dimension" of the main body of discourse and back into the paranthetical dimension; those fuckers have some scary powers, even if their music does blow - maybe there's something to that Aleister Crowley stuff)? And what surer way to make certain that one doesn't than by the creative placement of some cheap microphones with curious qualities in a room with strange acoustics (although Toe Rag Studios product always sounds admittedly great, even to audiophiles, while avoiding the taint of slickness; I guess that just means Blaine Watson really knows what the fuck he's doing)? Anyone can do it, hence "punk rock" according to my Rolling Stoner Guide to Punk Rock that I carry with me everywhere. And yet, there is the inevitable "I'm sick of this low-fi" backlash to the "low fi" backlash against slick and glossy recording, so at least we need not fear a dearth of issues, aesthetic and otherwise, to keep whatever this friggin' scene is called well-divided and full of hate (as is only right).

Because at least one small feud in this rivalry and hatred-filled Mecca of rock and roll to at least ten people throughout the globe (Hiroshi, James, Lucca, Sean, Chris... well, maybe just six) that we call San Francisco has been ended before it even got off the ground. Matt of Outpunk showed himself a big man and personally admitted that he was mistaken in naming me Planet Pimp records chief (remember, my baby is REPENT records, with three great new releases this month, highly collectable so buy multiple copies of each, although the fact that the Highlander Twos "Go West" cover shot was taken in front of the Rawhide 2 is likely to put us in the next installment of Outpunk's "Fake Queercore?" article that started the whole brouhaha; que sera). Don't despair, though, the Car Thieves/Planet Pimp feud may flare up again and there are plenty of people around here who hate each other.

And speaking of backlashes, hatred and low-fi recording (bet you thought I wasn't going to be able to weave those threads into a single thematic twine), I will discharge my responsibilities as the updater on all things Surf Instrumental that don't make it into the review pile by alerting anyone so inclined to a couple of releases that are definitely not on the raw and low-fi tip (in another words, recorded in some kind of regular studio). The first is a three-song 7" by Mark Brodie & the Beaver Patrol on Shredder records, which includes a cover of Dick Dale's "Shake 'N' Stomp" (one of his chestnuts from his long gone rock 'n' roll era), the second a full LP from the Surf Trio on Pin Up records (yes, the same Surf Trio that went from instrumental to vocal for their Bomp LP of many a moon ago and back to instrumental for a CD on September Gurls). Both favor the purist's approach to instrumentals over the Boulevard Park Trio (or Cee Bee Beaumont, for that matter) noise 'n' grit.

For noise 'n' grit, on the other hand, Radio X mastermind Colonel Brain is rightly regarded as the Phil Spector of low fi in many circles. With the latest

(second, but good luck in finding either one as they're more of those pesky limited Radio X run; fortunately for me, South SF is practically in my backyard so I can just pick Brentwoods LPs off the trees) release by the fabulous and very rocking Donnas, "Let's Go Mano/I Wanna Be A Unabomber/Last Chance Dance," he has unleashed a teen joy and angst operetta that sounds like the Shangri Las and the first LP Ramones blasting out of a transistor radio (yes, I know it was Shadow Morton and not Phil Spector who produced the Shangri Las, stop being persnickety) no matter how expensive your stereo might be (don't forget that another production genius, Berry Gordy Jr. had a car radio in the Motown studio's control booth to use as a playback monitor to see how the music would sound where it really counted; this is just taking that brilliance one step further!). Having had the privilege of seeing the Donnas at the Los Gatos Teen Center (and seeing Sacto's X-Teens the next night at historic landmark the Purple Onion, it was a joy-filled punk fucking rock 'n' roll weekend indeed), I'm going to go ahead and say that this is THE band of the end of the millenium. Let's go mano in '95, '96, '97, and so on and so forth.



What is this shit anyway? You said if I stayed up here with my penlight and smile for 4 hours, I could work the Horton Heat gig. Hey!!! Hey you out there. Yeah, that's right.... I'm talking to you buddy!

Promises promises..... I made a deal with a girlfriend to work this piece of crap show because I was assured by a so-called "friend" (I'll never speak to her again dammit!!!), that being an usher was the fastest and cheapest (2 of my favorite words... heh heh heh) way to get in to see some future bands headed for SF. This is becoming an increasingly difficult task for me, as more and more of the bands that I like jump to major labels, thus increasing the size of the venue they are playing and the cost of their tickets. Of course, many around here would say "Then why the fuck go?", with the answer, of course, being that I'M ADDICTED BABY, to killer live shows, major label or not. Off on a tangent I go again..... I was starting to say that basically because ticket prices seem to keep going up and up and up, and that soon I'm actually gonna have to start "budgeting myself" for rock shows (my mom must be spinning in her grave with glee at the very word "budget"), I had decided to volunteer as an usher at the Warfield to fill in for a friend of mine who needed someone to help her out. In exchange, I would get first dibs on Horton Heat backstage passes and or tickets, or at the very least would be "allowed" to usher at the Fillmore for his upcoming show. What I want to know is, how can a venue use a word like "allow" when they're not paying you a fucking cent and basically, they're buying your services for the cost of a drink, about $3.00. Let's see, for a 4 to 5 hour job of ushering, that works out to be less than 75 cents an hour. Last time I looked, this was called slave labor..... Oh well, the thing is, I don't have a credit card (so I couldn't get tickets by phone), and knew the Reverend's show would most likely sell out, so I agreed to work THIS SHOW in exchange, which, turns out, would be lucky to pack in 200 people on a good night.....

I should have known this would be a disaster all along, as was the time when I decided I wanted to work for Rock Med a few years back, before I realized what this, yet another "volunteer job" really entailed. I figured, what the hell, I could watch the bands from all the prime locations (even backstage—yee ha.....), and hell, even get in for free, which of course was my real motivating factor all along. I should've figured out that most of the medical casualties at rock shows would be humans passing out from the various substances that they had injested earlier that evening. This means that the thing you are doing most of the night is not watching a show but usually resuscitating some kinda victim. The first thing a resuscitated patient does, for you medical laymen who have never had the opportunity to work on one, is barf their guts out all over you, in this case "me", the "resuscitee". Call me crazy, but this isn't exactly what I expected, in exchange for getting into a show free. My volunteer experience with Rock Med ended with this rude awakening.

Instead, in my ever vigilant quest to pinch pennies, I ended up volunteering once in a while at shows as an usher, which I was sure would spare me having to endure exchanging "precious bodily fluids", as my Sterling Hayden would say, with someone I just met. So I ended up here at the Warfield instead one night, working probably one of the most horrible shows I have ever seen, in hopes of going to Horton Heat in exchange, later this summer.

Well, my friends, have you ever really gotten anything free in your life? Everything, costs something, especially in Amerikkka, in this case, my god damned sanity.....

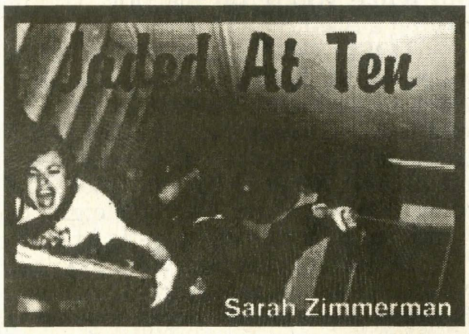
Have you ever sat thru 5 hours of terrible, I mean, gut wrenchingly bad bad bad music, only to discover you can't use the free drink tickets till after the last band is into their second set? EEEEEEEEEEEEE..... Or how about bullshitting about the upcoming band with some moron that works for them backstage even though you've never heard of them but you noticed that their engineer wasn't sure how to work all the "hella cool" buttons and levers on the sound board earlier. Or watching a 6' tall, 300 lb Siouxsie of Siouxsie and the Banshees digress on stage about "her music" (Is she kidding?????), not even aware that the entire first 4 rows are falling asleep while she primps, preens, and tries to pirouette across the stage in 5 inch stilettos that make her look like a small refrigerator on wheels. I kept hoping she would crash into something big like, perhaps say, the large amp to her left, so that the show would end and I could leave. Oh god..... synthesizers for days, bad hair, and gorgeous looking men wearing more makeup eeeeekkkkkkk, than me!! A better person would have slipped out the back door as quietly as possible, dragging what little pride remained of himself, but no, I, Christeen, had to work this all because I wanted a free ticket to the Fillmore show in 3 months. Oh brother..... I guess you could say even when the ship was sinking, I was determined to "stand tall" (although certainly not taller than Siouxsie!!!!) and hang in there, at least until I could spend this drink ticket in my pocket, which was starting to get all wadded up in little pieces like a soggy ole Kleenex. I envisioned paying for my stoli with the remnants of this tacky cardboard sludge that was now in my hands .....Excuse me miss, do you take solid waste as drink exchanges here?

By the time the fog machine started onstage, I was fit to be tied. The only good this accomplished was knowing that I no longer had to look at that no-necked Amazon Woman in her platforms any longer. Unfortunately, there seemed to be nothing to drown out that achingly irritating yelp of hers. This seemed to be the only night where I

couldn't even get an occasional bit of feedback up in the balcony to repress the noise coming from the stage. The pisser of the whole deal was that not only did I have to endure an ordeal of listening to a band that I even hated in 1981 when I was a wee pup, but also of NOT getting into Horton Heat after all, 3 months later.

I'm not kidding! The tickets sold out almost as fast as Patti Smith, and the ones that were left went faster than the poor guy I asked to stand in line for me could grab 'em. After he had spent 2 hours in line, the Fillmore announced there were no more tickets available. This was weeks after I found that all the ushering jobs had been filled there as well. My last resort was calling a girlfriend, who seems to know everyone in the club scene, to get me on the list. She told me later that she couldn't even get herself on it!

I think it's gotta be kharma, you know? I mean, you guys always warn me about these big venues, that they're not to be trusted and all that, right Tim? Oh well, in any event you won't see me ushering any shows soon, or resuscitating any concertgoers in the near future. You know what's really odd though? I heard that the Supersuckers used a fog machine when they did the show with "The Reverend" at the Fillmore that night. Oh God, I hope they aren't putting on much weight these days.....!



As I sit here and write this, my roommates are frantically monitoring her contractions, wondering if tonight's the night that we're going to have the baby. It's very exciting around my house this evening, as you can imagine.

It has been an eye opening experience living in such close proximity to a couple having a baby. Every romantic notion has been dispelled through watching their evolution. It is not the peaceful, spiritually enriching experience I had imagined. But, on the other hand, it's not the panic-stricken, mood-swingin' nightmare that some tried to lead me to believe. Let's just say that a lot of myths were shattered by this experience, and I'm glad.

It has made me question the notion of motherhood and rebellion. While I know that motherhood should be about creating a child and keeping it's environment as safe and positive as possible, I can't help wondering what that does to a woman who feels impelled to fight against oppression in her life, even though it may impede with the maintenance of the safe environment? I look at many role models out there, Exene Cervenka, for example, who are just as hard and tough today, as they were before bearing children. But I wonder if it requires the need to be almost two different people; one being the caretaker for the child, the other being the agitator. While the two are not necessarily mutually exclusive, societies tend to see them as such. I think back to the wars in Algeria and Eritrea, where women played a huge part in the combat effort, but were relegated back to simple motherhood once the independence had been won. I don't, be any means, think that women are incapable of doing both, I just wonder if they want to after a child is born. It is one of those milestones in a woman's life, and I am seeing my own roommate slowing down, and relaxing into a role that she sees as one of the most important of her life. I can tell she has a very different perspective on life than when I first moved in. I would love to get a response to this from any punk mothers out there...

Since summer's over, I'd like to recommend things that have fallen into my hands over the last few months. For animal rights activists, and those who care about animals, I highly recommend the new book *When Elephants Weep; The Emotional Lives of Animals* by Jeffrey Moussaieff Masson and Susan McCarthy (1995). It's an attempt to disprove that animals are soulless creatures. If you have a heart at all, this will definitely tug at it. Another new book, that's probably still in hardback as well, is *The Mole People; Life in the Tunnels Beneath New York City* by Jennifer Toth. This book will truly amaze you when you read about the communities which chose to life in the subway system. She gives these homeless people identities and histories so you can't forget them. New York City will never be the same for me! Some older books, which are now out in paperback- *Among the Thugs* by Bill Buford about the violence of the English soccer thugs. He has written about violence in such a way that I now find myself imitating, like when he talks about the "tangible nature" in the air right before a violent act is about to go down. Next is *The Hot Zone* by Richard Preston. It's about the spread of the Ebola (the disease that makes you rot from the inside before you start to seep blood from every orifice) and related viruses in Africa, and, believe it or not, Maryland. Not to be read while eating. And last, but not least, is an older book that I just got turned onto: *Monkey On A Stick* by John Hubner and Lindsey Gruson about the Hare Krisnas in the late sixties through the late eighties, and all the drug dealing, arms smuggling, rapes and murders which went on for the higher good of the gurus across the country. Though I have heard this book offends and scares a lot of Krisnas, it is important to know the documented histories of such organizations when people you love are involved with them.

On the movie side, I'd have to say, "The Secret of Roan Inish" was great for those who love Irish folk legends, lots of fog, and little girl heroines. "Heavenly Creatures" is a gorgeous, weird little movie that truly describes how obsessive young girl friendships can be, with a sick, bloody beginning and ending to boot.

I have stated my hatred for TV here on a few occasions, but I have to wholeheartedly endorse TV Nation for their excellent portrayal of leftist issues in a really non-preachy, hilarious way. Even I have found myself re-evaluating some of my previously held views after watching the show! It really helps Americans look at politics in a whole new way! Check it out! I'm sure there were other good things I should mention, but my roommates are saying the contractions are getting stronger, so I'm going to sign off for now. Thanks to all those who wrote me! If you haven't received a letter back to me yet- I'm working on it!!



Hello, America!! This is Mad Prof. Mike with the Headbanger Movie Reviews!!!

It's because of an unresolved crisis of the Cartesian mind/body paradox that there are few things I enjoy more than a good cinematic decapitation. There's something sooooo satisfying about seeing a head flying off of shoul-

ders. Decapitation was a common theme in Robert Bloch's stories, and he even wrote a cool story about his own fascination with decapitation that ended with him, as a fictional character, decapitating his shrink.

In light of this, I'd like to list some of my favorite movie beheadings.

In John Frankenheimer's 1979 giant mutant bear movie, PROPHECY, not to be confused with the new Christopher Walken movie, a guy is strapped in an overturned jeep as the big bad monster steps in front of the camera, filling the whole screen. We hear some really delightful sounds, sort of like those made by an impatient kid crunching his way into the center of a Tootsie Pop. The monster steps out of frame, and the guy is headless. Pretty cool.

Lest we forget 1976's THE OMEN, where David Warner's noggin is shown tumbling along that sheet of glass from every possible angle in slow motion, then AGAIN at regular speed. Pure ballet, that beheading. Or how about Werner Herzog's AGUIRRE, where Klaus KINKI zings off that Conquistador's hat holder, helmet and all? I mean, it's just ***ZAP***!!! And the dude's sitting in the grass from the neck up, like he's some golf ball knocked way off the green. Hole in one, Klaus.

No one does decapitations better than Dario Argento. A couple of my favorites are in PHENOMENA, where it looks like Jennifer Connelly is about to be saved by a nice man who runs toward her, arms extended, only to get neck whacked by the psycho killer, who's standing just out of frame, and in TRAUMA, where Piper Laurie gets decapitated with a look on her face not of fear, not of anger or surprise, but annoyance. As if it's just a big **PAIN IN THE NECK**. (Get it? Pain in the neck? *Heh, heh, heh*!! Don't think it's funny? Fuck you. Get your own movie review column.)

And surely one of the best beheadings is not in a horror movie at all, but in Russ Meyer's 1970 epic, BEYOND THE VALLEY OF THE DOLLS, when she-male Z-Man dresses up like Superwoman, takes a sword and core's Michael Blodgett's adam's apple. GROOOOOOVY, MAAAAAN! The hippy aesthetic meets De Sade! I LOVE THE MOVIES!

* * *

Y'Know, I'm a dyed in the wool liberal kind of guy, and it behooves me to sort of agree with barking Republican pink boys like William Bennett and guys with integrity like Bob Dole who've sold out to appease the suburban slob set in order to run for president. But I really think there **are** important lessons to be learned from movies, and Hollywood has to present these lessons responsibly. And one of the most shining examples of what Hollywood can teach America's young is to be found in UNDER SIEGE, starring Steven Seagal. Of course, UNDER SIEGE didn't make Uncle Bobby Dole's list of movies good for America's soul, because Seagal is a screaming liberal environmentalist, unlike, say, Arnold, whose TRUE LIES isn't as cool as UNDER SIEGE, but I digress.

What does UNDER SIEGE teach us? It teaches us it's GOOD to not be a sissy, and to not take crap from people who have no real authority over us. At the beginning of the movie, Seagal gets all kinds of grief from his sissy, paunchy, Executive Officer, Gary Busey, whose name in the flick is KRILL. Krill, as in "SHRIMP," get it? Busey dresses up like a broad, for no good reason except to look like a sissy, when he and the bad guys take over the ship. And Tommy Lee Jones is an evil hippy sell out named STRYDEX, the dark reincarnation of the Woodstock nation who air guitars Jimmi Hendrix's "Star Spangled Banner" as he sends a nuke to Hawaii. Is there a more potent symbol of the baby boomer sell out than that? A guy in a tie-dyed shirt who wants to sell weapons of destruction for mucho bucks?

UNDER SIEGE tells us it is our duty to kill the sissy and the old hippy who push us around. Is there a more valid lesson for America's youth? And what do you get if you kill the sissy and the hippy? You get control of the big phallic battleship, the big phallic guns on the battle ship, and you get to take home MISS JULY, Erika Eleniak, the Playboy playmate. Ahhh! I LOVE THE MOVIES!!!!!

* * *

The new Walt Disney time travel fantasy, A KID IN KING ARTHUR'S COURT has the following the line:

"No, Sire. It's not magic. It's rock 'n roll!!"

There's no reason for me to say any more about this movie.

But I will **rant** about the amazingly COOL MICKEY MOUSE SHORT FEATURE SHOWING WITH IT: ***THE RUNAWAY BRAIN***!

I don't even *like* Mickey Mouse. In the Disney canon, Donald Duck has him beat by a mile, and among the Alpha Males of Toon Town in general, Bugs Bunny is king. BUT **THE RUNAWAY BRAIN** IS ONE OF THE BEST CARTOON SHORTS I'VE EVER SEEN!

Mickey Mouse, short on cash, gets a job as the subject of a MEDICAL EXPERIMENT!! I won't say much else about this twisted escapade, but I **will** say that the short has visual quotes from THE EXORCIST, BRIDE OF FRANKENSTEIN, ALIENS and THE EVIL DEAD! The pacing is brilliant. Minnie Mouse is put in mortal danger. *A Cartoon character actually dies*!!! None of this "Peel-Yourself-Off-the-Drum-of-the-Steamroller" crap!! THE GUY'S TOAST!! Parts of THE RUNAWAY BRAIN are scary! More scary than the scary scenes in SPECIOUS. I mean SPECIES.

I hate to tell MMR readers to break the law. (Yeah, right.) But, go to a movie you *want* to see at your local multiplex, then sneak in to see MICKEY MOUSE AND THE RUNAWAY BRAIN, and get the hell out before A KID IN KING ARTHUR'S COURT starts.

On our headbanger scale of 1-4, MICKEY MOUSE AND THE RUNAWAY BRAIN gets FOUR BIG HEAD BANGS!! A KID IN KING ARTHUR'S COURT gets a Drano enema!

* * *

As the closing credits of Clive Barker's LORD OF ILLUSIONS, rolled, I nudged my friend next to me and said "WOW! THAT WAS REALLY TERRIF ...err ...disjointed."

LORD OF ILLUSIONS is a hell of a roller coaster ride—full of great scares, great bad guys, great scenes, great acting ...and as soon as its over it unravels. But while you're on the ride, you're having a blast.

LORD OF ILLUSIONS is about magic in all forms ...from stage illusions to seriously baaaad Ju Ju. The movie is like a magic act. It takes all the tropes of death and resurrection in stage magic and twists them into cool little knots. Barker does lots of sleight of hand. And the plot zig-zags as a result.

Serious horror fans want to know how Scott Bakula is as Harry D'Amour, Barker's hard bitten occult detective from his fiction. It took me a while to get used to Bakula as Harry. Bakula is the Ralph Bellamy for the 90's. Mr. Nice guy himself. Once I stopped expecting Dean Stockwell to pop out of the walls, I warmed up to Bakula's Harry. It was sort of like seeing Dick Powell go from Broadway crooner to Phil Marlowe in MURDER, MY SWEET.

Harry goes up against a band of cultists who follow a rather disgusting self proclaimed messiah named NIX, brilliantly played by gravel throated Daniel Van Bargen. Along the way, we're treated to a file toothed Nazi skin head berserker, a sadistic cultist who gives a new spin on the term "oral surgery," a great scene where a Cop-

perfield-esque magician gets puree'd on stage, the resurrection of a mummy-like corpse shown from INSIDE the body's rib cage as the organs reassemble, and Framke Jansssen looking drop dead gorgeous.

So hey, despite its being disjointed, how could you say "NO" to a movie that offers all this and MORE, all with Barker's distinctive touch? It's not an instant classic like HELLRAISER or NIGHTBREED, but pretty cool

On our headbanger scale of 1-4, Clive Barker's LORD OF ILLUSIONS gets three headbangs.

* * *

I want to close by saying some stuff not related to movies.

My life is in turn around. Things are looking up for me. No bullshit. Some really major shit has been going down that has been nudging me closer toward realizing my lifetime ambition. I'm getting some serious breaks. It has taken me thirteen years of back breaking, humiliating dues paying, but I really might be on the threshold of realizing my dream—a dream I have had since I was five years old.

It's scaring the shit out of me.

Think about it. If what you've always wanted were just in your grasp, part of you would be screaming in the back of your mind, "IT'S A TRAP!!!!! DON'T BE OPTIMISTIC, YOU STUPID FUCKING CHUMP!! LIFE IS JUST SETTING YOU UP FOR ANOTHER FALL!! IT'S GONNA FUCKING HURT!!!"

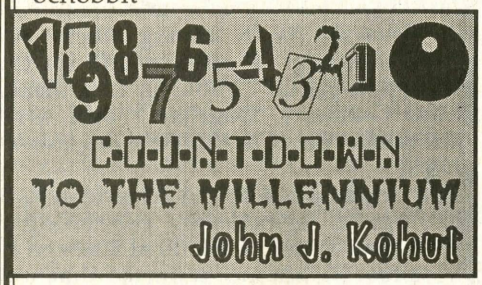
Well, I'm GONNA fucking go for it. And if I do fall flat on my fucking face, that's cool. Because I'd rather be a broken down old failure who was defeated than some stupid shit who never tried. When I die, and The Big Guy calls me on the fucking carpet and asks me, "Mike, what have you done with your life?" I can look Him in the eye and say, "I gave it my best shot."

A good failure is better than a shitty success. A lot of my siblings and childhood friends have already flushed their dreams down the toilet for "the nice safe job and a family" trap. They never even *tried*. That's what pisses me off. I mean, shit. This is the ONE CHANCE YOU HAVE to do ANYTHING with your existence. And you're throwing it away for what? A paycheck. A fucking house full of ugly furniture and some kids you'll never see or even get to know because you're working so hard to keep them in Nintendo games.

Chasing my dream has cost me my family, hundreds and hundreds of hours of thankless effort that I haven't even been paid minimum wage for, thousands of dollars I've invested in myself, two careers, and more shit than I really have time to list. It's all been worth it. And if this break doesn't come through, it will still be worth it AND MORE.

Thanks for letting me get on a soapbox. Later.

I'm at: http://www.dnai.com/~ochobbit



UFOs afraid to land in Bulgaria, highway sniper - every car's talkin' at me, chicken drownings, no "Heading," ashes good to eat, Russian power cutoffs increasing, Vlad punches woman, Yawn, Yawn, Yawn, deep fried Barbie Satanic rituals, CIA job openings, don't you know by now? — never go to Safety Seminars, Hypnotic dog, Holy Grail found again.....Now where'd I put that?.....

Indie! It's a Trap!

Current members of The Order of the Knights Templar, who say that they are directly descended from the original group founded by French crusaders in 1120, held a news conference in August to reveal that they possessed the Holy Grail. The Grail, the legendary relic used to collect the blood of Christ, has been the subject of a centuries-long quest by numerous parties. "We have decided it is time that the world knew about the grail's true whereabouts," said Rocco Zingaro di San Fernando, the Grand Master of the Templars in Italy. "We have unveiled the true Holy Grail because as mankind approaches the year 2000 it is in need of the Grail for its salvation. We had to tell the truth; it is our great protection against evil." At the press conference, which a news service described as taking place in an apartment in a "run-down suburb of Rome," Zingaro held up a green, mottled glass flask and identified it as the grail. He noted that it was given to the Order in the 1970s by Italian academic Antonio Ambrosini who discovered it in a Coptic monastery in Egypt. Zingaro's press conference followed a week after British author Dr. Graham Phillips announced that he possessed an object which was either the true grail or a Victorian-age hoax. Zingaro derided Phillips's grail as a fake, noting that "there are more than 20 such phony grails around the world." According to an article in the journal *Science* by F. Sherman Rowland, a chemist at the University of California at Irvine, the thick brown smog hanging over Mexico City is not caused primarily by car exhaust but instead is mostly due to leaks from millions of steel tanks holding bottled gas used in cooking and home heating. Mexico City uses two million tons of bottled liquified petroleum gas each year. Previous attempts to deal with the deadly pollution levels have only concentrated on the car exhaust and have ignored the bottled gas.

Somebody's Neighbor

Police in Auburn, California, arrested a 48-year-old man in a series of highway sniper shootings of cars, trucks, buses and motor homes. The man told police that he received telepathic messages from passing vehicles as well as from radios and household appliances that instruct him to leave the area.

Scottish police were on the lookout in August for a lost Labrador dog named Oscar who is billed as the world's only canine hypnotist. Owner Hugh Cross warned the public not to look into the dog's eyes. [Yes, he was found OK the next day.]

Twelve people attending a seminar on workplace safety were injured in August when a plaster ceiling collapsed at the Academy for Workplace Safety in Hennef, Germany.

In Henderson, Kentucky, 70-year-old Woodring Fryer was convicted of harassing his 80-year-old neighbor Charles Kissinger, by mounting a bullhorn on his house and playing *Reveille* through it. Fryer said that he was only retaliating because Kissinger's ham radio interfered with his household appliances.

According to the *Wall Street Journal*, a recent recruitment ad for the clandestine services branch of the CIA said that it was looking for young people who could "deal with fast-moving, ambiguous and unstructured situations." Prior experience in nuclear, biological or chemical warfare was considered a plus.

Police in Framingham, Massachusetts, arrested a 40-year-old senior financial officer for the John Hancock Mutual Life Insurance Company and charged him with his wife's murder. His wife was hacked to death with a butcher knife, and her heart and lungs had been removed and impaled on a stake in a garden. The suspect told police that they had argued over an over-cooked pan of ziti.

Hobbyists In Action

Two waitresses at a suburban Pittsburgh steak house charged that they were fired

after complaining about witnessing cooks dunk a Barbie doll in a deep fryer as part of a Satanic ritual. According to the women, after a cook fried the doll the grease in the deep fryer was not changed for seven days. During that time the same grease was used to prepare food for diners.

Hey Bob, you tired?

According to a report in *New Scientist*, some patients using the antidepressant drug clomipramine experience orgasms when they yawn. Some of those patients who have recovered from their depressions have reportedly asked their doctors to continue prescribing the drug to them because of the side effect.

The government of Malaysia has rejected a request by a television station that it be allowed to begin 24-hour broadcasting. "Our survey shows that countries with round-the-clock transmission are beset with family problems and their people are less productive," said Information Minister Mohamed Rahmat.

Our Boy Vlad

During a September debate in the Duma, Russia's lower house of parliament, ultranationalist Vladimir Zhirinovsky started a brawl after ordering several of his henchmen to rip a heavy silver crucifix from the neck of lawmaker Gleb Yakunin. Coming to Yakunin's aid, Duma member Yevgenia Tishkovskaya punched Vlad in the stomach. Vlad retaliated by grabbing her by the throat and punching her head.

Police in Chico, California, arrested a 36-year-old man for allegedly stealing and eating the ashes of cremated humans. He reportedly stole ashes from seven urns in local mausoleums. He told police that eating the ashes would help him attain "everlasting life." Police said that he snorted some of the ash and put the rest on his food. When taken into custody the man had plastic bags of rotting food in his pockets. "He would carry around food until it was totally spoiled and then eat it. He called it 'homemade vitamins'," said a police spokesman.

In September seven-year-old Tenzing Dhonyang was proclaimed to be a lama, the 23rd reincarnation of Tibetan Buddhist leader Gomo Rinponce, who lived around 1000 A.D. After the ceremony the lama was presented with a remote-controlled toy car.

Life In The Other Superpower

Officials in the Russian city of Sevastopol have cut the electricity supply to the country's Black Sea Fleet because of unpaid bills totaling $3.5 million. Russian military radar in the Baltic region was also shut down by the local electric company due to unpaid bills of $3.7 million.

Parker Bros. has admitted that for the past 60 years it has misspelled Marven Gardens as "Marvin Gardens" on its popular *Monopoly* board game. The company said that correcting the error would be too costly.

Rinaldo Talamonti, a famous German porn star from the 1970s, is running in the Munich city elections in 1996. Talamonti starred in the movies *Dr. Slapentickle and his Playmates*, and *Count Porno blows the Bugle*, among others. Already holding the office of MP for the Christian Social Union, is the former Miss Germany, Dagmar Worhl, who starred in *When Chastity Belts Jingle in the Night*.

In a presentation to the American Psychological Association, psychologist Adrienne Witol of Medical College of Virginia, Richmond, reported that soccer players who "head" the ball 10 or more times per game are in danger of brain damage that lowers their IQs.

According to an Associated Press report, six people died in a southern Egyptian town after the first one descended into a 60-foot well to rescue a chicken that had fallen in. The other five died as one after the other entered the well to rescue the previous ones. The chicken lived.

UFO Update

About 1,500 people gathered at a northern Bulgarian airfield after three local female mediums predicted that eight spaceships piloted by extraterrestrials would land there. Thirty minutes after the predicted arrival time the women said that planes flying in the area were scaring the spaceships off. After an hour had passed they expained that the aliens wouldn't come because President Zhelyu Zhelev refused to meet with them. Police had to escort the women thru the angry crowd.

Kohut's latest book is Stupid Government Tricks, published by Penguin USA. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: CTTM, PO Box 25682, Washington, DC 20007.



ATTENTION PARENTS: It's 5:06 PM CDT 9.9.95 — do you know where your Reverend is? I, Rev. Nørb, a man with at *least* two dollars' worth of testicles nestled within the baggy white confines of his Fruit Of The Looms, am writing this column whilst i play hooky *from a baby shower*. You heard it right, folks: a BABY SHOWER. Repeat, a BABY SHOWER. Repeat in italics, *A BABY SHOWER*. I mean, i *knew* when i got older i was gonna get absent-minded and cranky and lose a couple scores due to the sudden onset of inadequate penile tire pressure, but i did NOT expect my entire gender identity to be defenestrated along with the baby's bathwater at the count of thirty. *People have CO-ED BABY SHOWERS now!* As a duly deputized representative of Heterosexual American Males everywhere, i gotta ask just *WHO the FUCK has DONE this to us???* Who hath brought about this virtual castration of our species (as sagely foretold by Buddy in an old episode of the *Dick Van Dyke Show*)? Is this that damn Riot Grrrl stuff??? Is *that* what they were all about? I mean, they couldn't just drag us into the ladies' room and give us a swirlie followed up by a quick castration with a rusty nail file, *noooooo!* They had to prolong the agony and humiliation! Of course, after reading the "suggested gifts" list that accompanied my invitation, i briefly contemplated attending just so i could be the person who gives the Electric Breast Pump — like, not shave all week, dump three quarts of Mickey's Malt Liquor over my head, stagger in a half hour late, hand the Electric Breast Pump to the father-elect, wheeze *"That's fer yer old lady! HE HE HE HE HE!"* and stagger back out, pissing on the front lawn as i make my exit. Ahhh...i couldn'tve attended the baby shower even if i'da wanted to, on accounta i had other plans — ROCKIN' plans! MANLY plans! FIRE-BREATHIN' KNUCKLE-DRAGGIN' HETEROSEXUAL TYPE plans! Oh yes! Big doin's indeed! My friend's kid turned two and i hadda go to the party! WHOOOO! Cake, chips, Fraggle Rock, kids telling me i look like Artie from some show called *"Pete and Repeat,"* the whole nine yards. I played "Blitzkrieg Bop" and "This Old Man" on his xylophone, that was pretty cool (though nowhere near as cool as Speedball Baby's version) (of "Blitzkrieg Bop," not "This Old Man"). And *yes*, i got him a fucking football for his birthday — a Rawlings regulation NFL size'n'weight genuine leather double-reinforced for durability tackified outer surface for better grip FOOTBALL. Twenty bucks worth of choice American pigskin that will mean absolutely *nothing* to him until the next millennium at the earliest (you were ex-

pecting maybe a Wire album?). But anyway, as you can plainly see, you hit thirty and your weekends are packed PAST the bursting point with KICKS. Last Saturday night was a wild one as well: i babysat IN A HOUSEHOLD DEVOID OF CABLE TV. Do you know what one does for thrills after the hellion toddler remanded to your care has been tranquilized and put away when one is stuck all night in a household devoid of cable? That's right. You stoke up the CD player. And what kind of CDs is one most likely to find in a household devoid of cable TV? Why, that's right! You *know* this, don't you? *Billy Joel CDs*. So anyway, i have no life, and i'm listening to Billy Joel on a Saturday night (which, i suppose, couldn't be all that much worse than listening to Billie *Joe* on a Saturday night). Uh, truth be told, things have gotten to the point where i am, um...*singing along* with Billy Joel on a Saturday night. I'm crooning along obliviously to "You May Be Right" (generally the least-reviled B.J. track amongst the Punque Set, although i now am of the opinion that, as of 5:39 PM CDT 9.9.95, it is "Only The Good Die Young" that is ol' Bug-Eyes' crowning achievement), and i get to the part that i think goes *"I was stranded in the combat zone/I ate a piece of styrofoam"* — and i realize that the actual lyrics of the song do not in any way, shape or form condone styrofoam consumption, which is probably a good thing in a household with small children. This brings on a brief period of soul-searching, after which i remember that i only thought the line was about eating styrofoam because that's how the Vindictives sing it. My curiosity aroused, i am forced to stoop so low as to TOUCH the Billy Joel CD lyric insert, and — after duly noting that Billy Joel™ is a registered trademark — i find that the lyric in question is actually *"I walked thru Bedford Stuy alone."* Huh. Of course, being an authority on everything these days (it happens once you hit 30), i realize that this line refers to the Bedford-Stuyvesant neighborhood in New York, which is, i believe, from whence all those rap groups like Run-MDC sprung. In any event, had cruel Providence not cast me into the trademarked hands of Billy Joel™s double-disc embrace, i would have gone my entire life (well, what's left of it) thinking that the ad-libbed styrofoam line was actually in the song. This is nothing new for me. When i joined my old band, Depo-Provera, we started off by jamming on a bunch of old sixties chestnuts that we all knew — or, in my case, *thought* we knew — which included the Chuck "Gong Show" Barris-penned "Palisades Park." They play it, i sing it, it sounds pretty good. The song ends, and the rest of the guys are doubled over in laughter, for no discernable reason — which is not exactly the thing you wanna be seeing after singing a song for the first time ever. As i stand immobile with bewilderment, my bandmates slap me on the back, saying things like *"Good one! Good one!"* and *"All fulla puke! Ha HAH!"*, so i commence to lookin' around to see who puked, and where. There's nary a trace of vomit to be found (although this would not always be the case), but the guys keep saying *"all fulla puke!"* and laughing — so for about ten minutes, i'm like *"What?"* and they're like *"All fulla puke!"* back and forth, to the extent that i begin to wonder if they're tripping, and, if so, have i been covertly dosed? Eventually, it begins to make itself manifest that this unbridled hilarity all stems from the way i sang a certain line in the song. I'm still mystified: i just sang it the way i thought Freddy "Boom Boom" Cannon sang it since i got the song on K-Tel's "California Sun" LP in 1976, to wit: *"I took a ride on the Shoot-The-Chute/The girl I sat beside was ALL FULLA PUKE "* — so what's so FRICKING amusing??? Needless to say, when they found out i actually DID NOT KNOW that the song really goes *"I took a ride on the Shoot-The-Chute/The girl I sat beside was AWFUL CUTE,"* they *really* started busting a gut. I can't help it! I'm a spaz! A moron! A blithering song-lyric-deciphering BUFFOON! I thought the immortal "Suspect Device" by Stiff Little Fingers began with the clarion call-to-arms of *"The Clash have old material playin' in my head! It's a suspect device, it's them two guys again!"* You know, Mick'n'Joe! Okay, sure, *"Inflammable material planted in my head! It's a suspect device that's left 2000 dead!"* looks a little better on paper — and it rhymes — but, Hey, Mister Einstein (senseless YIPES! reference), later on in their career, SLF had that song called "Two Guitars Clash" that actually WAS sort of about the Clash, so my initial diagnosis *ain't* as far-fetched as 'twould seem. All the same though, i'll be the first to admit that the part of my brain that makes its living figuring out song lyrics would be on food stamps in any sort of a free-market economy — i mean, my band recorded "Bad Guy Reaction" by the Rezillos; i don't know the fucking words to "Bad Guy Reaction!" We recorded "Male Model" by the Undertones, same deal. I just make shit up where i don't know it. There ain't no line about wearing checkered shorts in "Male Model!" I made the grave error of printing what i thought were the lyrics to "Ready Steady Go" by Generation X after we covered that, on accounta i was all smug 'cause i knew the tough lines about *Jukebox Jury* and *Thank Your Lucky Stars* — forgetting, of course, that everything else was probably wrong — earning me a mocking phone call from Nikki "X Offender" Parasite, who gleefully pointed out my plethora of bonehead blunders (yeah, OKAY, i should have known it was "King's ROAD," not "King's ROW," but i got all hung up on that movie "King's Row" with Ronald Reagan in it and couldn't think clearly ["King's Row" is a great movie. A morally indignant surgeon needlessly amputates Ronnie's legs as payback for Reagan's shameless indulgences in premarital coitus. See it with someone you love!], but i still contend the line is *"i'm not in love with the King's Road PUH-HUH-HUB"* — Nikki insists it's *"King's Road, Whoa-ho-ho!"* Like what, as opposed to other, lesser "whoa-ho-ho's" like the Hyde Park whoa-ho-ho?) — and, FUCK, man, that first Generation X album is *my favorite record of all time* (domestic version only. GOTTA have "Wild Dub" or it ain't a party). "Rocket To Russia" is a strong number two, but the Gen X s/t thang makes me feel all funny, like when you're climbing up Pocahontas' leg in gym class or something (i ate at Burger King for the first time in years this summer, just so's i could get a Pocahontas Action Figure — i mean, with a figure like that, *i want action* [and, for the record, tall slim Native American chicks are not at all far behind fetching Asiatic lasses on my preferences menu, if for no other reason than they have *really smooth butts*]. I *thought* that choking down a Whopper or two would land me access to something that would like inflate to about 5'11" or so at 35 PSI, something where you can load six D-cells in her butt and four in her mouth, ride it hard and put it away wet. Imagine my disgruntlement when i found out that the item in question was just some dopey plastic thingie a couple inches tall! Look, KING, i want an ACTION figure! The Pocahontas Memorial Buttplug i can make myself!), and yet *i don't have any idea what half the lyrics really are.* It wasn't until i saw the photographs of misc. Gen X bric-a-brac (incl. some of Mr. B. Idol's handwritten lyrics) inside the "Perfect Hits" CD that i realized that there was no line in "100 Punks Rule" that goes *"and the sluts on their back say...100 punks rule!"* — that it was actually *"and the STUDS on their backs say..."* — thusly shooting down my triple-digit punk rock gang-bang theory ("studs" here taken to mean those little silver knobules people with too much free time stick on their leather jackets — *not* ripped, stripped, and well-equipped leather boys on a cock-hungry rampage [there's an old joke where a ditzy housewife fucks up and decorates a cake with real BBs in lieu of the little

silver candy balls of similar appearance. Realizing her error, she calls the doctor, doctor says no problem, your family will just piss the BBs out. Husband comes running downstairs, yelling *"Honey! Honey! I'm peeing BBs!"*, wife explains that there's nothing to worry about. Daughter runs in, yelling *"Mommy! Mommy! I'm peeing BBs!"*, mom explains again. Teenage son runs inside, yelling *"Mom! Mom!"* Mom says, *"Don't tell me, you're peeing BBs!"* Son says *"No! I was jacking off in the garage and i shot the dog!"* Whenever i see one of those people with the little silver balls affixed to their face, i am reminded of this joke — except i always wanna change the punch line to *"No! I was getting head from this grotesquely pierced individual and i lodged a BB in their face!"*])...there are records i've been listening to for like SIXTEEN YEARS where i still have no real clue what they're saying. I thought the line *"She's the worst thing in this whole goddamn town"* from the Vibrators' "No Heart" was *"She's been workin' in the coconut pound"* until i got the CD (i thought this was really embarrassing until my friend told me she used to think the line *"You really freak me out in your black underwear"* from "Wrecked On You" was *"You really freak me out in your black Tupperware."* Now, sometimes i *intentionally* fuck that song up and sing the chorus *"Rectal Youth! Hoo-Hoo!"*, but that's a different mental illness entirely). I mean, yeah, i know, i know, what the fuck did i think a "coconut pound" was? I dunno, some Limey thing, like the King's Road whoa-ho-ho. As an American, i claim the right to live life completely ignorant of all cultures other than my own (hell, *including* my own!), which is why, for well over a decade, i believed "I'm Not Angry" by Elvis Costello began with the line *"Europe stares at her boyfriend, and I'm a feudal listen"* — i mean, like i should remember any of that crap about feudalism from high school, ya know? One day i suddenly come to and realize that the line is actually *"You're upstairs with your boyfriend, and I'm left here to listen"*, that the song is NOT about obscure European political systems but is, in fact, about Elv getting burned by some evil Jezebel, and, thus, a masterpiece of quality, unabashed misogyny with a touch of contemporary elegance. In a parallel circumstance, i thought there was a line in "No Milk Today" by Herman's Hermits (written by the guy who produced the Ramones "Pleasant Dreams" LP, their most underrated album) that went *"How could they know that Palestine had been/behind the war when Milo reigned as queen?"* My stance was basically, i dunno, how COULD they know that Palestine had been behind the war when Milo reigned as queen? Who the fuck do i look like? Leon Uris? Herman's sharply lessened intake of dairy products made more sense after i found out that the lyric was *"How could they know the palace that had been/behind the wall when my love reigned as queen,"* but i still think he was sending some kinda coded message to some Resistance movement somewhere. The first time i heard the Dictators' "Faster & Louder" on the local college station, i didn't know the title and couldn't make hide nor hair out of the chorus phrase they kept repeating...over the two-inch speaker in my ten-dollar transistor radio, it kinda sounded like *"...i can play (somethin' somethin'!)! I can screw (somethin' somethin'!) I can eat (somethin' somethin'!)! I'm a man! I'm a man (somethin' somethin'!)!"*, so i kinda sat and thought for a while, like Handsome Dick was the Riddler and i was Batman (Jim Carrey, you stole the role i was born and bred to play. You're a *DEAD MAN!*). Riddle me this, Captain Molecule: what can a man play, screw, and eat? After long moments of contemplation, i realized, of course, that the phrase in question must be *"MASHED PO-TA-TA!"* You can certainly *eat* mashed potata, you can *play* "Mashed Potata Time" by Dee Dee Sharp (or, if you're in a particularly masochistic mood, by Dee Dee King — i think that's what Metal Mike calls a "torture war criminals special"), and the Dictators are Jewish — it's a well-known fact the Yiddish fuck their family's dinner all the time (i read about it in *Portnoy's Complaint!*) — hence they can screw mashed potata as well (i have never myself fucked my family's dinner — mashed potatas or otherwise — but, being of Catholic extraction, i, like my Hebrew brethren, have no messy foreskin to contend with, so i don't see why i couldn't. I imagine that boning your family's spuds loses a lot of its appeal if you're gonna be scraping the remnants out of your penile turtleneck with a tongue depressor for the rest of the week [did you hear about the uncircumcised food-fucking Jewish family in the Ozarks? The *mom* complained to her *son* about having leftovers!])! Of course, it was liver, not mashed potata, that Alexander Portnoy laid (so i wasn't all that heartbroken when i found out they were saying *"faster'n'loudah!"*) — which is probably why i thought the line in "High Tension Wire" by the Dead Boys was *"you're lookin' at me like i'm on down the river/but you'd crawl on your knees just to lick up my liver,"* not *"under the weather"* and *"lick on my leather"* as it was adjudicated to be. Of course, i also thought the line in "Not Anymore" that goes *"another coffee shop, a Blimpie base/will keep me warm until dawn"* was *"another cop, he shot the pimp in his face/I'll keep a walkin' to town"*, that *"I got a feeling in my knees that tells me the degrees I been loved on"* from "All This And More" was *"I got a feeling in my knees that tells me 'Aw, geez! I been lowdown!'"* and that "Sonic Reducer" not only had lyrics about wanting neither "good advice" nor "human rice", but that the line *"I'll be a pharaoh soon/rule from some golden tomb"* was actually *"I'll be up very soon/root for some cartoons!"* (i mean, come *on*, before some idiot invented cable, you'd get up on Sunday morning at like 6 AM and all they'd have on was this bullshit Christian Claymation "Davey and Goliath" crap, and you'd watch the clock and root for fucking Itchy and Scratchy to come on at 7:00!). The scary thing is that *these are only the fuck-ups i have been set straight on.* I still have NO fucking clue what's being said on some of the most elementary punk songs ever, like "Neat Neat Neat" by the Damned. The chorus goes *Neat Neat Neat/you can't afford a cannon/Neat Neat Neat/you can't afford no gun at all/Neat Neat Neat/you can't afford a cannon/Neat Neat Neat*...what? Sounds like he's sayin' *"you got low Dean to ball."* Is this right? Is the person going to ball Low Dean in order to raise funds for a cannon or similar armament? (hmm...if Fearless Leader had a past career as a male prostitute, i could sing this one *"Neat Neat Neat/you can't afford Yohannon/Neat Neat Neat/you can't afford no buns at all"*) (...and medley it into "Rectal Youth" by the Vibrators! It's genius in our time!) And whattabout "Harmony In My Head" by the Buzzcocks? Does it start *"Well lemme-a tell you rightly 'bout the things I do/I listen to the high step of the highly man cue"* or what? *HELP ME, SOMEBODY, I'M A 30 YEAR OLD PUNK ROCK LOSER WHO LISTENS TO BILLY JOEL™ ON SATURDAY NIGHTS AND SPENDS ALL HIS MONEY ON RECORDS HE CAN'T COMPREHEND!!!* I mean, what i believe to be the lyrics of songs i've heard like *thousands of times over* are probably not much more accurate than the lyric sheets that oft-times come with Japanese versions of records by English-speaking bands — like, i got the Japanese release of the Ramones "Animal Boy" CD, with the lyrics in both Japanese and English — but translated from the original English by some poor clueless Japanese feller — so, instead of *"Sid was a punk rock king/Nancy was a groupie queen"*, it reads *"Saint boys are back again/Nut Ted was a broken crate,"* shit like that. Hmm...since i have no life, maybe i should move to Japan and get a job transcribing lyrics in English. On second thought, the "Nut Ted" guy probably has a better accuracy rating than i do...maybe i'll just go find a plate full of mashed potatas with Poca-

hontas' face on it and shoot my way to freedom...



Nobody Can Tell Us... What To Do!!!

Attentive readers may have noticed Mr. Shane White's review of THE PACK LP last month. This great record deserves a second mention. They were the brainchild of Mr. Jörg Evers. Mr. Evers had been playing guitar in his native Bavaria since age 14. His influences include the Stones and the Who. His first band was Embryo, and then Sameti. Mr. Evers was ready for something even more raw.

With two French friends, Gerard Carbonel and Daniel Dynamite, from Sameti, he formed THE PACK. They played local gigs in Munich and recorded a 7" single and a self titled LP in 1978. It's a two track live recording without any engineer or overdubs, recorded in their practice space. 1500 copies were pressed, 500 which were destroyed when the label went bankrupt. The owner of the "vinyl" company moved to Canada and re-released the album there.

Listen to the amazing first song on this record: "We Better Get Ready". It fuckin' rocks! This song became "Lap It Up " on the Spoiled Brats vs. Buttafuoco 2xEP.

Recently the Incognito label has released this fine album again. This music has all the great rock'n'roll hooks of an early Rolling Stones record with the punk edge of, say, the UK Subs. It's well worth acquiring.

If you are only going to buy one full length garage punk LP this year, this is the one: TEENGENERATE "Smash Hits" on Estrus. Most of you have the majority of these songs on the respective singles, but it sure is nice to have them strung together on one long player.

THE REGISTRATORS have a good single out this month on Repent Records. The "A" side "I Hate You" is a rollicking bit of garage nastiness. This band provides a strong live show. Catch them in their upcoming US tour.

You lucky fucks in the Bay Area are witnessing the steady rise to full power of the LOWDOWNS. With the release this month of the "Violence Is Fun" EP on I.F.A. records, THE LOWDOWNS have firmly established themselves as a punk band to be reckoned with. The EP starts out strong with "Violence is Fun" and slams right into "Frustration." This is the authentic shit; punk rock steeped in the Dead Boys and NY Dolls tradition. Flip this mother over and you got one fuckin' immediate punk classic: "No Good." This song reveals the LOWDOWNS in all their punk-as-fuck glory. You must have this disc. Write: I.F.A. records, 607 Eastlake, Seattle, WA 98109. Get your sorry ass to a live LOWDOWNS show at you first opportunity; you will not be disappointed.

Will E. Survive Records outta Northlake, Illinois offers up a rough and ready hardcore assault on the RAT BASTARDS/DEAD DRUNK split EP. The RAT BASTARDS from Chicago play brutal h/c remnicent of Poison Idea at the height of their skills. DEAD DRUNK get the award for song titles: "Beer By Beer," "Song For Booze," and "Belly of the Beast." These men make us Submachine fans smile and reach for another beer.

Those veterans of many bloody punk campaigns TRBNGR—Oslo, Norway's demon seed, have a rockin' EP out now called "Bad Mongo." The title tune's ok, but the real meat of the record is on the flip where TURBONEGRO kicks your lights out with an awesome Lewd cover "Mobilehome" and then follows it up with a solid original "Hobbit Motherfuckers." Good shit!

Excellent news for the legions of loyal LOUDMOUTHS fans! Mr. Garrett and New Red Archives will be putting out an album by the LOUDMOUTHS in the near future. If you hear of the LOUDMOUTHS playin' your town in support of this record, go see them!

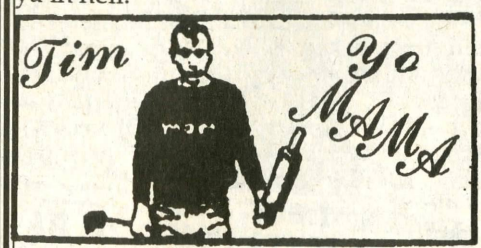
A very unusual occurance has gone down in New York. A long defunct punk band STISISM from Brooklyn in 1984 has risen from the ashes. You have every right to be nervous about the reunion, but this time the new record is much better than the old one. On the Mutha single from eleven years ago there were some decent punk/HC riffs, including "Up With Reagan" and "Radio". When you play the new "Punch In The Face EP" you see a marked improvement. All the songs are snotty NYC punk without a trace of generic hardcore. Check out "Formaldehyde Baby"; top notch punk-rock!

You cretins would do well to pick up some BOTTOM FEEDERS records at your local punk rock emporium. This L.A. punk band has two current 7"s out there in the racks. "Can't Stand You" B/W "The Mighty Ranzerbox" on Scooch Pooch Records from Seattle and "Porn Star Haircut" B/W "The Bag" on Get Hip Records, this is good barroom punk shit like The Humpers are known for. Also still in print is "Spit Battle", a 10" on Hell Yeah Records.

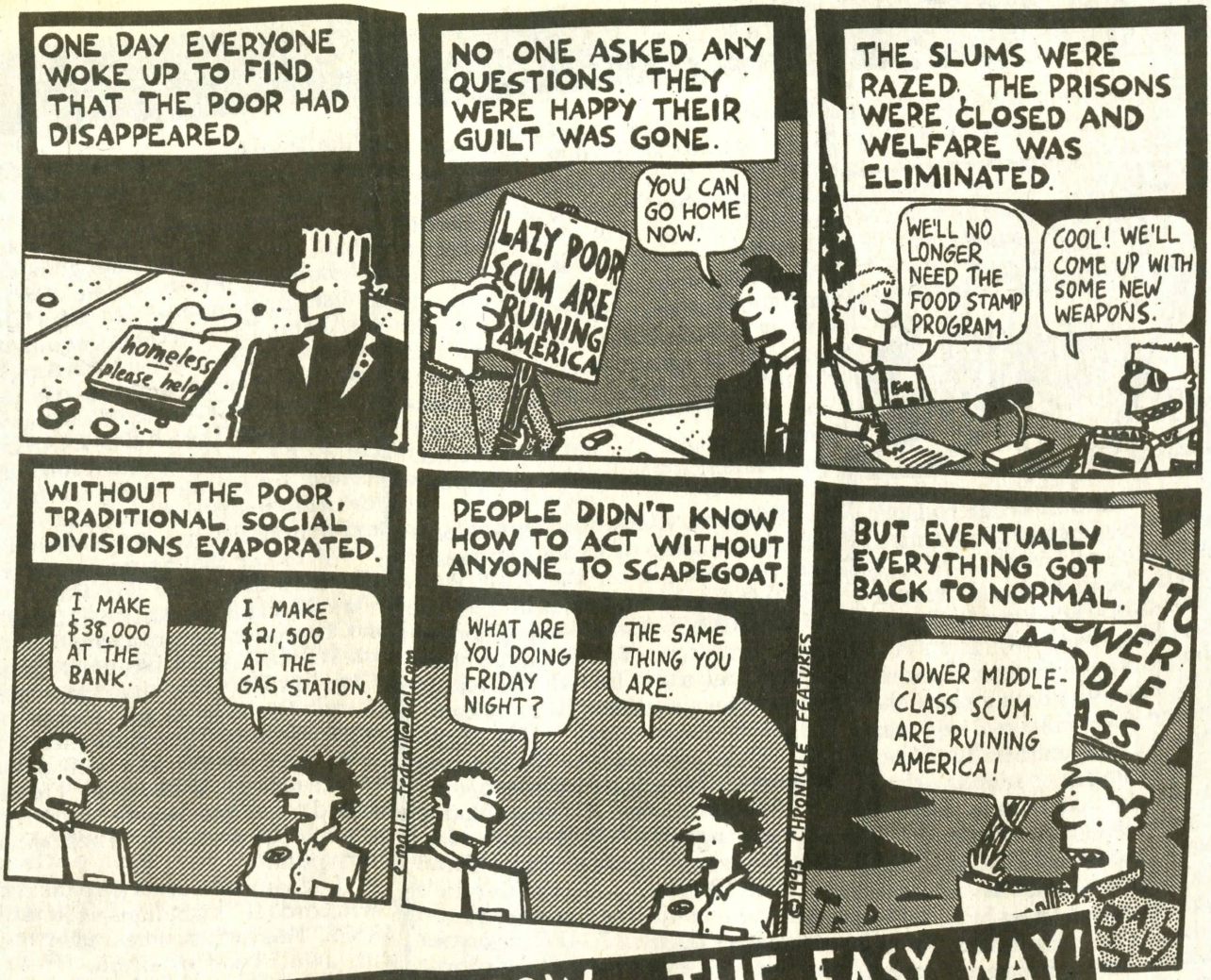
THE BOTTOM FEEDERS toured the mid United States in June, going as far as Detroit, MI. Shows of note were: an enthusiastic turnout at The Blue Flamigos in Austin, TX; a successful two-day stand at Emos in Houston; a surprisingly well attended Monday night all-ages show in Columbia, MO at Deep Blues; and a fun evening with The LA DONNAS in Denver, CO. Even those jaded folks in L.A. turned out for the triple bill from hell featuring the Red Aunts, Clawhammer and Bottom Feeders at Spaceland.

A record that brings to mind Pennsylvania's incredible DUMMIES is the WIFE BEATER Vs. SORRY EXCUSE split on Obnoxious Records from Connecticut. WIFE BEATER has great titles like "Give Me The Gun" and "Bad Motherfucker". Some lyrics go: "Just got me a new set of tools. Gonna take them down, gonna have my say. I've been slavin' in his sweatshops, waiting my life away. Bastard's got me by the throat, that's gonna change someday." These are some angry punks!

Did you yahoos pick up the rockin' OR Records 10" by Indiana's PROBLEMATICS? This fucker comes out of the gate with a full head of steam, "Here We Come" is a trash punk anthem. THE PROBLEMATICS do a better version of "Teenage Kicks" than the Undertones did originally. Flip this record over and the boys hammer you with "You Make Me Lose My Cool". The whole sonic mess concludes with a great cover of the Gizmos' "Real Rock'n'Roll Don't Come From New York". THE PROBLEMATICS are one of the hottest garage punk outfits around now. Get this record pronto! Till next month- See ya round, See ya in hell.



Only room for a coupla quickies here. First off, just wanted to acknowledge the passing away of Sterling Morrison, the Velvet Underground's one-time guitarist. Totally underrated, him. No more V.U. reunion shows, I'd hazard. The other thing is a correction. I wuz wrong in my response to a letter recently where I cited "Howie's Car" as a Jeff Bale Warzone creation. It was a Jeff Bale/Metal Mike Lennonburger tune, as both songwriters quickly pointed out! Oops!!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homeless please help
NO ONE ASKED ANY QUESTIONS. THEY WERE HAPPY THEIR GUILT WAS GONE.
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COOL! WE'LL COME UP WITH SOME NEW WEAPONS.
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I MAKE $21,500 AT THE GAS STATION.
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THE SAME THING YOU ARE.
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GOOD THINKING!
WHAT BETTER WAY TO RAISE MONEY WITHOUT THE MUSS AND FUSS OF HARD WORK? FIND THE RIGHT SPONSOR FOR YOU!
WHAT DO YOU THINK SOUNDS BETTER: WESLEY PRIMERICA OR WESLEY NISSAN?
IF I WERE YOU, I'D SELL MY FIRST NAME TOO.
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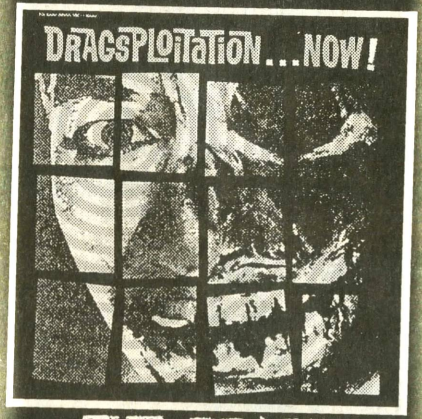

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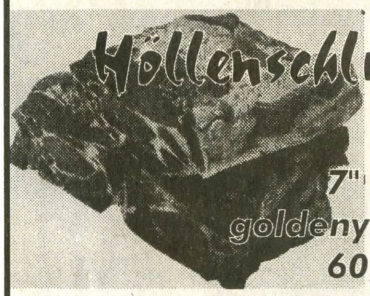

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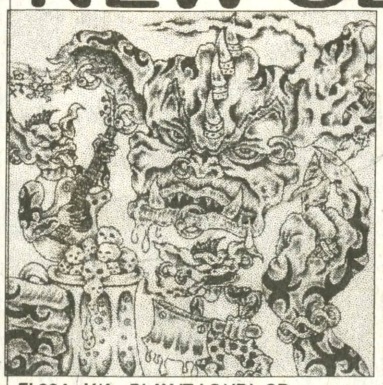

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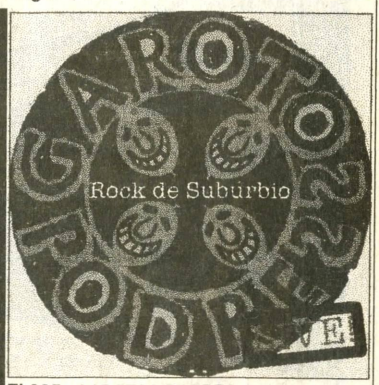

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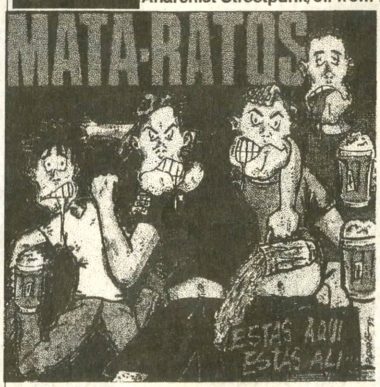

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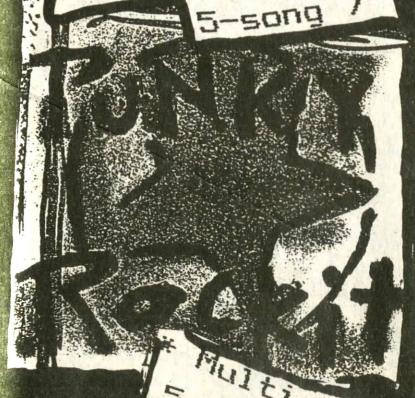

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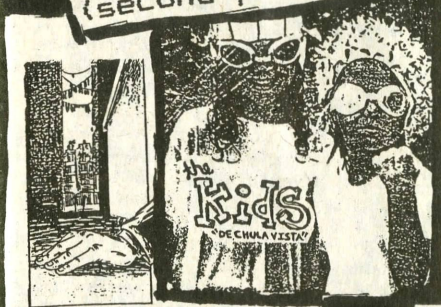

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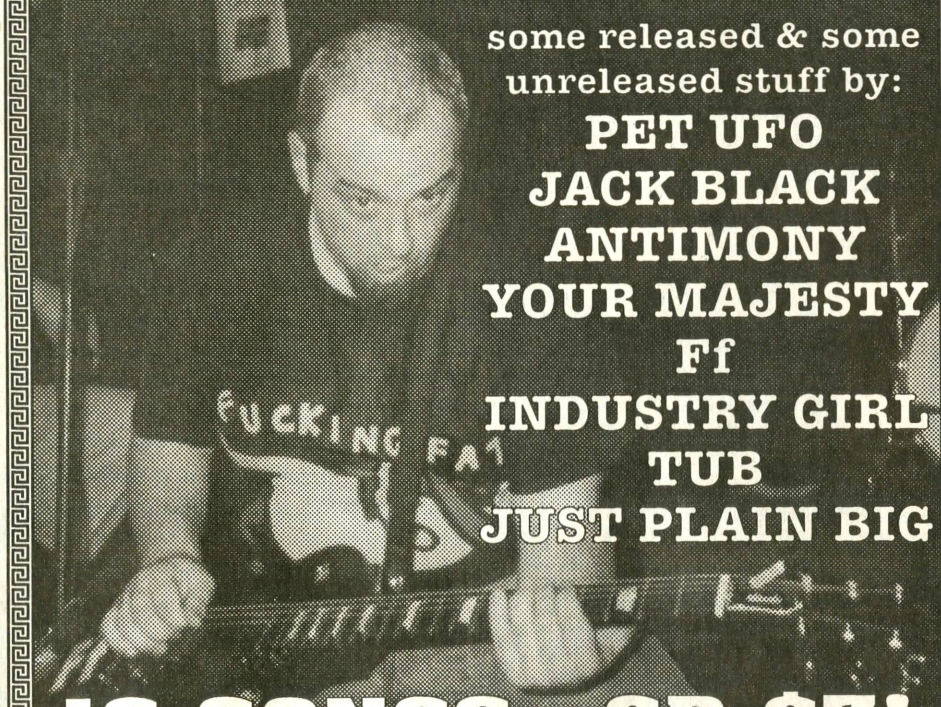

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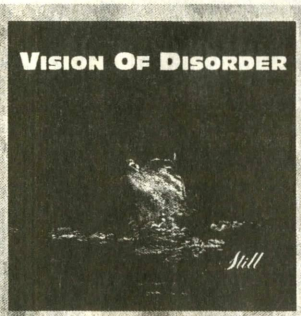

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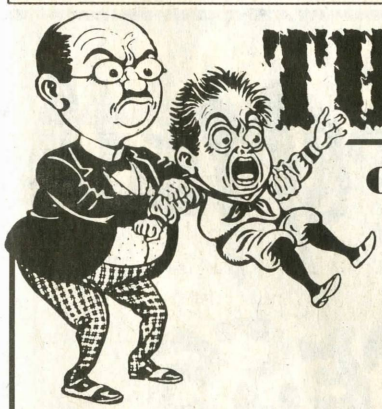

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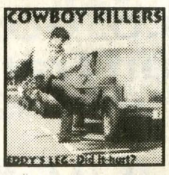

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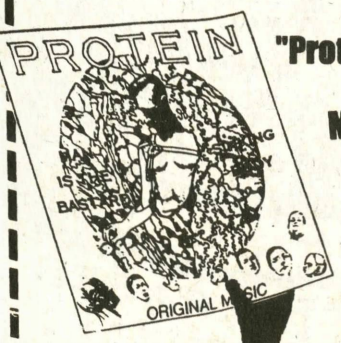

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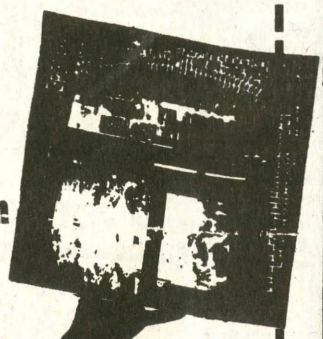

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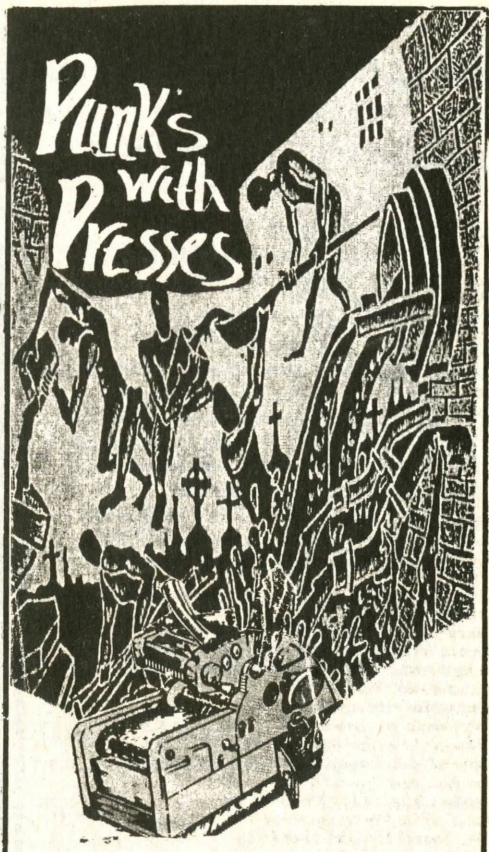

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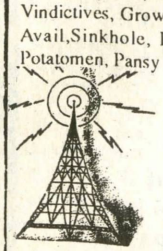

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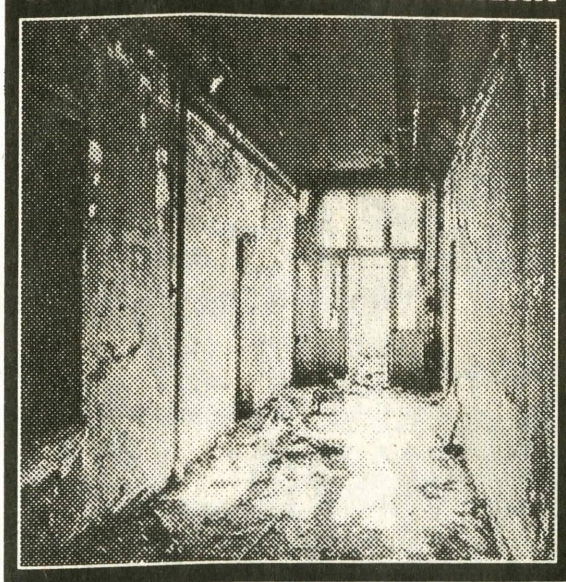

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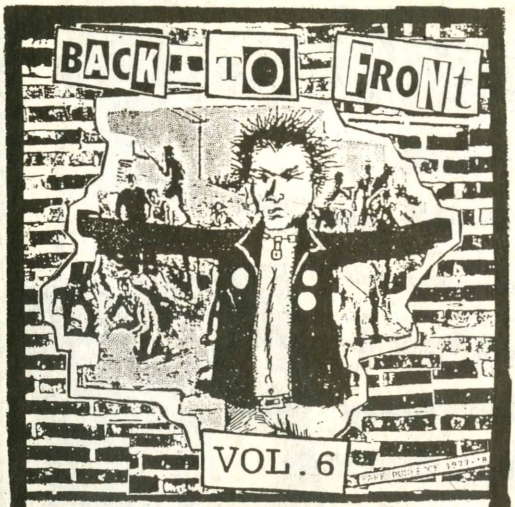

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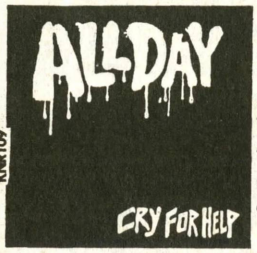

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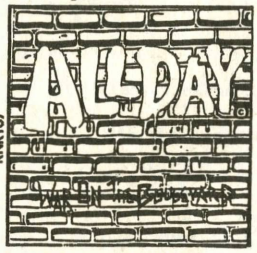

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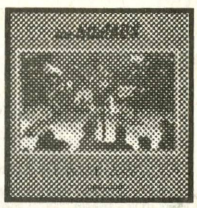

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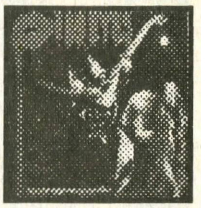

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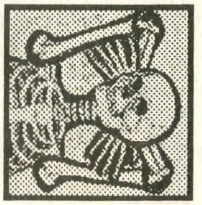

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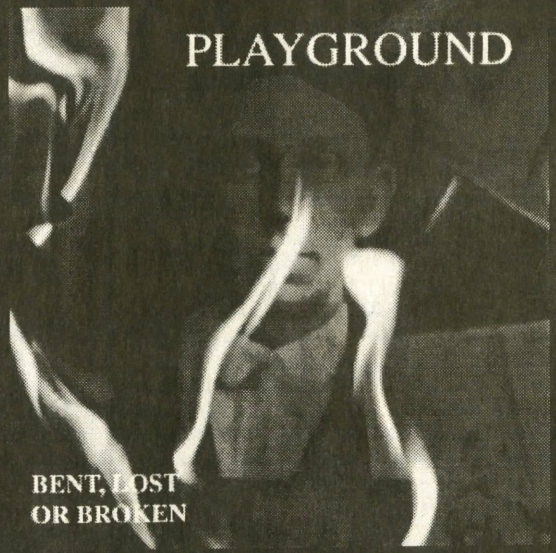

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Scene reports



Howdy, and welcome to the land of volcanoes, palm trees, hula girls, and the Pali Lanes Bowling Center. There's reasons to think Hawaii is or isn't paradise, but it's pretty much a cool place to be. Oahu is the only island I've lived on, and as far as I know the only one with any scene. Oahu is the overcrowded, has too much traffic, expensive prices, a bad economy, obnoxious tourists, and a great punk scene. In a nutshell, it's probably one of the friendliest scenes you'll encounter. With everyone else complaining about loss of unity, friendship and a sense of family in their own local scenes, Hawaii has developed quite an impressive scene with all the said descriptions. It's small, tight and fun. There hasn't been too much recognition for it, though, which is good and bad, I guess, so if scene reports help, then here goes. I may have left out some bands, zines or venues, and I apologize to them and you. I know who they are, but I don't have everyone's addresses or at least a way to get in touch. Again, sorry. This is my first scene report, I did my best, so please bear with me.

Bands first, then zines, then whatever else.

SIEVE, who put our their first 7" not too long ago, play melodic punk with pop leanings that MRR compared to the Dils. tee 7" is $3 ppd at: I Hate Music, 1419 Dominis №606, Honolulu, HI 96822.

UNIT 101 play a more melodic, Hawaiian version of Minor Threat, and have way more of a sense of humor. Their first 7", out soon, is $3 ppd at: Fuddy Duddy Records, P O Box 11241, Honolulu, HI 96828.

GRAPEFRUIT sounds to me like an uneven mix of the Minutemen and Operation Ivy, which they call "dorkabilly" (neo-bopism with a twist). A good time always. Their first 7" will also be on Fuddy Duddy Records for $3 ppd at the address above.

TWEAKED play very tight punk with strong melodies. Their first 7" will also be №3 ppd on Fuddy Duddy Records.

SPURN are melodic hardcore punk. Reach them at: Frank Gvertler, 947 Luna Awa Pl, Kailua, HI 96734.

THE CATALOGS play Ramones/Queers/Screeching Weasel influenced poppy punk, and they will also have their first 7" put out on Fuddy Duddy Records, for $3 ppd.

THE POWER PELLETS play a mix of Screeching Weasel and Operation Ivy. A demo should hopefully be out soon.

HALF A THOUGHT play NY style hardcore with an sXe stance. I don't have an address, but I'm sure they can be reached through the SPURN address.

IRA HAYES will soon have a 7" out on Fuddy Duddy Records, with their brand of obnoxious but funny hardcore.

B.Y.K. (Beat Your Kids) play sarcastic HC punk and will have a cd out soon.

THE HELL YEAH BOWLERS (last but not least) play HC with a straight edge and a humorous edge. Their first 7" will soon be on Fuddy Duddy Records (again, see the address above for that).

Like I said, there are other bands that didn't get listed. For individual addresses, write the above addresses and ask for them.



The punk zine scene in Hawaii is good for the size of the music scene that supports it, but small for the amount of punks here and the size of the area. Most are free and can be found in different local record stores.

Fuddy Duddy which started years ago as a small punk/skate zine, has grown to a very humorous and slick zine, inspiring many, and also spawning the FD record label. Both are headed by John "Jujubee" Nunnaly. The sixth issue will be out soon, $2 ppd to: Fuddy Duddy, P O Box 11241, Honolulu, HI 96828.

The Loser comes out rarely, but has a good response from its readers when it does. Scene stuff, etc.

Underbite, which is also a new label is a friendly, helpful, and funny new zine. Interviews, articles and more.

Hey Suburbia, out soon I believe, is made by SPURN's drummer Frank. Punk. Write and see: Frank Gvertlea, 947 Luna Awa Pl, Kailua, HI 96734.

Decent & Clean (last and least), my own "shitty zine for a shitty world" is now defunct, since I have since moved to Alabama, so a Hawaii zine it will stay. Back issues 8 and 10 available for two stamps at: Bill Given, 225 River Route, Magnolia Springs, AL 36555.

If I didn't have addresses available for the zines, sorry. Write me in a month and I'll have them then (the zines are being moved to my new residence). Go to Hawaii and they're easy to find.

You pretty much have to keep an eye out for shows here, flyers go up all over the island, and new of one spreads word of mouth. People work together to put on their own shows, so help is always accepted. In another nutshell, D.I.Y.

The Coffeeline or **Storm Center** (1820 University Ave. (808/737-9758)), has shows pretty consistently, and also from time to time have things like Zinefest or similar exhibitions. Good door prices, all ages.

The Fast Zone is plagued by an almost overwhelming number of dorks, but puts on good shows every Wednesday night usually and sometimes on weekends (1154 Fort ST Mall (near Century Square in Downtown)). All ages.

The Chamber, or ex-SubClub, has good punk shows put on from time to time, but on all other nights it is Hawaii's Gothic haven (3160 Koapaka St, near the airport). All ages.

After Dark is the biggest of all, and puts on whatever big time bands come through. Lotsa disco-beach bum wannabe types, though. All ages (1130 N Nimitz Hwy 808/833-2080)

Also during the school year there are two (maybe more this year) big "punk fests" put on, with like ten bands for five bucks, down in the Kalaheo High School (in Kailua). Not to be missed.

Tuesday nights at **The Chamber**, the place turns into **The Waiting Room**, which is like a punk lounge or dance hall. Nelson tells me bands are wanted, though (see above address).

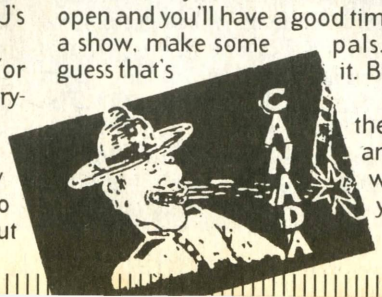
Looking for the latest in punk vinyl is a

chore, and usually you'll have to stick with mail ordering—the one fault in living in Hawaii—mail is too expensive to ship. Punk oldies and new cds are somewhat accessible though.

Purple Haze Records (12-7pm, 2741 S. Kings St., 808/946-5444) carries a huge selection of all types of vinyl, rare, old and new. There is a punk section in the back which may have what you're looking for, but I recommend spending the day going through it all. Newer and limited edition cds are at the front. Also, you can find local zines here sometimes too. **Paradise City Records** (S. King St.) has a good selection of CD's, some videos, shirts and old vinyl. Dig around and you'll find something. **Jelly's Records** and comics (one in Pearl Kai shopping center and one in Militani) have a good selection of CD's and sometimes new punk on vinyl. They also have lotsa comics and books too. **Hungry Ear Records** (one in Kalhua and one in Ala Moana on Keeamoku St.) has a fair selection of CD's and is in the process of adding vinyl to their lists of stuff.

Radio stations here are few when it comes to playing punk rock, but sometimes you can find something good. **KTUH** 90.3 FM, the University of Hawaii's station, has a weak signal which hopefully will be improved. Friday nights 9PM to 12 AM is the Fuddy Duddy punk show, which plays a good diverse selection. The much-hated **Radio Free Hawaii** 102.7 FM carries a mix of everything deemed hip by the trendy DJ's but there's a "Punk-Aholic" 11-12PM on Tuesday, and a ska show on Wednesday. The Tuesday show sometimes has local bands on as guest DJ's which ends up being pretty funny.

Hawaii is a fine place to visit and/or live in. Despite the expensive rates on everything (a little worse than San Francisco), it is survivable. Worth mentioning is the straight edge philosophies are held by many out here, but unlike lots of places (no offense), they aren't at all obnoxious about their opinions, in fact very open. (Sorry I'm harsh on the sXe but I've found this attitude is a rarity). During the daytime, you can find plenty to do. This is a big surfing area that's what you're into, or wanna learn. There's tons on skate spots, bowling lanes, movies or whatever else you dig. Hawaii shows their college baseball/football/volleyball teams. The Rainbows if you're into sports. Waikiki, despite the annoying tourists, can be interesting to check out. There are millions of stores down here in the busiest area in the Pacific. Downtown, especially down on Hotel St. and Na'nahu St. is kinda dangerous at nighttime. The whole area is filled with aggressive navy drunks on liberty, thieves, pimps and your assortment of wisecracking prostitutes. So watch you step. During the day, it fills up with tourists and the stores are always interesting, packed full of the most useless junk imaginable. You can always follow the tourist routines, there's tons of rides, trips, tours and whatever else that greedy guides and businessmen will be glad to take you on (with one hand giving directions, ome hand in your wallet). The hotels are expensive as hell in Waikiki (especially on the beach) so save uor or look around, all you have to do is keep an eye open and you'll have a good time here, get to a show, make some pals..enjoy it. I guess that's it. Bill Given.



Here's the who's who and the what's what to keep you in the know.

New bands... **NEW DAY RISING** have a 5 song demo available through Dave Bushemeyer at 8 Summerhill Rd./ Etobicoke, Ont./ M8V 1S1 for $5.00ppd.

WARFACE featuring two thirds of the Blundermen lineup are working out stuff and are working on a recording. We have yet to hear them but their sound is suppose to be picking up where the Blundermen left off.

KILL CITY BUTCHERS have a 6 song demo available through James Wysynski at 150A Palmerston Ave./ Toronto, Ont./ M6J 2J1.

There is a new straight edge band from London called **SHOULDER** featuring members from **AS WE SPEAK**. **AS WE SPEAK** have a split EP coming out with **IGNORANCE NEVER SETTLES** from Mississauga. This will be followed up by an **AS WE SPEAK/SHOULDER** split. This first EP should be available for $4.00 ppd through Winter Records at 30 McIntosh Court/ London, Ont./ M6C 6A7. There is all sorts of t-shirts available and they also does a zine called ***Parascope***. Issue №1 is out and features interviews with **GUILT** and **CHOKE HOLD** along with an article on starting your own label, $1.50ppd. Issue №2 out by the end of summer. Write in care of the Winter records address.

GRADE from Burlington have a great new LP out on Capsule Records. **JEFFERSON THOMAS**, a Grade side project has started up...and there are 3 other new bands from the Burlington area that I don't know much about..not even their names.

But the list of new bands does go on and Toronto has seen, **RUBBER GIRLFRIEND** (ex-members of **WAD** and old **BLOWHARD**), **KNUCKLEDUSTERS** (with Mark who works at the legendary Record Peddler), **SPANKY** (from Etobicoke), **BLAKE** (from Mississauga), **PECOLA**, **DEFY AUTHORITY** (ex-members of Visible Minority), **THE REJECTED**, **SPITTLE** (Stacey Case of Rivet zine), **HISSYFIT**, **7 STAR HERO** (featuring ex-members of Candywheel), **BASKETCASE** (featuring members from the Last Pogo's era band, Drastic Measures), **SPASMODICFISTFUCK**, the **SPEED KINGS** and the long awaited **EXIT WOUND** (featuring Simon Harvey of Dysgusher) all



form in the last little while.

News flashes... Matt White has reformed **2 LINE FILLER** and they are working on a recording for New Red Archives. Dave Last has just put out a **2 LINE FILLER** split with **FADEAWAY** on his own label "Last, but not least" Records and you can get a copy for $4.00ppd c/o 2 Bloor St. W./ Suite 100, Box 477/ Toronto, Ont./ M4W 3E2. **DROP FORGE** formed out of the ashes of **2 LINE FILLER** almost a year ago. Since then they have recorded a tape and undergone a lineup change. For information on the tape write them at 228 Orton Park Rd./ Scarborough, Ont./ M1G 3H4.

WATERSHED have stopped doing reunion shows and officially called it getting back together.

CHOKE HOLD have just gotten back from their U.S. tour and are trying to tour Europe right this moment. They have a *big* bus and a new CD out on Bloodlink.

Outcast Records has just released a **DIRTY BIRD/ULCER** split LP. The new **HOCKEY TEETH** CD should be out entitled "Sounds like Stanley's Cup". Both are $7.00ppd. Josh from Outcast is starting up his own distro called Autoenemy and is looking for crusty stuff to trade with. If you want a catalogue write them at 689 Queen St W., №178/ Toronto, Ont./ M6J 1E6. Adam of Outcast is moving out west and will set up the distro out there. Mel from Far and Wide Distro has moved to Ottawa. Her new address is P.O. Box 4435, Station E/ Ottawa, Ont./ K1S 5B4. She'll be releasing a **MINNOW** 7" soon.

Back on the band tip, the **HEV'S DUTIES** have recruited two thirds of the last **SATANATRAS** line-up. The **VIOLENT BROTHERS** have just released a tape. Daniel from **MUD** has put together a solo recording and it is available. The **HOOLIE GALS** have a tape out, too. The **SADIES** are touring out East. Dallas from the **SADIES** is jamming with members from the **SHADOWY MEN**... in a band called **PHONOCOMB**. A **KNUCKLEDUSTERS/STINKIES** split EP will be released on Trophy Records. **MAXIMUM FINE** just changed their name from **RUGBURN** and might be putting out a single. **TUGBOAT** are rumoured to be doing the same. **BURST OF SILENCE** are now deceased and word has it that the legendary **BUNCHOFUCKINGOOFS** have called it a day. **ARMED AND HAMMERED** have the guitarist from **YETI** playing with them along with a new bass player. Randsom Note Records have just released a split of theirs with **OPPRESSED LOGIC**. There may be a split 7" coming out with **BFG**, and an east coast tour in the works. Congratulations is also in order to lead singer Mopa Dean who has been promoted to the Program Director position at **CIUT-FM**.

BLOWHARD also has a new lineup. They have been gigging out and plan to record soon. Their first EP entitled 'Harsh' just came out on Vital Communications (not to be confused with Vinyl Communications). You can write the band for information at P.O. Box 664, Station C/ Toronto, Ont./ M6J 3S1. Dysgusher Records is putting out a **BLOWHARD/ BATTLE OF DISARM** split A **DEVOID OF FAITH** EP will follow.

Ayal from Mower Queen is rumoured to be putting out a **MEXICAN POWER AUTHORITY** record.

Jason Dwyer from **SPANKY** is putting out a compilation. Any interested bands should send material to him at 10 Toddbrook Dr./ Etobicoke, Ont./ M9V 1R4.

A lesbian/gay/bisexual peer support group has started up called Transgressions. The idea of the group is to function as a support network for people in the scene who are coming out. Contact Transgressions at P.O. Box 333, Station E/ Toronto, Ont./ M6H 4E3.

Zines... Dave Munro has a zine ***1000 Year War***. Issue №6 is out and features political blurbs on Chechnya, gender and colour. $1.00 ppd P.O. Box 333, Station E, Toronto, Ontario, M6H 4E3. He is rumoured to be starting a distro by the same name. For the catalogue order the zine. Their will be an upcoming split zine with ***1000 Year War*** and ***Blues-***



treak called ***Vietnam Syndrome*** out the end of summer.

Pat from the **BLUNDERMEN** is working on his third issue of ***Derelict***. This special religious pamphlet size will contain an article on how to silkscreen, and an assortment of rants, reviews, graphics and photographs.

Rivet zine's sixth issue is out featuring interviews with **FACEPULLER**, porn stars, comics and a neat account of a punk travelling through Turkey. $2.00ppd to Stacey Case at 689 Queen St W., №193/ Toronto, Ont./ M6J 1E6. Stacey also owns a printing press and can do print jobs for punks doing things, write him for rates.

Toronto's version of Slug and Lettuce is called ***Tonerboner***. Every issue is a theme. Issue №2 is out and the theme is P.C. Punk zines. Write Patti at 14 Loyalist Ct./ Markham, Ont./ L3P 6A9 and enclose a stamp.

Shows ... One of Toronto's long time venues, Sneaky Dee's closed its doors to live shows. People have been improvising with house parties. The people who put together the Hardcore Hotline are doing stuff in their basement and other small venues. For bookings contact the Hotline at (416) 535-8184. Incidentally, the Hardcore Hotline has a new number so spread the word...and for anyone travelling in this area and you want to find out what is going on call ahead...they list stuff at least four weeks in advance.

The guys from Spanky have been doing basement shows out in Rexdale. Call Jason at (416) 749-4499 to set something up.

Mike from **IGNORANCE NEVER SETTLES** is doing shows at this church basement in Etobicoke and can be contacted at (905) 271-4057; Dave from **NEW DAY RISING** will also do shows out that way.

Out London way, Paul from **SHOULDER** is doing shows and can be contacted at (519) 680 3307.

Kevin from **NOSAD** has moved to Kitchener-Waterloo and is doing much of the same. Contact him at (519) 747-9333.

And Mike Wessel is dong stuff in the Burlington area at (905) 332-6040. Mike also does **Workshop Records**. He put out the **GRADE/BELIEVE** split, the **UNION YOUNG AMERICA** EP and is rumoured to be working on a **FRANKLIN** record.



Homocore Toronto is a small group of people who have been putting on things in the area for the last two years. They are looking for queer positive and/or grrrl bands to play. Contact Homocore Toronto at P.O. Box 271, Station F/ Toronto, Ont./ M4Y 2L7.

And Ewan Exall at **Profits of Rage** is doing independent artist promotion in Toronto and the surrounding area. Contact him at (905)727-9054.

The third annual punkfest took place a couple of weeks ago and over 1,000 people came out. The previous fests had been organized by Black Scorpion, but this year's was put together by a bunch of people. It sounds like it went okay however there were a few altercations and with this new arrangement of nobody being responsible the lessons of this year's events will probably not get worked out for next year.

Radio... For those of you wanting to tune into the punk airwaves here's what's available throughout the week.

I co-host a show on **CHRY 105.5 FM** Tuesday nights at 9pm with Ewan (Profits of Rage), Irene (Bluestreak) and Anthony (No Man's Land) called "Fast'n' Bulbous, On the Spot." We focus on grassroots/D.I.Y. material with a show listing and a demo feature to boot, so send us your tapes. CHRY also features the MRR Radio show.

"Radio Nihilist" is a punk show on **CIUT 89.5 FM** featuring everything from goth to hardcore. Wednesday nights starting at 10pm co-hosted by Mopa. Stacey Case hosts an interview show earlier starting at 4:00pm called "About Town". And "Mods 'n' Rockers" is still on the air with long time promoter Jeff Cohen. Tune in Mondays at 10pm.

Saturday at 10 pm, "Aggressive Rock" hits the airwaves on **CKLN 88.1 FM** with their mixed bag of hardcore and metal. The show is the longest standing program in the city originally hosted by Brian (**YOUTH YOUTH YOUTH**) Taylor. Then at 1 am "In My Head" hosted by the legendary promoter Jil Heath takes over playing anything punk, punk influenced or that has influenced punk.

So there it is. Compiled by Stephe Perry and friends, photos Shawn Scallen. For those of you wanting to send tapes to our radio show write c/o Fast'n Bulbous.... at CHRY-FM/ 258A Vanier College/ North York, Ont./ M3J 1P3. Out.

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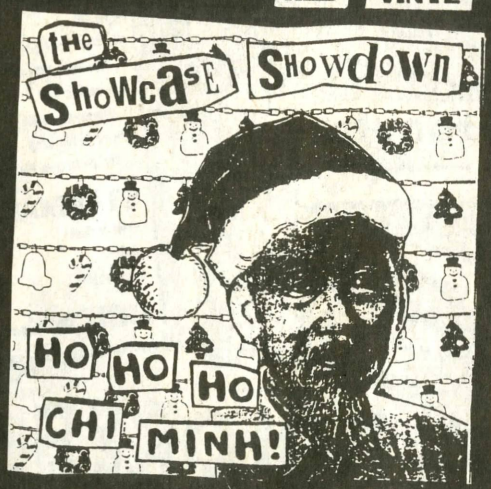

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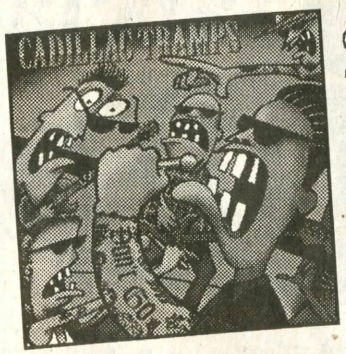

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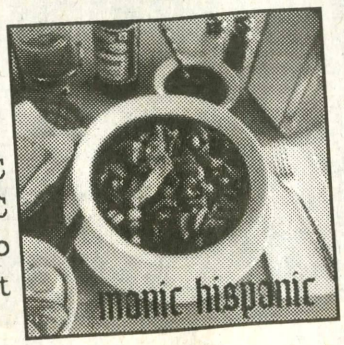

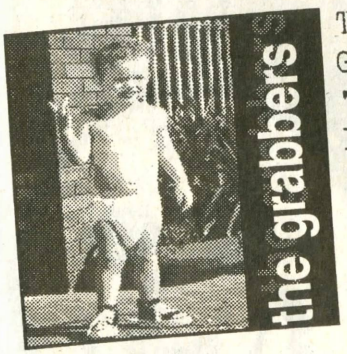

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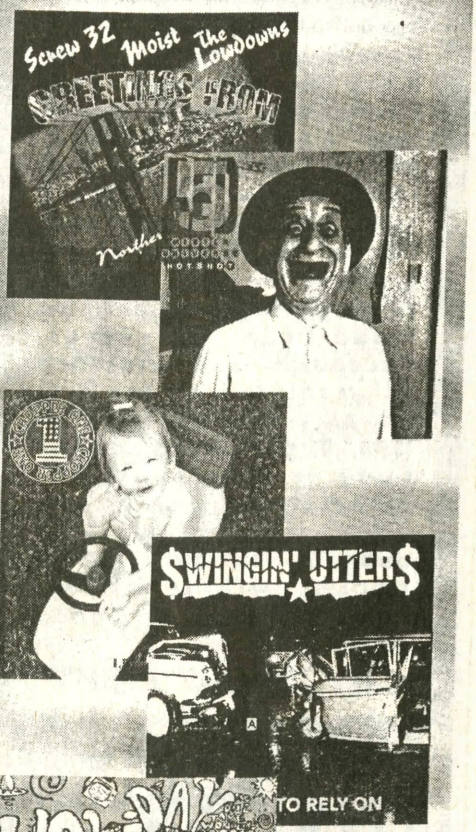

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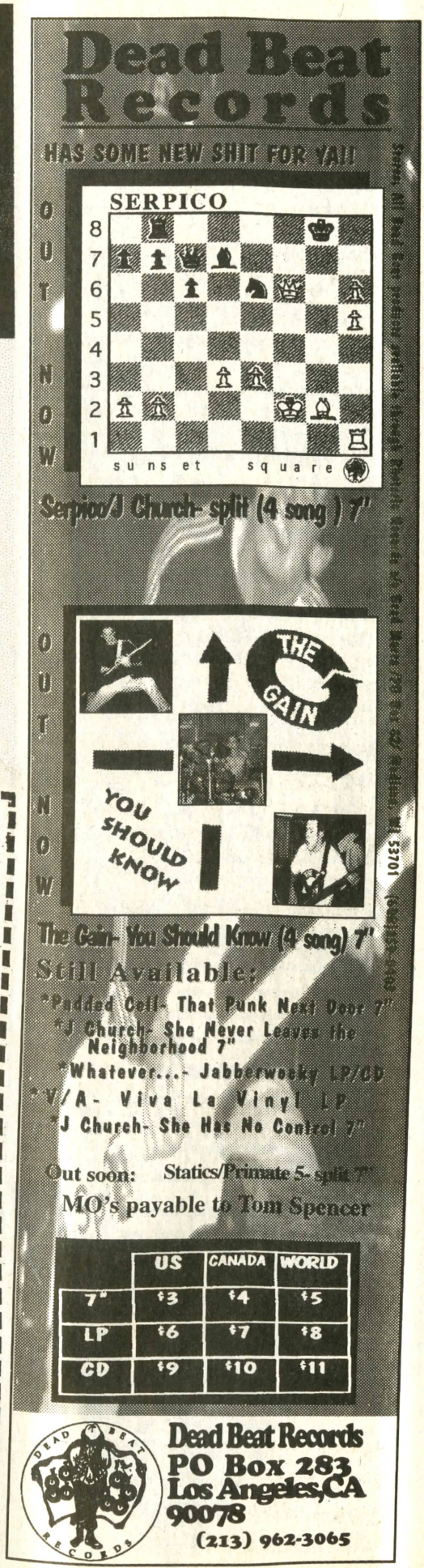
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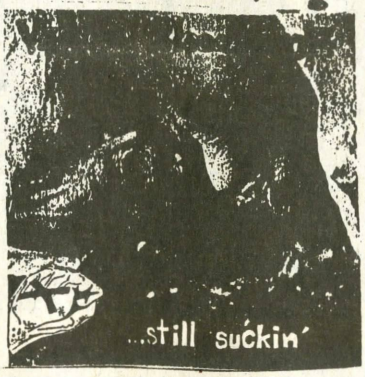
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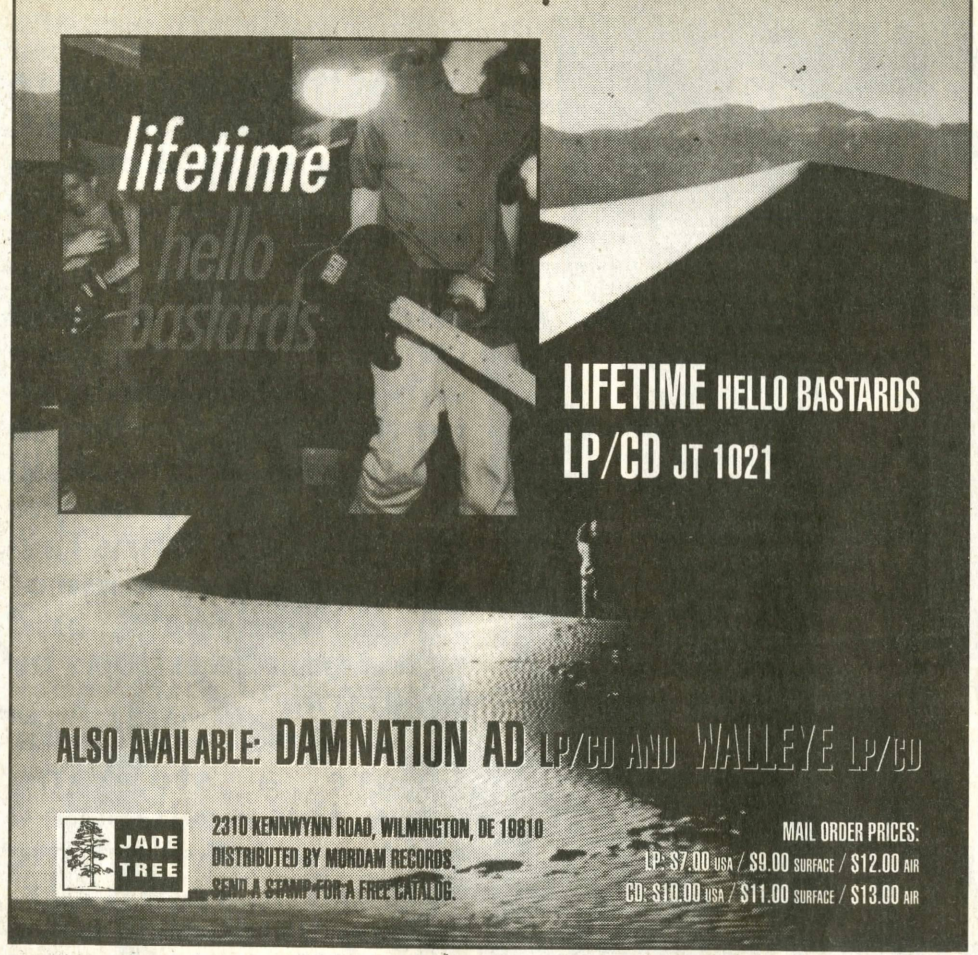

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The New York Loose



New York Loose!

Phone Sex, McDonalds, Cruise Missiles... just some of the USA Exports that we tea-bags over here in England could do without (well, maybe we'll forgive the phone sex!). However, are we glad that Uncle Sam sent us Y'see, me and a handful of pals couldn't believe our eyes to see a show at the Splash club advertised in the NME with "N.Y. Loose" opening -- I mean, c'mon, we had picked up the frankly fuckin' great 7" debut, "Bitch", but surely this couldn't be the same band? Who in hell comes over to England to gig purely on the strength of one single??

That was what we set off for the Splash club in spooky old Kings Cross, London to find out..... unfortunately, we hooked up with the band straight away, and had such a good (ahem...) time, we were wibbling like idiots after the Nnnth vodka, so we arranged to hook up with the band at the mighty Saint Johns Tavern, Archway, home of Thee Headcoats, and run a few questions by the band.

So, about a half hour before a storming show, this is what the 4 NY Loose folks (Brijitte Nilsson - vocals/gtr, Danny Vahlberg - bass, Gary Sunshine - lead gtr, John Melville - drums/sideburns) had to say for themselves.... a lot of fun was had during the interview (mainly courtesy of Stuart Adamson-lookalike, Danny), most of which has been left out to protect the innocent! Interview by Pil Spector.

MRR: Okay, enough of the Saint Johns stargazing already, just what exactly are you doing in England?

Danny: We're in England?

Brijitte: Basically, New York was eating us alive... no, no seriously, we were doing really well in New York, and Chris Parry (The guy who owns Fiction Records) came to see a show at the Continental asked us if we would be interested in coming to England to do some recording .....

Danny: No, that's not entirely true Brijitte - we came over to see Pussy Crush and to drink warm beer .....

MRR: So, you're signed to Fiction Records (Home of The Cure... urgh!)

Brijitte: No, we have a publishing deal with Fiction - we want to retain some kind of independence for the moment - something which leaves us free to release our own 7" singles; 7" singles are boss, so yeah, we have a publishing deal with Fiction, but we ain't signed a record contract. We do have a 7" recorded, which hopefully will be coming out on Non-Fiction records ("Spit"/Pretty Suicide") pretty soon. We also recorded a bunch of other stuff which will appear on our debut album, which we're still looking for a home for. There just seems to be so much going on at the moment - the Flipside EP ("Loosen Up") isn't out yet, the 7" isn't out yet - that is right up in the air, so it's kinda hard for us to know exactly what's happening .... we're just biding our time 'til the right deal comes along that feels right for us.....

MRR: Okay .... so what are the highlights and low points of your trip so far?

Danny: Weather bad, people good, food bad, beer good ...

Brijitte: No raisin bread.... but hey, we're having a really good time.... going to Brighton and doing a show with Pussy Crush was a high point -- getting to play at Saint Johns tavern is definitely a high point.

Danny: I keep getting lost going around London... Pete, yeah Pete from Rub Ultra - I gotta say that he's been a real bad influence on us..... which is a good thing I guess!

Brijitte: The other thing I guess is that we came from New York, where we had a lot of friends and whatever, over to here where we basically knew nobody, but we've made lots of friends already, I played some real cool shows .....

Gary: Yeah, and I get faxes telling me what's going on in the O.J Simpson trial(!)

MRR: I heard you had a track on the upcoming R.A.F.R. compilation; what IS R.A.F.R?

Brijitte: Rock & Fucking Roll! ... basically it's this guy, Martin McMartin, who is really into street punk/rock'n'roll, who gets to assemble comps of all these great bands from all over .....

Danny: Yeah, great bands, and us! Satan loves you! And you! Did you hear my butt? (I detect the effects of alcohol! - Ed.)

MRR: So, why Fiction Records exactly? Over here, they're seen as very "straight", kinda square .... what's the attraction?

Brijitte: We don't have a deal with Fiction Records, dumb-ass! Fiction only do our publishing, so we're pretty much up for grabs and open to any cool suggestions.

Danny: Especially of a sexual .....

Brijitte: Danny! So yeah, that's the poop on Fiction.

MRR: What current bands are shaking your tree at the moment?

Danny: Supergrass!

Brijitte: Yeah, Supergrass .....The Stiffs, Swinging Neckbreakers, into everything from like Big Black thru to Thee Headcoats. There is so much stuff I like.

MRR: So what's coming up in the next few months?

Brijitte: We got a bunch of shows, one with Man Or Astroman?, we got the single coming out, we're doing the Flipside EP, then we retire... no seriously, we don't plan that far ahead .... we do this for the sake of the music rather than as a career move, so we try and keep it as spontaneous as we can.

MRR: You come across live as extremely, err (cough) "professional", y'know, 'big time', but you still punk-out... cynical bastard that I am, can the two camps meet?

Brijitte: Well, Gary was in Circus Of Power, and Danny was in the Throbs, and both me and John have been playing out for a good long time now. So we can't help but come across as tight and kinda 'pro'. Is that a crime over here? Yeah, of course we are "allowed" to be punk and put on a good show, that is what we are and what we do...

So there you have 'em, NY's finest... sleazy as hell and twice as much fun. They had me, Mister Jaded Guy, jumping about at gigs like a rabid corgi, and that hasn't happened for a good few years. Check out all their record (the self-released "Bitch" 7", "Greenlight Semaphore" 7" on Holy Plastic, "Spit/Pretty Suicide" on Non-Fiction, a cut on the Flipside "R.A.F.R." comp CD, and the "Loosen Up" CD), and better still check out their live show...



SPLATTERHEADS

On a laid back afternoon, one day before the start of the Splatterheads European Splatterfest. Christo and Kymm Wardrop have a chat over a few beers on the life and times of the band politics, poetry and the state of the Aust. music industry. Interview by Sylvia.

MRR: Howdy Christo! Let's start by giving the punters a brief history on the phenomena of the Splatterheads.

C: It all started, we were living together in this flat in Kings X, all coming from Brisbane, ending up in Sydney because of an extremely oppressive atmosphere of the place, which tends to squeeze out a lot of good musicians actually. That's one good thing about it being so oppressive. So we all completely spun out, left and ended up finding each other again. It just seemed completely natural that we start a band. We advertised for a guitarist, found this lunatic called Adrian Carroll who seemed to fit in pretty well. We'd all lived together in Brisbane (except Adrian), so it was like an explosion and then a reunion, we had all moved to Sydney separately.

MRR: Scary.

C: Well that's the name, Adrian had done some mixing for us up there too, so we already knew him. Adrian's the kinda guy that you give him two pots and he completely changes personality. When we first met him he was sober. We soon found out he had this Dr Jekyll personality that used to come out on stage, which is always a good look. This guy, screaming and throwing himself around the stage. Mickey, the drummer came up with the name Lompoc County Splatterheads. Lompoc county being where Roger Ramjet comes from. We found that most people couldn't spell that name so we dropped the Lompoc County and became the Splatterheads. Adrian ended up leaving and growing a family somewhere. Then we were a four piece for a while, just one guitar, I was the lead singer. It seemed to me there was a lack of lead guitar playing, a position that needed to be filled, so I took on that job and I gave lead vocalist reigns over to Sly, who probably has a better voice than me anyway.



MRR: Not better, different.

C: That's very diplomatic (laughter). Mickey the drummer totally blew us all away by leaving in '92 after we'd done *BOT* - the album.

MRR: By this time you'd been together for 5 years?

C: Yeah.

MRR: So it was like a family?

C: Very much so. Mickey hung in there for the recording, then left. We got this guy Martin, better known as Bungle, who drums now. So we have me on guitar, Sly on vocals, Bungle on drums and P.T. on bass. We're still a four piece band. So we were thinking about giving people more than just music. Giving them a stage show, probably because we couldn't play very well back then. We started wearing this ghoulish stage make-up, pigs blood and using special FX like blood spurting from arteries. That sort of thing. Those are just isolated incidents. So we had this stage show that was pretty gory and we were touring Melbourne a lot and found we were more popular there than in Sydney, so we made every effort to go down there as much as possible.

MRR: Having been at the early Sydney shows, which were drawing decent crowds, how much more popular were you in Melbourne?

C: Interestingly, we found ourselves headlining 1000 capacity rooms and getting guarantees for $1000 plus percentages. It was a finically interesting situation.

MRR: And not being ones to starve for your art.

C: Especially if you don't have to, that's for sure. It was an interesting transition but it didn't seem to happen in Sydney. Sydney is a very tall, poppy syndrome city. Our album, *Ink Of A Madman's Pen*, made it to No.1 on the alternative charts. That was our peak there. We had a lot of people coming to our shows, but that only lasted a few months in an 8 year career. When that happens, you're not as sought after where as Melb's more stable--if you're a good band and you're worth paying to see.

MRR: What do you feel causes the division between loyalty and fickleness?

C: I've spent a lot of time thinking about this. I think it's the powers that be and how they run the fashion industry. Sydney is a very fashion-based city and the people who make money out of fashion, it's within their interests to make sure they get a fast turn over. Melbourne doesn't seem to place as much pressure on that sort of thing.

MRR: Are you talking about conformity?

C: I suppose it is conformity. Everyone rushing around trying to be unique and ending up looking all the same.

MRR: I remember the liver-fests the Splatterheads used to have.

C: Yeah, the ol' cop a liver in your face sort of treatment.

MRR: Not exactly sensitive to vegetarians.

C: No, I'm sure we pissed off quite a few vegetarians in our time! (laughter).

MRR: With your live show offending proprietors of venues, did you find it affected subsequent tours?

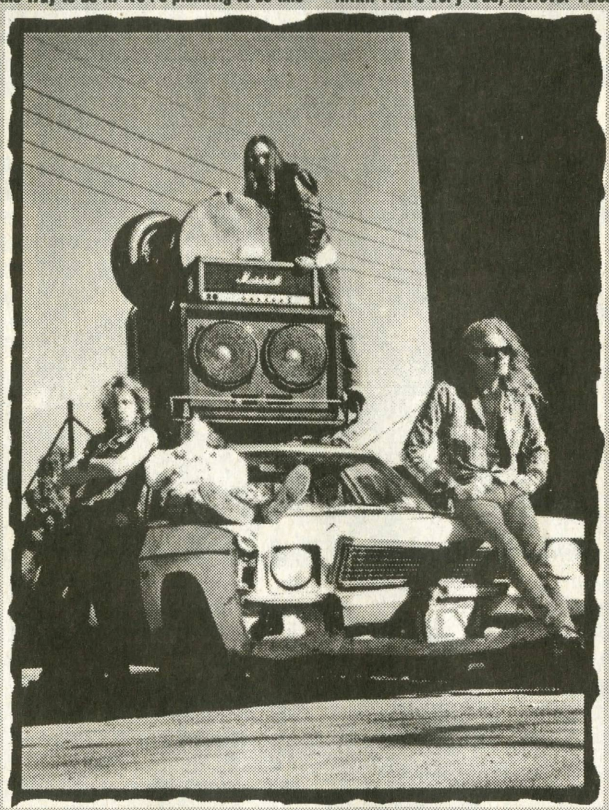
C: Nah, it gave us such a feeling of pride it was worth anything we could have lot through it.

MRR: When did you return to your home town to play?

C: That was our first tour ever! We went back to Brisbane because we thought, well we've got a few friends that'll come and see us. There was a bit of pride because there were some people who basically said we had no talent and we wanted to show them we did have some, and we knew the promoter up there. Nobody had heard of the Splatterheads then. Going to Melbourne was a daunting prospect so we went to Brisbane. We did this really crappy demo at Adrian's work one afternoon.

SPLATTERHEADS

MRR: I still have a copy of that.
C: I still have it too. I listened to it the other day. It's a really good laugh actually. It's got songs on it I can't even remember playing. We sent that away as our promo package and we actually got people saying come up and play. That's how desperate Brisbane is to have bands, I suppose. We played on New Years Eve with the Insane Hombres, members of which are now in the Dream Killers.
MRR: A mighty fine band.
C: Yeah, but I prefer the Hombres. They were one of the best bands I've ever seen. So it was a really good night, it inspired us to keep going - one of those magical incidences that kept us happening.
MRR: Do you recognise these incidences at the time?
C: I definitely recognised it. It was one of the first times we'd played in front of a really good crowd. It's an incredible feeling. We've also toured Adelaide, Canberra and Tasmania. We are planning to tour there again as part of the three band bill like in the direction of a festival, it's the way things are going now, people get more bands for their money. Because of economic reasons, that's the way to do it. We're planning to do this with Seminal Rats and Powdermonkeys.
MRR: will this be self-funded and promoted?
C: Yes. Each band will help set up a network. An East Coast tour basically. We played Canberra Uni with the Hard Ons in front of 100's and100's of people. It was good - good P.A. We also did a headline in a bar as big as my cupboard and got some aggro vibes from the crowd. By the end, they were shaking our hands, patting us on the back and giving us bandannas.
MRR: Is this some sort of customary exchange of gifts?
C: I think it was for these people. It was some sort of gang, all wearing red bandannas. I shudder to think I'm now a member!
MRR: You've not made it to Perth or Darwin?
C: No, I'd like to. Perth is the most isolated city in the world, so someone told me. That's a good enough reason to go there. They must be starving for bands.
MRR: During this time, you've changed your approach to what you're doing. How much of this is influenced by line-up changes and how much through your progression as muso's?
C: The line-up change had a lot to do with our ability to change our style. Bungle is a really professional drummer. With him joining the band it made it possible to do different styles. Plus his playing demanded it anyway. He is such an energetic person he needs a lot of stimulus. He puts a lot in and that stimulates us. It wasn't really a planned thing but it's the way it worked out.
MRR: Where do the Splatterheads draw their influences from?
C: When we were young and beautiful?
MRR: Pre-make-up, pigs blood.
C: Yeah, before we ruined our skin. (laughter), we went through this discovery of American hardcore, Black Flag, Husker Du, Bad Brains, all stuff like that was coming out and we were just flipping out over these albums. That's what drove me personally into getting into a band, was realizing you could do that sort of thing and really enjoy it. I think all along we've kept that, and now that's fading into the distance we're adding our own styles. There's always been a blues influence, a bit of rock 'n' roll influence from Australian-Detroit to American Detroit music as well.
MRR: Australian-Detroit? That's an interesting piece of terminology Christo.
C: Yeah it is (laughter). I guess I mean bands like Radio Birdman, New Race and bands associated with those people. I'm also influenced by people around me. Artist and poets, I know.
MRR: Poetry!
C: Brave men are poets!
MRR: That's very true, however I don't think it's specific to gender.



C: No. Brave people are poets!
MRR: Poetry....that blows my mind.
C: Poetry does!
MRR: No..... yeah.
C: That the Splatterheads are into it?
MRR: Yeah. It's not something I would have thought of as an influence, New York Dolls, yes, but...
C: Well it's not like I'd go out and buy a Ted Hugh's book or something like that.
MRR: And do recitals?
C: ....to music. If there is someone living in my house or a good friend has written some and takes the time to sit me down and read it to me.
MRR: Which is incredibly brave in itself.
C: Yes. It's a pretty hard thing to do. I always find myself influenced by it. If it's crap, I usually forget it.
MRR: Like song writing. who writes for the Splatterheads?
C: Myself and Sly do it. We take a song to practice and the other guy have their input. You can't say one person writes a whole song. If you play an instrument, you're gonna definitely mould it to your inner style. Most of the ideas are brought in by Sly who does a hell of a lot and I do the rest mostly.
MRR: The picture you're painting is a collision between blues and hardcore, which sums up Splatterheads efferings.
C: Definitely, it has that hard rock but it rolls as well.
MRR: Let's talk about Europe. You're leaving for a tour tomorrow.
C: It's the first time we've been. we got picked up by a German label, Subway Records, last October. When they released *BOT - The Album*, they asked if we could tour. We had to come up with a little money but they are paying for everything else. We are doing ten countries.

SPLATTERHEADS

MRR: Which ones?
C: England, Wales, Denmark, Italy, Holland, Germany, Sweden, Hungary and Yugoslavia. That's all I can remember.
MRR: Whoa, that's a lot of ground to cover in six weeks.
C: It's gonna be hard work. Something like 39 shows in 40 days.
MRR: That's a tight schedule.
C: It is. I'm not sure how Sly's voice is gonna hold out. Actually we'll have to pump him full of honey and lemon drinks.
MRR: you seem to have a lot of support from Subway Records.
C: As far as I know, everything is taken care of: gear, accommodation, catering. That's the thing about Europe. Promoters realize you're not gonna play a very good show unless you're well fed, well looked after and comfortable, and know you'll be sleeping somewhere that night.
MRR: The preparation has been smooth?
C: Yeah, it has been. Everything is sorted out pretty much to the letter. Something is alway's gonna go wrong, but if you start off like that, you're on a good foot.
MRR: In Germany, you chart really well.
C: Yeah, I think we'll really go off. We're headlining a few gigs and supporting some with No FX, Big Chief and Weezer. We'll be doing a few big stadium type gigs.
MRR: Is it scary? In front of all those people?
C: Nah! It's the best. Huge stage, plenty of room to walk around, you can hear your amp fine. That's the way I wish every gig was.
MRR: looking out over a sea of Splatterheads converts!
C: Exactly. I'll be taking photos of 'em.
MRR: Splatterhead's members also play in other outfits that have a large diversity. You play in a band called Motor Mouth?
C: Yeah, I do.
MRR: And Sly's in the Red Planet Rockets.
C: I'm also in a band called San Sara which is a band about to take over the world - that's if I can ever get these demo tapes out! (laughter). It's Tibetan for 'sea of unbearable pain'.
MRR: What's the lowdown with these side ventures you all have?
C: They're all fucking great bands! With Motormouth, you might have heard of the Killer Bimbo's
MRR: You know I have.
C: There is a girl from that band who sings in Motor Mouth. It's very good to be inside projects. I've found cause it improves your musicianship. You've gotta stay busy. Sly's band Red Planet Rockets have a few records out which are pretty damn good, I must say.
MRR: They certainly are a great blues based band.
C: And Bungle is in Blind Society who are about to do amazing things. They're a great band, too.
MRR: What does this mean for the Splatterheads? I'd hate to see the demise of such a cookin' band.
C: I don't think that'll happen. There's something special about this band. I could never leave it behind and I don't think anyone else could either. Every time we get together to play, it feels right. There may be other things we do that may become more successful but for our own happiness we could never leave it behind.
MRR: The Splatterheads have done some international supports here, one being Rollins. You've cited Black Flag as an influence. What's the story of you meeting Hank?
C: We were sharing a dressing room and someone had slipped me some very strong acid trips just before we went on.
MRR: Should I call these illicit substances?
C: You can, but they were acid trips (laughter). We had finished playing and he was doing his warm-ups. It was jst Rollins and me and his face started to pulsate 'cause he was doing these stretches and breathing heavily and stuff. Very intense. It was all I could do not to laugh. It's O.K., that's his trip. I can respect advancement into this field to the point of isolating yourself. Doing your own thing, not caring what anyone thinks.
MRR: There's plenty of people out there to slam you, where it's easier to be negative than to be positive about someone's efforts or attributes.
C: You're very right, 'cause as soon as you're negative about someone else, it makes you feel a little more OK about yourself. I mean, I don't quite know where he is taking himself, his writing is very good. When we played with him, he looked like a marine, short hair and a military sort of look that I found a bit intimidating. I know he doesn't believe in killing people, so who am I to criticise how he is gonna dress or act.
MRR: Did you get to chat?
C: I couldn't keep a straight face. I said "Hi, my name's Christo," and put out my hand. He shook it and said in a deep voice "My name's Henry", and that was it. We were from worlds apart.
MRR: So What can the punter's expect from you in the future? I know you've been working on material for the new album.
C: We've been demo'ing very heavily. So much so there's nothing left to do but record and get it out. What we need is for the establishment to inject some money into it. They need a new album from us and we from them. It'll be an exchange of saliva in some way I'm sure. Basically, the Australian music industry needs to be recognised by the government as a legitimate industry, which it is, and be supported rather than shunned as a bunch of strange people with funny haircuts up to no good. It's full of talented people capable of bringing export dollars into the country.
MRR: Is that what you're hoping for the Splatterheads to continue to do?
C: We've already proved we produce product that does that. Half of all our record sales are from Europe. We've sold thousand of records there so I don't see why it should even be considered we're not capable of that.
MRR: What's the working title for the album?
C: That's probably the last thing we think of, we have all the songs. Maybe *Seek and Tickle*. (laughter), that can be the working title. It's got great hits like "Crunchy Bananas", "Trouser Soup", "I'm Tired Of This Libido", a few smash hits like that.



Pipe has just released a full length CD called "6 Days To Bellus" on Jesus Christ Records. A split 7 inch release with fellow Chapel Hillians Rubbermaid is soon to be out on Amish Records. Pipe is planning tours for the summer, so keep an eye out for them. You can write them too: P.O. Box 17022 Chapel Hill, N.C. 27516. Chuck Garrison (not present) @ drums; Clifton Mann (CM) @ guitar; David Alworth (DA) @ bass; Ron Liberti (RL) @ vocals; Randy Bullock (RB) from Jesus Christ Records. Interview by John McLeod

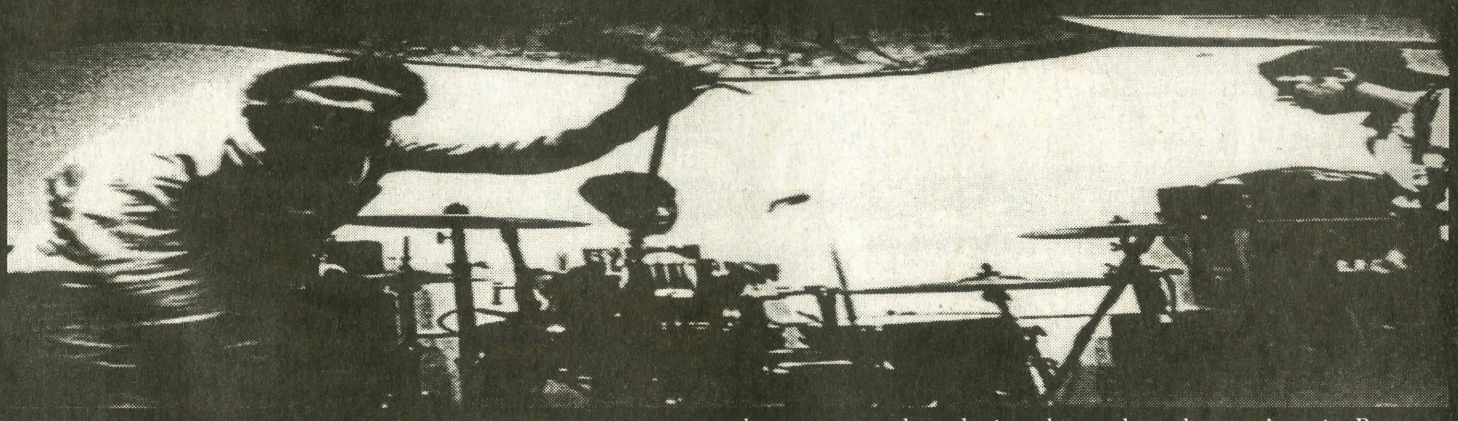
MRR: So you guys started out with a different guitar player – the guy from Small (Mike Kenlan)?

RL: Yeah, and our drummer is in Small now, but he actually started playing with us first.

MRR: Is it hard to work things out with your drummer because I know Small has been touring?

RL: Yes. That is the hardest thing – his being out on the road – as far as time goes.

PIPE



MRR: How do you balance it? Small is out on tour a lot I thought.

RL: They have been playing a lot, but this summer it is going to be all Pipe. We are trying to get out more. We just went to Cincinnati and Chicago, so who knows? We are sort of playing it by ear. It's a drag, I would say, more times than not.

DA: Yeah, we just try to make use of what time we have.

MRR: So with the original lineup you put out three 7 inches and an EP?

DA: Yeah. One split 7 inch (with Small), two singles on Merge Records, and the EP.

RL: The EP was called Ball Peen. And then the Amish Records single and the full length on Jesus Christ Records was all with Clifton on guitar.

MRR: How is the full length doing?

RL: I think it is doing pretty well. We got rid of a thousand and pressed a thousand more. Two peopie in Iowa wrote a really sweet review. It's going well, slowly but surely.

MRR: Was it hard to switch to a new guitar player? Clifton, you used to play with the Bad Checks, right?

CM: I played bass, yeah.

MRR: When was that?

DA: Actually, it was a nice transition. It was smooth. Once we found Clifton it was smooth.

MRR: The new record has a lot of the same feel and sound as the old stuff.

RL: Chuck has always been into playing with Pipe, and me and Dave have, so we still wanted to continue on. We still felt it, so Clifton just came in and . . .

RL: It wasn't that bad and everything is just fine now. We really just try to think about the next record and writing new songs.

DA: And getting out on the road by ourselves.

RL: I have to pee.

MRR: Okay. (Ron leaves to pee) How often are you playing out right now? I know you said it will be more this summer, but have you done any big tours yet?

DA: The biggest tends to be something like 14 shows up and down the East Coast. We have done that a few times. Boston to Atlanta. Now we are ready to go out to the Midwest.

RL: I liked the Midwest a lot.

DA: Me too.

MRR: What kind of crowds do you attract?

RL: Confused. (laughs) Seriously, the kids don't usually come out because we end up playing places where they can't get in. But even when we play all ages shows it is like – hey mister – like we are a little bit out of their reality.

DA: We are a little bit older than the kids.

RL: But I think they would really dig the shows if they got a chance to see them. We just have to start picking and choosing where we play a little bit better I guess.

MRR: I know you can get strange reactions from local crowds. Al Burian from Hellbender says people from Chapel Hill don't know how to react to them. There were things posted on the that alternative internet (alt.music.chapel-hill) about how he just talked too much shit to the audience and stuff like that. People just didn't get it.

RL: It is so strange around here because people just don't react to anything. We watched that Hose got Cable show the other night and everyone was more dumbfounded than actually letting go and getting into it.

MRR: Locally you have this reputation as being real cocky and having an attitude on stage, but compared to a lot of bands you aren't that way.

RL: Yeah, not really at all. I guess that is just what they are used to.

Randy: Are Hellbender on tour now?

MRR: I don't know where they are now. Their guitar player broke his shoulder really badly and his doctor said he wouldn't have full range of motion for a long time, so they couldn't play for a while.

RL: He must have been rocking really hard.

MRR: He actually wrecked on a bike in the woods or something like that. He was sort of in shock and carried the bike out a couple of miles to the road. His shoulder was basically crushed.

Everyone: Damn.

DA: With touring, there seems to be two roads bands take. They either get locked into all ages shows. There seems to be a lot of punk bands that are playing just for the kids. You know, sometimes the kids can get confused by us because we don't look like . ..

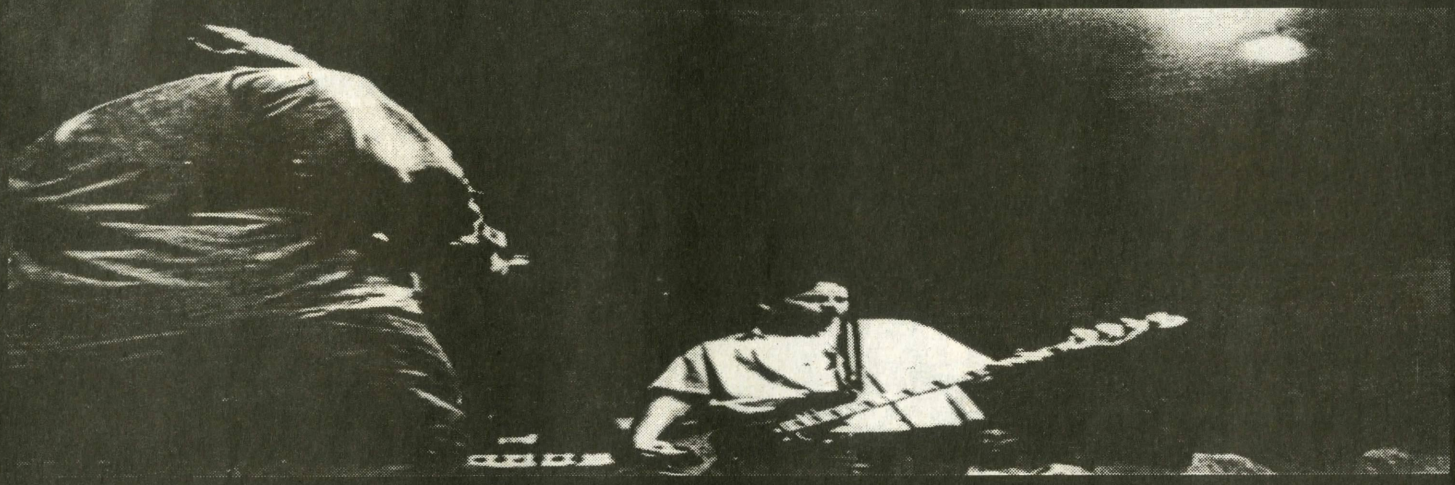
CM: Kids. (laughs)

RL: Well, I don't think they are confused by us not looking like kids, I think almost everything our outfit does . .

DA: Is a little different.

RL: I don't know, I'd love to play for the kids, but I just think maybe there are other people out there that are still getting off on this kind of thing.

DA: Yeah, definitely.



RL: They don't go to all ages shows anymore because they have already done that. They want to be able to drink.

MRR: Did you go to 7 Seconds at the Cat's Cradle? It was all kids. They were all on stage singing and going crazy. The band had so much patience with it.

DA: It was like that for the Queers too. I don't mind it when people get up and go nuts. It's all a part of it, as long as it's . . .

RL: As long as they're polite. (laughs)

DA: When I was at the Queers show, it was so constant the guy couldn't even sing. He put up with it for a while and then he finally had to say something. He couldn't even get through the set because they were stepping on his guitar chord and grabbing the mic. You know, these are big guys up on stage and you just see the same kid getting back up on stage over and over. (laughs)

MRR: Did you guys ever get that show with the Ramones?

RL: No. We didn't get to play that show. They didn't want a third band. It turns out that the band opening up for them never showed up, so Queen Sarah Saturday ended up opening up for them.

MRR: Did they really? Are you serious?

DA: Oh man. You didn't tell me that.

MRR: So they decided at the last minute – let's get Queen Sarah Saturday?

RL: Yeah, well there is this sort of booking connection. Black Park Booking books the Ritz (Raleigh, NC) and that band. They called me that night and left a message saying – I got great news, call me back. But I didn't get home until 9:00 that night and when I called I found out they had gotten Queen Sarah Saturday. It was a drag.

MRR: So are you psyched to play with the mighty Antiseen tonight?

RL: I'm psyched. Psyched is one word to describe it.

DA: I'm looking forward to it.

MRR: They really are an amazing band to watch. I saw them at the Carrboro Arts Center a few years ago.

RL: Why did they play the Arts Center?

Randy: It was Jessica, I believe. She set that up.

MRR: There was this opening band from Chapel Hill called Shafted playing. People came to see them play and then left. There were about 20 people for Antiseen, but they still went totally berserk. The singer broke a bottle over his head and cut his arms up with the glass. At one point he was rhythmically beating his forehead with the microphone to some song and he started bleeding all over his face. There was feedback and blood.

DA: Damn.

RL: That's a man that will give his all. There should be more people there for them tonight I hope.

MRR: And the Murder Junkies just played at the Lizard and Snake didn't they.

RL: Yeah. Well, Actually they just booked the show – they never showed up.

MRR: I was going to go check out the show from the front window.

RL: That would have been a great window shot.

DA: That is like the Ethel Meatplow show. I was working the door at Local 506 when they played. The door was open. There were these chicks inside taking their shirts off and just beating the hell out of each other. I looked out the door and there were about 25 people gathered around the door looking in.

RL: You got to shut the door, make a little slot, and charge a quarter.

MRR: Is playing with bands like the Archers Of Loaf working well for you right now?

RL: Yeah.

DA: Well . . .

MRR: Do you ever tour with those bands?

RL: Not yet.

MRR: Have you toured with any band consistently.

RL: We toured with the Bad Brains for four dates. It was during the Israel phase about a year or two ago. Other than that, not really.

MRR: Who does the artwork on the records?

RL: I usually do. I wouldn't mind getting Tom to do some stuff for us.

DA: I'd like to stick with your stuff. I like it.

MRR: There is kind of a neat theme through it all.

RL: Kind of. But I didn't really think about



it until I laid it all out for selling one day. I was like – whoa, they're all black and white, aren't they. They look the same. Uh oh. (laughs)

MRR: Where is your favorite place to play in Chapel Hill.

DA: I like Local 506. It isn't quite as cavernous as the Cradle. We can get 200 people at the Cradle and it doesn't seem like 200 people. The corners sort of suck them up. Plus 506 has booze.

RL: Liquor.

DA: And a lot of people who come out to see Pipe like to drink hard liquor.

CM: Especially the young kids.

RL: Cliff, where do you like playing best?

CM: 506.

MRR: Do you think you try to space shows out when you play locally so as not to wear out your welcome.

DA: Definitely. We are definitely conscious of that. A lot of bands play every week and...

RL: Yeah, but we have a big advantage with Chuck being gone most of the time. (laughs)

MRR: What changes can you see in the band?

RL: I think we might want to spend a little more time in the studio this time. We might want to experiment a little bit more. Yellow (studios) has been very good to us, but we might want to change.

MRR: How much time did you spend on the last record?

DA: A day? Two days maybe.

RL: All together, probably about three days recording and two days mixing.

DA: We work really fast. For a single we work about four hours.

RL: Yeah, so we would like to chill out a little bit. It was two sessions. We recorded six songs one day and seven the next.

MRR: That is pretty fast.

RL: I think we just know the stuff so well by the time we get into the studio, we just do it. But I almost wouldn't mind going into the studio with something that is half done and . . . who knows. We'll see.

DA: I don't want to work something to death in the studio. As long as we perform well as a band and it sounds good.

RL: Songs change though. What am I going to do with my sitar?

MRR: Are you going to put out any of the last record in vinyl?

RL: Eventually.

DA: I'd like to put out vinyl first then CD, but . . .

RL: Me too, but sometimes you just have to do certain things. We are trying to go after the rich kids. (laughs)

MRR: Are you working on new material at this point?

RL: Yes. That we should be recording in August for a fall release.

DA: We already have four or five songs recorded. It may be before August that we get back in the studio.

MRR: Well, I have to go to work and watch people get drunk. It was so ugly last night at work. I saw three different people fall down. One guy passed out on this nasty sofa, face-down for two hours.

RB: If Chuck was here he would tell you that three times the national average – or something like that – of people in Durham die from falling asleep in the street at night and getting run over. And also Chuck and the toothbrushes thing. This is what Chuck was talking about last night – he said 30 times the national average of people in Durham choke on their toothbrushes.

RL: I believe one thing, but both in Durham?

MRR: How do you choke on a toothbrush?

RB: You just show up at the damn emergency room with a toothbrush in your throat.

RL: But how do you do it man? You just can't take the goddamn thing and go (makes jabbing motion with hand to back of throat).

DA: What it is, is you're brushing your teeth and you pass out on your damn face.

RL: Oh. That's what it is. It's kind of like a kid (pauses in thought) . . . that would be a good idea. Check it out. A lollipop, right, you suck it, but when you get done with it there's a toothbrush. (laughs)

MRR: That would be a good invention.

RL: You gotta watch out for things like that. You could give it to dentists. Instead of giving out lollipops, you give out lollipops, but they have toothbrushes.

DA: Instead of cherry sugar you could make it congealed Aim.

RL: That's it. So you can just chew on it and then you got toothpaste in your mouth already and you can just go!

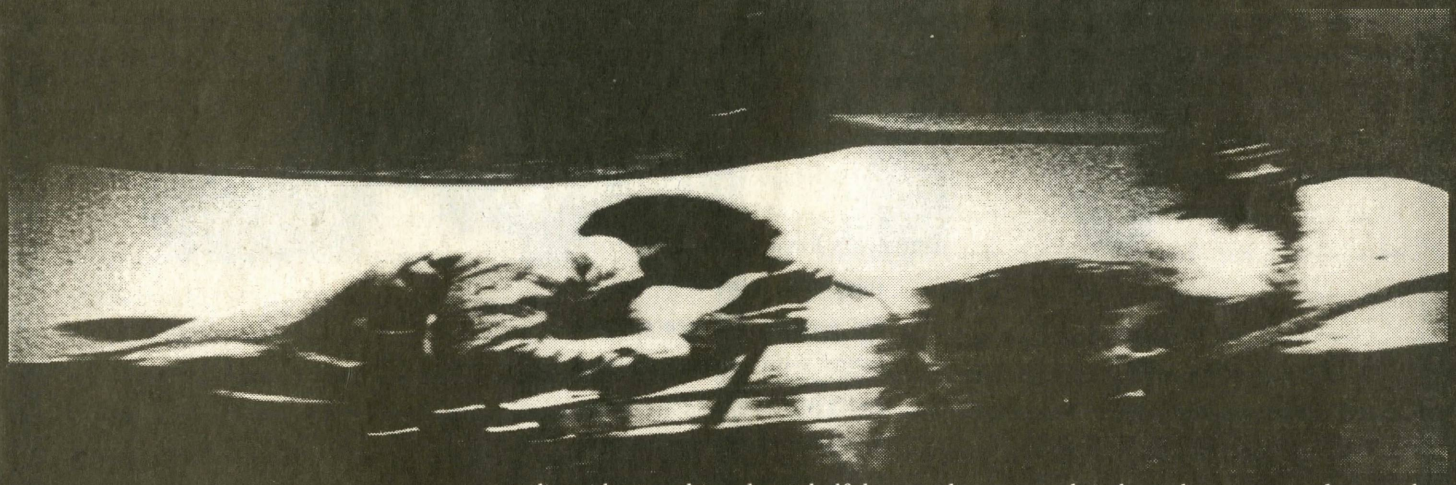
Randy: That is the million dollar idea we are looking for.

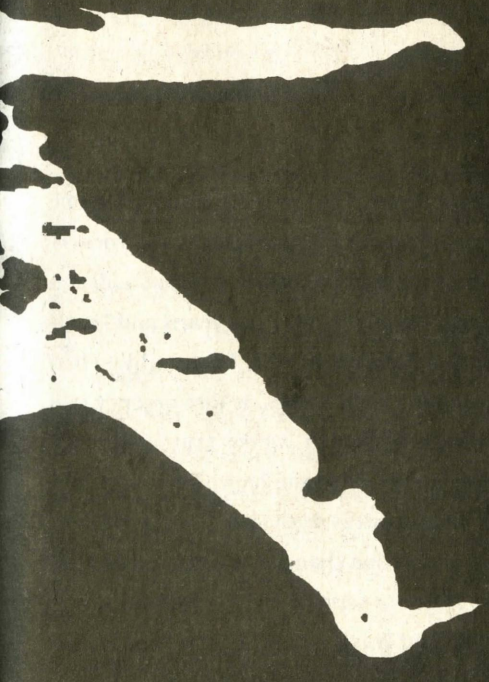
DA: Don't put that on there. Someone is going to steal that idea.

MRR: I'll say it's patented.

Randy: It's a Pipe promotion.

RL: Yes, so nevermind.

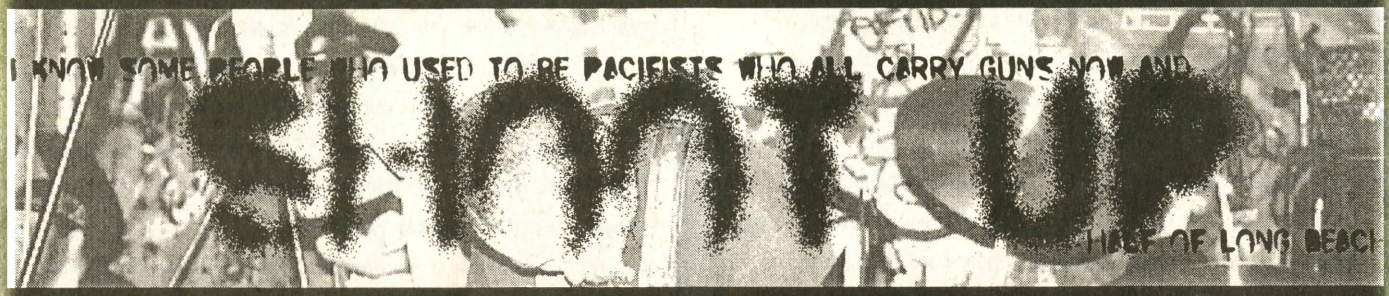




PIPE

FINAL CONFLICT

L.A.'s Final Conflict are considered by many to be one of the seminal U.S. peace-punk bands with urgent political lyrics belted out over searing hardcore aswim in metallic leads. Their debut LP originally released on Pusmort Records in 1986, has just been reissued by Relapse records on CD, and the band now has a brand new limited 7" EP out called "Face Extinction" with three new songs. They have begun playing live shows again, including a recent show in April at Gilman Street. They were interviewed in two parts: first with Jeff Harp (the guitarist, one of the founding members and cornerstones of the band for over 12 years) and Travis Johnson (drummer, a recent addition to the fold.); then secondly with Ron Martinez, (vocals for over ten years(and Travis Lawes (bassist for five years). Interview by Ken Sanderson. MRR: It seems like Final Conflict was out of such an urgent, political punk rock scene... is that urgency still there to what you're doing now? Jeff: In what we're saying yeah... we don't put out literature or anything like that anymore. We got tired of it getting crumpled up and thrown in our faces. They can listen to it in the lyrics, that's good enough. It means just as much to us now as it did then. That's the best answer I can give. **MRR: Has your motivation changed in what you do?** Jeff: No, not all. I just don't put my hair up... all the love's there for the music still. In what Ron's saying, in what I'm saying, in what everybody's saying. **MRR: And Travis, you joined the band when?**



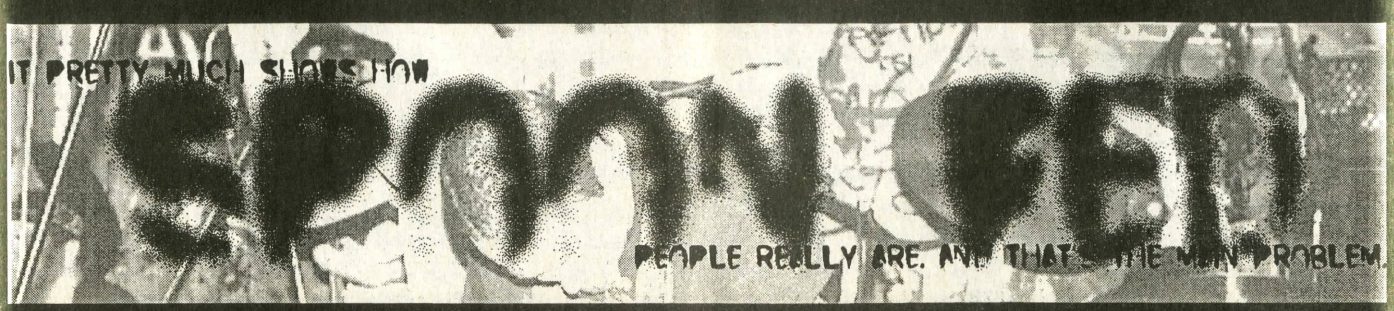
Travis: About a year ago, July of '94. **MRR: Were you familiar with them before?** Travis: Yeah, I actually went on roadtrips with them when I was playing with Bulemia Banquet. We went to Canada and Arizona together; they had a different drummer Adam. I left Bulemia Banquet shortly after that trip and when they decided to start playing in '94 , they called me up and I hooked up with them at that point. **MRR: Is there a theme to the new record?** Jeff: No. We're just opinionated I guess still. There's no theme to it, though. We've never been a band that like, had anarchy over us as a theme. Somebody just reviewed the re-release of our first album as an 'anarchist kind of thing', and we never considered ourselves anarchists actually... that was a misquote on our part. Travis: I would say the new lyrics compared to the old would be that the same messages are there, it's just that they're a little more hidden. Jeff: And a lot more personal. Travis: And they're more tied into to what the song is about instead of being just blatant. It's put more in a song context. Jeff: It's ten years later, so we're gonna write differently. I'd say me and Ron both write lyrics about personal things, things that effect us more immediately. **MRR: So after "Ashes to Ashes" you broke up, then reformed...** Jeff: We never really broke up, we just had problems with the line-up changes. So if it took us awhile to find a member to replace a member, then I guess people would consider us broke up, but we never really broke up. I don't want to say that we ever broke up. **MRR: How do you feel about the re-release of your CD? Do you look at things and go "Oh, that was naive"??** Jeff: No, not at all. I fully believe what we did then. I strongly believe in what was going on then, so I don't think it's dated. Reagan's not president anymore, but everything that's said on that record does hold true. **MRR: That's the one thing that does date it, the Reagan Soundbites...** Jeff: Reagan was dated to begin with, so... **MRR: Do you have any regrets about where you wished that whole 1980's peace punk scene had gone?** Jeff: I think it went the way it was gonna go no matter what. A lot of people turned out to be hypocrites. I don't think that we would be put in that category. I know some people who used to be pacifists who all carry guns now and shoot up half of Long Beach and North L.A.. It makes no sense to me whatsoever. They used to call us hypocrites because we played Goldenvoice shows. But we're still here, we're still saying basically the same thing and they're carrying guns and shooting people. That's where that went. **MRR: One of the weird things when older bands reform is bringing more experiences to what you're doing and bringing in new people, but a lot of people are going to come back to the band and just want to hear the first album, not want to hear anything new..** Jeff: A lot of people have heard our new stuff and say they like it better than our old stuff, so y'know, you win some, you lose some I guess. Travis: We're aware of that, and we play a lot of old songs. It's not like we don't want to do it, because they're fun to play. We've got a real good response to our new songs and I think it's because the band hasn't totally changed their direction. The new songs are just as aggressive and heavy as the old songs. **MRR: Jeff, you wrote most of lyrics and music to the first LP....** Jeff: Ron writes most of the lyrics now, and then we all collaborate on the music. I come up with the basics, but these guys help me out quite a bit now. A lot more help than I've ever had. Travis: The arrangements are a lot more involved than the old songs, but they still retain the same feel. **MRR: What about L.A., how does that affect things?** Travis: If anything, being in L.A. maybe makes us a little more jaded, a little more to the point about what we're doing. It's a hard place to live. It moves quickly.. Jeff: Y'know, Los Angeles is kinda like "what are you looking at?" Everybody's got that kind of look in their eye. Travis: Everyone there is busy doing their thing, whatever their thing may be. You can feel that when you're there and just have to go about your business. It can make you a little bit jaded. The club scene there is kinda tough, because people will all flock to see a particular band at a particular show and when that band's done playing, the club clears out. **MRR: Do they still have the crazy "pay to play" thing down there?** Jeff: I think the metal bands are the only ones that have ever done that, because in the twelve years that I've been in Final Conflict we've never done it once. Travis: That was really limited to certain clubs, certain promoters. Jeff: The bands that were stupid enough to do it, I guess. Travis: I mean, if a decent band that had any kind of name for themselves, they could get on a show with a promoter

booking one of those clubs—and we're talking the Roxy, the Whiskey and the Troubador. It may still go on at those clubs, but the whole scene on the Sunset Strip is pretty much dead. **MRR: And the death of metal "hair bands" with it!** Travis: Nirvana killed it basically. **MRR: Were you glad to see it go?** Jeff: I was. Travis: Oh yeah, I mean it was there a long time. It was in fashion for quite a long time. Jeff: I never thought it would go away... there's still bands rehearsing like that at rehearsal studios, we don't know where they're playing. **MRR: There was a whole crazy rumor that Final Conflict was getting approached by major labels up here; was there any truth to that?** Travis: It may have been talked about, but.. **MRR: You didn't get any free lunches?** Both: Naw, no... Travis: I think people may be more apt to want to sign a band like Final Conflict based on the success of other bands that are called "punk", but I mean it would be hard for us to get a radio hit... Jeff: We're not media-friendly by any means... **MRR: How do you think that things, scene-wise, punk rock-wise, have changed from when Final Conflict started? Is it just a progression and not so noticeable?** Jeff: Well, I'm 33 and I've been doing it since I was 15 and I think it's changed a lot. I don't think it'll ever go back to what it was when I got into it. What's going on right now is going to have to completely self-destruct for it to end up back at the beginning, but I don't think that will ever happen—not when you can buy a Sex Pistols t-shirt in a shopping mall. **MRR: I think a lot of people are really bugged by the Green Day/Rancid/Offspring thing because it's brought the "underground" so much into the spotlight, it's no longer insular and small.** Jeff: But you get the Brady Bunch-styled kids digging deep to find out about the past of punk rock. Y'know, I had a 15-year old kid living next door to my house and she was doing all she could to dig up information on the old punk rock scene. That's made the mainstream interested in the old stuff too. The past is gonna be large too-it's never gonna be small again. **MRR: You guys coming back and playing does seem sincere, where a lot of bands it seems like "Dammit, we were five years too early! We coulda been big!".** Travis: There's been an epidemic of that going on in Hollywood, a lot of the old bands have reunited for obvious reasons, such as the Zeros, China White. There a was a show full of bands coming back at the Palace, some of them sound good now. Jeff: They're coming out of the Woodwork now; some of them are bands that haven't been together in over ten years, y'know they're getting back together because bands like Bad Religion are huge and they're from that same time. **MRR: I'm waiting for the Basic Math reunion.** Jeff: I'll be there dude... forgot all about that band.. **Ron Martinez and Travis Lodge MRR: How's it feel to be back? Did you leave?** Ron: We just took a break... we just stopped playing for awhile. Travis: Yeah, things just fall apart now and then, so we just put it on hold sometimes. Ron: It's good, we're happy, we're playing shows, having fun. Actually, this is the most productive time that we've been in such a short span, in a year, actually. **MRR: Jeff didn't feel that the motivation had changed in what you're doing at all from what you were doing before. Do you feel the motivation has changed at all? Musically or lyrically?** Travis: We're more of a group effort now. Musically, it seems to depend on who we have in the band. Since I've been in the band, this is our second drummer and things definitely work better with him. It's just a matter of everybody being on the same wave length. When everyone just gets tied up in stuff beside the band, that's usually the reason for the downtime. Everyone's got everything else to do in-between. Ron: Work and kids, and whatever, better halves. Right now it's the most productive because we're all working on stuff. It's not up to Jeff. Even when Jeff comes up with a song—he still comes up with a majority of the stuff—instead of him going "okay here's a song-it goes two-four-two-four" y'know whatever, the band takes the musical framework he comes up with and kind of takes on its own. It takes on a life of its own with all of us throwing in our two cents. Which is a lot different from before when basically everything was left up to Jeff. **MRR: One of the things about the motivation... well I guess on the CD-reissue, one of the things that was dated was the Reagan soundbites and stuff like that.. and the scary thing for me, in the country right now, is seeing all the things that Reagan tried to do, being passed now..** Ron: Well, first off, about the intro things... I was against them in the first place on the first album because I knew that they would date the record. Anyway. That's cool. Shit I was like 20 years old. It's pretty weird seeing how a lot of this stuff has come to pass, and it's not like we're going "See, I told you so". A lot of the stuff in the lyrics is no different. I think it's a lot more harsh, what we're saying now lyrically, because it's on a more personal level. It's not screaming "people are fucking dying all over the world and there's oppression everywhere".

Final Conflict



It's talking about things that effect you in your everyday life—when it comes to individuals trying to tell you what to do and media manipulation. It's something that I'm really, really into--media manipulation and how the media really inspires hysteria and behavior in people. That's something we're on about. And that's something that touches people more in their everyday lives—the media and just trying to survive—than just screaming about some war in another country that you don't really feel. You don't see it. The only time you see it is on the news for five seconds. I think lyrically what we're doing is a lot more intense than ever before because it hits closer to home. Travis: It's good that bands are political and everything, but me, I relate to stuff on a local level rather than politics. Ron: It's really easy to scream "fuck the system" and be against capitalism when you're sixteen years old and live with your parents. It's a lot harder to live by it. We do live by it with our everyday lives. We try to practice what we preach and that's the hardest thing. We never have put ourselves in a position where we're trying to be holier than thou and I think it shows even more so now than ever. **MRR: I think the thing that was vital about the politics on your first record and the whole scene back then was there was so little response from the media back then. I could sit in Alabama and listen to your records and go "Yeah! Fuck Reagan!" and that was personal. But back to politics... how do you feel about all the immigrant stuff that's going on in California?** Ron: Like Proposition 187 and all that crap? **MRR: Yeah.** Ron: It's really hard. I don't think any country can dictate who can come and who cannot come into the country, but there's only so much for everybody. It's like a double edged sword. Put it this way: these people are here because they're working and they're "stealing jobs". Okay, if they're "stealing jobs", they're not taking any jobs that any American citizen wants anyway. Blaming illegal aliens is like blaming drug addicts for the drug problem in America. Drug addicts don't bring the drugs into America, somebody else does. Undocumented workers aren't creating the jobs that they're getting out here, somebody else is. They're attacking the wrong people, basically. If they want to stop this, why don't they go after the people who are exploiting them? Why don't they punish them instead of the people who are just trying to get a better life for themselves? I mean how many people from Mexico do you see out on the freeway with a "Will work for food" sign? None. You never do. You never see that. Plenty of American citizens do, but you don't see any Mexican citizens begging for a handout. You see 'em at least working for it. Travis: They'll work for nothing. Ron: They'll work for nothing rather than beg. So who's the real problem? It's a double edged sword with 187—I can understand the people who are for it, but it's backwards... **MRR: When you're watching TV, do you get totally pissed off and have a gut reaction that may be similar to what you've done in the past?** Ron: Yeah, like I said, media manipulation. It's really influential on the lyrics I write. Travis: TV itself... in the first place, you have to realize what you're seeing. Ron: Last year, what was it, not even a year ago—War of the Week. Haiti was always in the news, always in the news and now you don't hear about Haiti. There's not American Troops still over there? Yes there are, but it's not popular anymore. Now we've got O.J. **MRR: So how far did you run after O.J. with a "Go Juice" sign down the freeway????** Ron: He actually drove right by my house. We live right next to the freeway... the helicopters following him woke me up, and I went outside and my mom was outside and I said "What are they doing?" and she said "They're following O.J.". I thought she was joking and I looked at a TV and there it was. Travis: And it's still on fucking TV to this day. Everyday I turn on TV, they've got the "O.J. update" or the "O.J. roundup" or the latest "O.J. in nutshell". They've got fucking little newsdramas. At first, I didn't think it was gonna go as far as it did. I can't believe the mainstream of society that will watch that stuff. And it's fucking about someone who got killed. I don't want to get into a big conversation about "O.J.". I've seen it like ten times today.. Ron: The media totally decides what's the tragedy of the month, like what's important and everyone gets obsessed with it. And now it's "O.J.". They just control the masses. Travis: It just pretty much shows how spoon-fed people really are. It goes the same with music. You just take what you hear on the radio or see on TV and that's all people know and they don't even think to look beyond that. And that's the main problem with a lot of people. **Final Conflict/ P.O. Box 5283/ Buena Park, CA 90622**





MRR: Why and when did you start a band?

Lionel--vocals: As far as I'm concerned, it was pretty much by chance. When Jean-Marc told me he wanted to start a new band, I offered to write him lyrics because I had wanted to do that for years. Then he asked me if I would like to sing them myself... and that's it! At first it was more of an experience for me because I'm a pretty secluded or shy guy, but nowadays I could hardly imagine living without the band.

Jean-Marc--drums: I've been playing with Lamy--guitar--for years. After our old band Blighted Area --Ed: check out Faux Vinyl zine comps-- split up, we wanted to start a new band. We talked about it with Lionel cos we knew ideologically speaking we were pretty close. One interesting thing to ask would be about our future, because it's the second time we changed bass players, so I don't know how it will evolve. One thing is certain, we don't wanna quit now.

MRR: I read many reviews of Rawness demos saying you play 'good NewYork HC' or 'intelligent NYHC'. Does this label suits you?

Lionel: First of all, I don't really agree with 'NYHC' as a label, even if it's true, we can't deny its influence on Rawness. Anyway, we all come from a small town in the center of France which looks in no way like a big city like New York. By playing this style of music here, we had two possibilities: either it would have been some ridiculous, stereotyped NYHC, or it would have sounded differently, and that's precisely what happened. Let's just say we play 'aware' HC, adapted to our lifestyles and not based on what may happen thousand miles away from here. We neither have the same mentality nor the outlook nor the goals as NYHC, and that's OK There are already enough copycats in the world.

MRR: What is punk-hardcore according to you?

Lionel: That's a broad question. I can't give you a definition, so I'll just tell you what I like in this movement: I like it when it represents a real personal commitment, a struggle, hope and sincere convictions, outside the mainstream 'profit, personality cult, uniformity'. I hate everything that sometimes turns it into a joke: fashions, illusions and cliches, competition spirit, pretense, self satisfaction, etc. True punk HC is a mix of all that, with good and bad parts. It remains nonetheless a group of people, of ideals, a lifestyle and a music that deserve attention.

MRR: What's your future gonna be like, both from a personal point of view and as a band? What are the band's plans ?

Lionel: As far as I'm concerned, I hope it will be bright, in Ardeche --Ed: a small, sunny area of France-- in the countryside, with my girlfriend and surrounded by animals; but for the moment I have a job I don't really like, in Paris, surrounded by concrete and far from her and my dog. There's still a lot of work to be done!! As for the band, I don't really think about it, we'll see how it turns out. And anyway I realized a long time ago there are huge differences between plans and reality, so let's keep on having fun together, doing what we wanna do, that's the most important thing for me. I would like it however if we could self produce an EP, and play lots of shows in cool places with bands I like.

MRR: What do your lyrics deal with? It seems they're not classic anarchopunk slogans, so why is that?

Lionel: For two simple reasons: a-- I'm not an anarchopunk, so there's no use in acting like it and make people believe in something I'm not, and b-- I really dislike the term 'slogan' which makes me think of advertisement, that is to say a cliche-ist, simple thing that people are supposed to remember, swallow and that many can misunderstand, which can turn out to be dangerous. Therefore, I prefer to deal with feelings and thoughts about my relatives, my environment. what bothers or pisses me off.

MRR: How much money would a major have to offer you to before you would sign?

Lionel: ???! ! ! Hmm. . let them send the money first, we'll answer afterwards.

Jean-Marc: We can't really answer such a question because, first of all, we aren't the kind of bands that majors or big indies are interested in, therefore it would be easy for us to say we'll never sell out. Who knows, maybe one day we'll sound 'cool enough' to be marketed, and maybe at that time it won't be as easy for us to be so radical. In a way I wouldn't mind living off my band instead of working in a factory, but I would really hate to see our records sell for $20 in stores, and I think it's impossible to deal with majors about this issue. Anyway, for the moment, I don't wanna compromise, the band is a leisure, a pleasure, and I hope it will remain this way!!

MRR: A new president is gonna be elected in France --Ed: he already is, Chirac won-- what do you think about the whole stuff?

Lionel: Like many people around here, I don't trust politicians, and particularly the three running for presidency They are: Chirac, right wing, nowadays he acts like he's into social problems and stuff but a few years ago he was the one declaring that 'immigrants stink'. Balladur; elitist, conservative right wing. He tries to look calm, sober and discreet but I think he's far more dangerous than he looks. Jospin, a so-called socialist, at least that's what he says, but I'm not convinced because when his party was in the government they showed they didn't give a damn about social problems. To sum it up, none of these three puppets will get my vote. Maybe I will vote in the first round for a more sincere left wing candidate... without any hope of getting to the second.

Jean-Marc: We could talk about it for hours; it won't change a thing. We'll get ripped off in the end! When I see the right wing get 60 percent of all votes and that fascist called Le Pen get 15 percent--which means that in my town, one out of eight persons I pass by on the street sucks-- and when I see that the left wing is represented by the socialists --who showed us during 14 years what they meant by 'social'-- I don't have any illusions anymore. As far as I'm concerned, the whole story is a big joke, the characters are clowns, but it's not gonna be fun at all...

Rawness have a split mini-CD available for $7 ppd to Jean Marc Moratille, 53 Rue De Charolles, 71300 Montceau Les Mines, France.



The Savory Grunge-Free Sounds of Seattle's

S T I N K

Stink is from Seattle. They are not a grunge band. They don't shoot skag. They never knew Mr. Cobain. They have never made a record for Sub Pop. They play punk rock. They are really good. They play really loud. They are going to do an interview now. It appears below. Have a nice day. ***(interviewed by T. Chandler, 33, grape)***

MRR: Hello Stink. Tell us your names, ages, instruments, and favorite flavors of SweeTarts® brand roll candy...

ROB: Rob, 26, drums, and I like the little rolls that you get at Halloween with all the different flavors in them.

MRR: Those are most certainly *not* SweeTarts® brand roll candy, man, those are fake SweeTarts®...

ROB: Okay, I like the fake SweeTarts® best.

CHRIS: Chris, 27, play guitar, and I haven't had SweeTarts® in a while...

KEN: I'm Ken, I play bass and sing, and I vacillate between red, orange, and blueberry (*sic.*).

MRR: Did you say your age?

K: Thirty-two.

MRR: Oh, dear, that's an *old* age. How did someone as old as you get into punk rock?

K: Well, once a long, long time ago, back during the dinosaurs, punk actually was something and not a fucking marketing ploy.

MRR: So where you guys from?

R: I'm from Urbandale, Iowa.

MRR: Iowa? Oh, my... Why did you come to the west coast from Iowa?

R: You've never been to Iowa! (*laughter*)

C: I went to high school in New Jersey, so I guess you could say that my formative years were spent there.

MRR: That's not on the west coast either, is it?

C: I lived in New York, Tucson, then I moved to Seattle.

MRR: Why did you come to Seattle?

C: Because of Empty Records. I was in a band at the time, Earl's Family Bombers, and we went from Toxic to Empty, we thought that would be a good idea.

MRR: And so you went up to Seattle because of the label?

C: Because of Blake. Blake Davis at Empty called and asked us if we were interested in coming onto the label, and we were, because Toxic is run by a bunch of morons.

MRR: Uht-oh, that sounds like a slag...

K: You want some slags? I've got some slags... (*laughter*)

MRR: Okay, Ken, tell us your sad saga.

K: My sad saga is that I'm from Cincinnati, the bastion of the First Amendment. I got to the



west coast via Atlanta-Chicago-Atlanta.

MRR: And you are an original member of Stink, I believe? In fact, I heard somewhere that the band is named after you.

K: Yeah, it's named after my rump. Poopy pants. (*laughter*)

MRR: So how did the band come together?

K: The original band formed as a result of my mystical journey to find my musical soulmates. It just seemed like everything was sending me to Seattle. I had to leave Atlanta due to a crazy ex-wife and Seattle seemed like a good place to go. You know the old saying, "Go West, Young Man." So I thought that I'd give that a try. I ran ads in *The Rocket* and met my bandmates that way.

MRR: How did the ads read?

K: It was: "Looking for musicians into Stiff Little Fingers, Hüsker Dü, The Damned..." The ad that Chris answered was different...

C: It just said "Pop-punk." "Fuzzy, loud pop-punk band looking for guitarist."

K: That's right. After I learned that no one in Seattle knew anything about what punk actually is, I decided that I needed to tone it down a little, not to be so specific, to just leave it at "fuzzy." (*laughter*) No slag against Chris.

C: I must say that was the first ad I had answered in the paper. I had seen it for almost a year prior to that. I caught them at a show, they played with some friends of mine, and I liked them. Then when Earl's fell apart on the road I thought about calling but I refused to answer an ad in the paper. I had about five bands that were about to happen that all fell through. I finally got to the point...

K: ...your lowest point! What else could you do? You could turn to STINK! (*laughter*)

C: I thought it was a joke, I had seen the ad running for almost a year, I thought it was something they just kept running in the paper.

K: The band started as a trio, then became a big, hot-rodded quartet, and then the changes started to happen. Back to the power trio concept.

C: I like playing without other guitars, so you don't have to have volume wars.

K: I like the three piece because there's one less person on the stage.

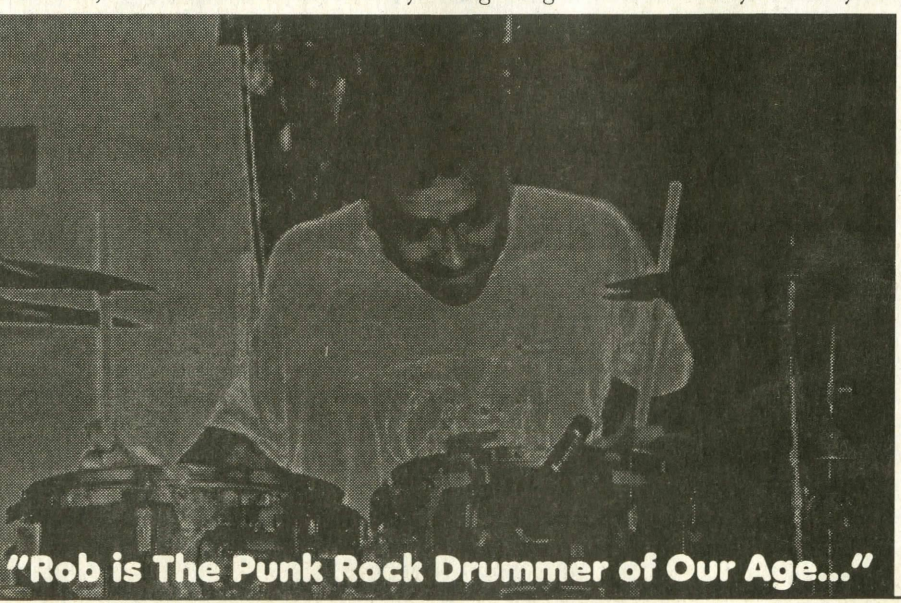
MRR: ...and you fit into a single pickup truck, too.

K: The biggest drawback of playing as a four-piece is that when you get paid you've got to split nothing up four ways. As a three piece you get to split nothing up three ways and it's a lot better! (*laughter*)

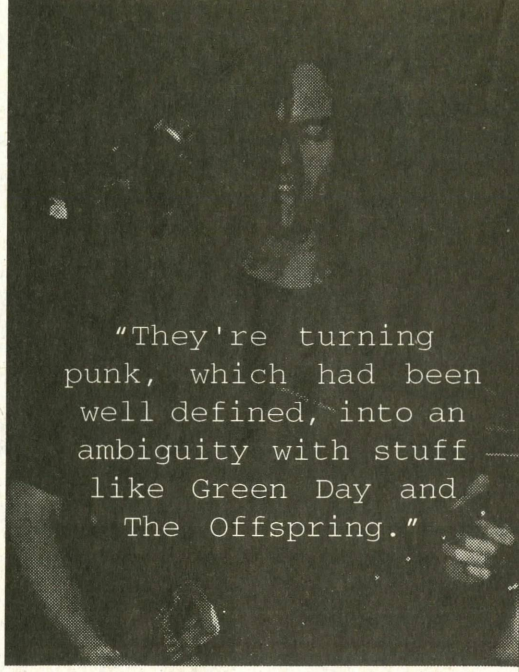
MRR: I note that your first ad for other musicians opened with the words "Stiff Little Fingers." Interesting. The Great Rev. Nørb, who is my Spiritual Leader, Advisor on Matters of Taste and Style, and actually *is* God (although few people recognize it yet) has referred to you guys as "Stink Little Fingers." I was curious whether you've heard that kind of stuff before—Ken, has anybody ever mentioned that you sound more than a little bit like Jake Burns?

C: I have. I've told him.

K: Yeah, I've heard that. You know if you sing along to his records for years and years



"Rob is The Punk Rock Drummer of Our Age..."



and years part of the flave osmoses into your head. I think there's something to be said for that style of projection. I happen to like it. It's really cathartic in a way. Screaming your guts out is fun.

MRR: Oh, that's a fine segue into the Volume question. I've seen you one time at a show and it was a very interesting experience... (*laughter*) You guys officially qualify for Fucking Loud status, which is kind of like the band X turned up a little bit. I'm curious whether all punk bands from Seattle are Fucking Loud or whether you are an Exceptionally Fucking Loud band.

C: That's how loud we are in our practice room, that didn't strike me as being any louder than anywhere else...

R: The bands in your town are just Really Fucking Quiet. (*laughter*)

K: It seems like we play at standard volume and that in the big rock and roll clubs of Seattle you even have to turn it up louder.

MRR: You mean it can get louder than that?!? Have you ever broken windows or killed any small animals before?

K: No, but I've blown all my speakers at least once.

MRR: And of course you've got The Drum Monster playing drums, so you've got to crank it up a little bit just to get up to his level. (*laughter*) I want to see this line in print, because I want to be the first one to say it: Rob is The Punk Rock Drummer of Our Age, and anyone who doesn't agree with me just hasn't seen Stink play live.

C: Yeah, Rob's a Garage Monster, definitely.

MRR: And he looks so mild-manered... I just can't figure it: How does this mild-mannered

Iowa dude turn into a Punk Rock Drum Monster?

R: Drugs! (*laughter*)

MRR: Have you always played drums like a maniac?

R: Yeah.

MRR: ...And you were thrown out of the house at age 14 by your parents...

R: Actually I was encouraged very heavily to play as loud as I could. They enjoyed it. Great mom and dad, right?

MRR: Of course they were driving a tractor in the next county when you practiced and wanted to listen along... (*laughter*)

R: They're just shopping for hearing aids these days. (*laughter*)

MRR: Stink was previously on a label called Megalomania and now you're not. Do you have any comments about that?

K: All I can say is that the cats were headquartered in Hollywood. Los Angeles. I'll leave it at that, it pretty much defines it. If they were really into it for the music they would have gone about it completely differently. It's pretty ridiculous to get into the music business with a goal of making money off first pressings of 7"ers and not promote it, not advertise it. I don't see how anybody can be successful by doing things like losing radio lists of what stations they sent the records to, charging the band full retail price for the records, having three mile thick contracts. When it came time to apply a little elbow grease, they cracked. Things don't happen at the drop of a hat in the music business and persistence definitely wasn't in their vocabulary. They approached everything like they were a major label, but they really didn't have anything to offer. They wanted everything, they wanted all rights. If anything good was to happen with the material, they wanted to get a percentage of what happened to it after that. Totally ludicrous, crazy things.

MRR: So you were not a happy camper. "Indie" does not necessarily indicate "good" in your mind...

K: Here's how to say it: "contract" is "bad."

MRR: How does an indie label differ from a major, or do they?

K: The way these guys approached it? No difference in contract, yet no advance. (*laughter*) Talk about wanting it both ways! Seriously, there are a lot of people that approach it differently. I'm more interested in working with people who seem to be in it for the music and aren't worried about getting rich on the first pressing of a 45. People that are actually interested in getting behind a band. Liquid Meat Records is a good example of that.

MRR: Liquid Meat is a good label, they've done a nice job with Everready.

K: Yeah, and Tim with Liquid Meat's a great guy. I've got nothing but great things to say about him. I hope his label does well.

MRR: Let's talk about Seattle. Seattle was far and away the hottest spot in the wonderful world of alternative rock from about 1989 until roughly 1993. Now it seems almost like some kind of a slur to have the word "Seattle" associated with a band, correct me if I'm wrong. Do you have any thoughts or comments on why this big turnabout has taken place?

K: The whole thing seems to be a big fucking media thing anyway. Every once in a while the media decides that it needs to fabricate some kind of supposedly happening, trendy thing to sell, sell, sell. It seems like a lot of the bands there now are huge, big, conglomerate corporation type bands that make billions and billions of dollars. I don't mean to run down the scene, but you see a lot of shitty bands...

C: Yeah, they fuck up the rest of it.

K: There's like about 15,000 bands there.

MRR: Everybody came to Seattle when it was a "hot" name, isn't that true?

K: It seems like a lot of people did for that reason. But the only thing I knew about the Seattle scene when I moved there was that Nirvana was from there.

R: Nirvana and Mudhoney...

K: That was about it. I had never even heard of Mudhoney. So I don't feel like I was running up there to try and be the next Nirvana, it would be silly to think that.

MRR: Is grunge dead, or was it ever alive?

C: I don't think there ever was such a thing as grunge.

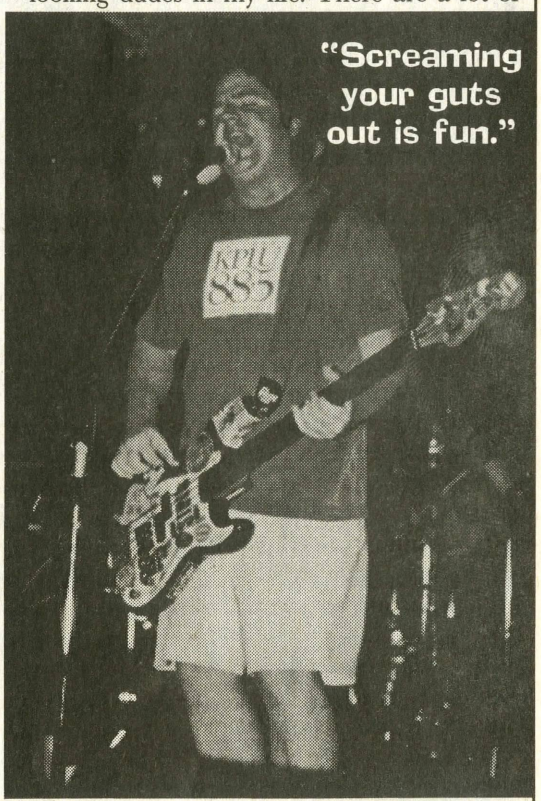
K: It was a crock of shit... (*general assent from all three*)

MRR: Well, then, do you think that there is a new, definable "Seattle Sound" that is emerging, or do you think the notion that sounds are related to cities is complete bullshit?

C: I think there are sounds related to cities but I don't think that Seattle's got one right now.

MRR: Do you see a trend away from distortion-pedal hard rock to more classic forms of punk, given the success and growth of Seattle bands like Fastbacks and Sicko?

K: No. For every decent punk band there are still another thousand Eddie Vedder wannabes, another thousand Sound Garden wannabes. I've never seen so many Jesus Christ grunge-looking dudes in my life. There are a lot of



people trying to play decent punk but a lot of what I hear is crap, actually.

C: My biggest peeve right now is that the term "punk," which had been really well defined, has now been corrupted by MTV. They're turning punk, which had been well defined, into an ambiguity, with stuff like Green Day and The Offspring. That stuff's not punk.

R: Offspring is not punk.

C: Offspring I hate. I don't know how that even got thrown in under the punk label.

K: The dude's got dreads, man. Come on!

R: Dreads *aren't* punk, are they?

DISCOGRAPHY: "DIANA" B/W "NEVER WILL FORGET," MEGALOMANIA, 1993. CELEBRATE THE FIRE CDEP, MEGALOMANIA, 1993. "OLD MAN" ON SPLIT WITH BUILDING CLUB, LIQUID MEAT, 1994. "I DON'T WANT ANYTHING THAT YOU'VE GOT" B/W "SHE DON'T MIND," MUTANT POP, 1995. VARIOUS COMP TRACKS. ALBUM FORTHCOMING, LATE 1995.

The GOBLINS

After playing with their usual fury, the Goblins graced us with this interview. To call them the Midwest's rockinest spookibilly band is an understatement. They are Maskin'em Rock'N'Roll. The band is: the Phantom Creeper, dancin' n' singin'; Slink Moss, pickin' n' posin'; Manny Goblin, bassin' n' rantin'; the occasional Black Goblin, drinkin' n' blowin': and the very scary ~nknown Drummer, bangin' n' plowin'. The band is down right spooky, singing about the Devil and being dead and whatever else comes accross their wicked minds. And their live show has energy and thrills that only the immortal can put forth. They were interviewed by Nailhead, label head of Zadfruc Noises, and Joel Elvery, an everyday joe. Their message: Keep on creeping!



MRR: This is Nailhead, the neo-gonzo journalist, who is here with the Goblins, at least three of them. The Unknown Drummer, who does not have any vocal chords so he can not speak, is absent, as is the Black Goblin. The first question we want to know is, fellahs, are there swamps in Hell and if there's not swamps in Hell how did you come up with the great Swamphell Rock?

Slink Moss: It's, like, something that we made up.

MRR: Are you saying there's no swamps in Hell?

The Phantom Creeper: I'd like to say something. I know we talk a lot about Satan and the Devil and all that, but, ya know, if you wanna believe in the Devil I'm not against you or nothin', this is pretty wholesome rock. We talk about Satan, but it's all in good fun. Ya know, we're not against Satanists, we're not actually, necessarily evil, ya know what I'm saying. So you can ask us all the Hell questions you want...

Slink: Hey...

Phantom: ...but we're no authorities.

Slink: ...don't listen to him. I'm evil. Genuinely evil.

MRR: Now, our next...

Slink: [realizing he just pledged his soul to Satan] Half of me. Just half of me.

MRR: Now, our next question is about your oi! song ["Digging For Oi!ster"]?

Manny: Wow.

MRR: There seems to be only one bald member in the group...

Phantom: He knows about Oi-ness.

MRR: ...Why is it that...

Phantom: Wait a minute, wait a minute...

MRR: Now, now, hush here. I'm doing the interview here. Now why is it that the one bald member of the group doesn't seem to know about Oi! but seems to know about really cool country rock. Why is that?

Slink: We're a band about contradictions. That's why we're so interesting.

Joel: I have a better question, sir, which is: We have a bald member, we have a member wearing obvious skinhead boots with the colored laces...

MRR: Obvious skinhead boots!!

Joel: [referring to PC's leopard-spotted shoelaces] I don't know what that means. I think it means you beat leopards. And you play Oi. Do you deny that you are a Skinhead band?

Manny: Hey, the Goblins are an Oi! band. We're an american Oi! band.

MRR: You heard it in MRR first.

Joel: They're wearing costumes so you can't tell they're bald!

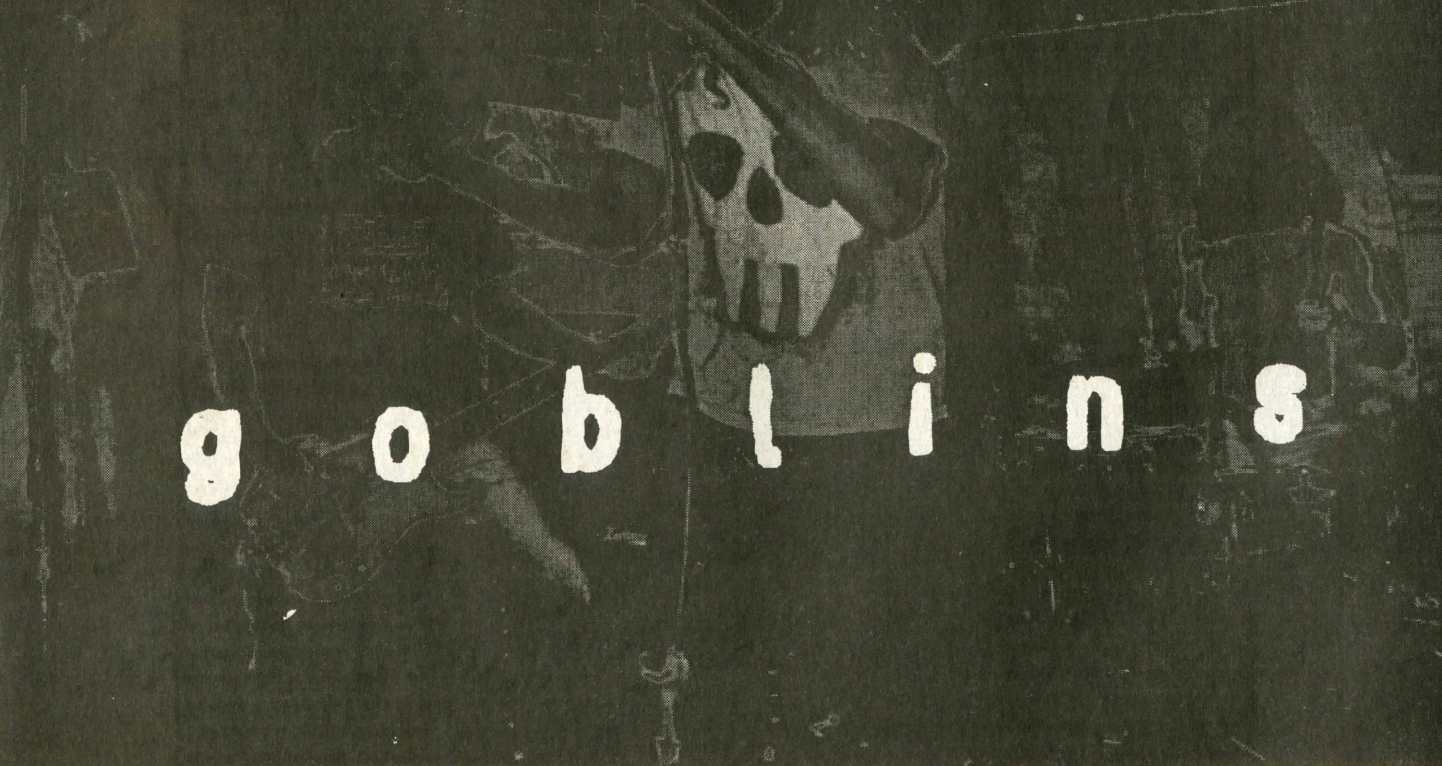
Manny: There's nothing wrong with the flag!

Phantom: (Referring to his colored laces) These came from Cheetos.

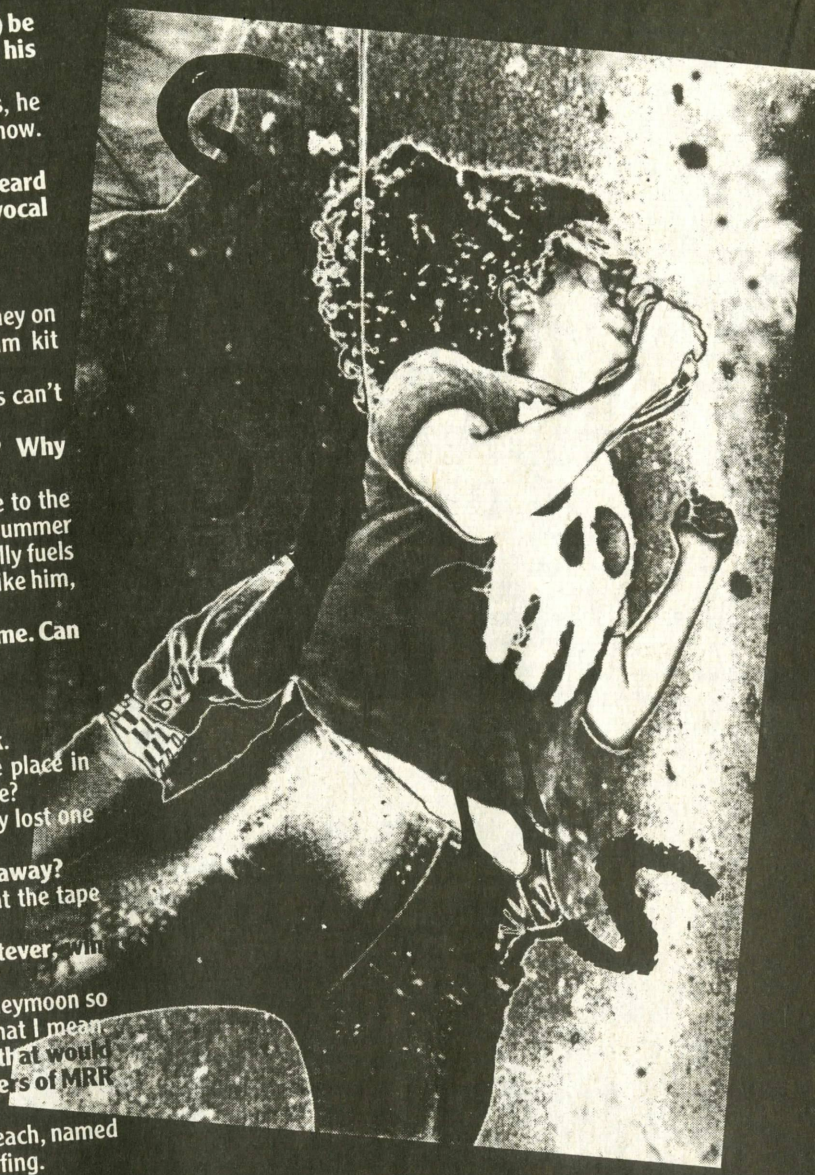
Manny: There's nothing wrong with the flag, man. There's nothing wrong with pride...

Phantom: We are... We're very American. [General unexplained laughter]

Phantom: This is American music, there's no two ways about it, I'm sorry.
Manny: We're just working-class kids, ya' know? I mean that's all. We're just dead-end young Americans.
Joel: I mean "Roadkill" [a rockin' Goblin tune] is an obvious example. I mean what American hasn't experienced roadkill?
Manny: And, and, Yo, gut-man-joe!
Phantom: Me and Slink we're once driving and Roadkill, that automobile we sing about in the song, was coming at us...
Slink: We were going to see Hasil Adkins, that's an important detail.
Phantom: And we were going on Lake Shore Drive (aka LSD) going North...
MRR: Were you going fast? Really fast?
Phantom: We were going about...we weren't going that fast, about...
MRR: Were you doing the rock'n'roll thing on a lot of drugs?
Phantom: We were going about 60 and then coming at us about 70...
MRR: [accusingly] You were on angel dust, weren't you?!
Phantom: ...going South in the Northbound lane was a one eyed car!
Slink: [spookily] Yeah, it had one headlight, like, in the middle of it's, like, front...
Joel: Was there roadkill covering the other headlight?
Slink: ... and it looked like an eye. It was a cyclopian car. [laughter and scared sounds]
Nanny: A Ford Cyclops!
Phantom: It was like a Tucker.
Joel: What did it hit that made you write "Roadkill"?
Phantom: It didn't hit a fuckin' thing. We didn't want to miss that Hasil Adkins show for anything, so we swerved, we swerved. That car was headed right at us. It would have been fuckin' pile up on- uh - Soldier Field, man. We would have been on the 50 yard line if we hit that car, that's how high we would have flown.
Joel: That would be a bad LSD trip.
Phantom: Ha, ha. That was clever.
MRR: Miss Kelly Kuvo, rock journalist, luminary from the Scissor Girls, what do you think of all the shenanigans from these lightweights?
Kelly: Ooohhhhh, do I have to answer a question like that?
Hanny: We're no Marlon Magas [a sexy Michigan rocker she has written lovingly about in Chicago rag, the Lumpen Times].
Kelly: [laughs]
Phantom: [sensing the incompetence of his interviewers] Hey, Kuvo, ask us some questions. You're a real good at this.
Kelly: OoohhhhH![as if in pain or ecstasy]
MRR: You're a journalist, Kuvo.
Kelly: So, what we're you singing about, um, um —[angry at PC] You can't throw this at me like that, to come up with something off the top of my head! What's your favorite color?
Phantom: I like that question. Goblin green.
Joel: [threatened by Kelly's genius] That's a girl question! [Laughter as Nailhead offers to help Kelly kick Joel's ass]
Kelly: How did you— Where did you get that green outfit that you were wearing?
Phantom: Ya know, I love America, but there's some problems with this country. One of them is that the Woolworth's [a Chicago-based discount store chain] are all closing down. I got that costume for $2 at my Woolworth's going-out-of-business sale. It should have been about $44. You should be able to buy goldfish on your block.
Slink: Right.
Phantom: You should be able to buy goldfish and yarn at the same place.
Manny: Yeah those were some really clean pet stores in those Woolworth's, weren't they? Kelly: So tell me, how did you all meet each other?
Manny: ...Dead canaries in the fucking cages.
Slink: You should be able to get a 2 liter bottle of Coca-Cola...
Joel: Hey, she asked a question here, guys!
Phantom: How did we meet?
MRR: Did you meet in Hell?
Phantom: Ya know, we are actually goblins. We've been around before the dawn of man...
Manny: [aside to JE] He's still pushing that goblins thing. I told him we should drop that angle. Star-goblin or something. Something bigger.
Joel: Mega-Goblins?
Manny: Exactly. Take the band to the next level.
Phantom: ...so our existence in your time is beyond your comprehension.



MRR: What exactly caused the Unknown Drummer to: A) be unknown and B) have his vocal chords ripped from his throat?
Phantom: Ya know, even though he's missing vocal chords, he can really talk a fuckin' storm up when he gets going, so ya know.
Hanny: He's just on cocaine.
MRR: Well, well, not that I've ever heard this, but I've heard about those stories, but why doesn't he have any vocal chords?
Phantom: I don't know. He's fucking unknown.
Manny: He burned them out with crack smoke!
Joel: Why, if the Unknown Drummer spends so much money on cocaine, can he not buy a new screw to hold his drum kit together? It always falls apart! [laughter at the truth]
Phantom: He plays with such fury that man made drums can't hold it.
MRR: Would goblin-made drums hold his fury? Why haven't you made him goblin drums?
Phantom: I don't know. Let me just say something here to the kids out there reading this— we're joking about The Drummer and drugs and whatnot, but we have no idea what actually fuels his fury, that's why he's Unknown. So if you want to be like him, taking drugs isn't the answer. Neccessarily.
MRR: Where's the Black Goblin passed out at this time. Can we go wake him up?
Phantom: Chatham.
MRR: Chatham?
Phantom: About 87th and Dorchester, maybe, I think.
Joel: Is it true the Goblins emerged from Limbo, the place in Catholicism that un-baptized babies go when they die?
Phantom: I'm actually excellent at limbo and I've only lost one limbo contest in my entire life. [Kelly leaves]
MRR: God, were we that bad that we drove her away?
Joel: I was. [Slink Moss said something hilarious that the tape didn't catch]
MRR: Did the manager of the Goblins, Jake whatever, win the limbo contest in Hawaii on his honeymoon?
Phantom: No, it was pretty low key, but it was a honeymoon so he had to get a little limbo in there, if you know what I mean.
MRR: Did he win a limbo contest on the beach, that would be a limbo contest you could tell the family readers of MRR about?
Phantom: No, but he did go to Duke Kahanamoko Beach, named after Duke Kahanamoko, the father of modern surfing.
MRR: Good e-fucking-nough!
Slink: Ask me one more question and then I'm going to take off.
Phantom: Ask him for a message to the kids. Manny: Yeah, let's get going, dudes. This sucks.
MRR: We want a message to the hardcore kids, Mr. Slink Moss. What is your message to the kids?
Slink: That — Never give up on what you really believe in.
MRR: That's too hardcore. Could you give us something more negative?
Joel: With the remaining Goblins, what do you have to say to your Christian fans?
Phantom: I — I don't know that we have any.
Manny: Christ died for somebody's sins, but not mine!
Phantom: Man! Joel: Why should the youth go out and buy your new record?
Manny: Because its youthful!
Phantom: Let me just close this up by saying: Though this may not be the best interview — I don't know — You guys, thank you for supporting the Goblins and, all you kids out there, the Goblins are fun and we love you, and you'll love us, too. Give us a chance and, you know, America, Japan, Belgium, keep on rocking and KEEP ON CREEPING. We love you.
MRR: They're coming, man, they're coming.



And they leave in a cloud of green, sulphurous smoke. Write to the Goblins at: Rocktober Records/ 1507 E 53rd #617/ Chicago. IL 60615.
Discography:"Nuthaus" on Rocktober Fest Compilation (Rocktober Records), "Corn Surfing" and "Roadkill" on Goblins/Hideawaya split single (Rocktober Records). And coming out soon:"Devil Pie" on Gourmandizer Compilation, P.O. Box 58714, Mnpls, MN 55458. "Midnight Feature, Double Feature" on Demolition Derby Compilation (Demolition Derby, Tervuursestug IH B' 1820, Perk, Belgium). "Dance of the Dead" on Summer Zine Tape Comp, (Summer Zine, 3812 Circlewood Ct., Fairview Pk, OH 44126)

SNAP HER



Andrea (guitar and vocals) and Lisa (bass) talk about their 7-inch, creative freedom, chia pet hair, brie cheese barf and just being free to annoy. Interviewed by Leslie.

MRR: How did Snap-her become Snap-her?

Andrea: Well, when I was in The Creamers, I was annoyed that whenever I would come up with a song, the people in the band didn't like the lyrics and they'd change them their way. I just didn't have enough creative control in the band, so I thought it would be a good idea to start forming my own band on the side, which I started to work on while I was in The Creamers. I found Suzy through a mutual friends that we have, and they gave me her phone number. She was playing with UXA at the time - I think she still is - and she was interested in Snap-her, so she joined. The guitar player that we found originally, she only lasted about three months. And then we had another girl named Jennifer, who's no longer with us. She didn't work out at all, to say the least. She was holding us back. So I switched from bass to guitar, and now we've got Lisa Pifer - a much better friend to have in the band - on bass.

MRR: Lisa's also been you roommate for a pretty long time, too, right?

Andrea: Yeah, over a year.

MRR: How long has Snap-her been together?

Andrea: Since December of '93. However, Lisa joined us in December of '94.

MRR: Yeah, I saw her first show - she was all nervous! So what bands do you like, and how does that affect the style of music Snap-her plays?

Andrea: There are too many bands that I'd like to mention, but I think our style is very UK old-school influenced, more so than a lot of people who play in punk bands who live in California. They're more influenced by the American punk bands. I think we're more influenced by the English punk bands, although we love American punk bands and we love bands from all over the world.

MRR: How did it come about that you have a 7-inch out on Triple X?

Andrea: Well, when I left The Creamers, Peter from Triple X asked me what I was going to do, and I told him I was going to Germany to record my first demo, where I would be singing lead, and he said to definitely bring it back and have him listen to it. And when I brought it back, he wanted to release it. I was not confident enough with the vocals, so I waited until the next Snap-her demo that I recorded with the lineup of girls we had, Suzy and Jennifer, at the time. We all liked that better, so we went in to record a few new songs, and that's how we released that.

MRR: It's become known that you, Snap-her, are also Nina Hagen's band.

Andrea: Yeah. We just hooked up with Nina recently, in late January 1995.

MRR: So what's been going on with that?

Andrea: Basically, we're just her backup band at the moment. We've done shows with her in L.A. and New York, and we'll see what else comes of it. Hopefully, a lot more.

MRR: So do you think you'll end up on the same record label?

Andrea: No, that won't happen. We're going to keep things separate, because the Nina Hagen band and Snap-her are two different entities, definitely. And also, Nina is giving us the room and time that we need to keep Snap-her going while we are her backup band.

MRR: And what does Snap-her have planned for the near future?

Andrea: Recording another 7" with the new line-up, with me on guitar an Lisa on bass, and with some new songs, including a couple that Lisa wrote and a couple of old ones. Even though we have enough material to put out like two full-length releases, we're only putting out a 7" for now, until we can show people what we're like, what the new line-up is like.

MRR: Are you going to be looking for another label?

Andrea: Yes.

MRR: And what are you looking for in a label?

Andrea: A label that knows how to market a punk band, and also one that can give us tour support. Those are the two most important things, I can't think of everything right now.

Lisa: Creative freedom.

Andrea: Yeah, creative freedom.

MRR: So is there a Snap-her motto?
Lisa: Do what you want. Be free. Annoy.
Andrea: Annoy and offend. That's one of our things that we say a lot, so that could be considered one of our mottos.
Lisa: Make fun of everybody and everything.
Andrea: Including yourself.

MRR: 'Free to annoy?'
Andrea: Yeah! Yeah!" (Beavis-and-Butthead imitation from Andrea: she's one of their biggest fans)

MRR: I really like your song 'Conformist Cunt.' Just how do you describe somebody who's a conformist cunt?
Andrea: Someone who thinks that they just can't wait to get married and have kids and live in that house with the white picket fence, and they think everything's just going to be so wonderful and dandy.

MRR: What does a conformist cunt look like?
Andrea: Well, I hate to generalize, but most conformist cunts seem to have... (trails off)

MRR: In the song you mention chia pet hair?"
Andrea: Yeah, like long, curly blondish hair. A lot of them seem to look that way. Although not everyone with hair like that is a conformist cunt, most of them are. And they usually seem to wear girly pastel colors, and they can't wait to get married.

MRR: So they're girly-girls?
Andrea: Yeah.

MRR: And what would you like to do to conformist cunts?
Andrea: Make fun of them in a song!

MRR: So who's Johnny Sophisto? I heard something did happen to him. What did you guys do to him?
Andrea: Oh, yeah. We had a 'boot' party on him, because he busted Lisa's face when he thought it would be really cool to throw a beer bottle at her when her and I were humping each other one night at a show. I guess he was ganked about it, or homophobic or something.

MRR: So that's his problem?
Andrea: Yeah.

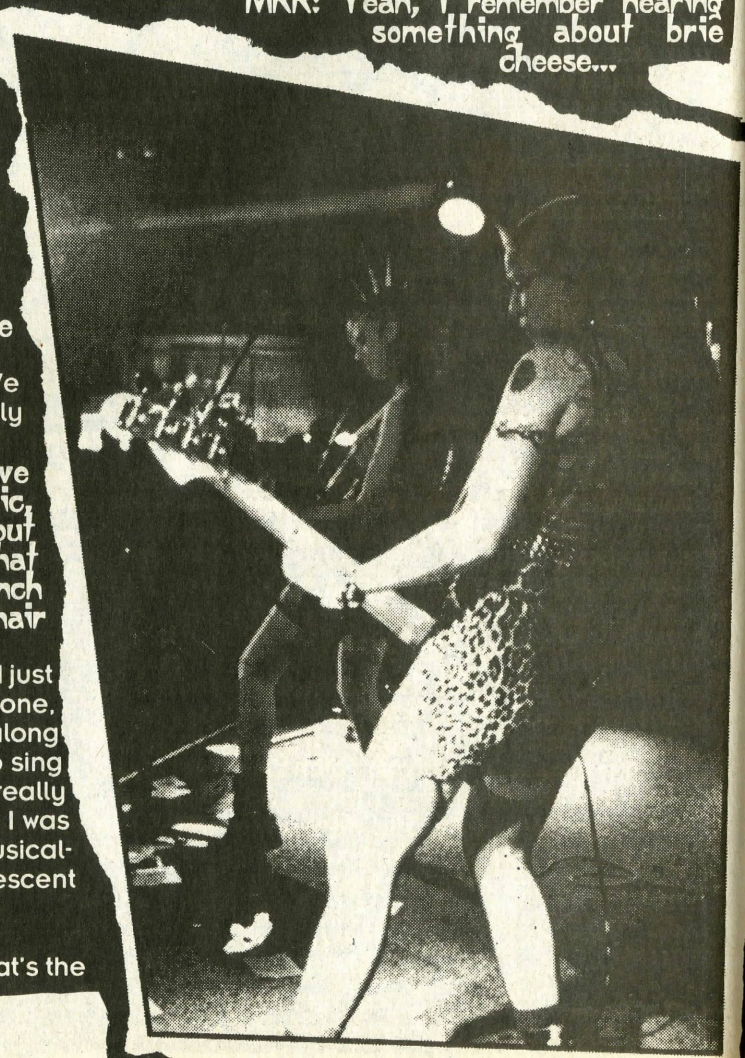
MRR: Who decorated the dolls on the cover of 'Name Brand Society'?
Andrea: Well, each one of us decorated our own dolls. We just played doll dress-up with our own dolls. It was this really gay, fun thing to do.

MRR: Andrea, you know, a lot of old punks by now have grown their hair out, or thrown away their Manic Panic, not because they're trying to conform or anything but just because they don't give a shit any more about what they look like. We just run around looking like a bunch of slobs. So what made you decide to shave your hair into a mohawk and pick up the old torch?
Andrea: Because I always wanted to have a mohawk, and I just never had the balls. I guess I thought I would look lame with one, or stupid. I just didn't have the self-confidence. It goes along with the fact that I also didn't have the self-confidence to sing lead until around that time in my life, and I had some really close, special friends help me come out of that shell that I was in. I was just suppressed, mentally and image-wise. And musically. You might say I went retrograde. I feel like an adolescent again.
Lisa: I cut your mohawk!
Andrea: Yeah, and Lisa sort of helped, um, you know, what's the word...
Lisa: Liberate her from her hair.
Andrea: Right, she helped liberate me. Yeah, exactly.

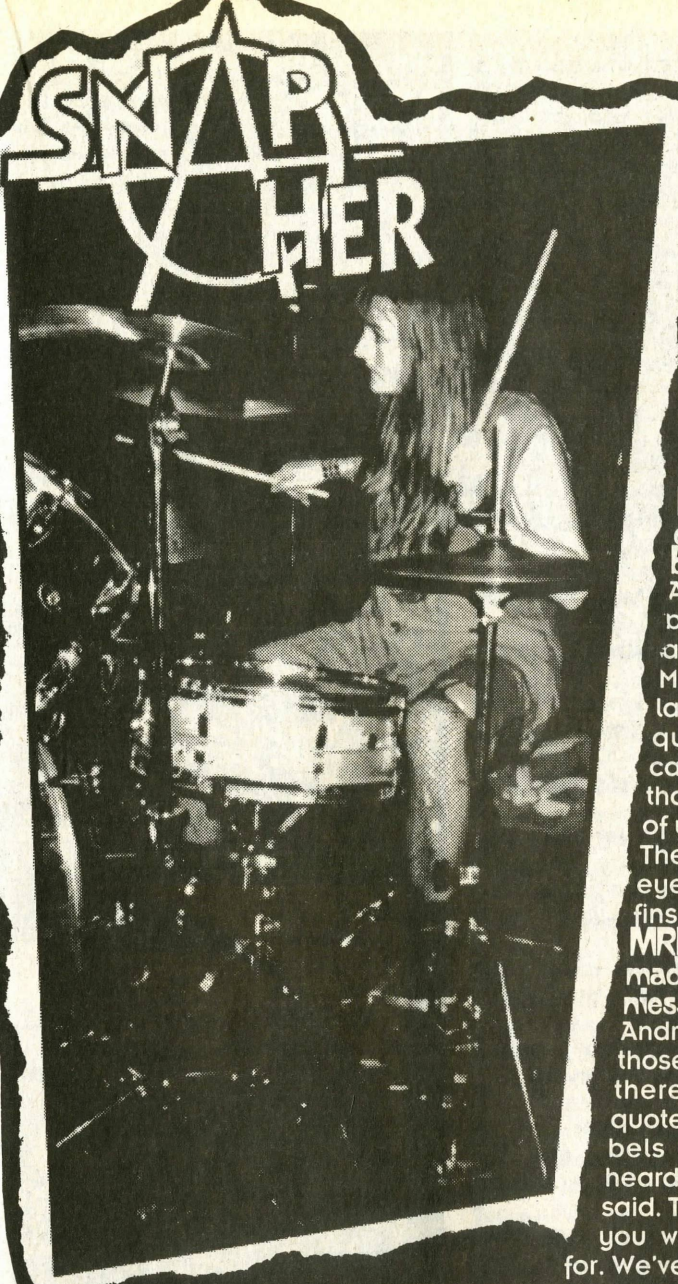
MRR: So you could be 'Free to Annoy'. You guys really ought to get a banner or something with that..
Andrea and Lisa: Free to Annoy!
Andrea: And also, I guess about four years ago, I started surrounding myself with friends who were more supportive of the whole 'do what you want' or 'do it yourself' idea of life, instead of the conformist idea. I shed most of my friends who started becoming conformist, or who were conformist to begin with. I can't seem to relate to the kind of people who are content and just want to settle down.

MRR: So Lisa, tell me about the time you barfed on Brian Setzer's front lawn.
Lisa: Well, we went to this Christmas party where Andi was going to play a set with some band. She asked me if I wanted to go, and we'd already started hanging out, so I said "sure". This was like two years ago. So, it was Brian Setzer's Christmas party, so we put on our rockabilly dresses and whatever and faked it for the night, even though we still had our different hair and makeup and stuck out like sore thumbs anyway. So we went, and they had an open bar, and I drank many vodka tonics, and many more and many more. Finally, I had to take off my high heels and put on my Docs. At some point I got really blitzed and I ended up stumbling outside, and I barfed on his front lawn and wiped the barf off my face with my long gown.
Andrea: And this was after we had thoroughly annoyed everyone that catered the food to the party, because we were eating like a bunch of slobs.

MRR: Yeah, I remember hearing something about brie cheese...



SNAP-HER



Andrea: Oh yeah, we just went off on the brie cheese.

Lisa: Yeah, we kind of tore apart the brie cheese. You know how you're supposed to properly eat cheese and crackers, and...well, we weren't. We were drunk and we were like "aaargh!", like animals.

MRR: So you left a puddle of brie cheese on the lawn?

Andrea: Oh, we didn't eat that much brie cheese! We were just annoyed at the way they were eating it.

Lisa: Brie cheese, puke and alcohol - yeah, it was all on the front lawn! I don't know if people saw me barf or whatever, but I did, and later I was kind of proud of that fact. Everybody else there was so ritzy and uptight, it was like ahh, that's not such a bad thing then.

MRR: Where was the party?

Lisa: In West L.A.

MRR: So do you think there's still hope for rock and roll, or are we all condemned to die smothered by music industry bullshit?

Andrea: Oh, I think there's still some hope, but you'll never completely break away from that horrible media-MTV, mass-production, hungry lame-ass fucking quote-unquote "punk" labels that came out of nowhere and that are run by people none of us have ever met before. They've got dollar signs for eyeballs and they've got fins on their backs.

MRR: Fanzines that are made by record companies...

Andrea: Yeah, there are those fake fanzines out there, and those fake quote unquote "punk" labels that we've never heard of before, like we said. Those are the ones you want to watch out for. We've turned a couple of those down already.

MRR: So is Snap-her going to save rock and roll?

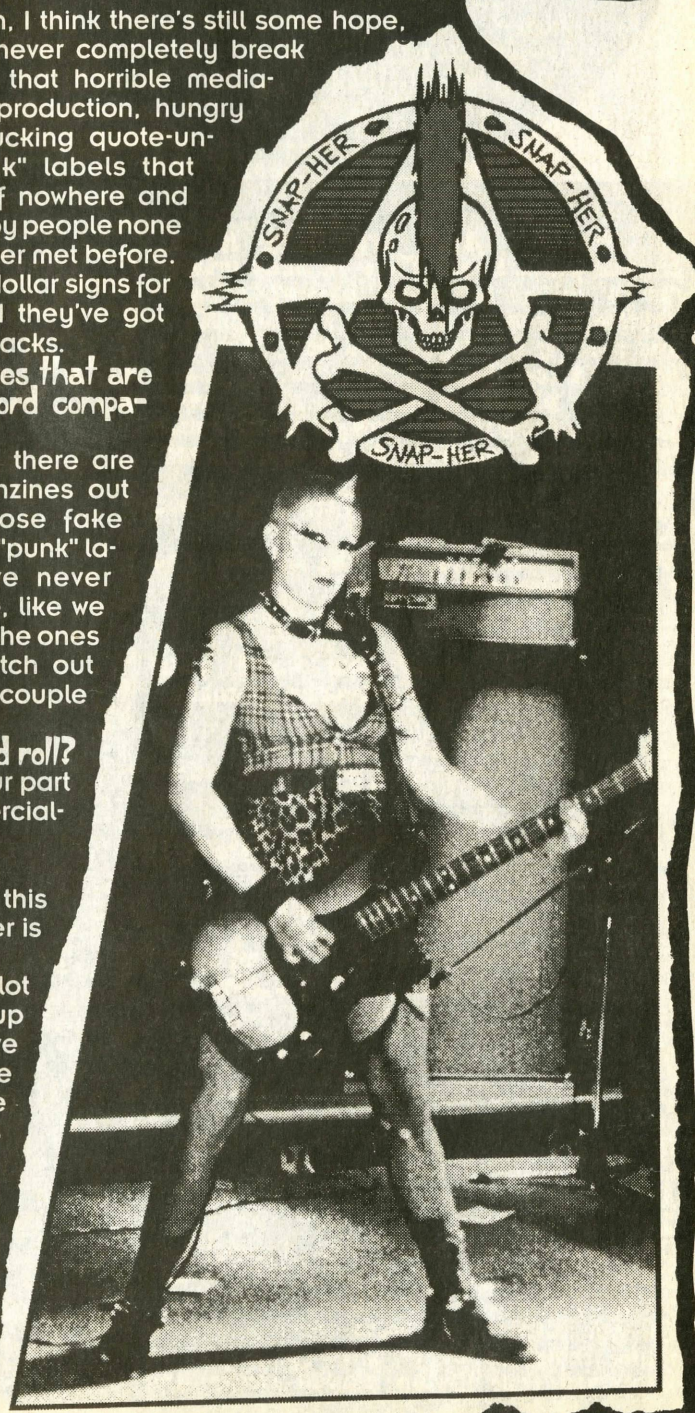
Andrea: No, we can't save the world, but we can try to do our part in keeping punk rock from becoming disgustingly over-commercialized.

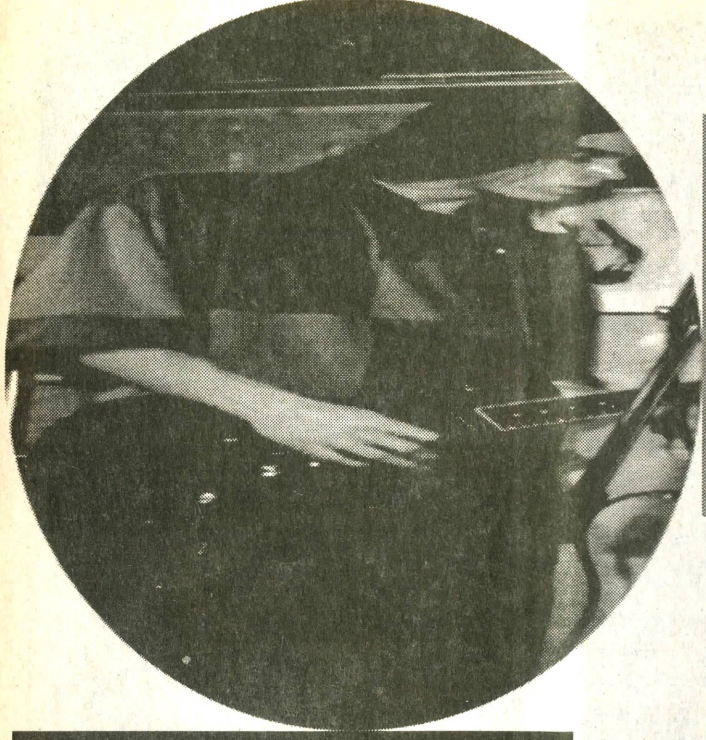
MRR: So is there anything else you want to add?

Lisa: Yeah. Our drummer, Suzy, who couldn't participate in this interview, wanted to say that anybody that thinks that Snap-her is selling out can fuck off!

Andrea: And also, I'd like to say that we've been alienated by a lot of people since we have been playing as Nina Hagen's backup band on some gigs. People think we've got this attitude like we've got all this money and we're rock stars now. But the truth of the matter is that we're making less money now than we were before we hooked up with her, because we've quit our jobs and she is only able to pay us sporadically when we do a show, which is rare. We're not on salary, but hopefully we will be soon, and we hope to do a lot more with Nina, like go on tour and release a record or two, which would be great. But by no means does it mean that we would ever sell out, and again, Snap-her is a separate entity, and we will only hook up with labels through our own connections, not through Nina Hagen's connections.

Snap-her/ PO Box 2923/ Los Angeles, CA 90078





Pregnant Men are Hong Kong's premier punk band. They've been around for a while, but they haven't released anything because they live in Hong Kong and there is no punk scene here. But they just got it together and recorded a CD, and they'll be playing in Australia this summer. So go see them so they can get the attention they deserve. Interview by Brendon Sheridan.

JA: Okay, what are we getting recorded for?

MRR: I'm going to print this up and send it to MaximumRocknRoll.

ZW: MRR!!

JS: Shut up man.

MRR: Alright, state your name, your instrument, and your favorite breakfast food.

ZW: Dickhead, I play ass.

MRR: You're in trouble now. I can't print that.

JA: James, I play bass and sing.

MRR: What's your favorite breakfast food?

JA: A side order of cunt. Just kidding. Captain Crunch.

ZW: I'm Zachary and I do drums and I don't believe in breakfast. It's against my religion.

DW: I'm Dylan and I play guitar.

ZW: No you don't.

DW: And I try to be a backup singer. My favorite food is mango.

JS: I'm guitar and I play Ian. I like under dick on toast for breakfast.

MRR: How did the band get started?

ZW: Well I was born.

JA: About five years ago, I guess, me Zachary and Dylan, who all live in this secluded village in Hong Kong called Shek-O, got together because there aren't to many things to do in Shek-O. It just so happened that Dylan played guitar and Zac played drums, and I figured I'd play a four or three string acoustic guitar. And to relieve the boredom we started a band. Our first song was Wild Thing, and then Smoke on the Water, and then Iron Man, then we got into punk. We started just to relieve the boredom.

MRR: You just recorded a CD that should be out really soon. Tell me about that.

JA: It should be out on June second.

DW: Third. Say third just in case.

MRR: Where did you guys record it?

ZW: Q-Sound Studios in Hong Kong.

JA: It's owned by this really big Canto Pop star, Andy Lau.

MRR: What's your CD going to be called?

DW: 'For All the Wrong Reasons'

JA: It was engineered by the same guy who did Queensryche's 'Rage for Order' album. And he rules. I gave him head.

MRR: What was the deal with Dylan touring Japan with that heavy metal band?

DW: It was a free trip to Japan.

MRR: But it was heavy metal.

DW: No it wasn't it was rap.

MRR: Shut up. Yeah right.

JS: He only played one song, and their singer went crazy and took his clothes off.

MRR: Dylan, I noticed you have long hair. Are you going to be touring with any hippy bands?

DW: Do you like your face?

MRR: Dylan, why are you so tall?

JS: These are all directed at him.

DW: In order to be a good guitarist, you have to be tall.

MRR: James wanted me to ask you this. Has anyone ever compared you to Joey Ramone?

DW: You guys are dicks.

MRR: Is it true your friends call you dildo? I heard you have a really bad memory as well.

DW: I have an amazing memory.

JA: He has a very bad memory.

DW: Better than James's.

JA: Better than mine now because Dylan went straitedge just like Ian Mackaye.

MRR: Did you go straitedge?

DW: Yeah.

MRR: No joke? Seriously? For how long?

JA: Ages.

ZW: For like two months now.

MRR: So what pushed you over. Why did you decide to do it?

ZW: I just wanted to do it.

MRR: Cool. I'm real proud of you. Okay, we'll get off Dylan. What are the advantages and disadvantages of being a punk band in Hong Kong?

DW: Hey, why aren't you attacking them?

ZW: You don't get any pussy, you don't get any money, and you don't get any audience. And no one understands what your saying.

JA: There aren't enough places to play, and if there are places, your not generally playing for just a punk audience. The same people who buy Kylee Manow's new CD are the same people that come to our shows.

DW: The audience is too upper class, middle class.

ZW: We've only gotten paid for one show, and we got 1000 dollars.

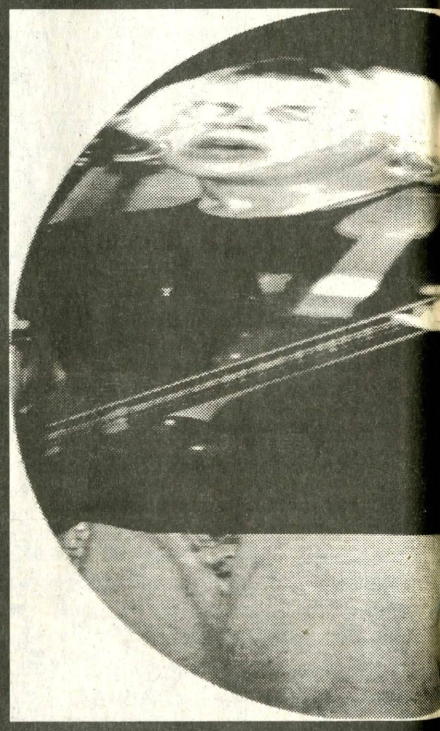
JA: Yo man, don't say that much. Say two bucks. We turned down the thousand.

MRR: You guys are going to play in Australia this summer, right?

JS: Yeah.

MRR: Tell me about Australia.

DW: Well it's a continent down



under.

JA: Yeah with Aborigines and fly chicks.

MRR: Shut the fuck up. I mean tell me where your going to play.

DW: We're going to play from June 26 to July 27. Our main objective is to try and sell our CD so we can pay back all the people we took loans from.

JA: We'll be playing in Sydney.

Pregnant Men

selling our album and stuff. We're doing this tour because it's a good way of putting everything in a package before we all go off to college. Come to our shows if you're there cause we're sick of this bullshit in Hong Kong.

MRR: So what's in store for the band in the future.

JA: We're getting fucked up tonight.

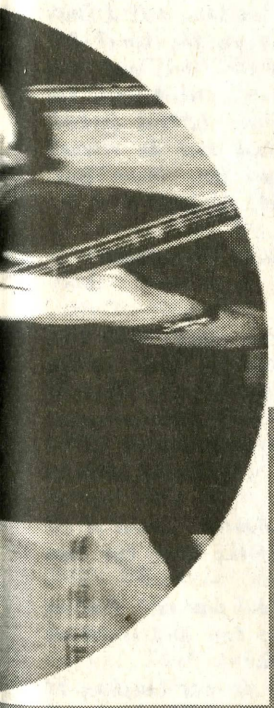
DW: Hopefully something will happen. I want to arrange some shows in England, and maybe the states. We'll try to follow Propaghandi, because they all go to college, but they tour and do shows during the summer.

MRR: Well your CD will soon be out, you'll be playing Australia, so you'll probably get your name known. Do you want to say anything right now about selling out?

JS: It hasn't crossed our mind.

DW: I don't think we're to worried about it at this time. Our main objective is to pay back the seventy grand. It cost to make our CD.

JA: We have to pay some shareholders back. This is Hong Kong dollars by the way.. Everyone is thinking this is the most expensive album ever.



DW: But selling out sucks.

JA: Yeah, it's ridiculous. But we can't really say anything because who knows what the music industry will be like years from now. **DW:** We'd never intentionally do it.

JA: Right now, at this point in time, never. If the music industry changes where they respect the integrity of the artist, and when we are given the right to play what we want, who knows. If people don't get in the way of it and give us credit for it, whether that means drugs or money or chicks, than who knows.

MRR: You started your own record label, right?

DW: Plug Music.

MRR: What else will you release besides your shitty CD?

JA: Stickers.

ZW: We released about 100 shirts.

DW: We just signed a new band who just left Sony. They're called Bad Religion.

MRR: Oh yeah I've heard of them.

ZW: We recorded Michael Jackson and Madonna.

JS: We're a little out of hand. Next question.

DW: No, I'll tell you. The main reason we started the label is so we could get past a bunch of legal bullshit.

MRR: Well, are you going to try and get more bands on your label?

DW: We'll see how it goes.

JA: I don't think Mr. Brett ever thought he would end up building an empire with Epitaph.

JS: Or Fat Mike.

JA: You know we're acting like we're friends with these guys. Yo Mike, Why don't you ever call?!

ZW: You never return my message man!!!

JA: Ben Weasel, come over!!!

MRR: I guess we're all out of questions, so any last words?

JA: Ben Weasel is god.

JS: Good one for targeting Dylan.

DW: You're bastards.

JA: I have no dick.

MRR: You already made your closing statement.

JS: You asked how the band got started, so I just wanted to say that I only joined the band a year and a half ago.

DW: Patriotism in America sucks.

ZW: I hate Ian.

JA: Free the weed.

MRR: How many closing statements are you going to make?

JA: We've had a lot of different lineups over the years, different singers, different guitarists, and about a year and a half ago Ian joined.

DW: It went downhill.

ZW: We've never sounded worse.

JA: Ian had been playing in an amped up majesty band.



Z: You take a lump of shit and throw it on the amp, that's what it sounded like.

JA: But Ian brought a lot to the band.

ZW: He brought a couple shirts and stuff.

DW: Stop spitting Zac.

JA: I totally forgot what the fuck I was trying to say.

DW: You say I have a bad memory, you have a bad memory.

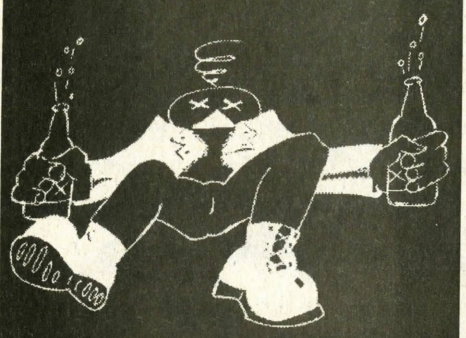
JA: We'd also like to thank All You Can Eat. They came here and played, and they truly inspired us. Thanks to Devon, Craig and all those guys for teaching us not to stand on stage like statues. They showed us how weird and scary you can be, and how you can fuck some people's minds up.

DW: We don't fuck too many people up.

JA: I want to kill people.

MRR: Alright, we're done. Thanks guys. Let's get the fuck out of here.

Sick Boys



The Sick Boys are probably the biggest punk band out of St. Catharines, Ontario, Canada. They have 1 album out "Bar Fly" and they are waiting to realize a new album. Interview by Wojtek Maczynski. George E. Boy, (21), bass; Steve Stumble, (20), vocals; Jeff Mocca Fuccio, (20), drums; Paul Drynkital, (21), guitar.

MRR: First of all introduce yourselves; what's your favorite band and what do you do outside of the band?

George: OK, I am George, I play bass in the band. My favorite band? That's kind of a tough one, And what do I do outside of the band? I am unemployed, and I enjoy unemployment. What's your name Jeff?

Jeff: My name is Jeff and I am the drummer in the band. My favorite band is, I like bunch but I like Raven Hot And Heat and I work outside of the band and work is shit.

Paul: My name is Paul, my favorite band is Social Distortion, and I work the shittiest job anybody can ever wanna work.

George: He works fast food.

Paul: Yeah, Harvey's.

Steve: I am Steve, I am the singer, outside of the band, I work delivering catalogs and my favorite band is...

George: Casey And The Sunshine...

Steve: No.

George: That's Steve's favorite. Don't listen to what he says.

Steve: Teenage Head, I guess.

MRR: Alright, what is the Sick Boys all about?

George: Beer drinking.

Paul: Like, just good times, party.

Steve: Rock n Roll.

MRR: Tell me like the history of the band.

George: History of the band?

MRR: When you started and shit like that.

Steve: Bio, man.

Paul: We came, we saw, we did, (pause) we lost.

George: We ah, I guess we started about almost 3 years ago now. And basically Paul told me that he actually had a band going, and that they needed bass player. We got together and started playing, basically old punk/oi covers and stuff like that and then after a while we started writing originals. I guess taking it a little more seriously, maybe, if you want to call it that.

Paul: Until you've heard our originals.

MRR: How would you describe your sound, to the people that don't know you?

Steve: Sound?

George: OK. Wait what was it? Fast, paste, beer drinking, hell rising, punkabilly, (ur)ins, , beer drinking.

MRR: Let's talk about the name of the band. In what way are you guys sick?

George: It's a disgusting inside joke that I have no part of.

Paul: It's a joke that's between me, Steve and Jeff really. It has to do with a female kind of thing. Need we say more?

All: No!

Steve: No, we won't say more.

MRR: How many times have you been on the road? You've been on the road only in Ontario, right?

George: Basically only in Ontario.

Jeff: One day, we only did one day on the road.

George: Yeah, we didn't, we planned a tour and...

Steve: ...it flopped.

George: Our tour bus, our bus broke down so we couldn't go on.

Paul: So we said fuck it and we recorded a CD.

Jeff: We recorded an album.

Steve: We'd be on tour right now.

MRR: With Cadillac Crack

George: Ooo.

MRR: Trump or whatever.

George: They broke up actually.

MRR: Yeah, I've heard

Steve: You don't like them? They are great.

MRR: Oh, no I like them, "Hoodoo Guru". Do you have any fun memories from the shows?

George: Fun memories from the shows? Few and far between.

Steve: I hit Jammie in the head with the fire alarm.

Paul: And then him throwing it back, aiming for Steve about hitting me.

George: Jammie from the band called Buss Bag. We were playing on the time? No. We were on stage on the time, and this fire alarm was going off, right upon the stage, constantly. It was getting fucking annoying. So Steve took and he pitched it and beans this guy from Buzz Bag, and the guy is what, 6 foot 7.

Paul: 7 feet.

George: 7 or something like that.

Steve: 6 foot 8.

George: Yeah.

Steve: Remember George chucking his bass and his brother got in the fight in the mosh pit. And then George goes "Did he hit you? Did he hit you?", throwing his bass down and jumps out.

Paul: Me and Jeff, we covered with a jazzy sort of tune.

Steve: Actually, the classic moment of all time was George tripping over the bass amp.

George: Oh, I fell on my ass. Falling backward over the amp bass and finishing the song on my back.

Paul: Yeah and after he was laughing at me the whole night, cause (he) just fell about what 3 or 4 times and he was just hoping that I would fall. That a devil get ya back.

Steve: Punk Fest was kinda memorable too.

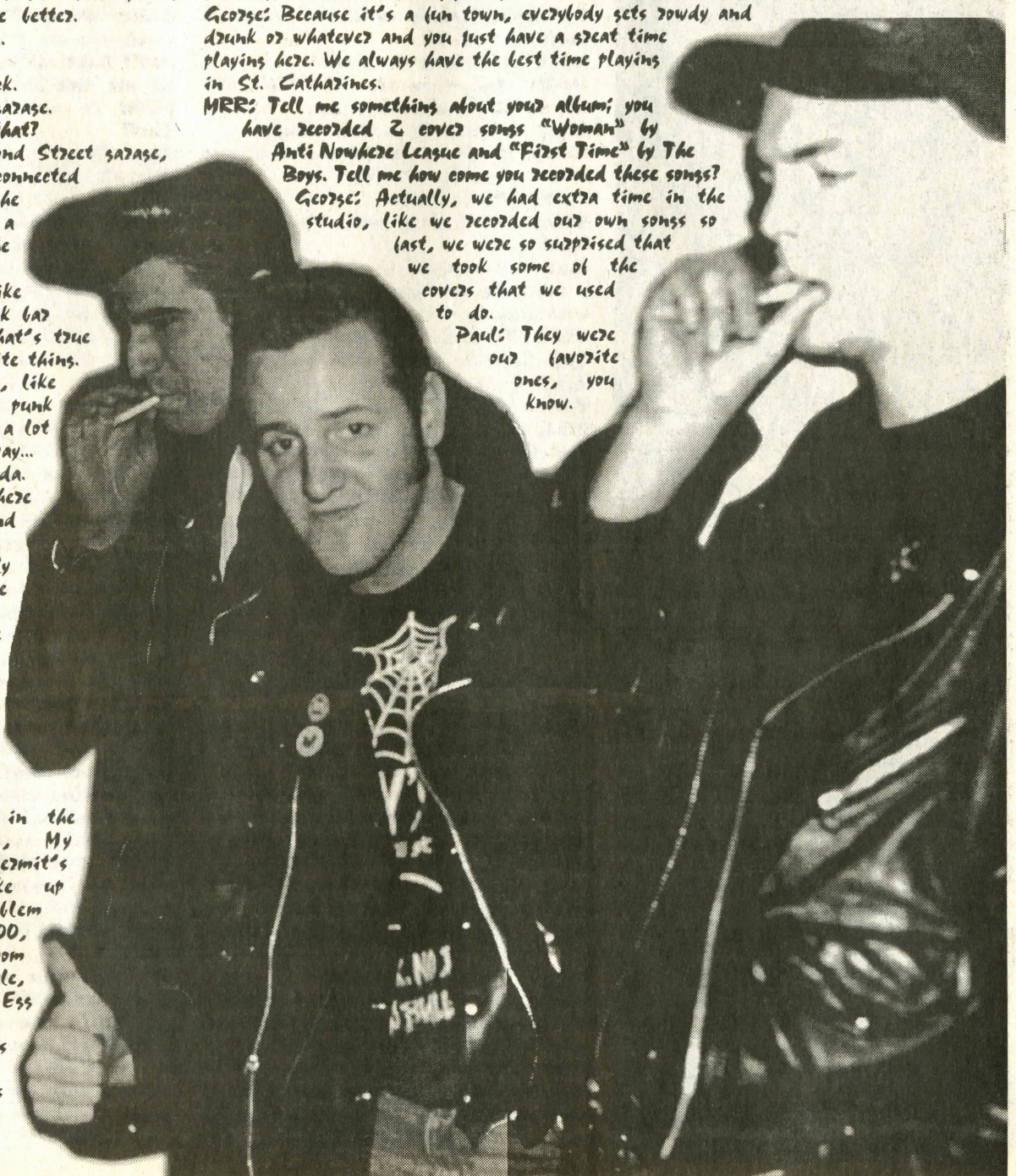
George: People throwing eggs at us, rocks.

Jeff: People throwing beer bottles at us, logs.

Paul: Jeff eating fucking frogs.

MRR: How would you describe scene in St. Catharines? Is there a scene and what kind?

George: There is a scene in St. Catharines, it's...
Paul: Slowly dying.
Jeff: It's weird, sometimes it's there and sometimes it's not.
Steve: It's kind of built up over the last 2 years
Paul: Kind of fades on and off.
Jeff: It wasn't there when we started.
Paul: We are pumping it, man.
George: It's hard because a lot of the bars around here are still for the same reason afraid of booking punk rock bands or whatever, but...
Jeff: Or bands everywhere.
George: Yeah, or bands everywhere, but I mean there is a new bar that opened now and it should be better.
Paul: And it's like...
Steve: Punk rock.
Paul: Yeah, punk rock.
George: Basically a garage.
MRR: What bar is that?
George: It's called Bond Street garage, and it's a garage connected into a bar. And the owner doesn't give a shit what you do to the place.
Paul: It's kind of like Jerry's Alley, the punk bar of Canada. But no, that's true though, that's a definite thing. Jerry's Alley was the, like the Canada's premiere punk bar right? I talked to a lot of people from like way...
George: ...across Canada.
Paul: They knew where Jerry's Alley was and stuff like that.
George: So hopefully Bond Street will be the same.
MRR: Do you have the address for that?
George: It's 2 Bond Street, downtown, just off of St. Paul.
MRR: OK, What are some of the best bands in the area?
George: Best bands in the area: Unnameable, My Beautiful Virus, Kermit's Finger, which broke up unfortunately... Problem Children, Octane 100, The Bleak, they are from Sabriane. Ess People, Revenge Of The Ess People.
Paul: Actually Buss Bas are pretty good.
George: Buss Bas is really good.
Paul: Beer Grain.
Steve: Tar Belly.
George: Ross Daily. Tar Belly, yeah.
Paul: Tar Belly kicks. Tar Belly is probably one of the better bands around here.
George: And of course the infamous Wetspots are now gone.
MRR: Give 10 reasons why bands should come to St. Catharines. Punk bands.
George: 10 reasons for punk bands...
Steve: 'Cause we'll be there.
George: Yeah, that's 1. (pause) Why should punk bands come to St. Catharines?
MRR: Yes, yeah.
Paul: It's the home of Jerry's Alley, there is 2
George: There are 2 reasons
Steve: 'Cause it's better than Toronto.
George: Yeah, that's a good point, 'cause it's better than Toronto. That's 3
Jeff: To kill the fucking wannabe, trasically hip, alternative collage/university party bands, that's fucking...
Steve: Why not?
Paul: And number 5 is figuring out the other 5 misery reasons.
George: Because it's a fun town, everybody gets rowdy and drunk or whatever and you just have a great time playing here. We always have the best time playing in St. Catharines.
MRR: Tell me something about your album; you have recorded 2 cover songs "Woman" by Anti Nowhere League and "First Time" by The Boys. Tell me how come you recorded these songs?
George: Actually, we had extra time in the studio, like we recorded our own songs so fast, we were so surprised that we took some of the covers that we used to do.
Paul: They were our favorite ones, you know.



George: Yeah, our favorite covers.
Jeff: They were like our songs.
MRR: Who writes the lyrics, and what are your lyrics about?
Jeff: Whatever.
Paul: It's really lately split between me and George.
George: Either we are in a good mood... let's say we write a song about being in a good mood, being happy and drinking beer. If something pisses us off, bad owners for one thing, mainly, ah, people who just stick their noses where it doesn't belong. Stuff like that.
Paul: Just scene in general, when something pisses us off about like, this socalled scene, and supporting your so called, local music scene. I've written a song about that.
MRR: What song is that?
Paul: It's not on the "Bad Fly", it's on the new one coming out.
MRR: What is it called again?
George (to Paul): Which one? The song that you wrote.
George: "Back Down".
Steve: Don't hate us because we are beautiful.
Jeff: Our songs are like, been serious for a while, 'cause there is so much bullshit with fuckin...
Steve: The scene is like...
Jeff: Scene is good, but it's dead, like if..
George: (laughs) Scene is good but it's dead, I don't understand it.
Jeff: Scene is good but it sucks sometimes. You can play a show and there be, like it's packed and then the next time you play, it's dead, you know, it's dead.
MRR: Anyway, do you guys think that basically in the '90s punk rock died?
Paul: No!
George: '90s punk rock died? No
Paul: No, no, no, no, no, no, no, no, no.
George: Punk rock has always been going, not even in the '80s did it die. But what happened was, for a while in the '80s it become so underground, and now we are back to ah, we are back to ah... it's acceptable to you know, cut yourself up with the razor on stage or whatever and now it's becoming a more cheese in a way.
Paul: Yeah, thanks to Green Day.
MRR: Fuck 'em, eh. What would you say to the young bands that are just starting?
George: We are the young band.
Steve: Don't even bother.
George: ...and we just started actually.
Paul: Actually, we are the young bands that are just staring.
George: No, hm, just do it, don't expect anything, don't expect anything, don't count on anybody else to do anything for you, do it yourself. If somebody does something for you, make sure you acknowledge it. Yeah basically, just have a good time.
Paul: Good time, and you know just play how you feel.
Steve: Play what you wanna play and not what everyone wants you to.
George: Yeah, play with, play with your dick. (Laughter)
MRR: Everyday
George: Everyday, twice on Sunday.
Paul: What are you talking about, you only do it twice on Sunday?
George: Only twice on Tuesday.
MRR: You guys are not on a label, you don't have a label?
George: No, we are not on a label.
Steve: We want one.
Paul: We are true independence, no we don't want one after our last experience, we are true independence.
MRR: So what happened with your last label?
Paul: They are dickheads.
George: Well, we weren't actually on a label, we were on a label called WR Energy. They chased around a bunch of bands that, I mean they are decent guys.
Paul: Do you want me to name some of the fucking bands?
George: No, no.
Paul: I just feel like slagging them.
George: No, you don't wanna slag them because they are decent guys, but the music is not that great.
Paul: And it's been done.
George: And it's not really punk rock or whatever, and they ah, chase these bands around and they didn't even look at us twice, they didn't even like us.
Steve: And we were like totally different.
MRR: OK ah, do you support any organizations like animal rights or something like that?
Paul: I do, I am in PETA
MRR: Oh really, are you a vegetarian?
Paul: Am I a vegetarian? No, I am not actually a vegetarian, I don't support that part. I really don't give a shit, a nice big red steak for me thanks. Actually, the whole reason why I am in PETA is for...
Jeff: Public image.
Paul: Yeah, no, it's for like fur industry, I am totally against...
George: Animal testing.
Paul: Yeah, animal testing and stuff like that.
MRR: Alright, what is the future of the band?
George: Future of the band?
Steve: We don't know right now, really.
George: No one has a clue.
MRR: Like, I mean are you guys realizing a new album?
George: Our plans for the future? We gonna try to put out our 2nd album, we just recorded.

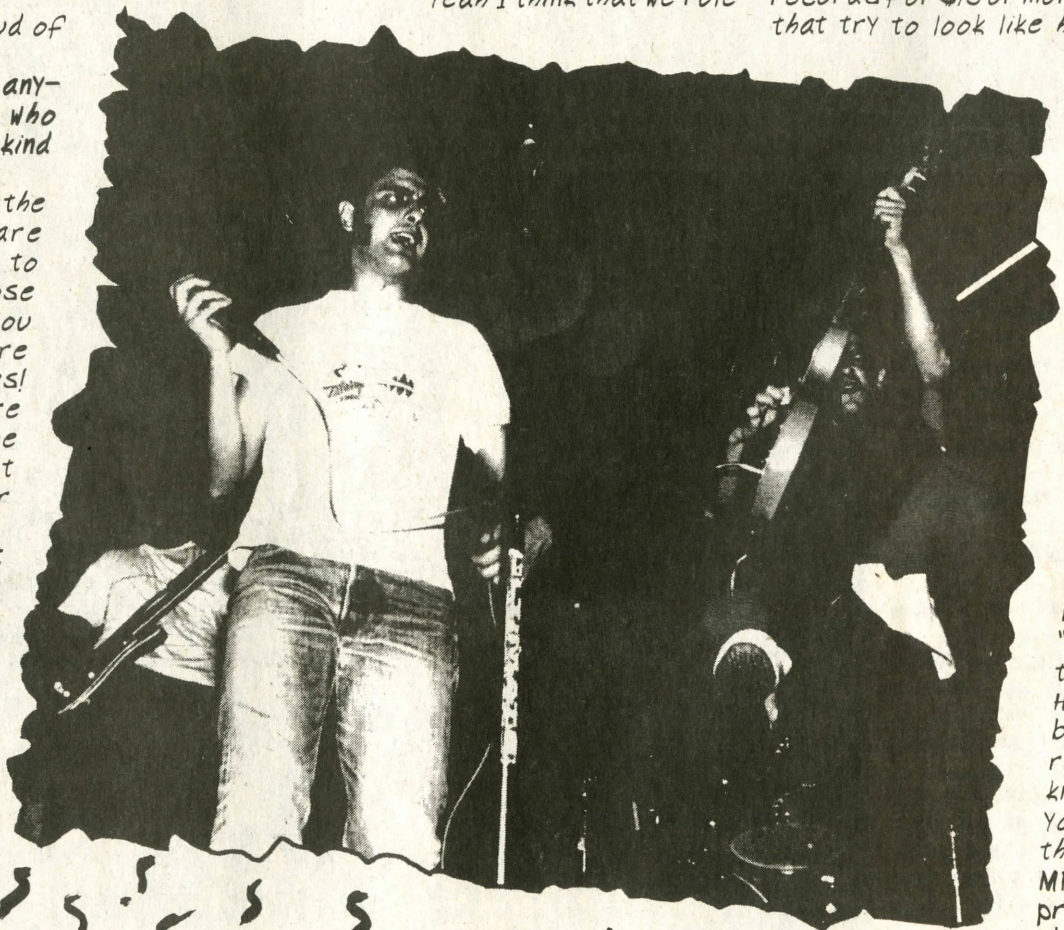
MRR: Are you gonna tour?
George: It's possible, if the money is there.
Paul: We are not saying anything definite because it's too hard to say, with this kind of thing eh, like you know, like we gonna try to put a CD, and like you just do one thing at a time. You can't say, OK, we gonna put out a CD, we gonna do this, we gonna to that. We learn the hard way. We already said we were gonna do all these things, and you know, stuff happens. Yeah, you know, you just take one thing at the time.
Steve: To get to do touring and that, well we definitely are gonna need some support, either financially or...
Paul: Mentally.
George: (laughs) Mentally for sure.
Steve: That or tour with someone else, so we won't have to worry about, 'cause it's too hard to do almost everything yourself.
MRR: Who would you wanna tour the most?
Paul: Actually, I would have loved to tour with Cadillac Tramps.
George: Cadillac Tramps would be great.
Paul: Reverend Horton Heat or Social Distortion.
Steve: Actually, I wouldn't mind touring with Teenage Head, or I'd like to tour with Rancid.
George: Yeah, I'd like to do something with maybe NoFx or the Queers.
Paul: The Queers for sure, the Queers, yeah, I'd have to say the Queers.
Steve: Somebody's gonna draw a crowd.
MRR: What's the message of the band?
George: Message?
Paul: Beer!
George: Beer no, yeah basically.
Paul: Basically, everything has to do with us having a good time and partying, to letting life slip you by like that.
George: Even if things piss you off, laugh out against them at the time and worry about them at the time and then later have a beer, have fun.
Steve: We are not about hating anyone or...
George: Yeah, we are, we're against hating everyone. But finding time to not worry about shit like that.
Steve: If you wanna be our friend, we'll be yours.

MRR: OK, do you have any final words? (pause) **Jeff:** Fuck (laughter)
Steve: Shit.
Paul: Stay drunk.
George: Final words? No, I am not that important.
Steve: Final words?
Paul: Well, I do. I say stay drunk.
George: Stay drunk?
Paul: Stay drunk, everything is better.
Jeff: Eat shwarmas.
George: (laughs) Eat shwarmas.
MRR: Alright.
Paul: Stay drunk, eat shwarmas.
Steve: Candy is dandy and liquor is quicker.
George: OK, that's it.

The Sick Boys, 57 Leaside Dr,
St. Catharines, ON,
L2M 4G1,
Canada

THE SMELLY FINGERS

MRR: What is the most important thing of which you're proud?
Eb: Uh, I'm proud 'cause a poseur-dork that called us brats ate shit now with his pathetic band of dirty-old-bored music and we're also proud because we never suck the ass of the shitty Spanish musical press.
Guss: I'm proud of the bass player's haircut.
Eb: I'm also proud of it! Sure!
MRR: Is there anybody in Spain who makes the same kind of music?
Eb: Not so much, the most of em' are very busy tryin' to play like all those British bands, you know, but there are cool bands, oh yes! Like the Pleasure Fuckers or the Farts (but they're not in our same style).
MRR: Oh and what about your future, your dreams and those kinds of silly things?
Eb: Well our bass player wants to play in Japan. (I don't know the reason, yet geishas? Sake?) I want to keep the 'fridge always full and more dummies, now I've got one called Danny o' Day (at this moment he's smokin' a cigar).
MRR: It's difficult for a band like yours play in Spain, what about the audience and out of your hometown?
Eb: Oh, I don't know, two weeks ago in Madrid one guy broke his leg, in our city there are a dozen of born-old critics who visit our gigs to say they hear! What's this kind of shit? And things like that but we don't mind, Yeah I think that we rule okay, really! When we play we put all the meat in the BBQ. I don't mind if sometimes the audience sucks! We don't need fireworks effects or things like that to make people move their ass.
MRR: Tell something about the record labels in Spain.
Eb: I don't know so much about that kind of shit. We've got Munster. They use their work as Epitaph's distributors in Spain to sell records for $15 or more, and after that try to look like honest, good guys. Or Subterfuge, they usually put out noise pop records to make easy money and after that say, hey you I join. Hey, I also hate that indie shit! I prefer the labels which put out records like "it's party time Mrs. Hills" or "Rugby Songs." Oh really, I don't know, what do you mean with this question.
MRR: More projects?
Eb: Well, I told you about my dummie, this week I'll buy a turtle, and the Friday we'll play in a BBQ party in our home. I don't



know this is another retard question.

MRR: The last week I was reading something about your prepotent attitude, what's that?

Eb: Oh yes! I don't know anything about the meaning of that expression but I'm sure that the author of that this is something like an ugly dude. We don't act like arrogant assholes. Okay, sometimes, we can be, when it's necessary. But we're always the same guys. Some time ago people were laughing at us and I thought: Yeah but you're looking at me and you'll be a car mechanic and your girl friend a supermarket cashier. Meanwhile I'm doing something useful putting their asses in flames, it could be prepotent? Okay, it's cool!

MRR: Why did you prefer to make your 1st 7" on 2 tracks if you could use 24?

Eb: Because that 24 track sound sucks. We don't want to lie to nobody. Sometimes you hear a record of a band who pretend to be the Popes of punk rock and look like your hearing the fuckin' Yes or Led Zep. In 2 tracks it's better, faster, easier, and it's the crudest way. You don't need to deal with an engineer fuckin' up with your songs or things like that. If you're simple, do it simple! The world is full of pigs with golden teeth (hey what a cool word).

MRR: Who is the author of the cool custom cover art?

Eb: Hey, it's me. I did it with really cheap ball point pens, really shitty too called Carioca. I can get deluxe results with em'. All this work in the band is mine but I'm waiting for the day that somebody can substitute for me. I hope that the luck artist can be somebody like Dan Cloves, Coop or The Pizz.

MRR: Idols & influences?

Eb: I hate all that musical idols, the Stoogey revival, Beatles, Rolling Studs. I like Peewee Herman, the Collins Kids, Mr. Potato and of course the greatest band in the world ever, the Raunch Hands. They knew everything about kicking ass. But influences? Our knowledge with our instruments doesn't let us have influences, it's cool!

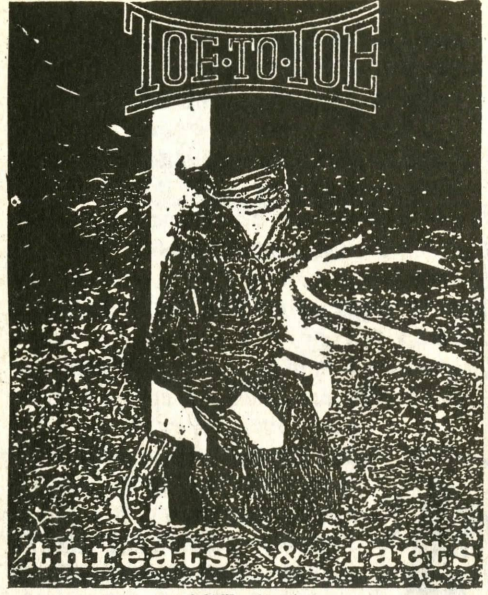
MRR: Have you got more occupations out of the band?

Eb: Oh yes, Guss and me have got a record and magazine shop, Raunch & Cheezy, and we book gigs for bands. We also make the Hot Dog Mag a magazine which all the bands which are ignored by the ass sucking musical reporters. I work on Chihuahua too, it's my comic magazine. Very weird and retarded. Our bass player, it's something like a chicken farm at his home and our drummer works in Telepizza (pizzas on delivery). He is a pizza motorcycle boy. But basically we are juvenile delinquents.



MRR: You don't act like the typical exponents of the European culture, do you?

Eb: Ha! European culture? It sucks. We don't need to be like the pretentious New Musical Express readers. The British and their white asses put out dozens of LP's with the same song and read poetry in the fairs, or like the French and their culture of night clubs and Bohemian artists. Or like the hooligan German bands sounding like a drunken chorus. I don't mind European culture, but I like European food sometimes. I'm sure that Europe is full of cool people, but I'm sure too that they are not so much interested in the culture and I'm happy about it.



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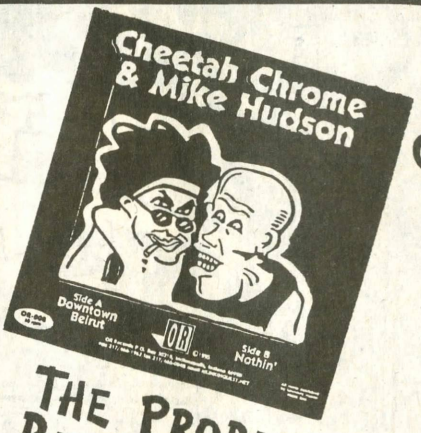

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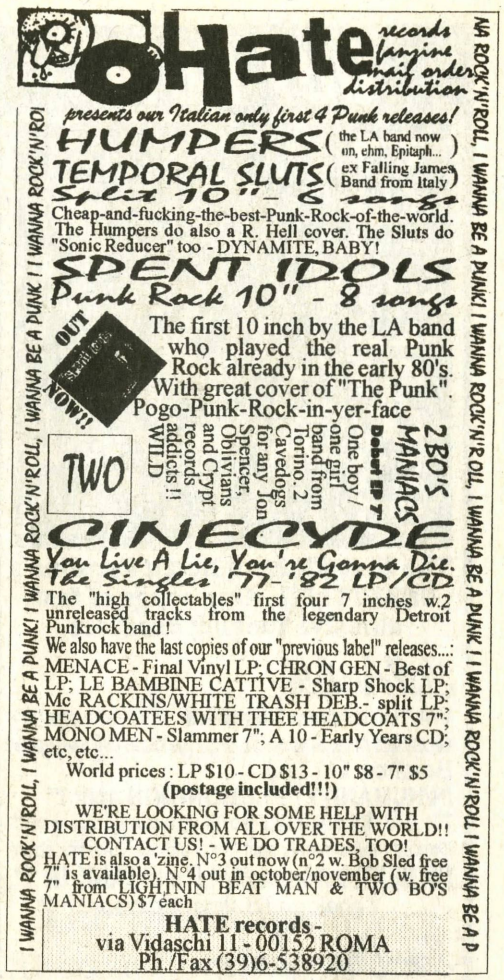
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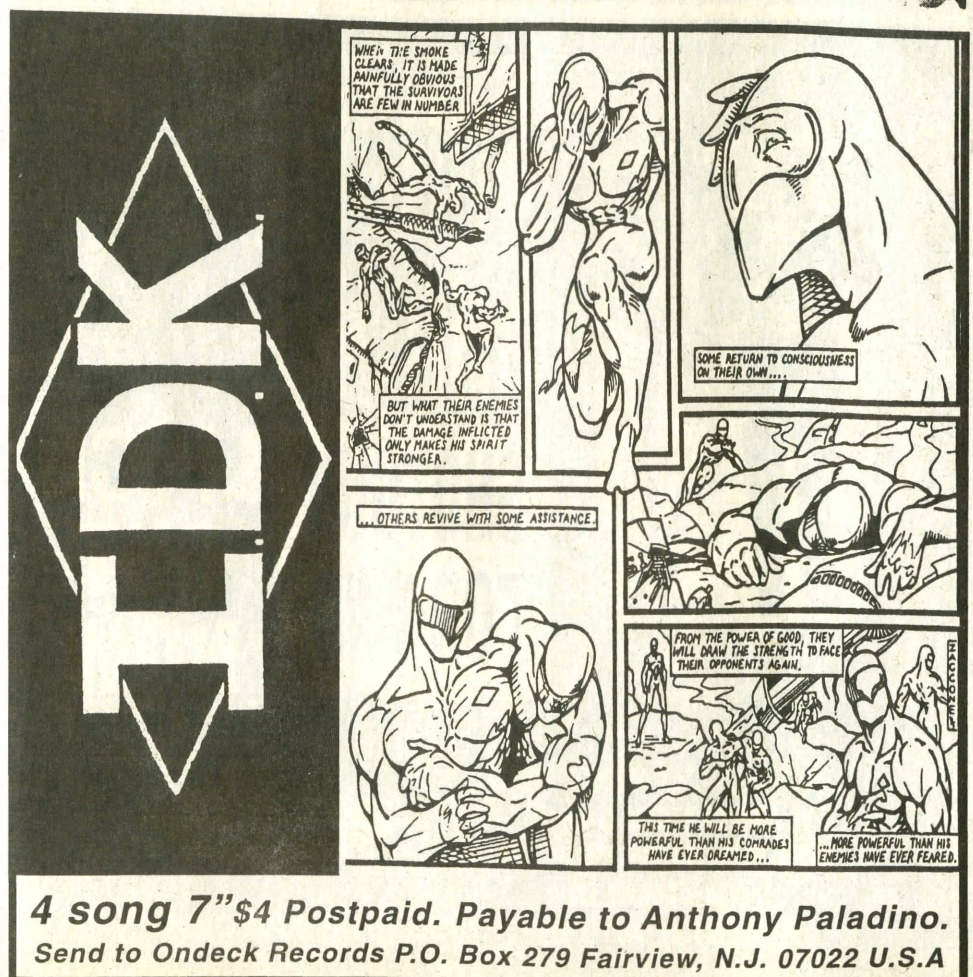
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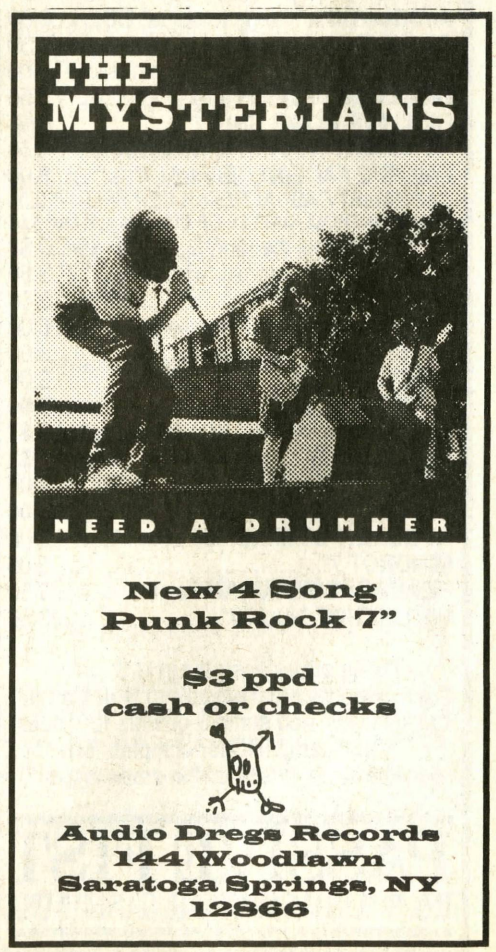
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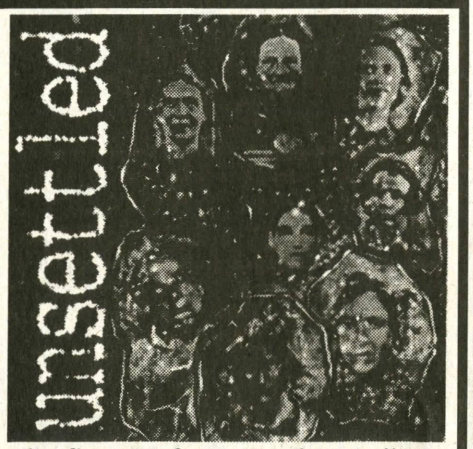

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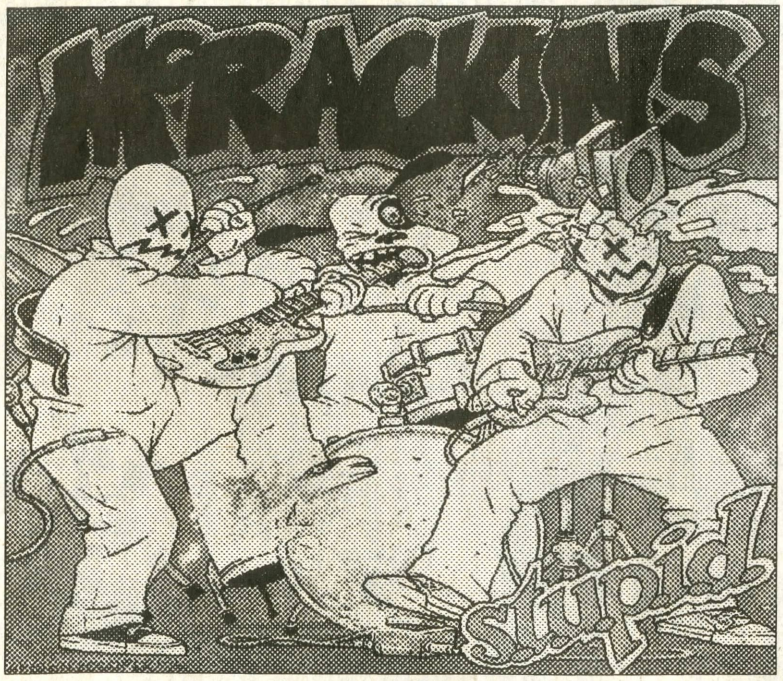

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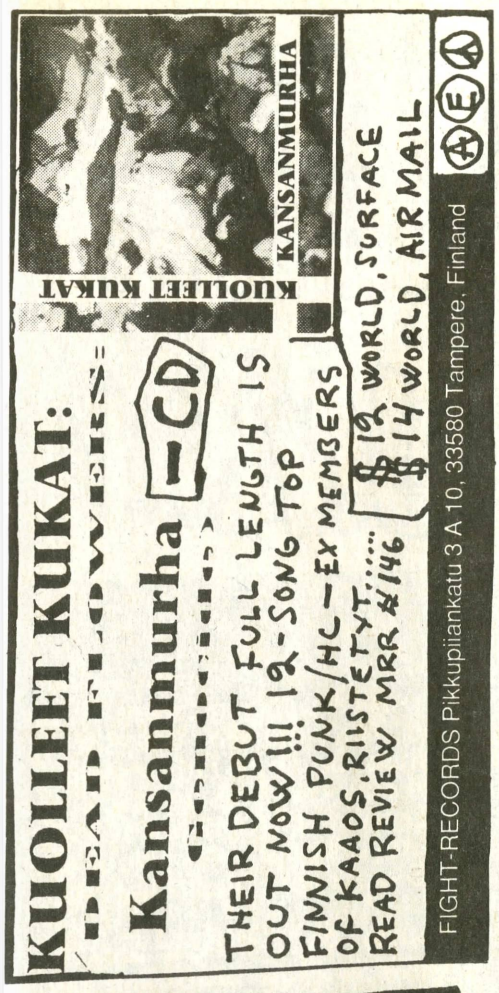
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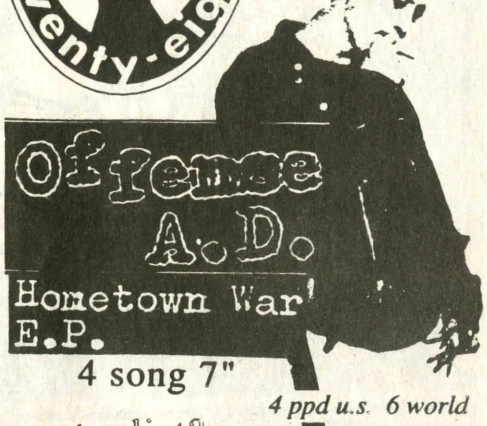
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KICKING POSTMODERNISM UP THE ARSE



By Chris Davidson

This month... Part 9: The Essential 1950s

PIONEERS OF PUNK

This is the ninth installment in a series examining bands of the 1950s, '60s and '70s that directly influenced the 1976 punk revolution and, consequently, planted the seeds of contemporary punk.



Gene Vincent

Gene Vincent epitomizes rock-and-roll's original power and spirit like no other. He had the style down to a science. Curly pompadour, hollow cheeks, flowing silk shirts and a lightning-tight band, the guy was a greasy delinquent whose music and stance blueprinted the big beat for many young 'uns, here and abroad. I've slept beneath a poster of him for 10 years, and every day he looks meaner.

Eugene Vincent Craddock was born in 1935 in Norfolk, Virginia. He entered the navy at 17, and nearly lost his left leg in 1955 when his motorcycle was rammed by a car on the Norfolk naval base. Not allowing the injury to heal properly, he limped and wore a metal brace his entire life.

After his discharge, Gene caught an Elvis concert and began performing in talent shows and radio programs. Very quickly, Bill "Sheriff Tex" Davis, a local yahoo, became his first manager. And a band, the four-piece Blue Caps, was assembled from the ranks of WCMS house band, the Virginians. It featured rockabilly great Cliff Gallup on lead and 15-year-old Dickie Harrell on standup drum kit.

Three demos caught Capitol's ear, and they promptly signed Gene in May, 1956. The band cut its first sessions in Nashville, and out came "Be-Bop-A-Lula," a top 10 hit in June. Also cut was a frantic "Race With The Devil" and the sultry "Woman Love."

Hot behind the first single was the *Blue jean Bop!* LP, a mess of touring through the summer and fall, and a quickie appearance in "The Girl Can't Help It," a technicolor marvel also with Little Richard and Eddie Cochran. As tight as the first album is, Gene's second, *Gene Vincent and the Blue Caps*, kicks its ass, if for no reason than the inclusion of "Cat Man," the flat-out wildest sonic screamer. Recorded in October and released the next March, the LP is perfection in three chords.

Gene played out the year at the Sands Hotel in Vegas, a million miles from Norfolk just a few months earlier. It must've seemed like the road was paved with brylcream and motorcycle boots for our boy, but in early '57, the original Blue Caps broke up. Gene entered the hospital for his bum leg. And then his manager quit.

Gene quickly gathered a new Blue Caps and relocated to Dallas. The intensity of this band was even more stunning, with Johnny Meeks on lead, faithful fat Dickie Harrell on drums, and two so-called "clapper boys," Paul Peek and Tommy Facenda, who stood beside Gene on stage and wailed out backing vocals and nutty dance steps.

In June, Gene entered the Capitol Tower to record "Lotta Lovin," his second top 20 single. Mark this day down as the source of the great-

est photo session in rock-and-roll history. Gene's in a billowing silk shirt and scarf. The rest of the band, in blazers and heavy black shoes, are packed in tightly around their leader, legs and guitars flying every which way. Postcard racks stock some of these shots.

That summer, Gene appeared on Ed Sullivan to play "Dance to the Bop," which on video is better than porn. I swear. Another famous shot of Gene comes from this period. He's getting off a plane in Australia next to Eddie Cochran. They're pulling luggage, visibly disheveled from the flight. Gene has on black-and-white spectator loafers and a large cross around his neck. Eddie looks like he just heaved a knife at the photographer. Can you imagine the ferocity of these guys on tour?

Gene's third LP, *Gene Vincent Rocks and the Blue Caps Roll*, was another slammer. (I grovel, by the way, at the feet of whoever named that album.) Tons of road work followed in 1958, as did more group changes. Gene still had the touch, though. He sang and acted in "Hot Rod Gang" and teamed up with Eddie C. in the studio for his next LP, *A Gene Vincent Record Date*. Eddie is on eight tunes singing bass and ghost producing. The result is no less than atomic, as if these two giants could produce a duff disk.

Sadly, the final Blue Caps session was held in October, 1958. They cut "Say Mama" and a few others, then fell apart under the strain of touring with no hits. Gene continued his endless appearances throughout the next year with pick-up bands, much of the time in the Pacific Northwest. He often teamed with Jerry Merritt on guitar, the two storming Japan for a three-week summer tour of sellout shows and riots.

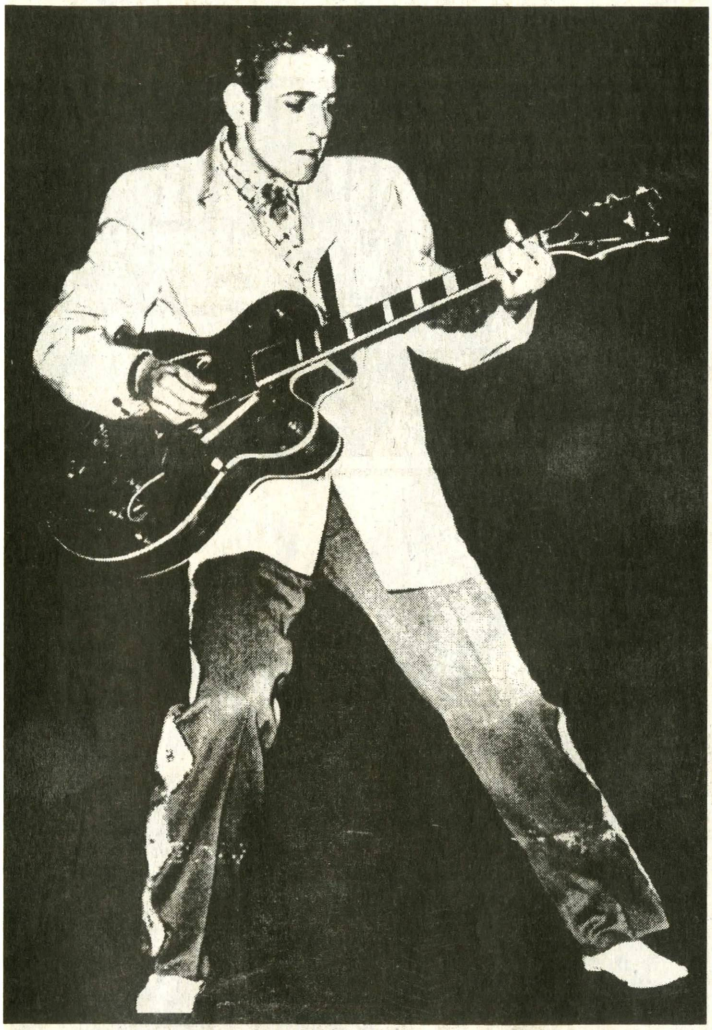
A final Capitol album, *Crazy Times*, flopped in the summer of '59. Then in December, Gene packed up for what looked like a fruitless trip to England. It ended up the greatest move he could make. Armed with a new, more tormented image (black clothes, swinging medallions), he tore Europe apart, scoring hits in 1960 and causing a ruckus on stage.

Gene traveled back and forth from the U.S. to the U.K. over the next 10 years, fading deeper into obscurity here and reigning supreme overseas. This is kind of his forgotten era to us Yanks, but Gene actually continued working for Capitol and Columbia through 1964, touring and recording some good work.

Over there, Gene appeared in 1961's "It's Trad, Dad" and cut his last great tune, "Spaceship to Mars." He also worked briefly with notable English psycho/producer Joe Meek. And if you can't fathom the cosmic significance of this, I can't explain it to you.

Bad luck haunted Gene through even this success, though. Problems mounted with booze, wives, dough. His later years are rife with spotty tunes and alcoholism. Christ, he looked 50 years old before he was half that age. All you need to hear from this era is a new CD on Sundazed, *Ain't That Too Much!*, with Gene's complete Challenge label sessions from 1966-67. After that, it's bleak, with one album on Dandelion and two on Kama Sutra that best be ignored.

Gene left England for the last time in late September of 1971 and died a week later, broke and forgotten.



Eddie Cochran

Closely tied to Gene Vincent is the story of Eddie Cochran. Gene and Eddie toured, recorded and hung out in impossibly cool times, the late '50s, when each was commanding big dough, lots of broads and the collective envy of every American male.

Eddie was a studio whiz and guitarist born in Minnesota and raised in the LA area. He broke into showbiz as half of a country duo with Hank Cochran (no relation), recording with him in 1955-56. After Hank split, Eddie inked a solo deal with Liberty and got very hot in 1957-58. He appeared in "The Girl Can't Help It" and had a small acting role in "Untamed Youth."

Still, he didn't score a hit until "Summertime Blues" went top 10, which opened the door for Eddie to churn out loads more top material. "Nervous Breakdown" and "C'mon Everybody" are among the best tunes of the time by anyone.

His final session took place in January, 1960. The next day he flew to England to tour with Gene Vincent. Like Gene, he was huge in the U.K.,

appearing on television and touring through mid-April. Here's the grabber: Cabbing to the airport to return home, Eddie, his girlfriend Sharon Sheeley, Gene and a tour manager were in an accident. Eddie was thrown from the car, Gene was banged up pretty bad. The story goes that Gene limped over to Eddie's dead body and cradled his bleeding head in his hands until help arrived. Baby, *that* is a pal.



Hank Ballard

Forget whitebread Motown, Hank Ballard and the Midnighters slay every Detroit R&B combo that ever slipped into matching tuxes to pummel white teens with cool syncopated dance steps. They blasted the most ferocious, sexually charged jive and aimed it straight upside your head.

The power to pound was theirs from the beginning. They recorded as the Royals in 1950. From there, it was tough club dates, screaming saxohorn, Cal Green's mauling guitar noise and Hank's ultra-hip demeanor, which they rode up the R&B charts through the 1950s and early '60s on the King label.

The band could've scored big bucks in 1958, when Hank rearranged a traditional melody, or two, into "The Twist." Their version stiffed, though, and it was left to Chubby Checker to ride the tune into a global dance craze.

We're very lucky to have straight reissues of the group's original albums on disk. Look for *Hank Ballard & the Midnighters*, which has the gonest cover shot of Hank in wraparound shades looking west toward Cooltown. The Rhino collection is superb, as well, with morsels like "Open Up Your Back Door" and "Sugaree."

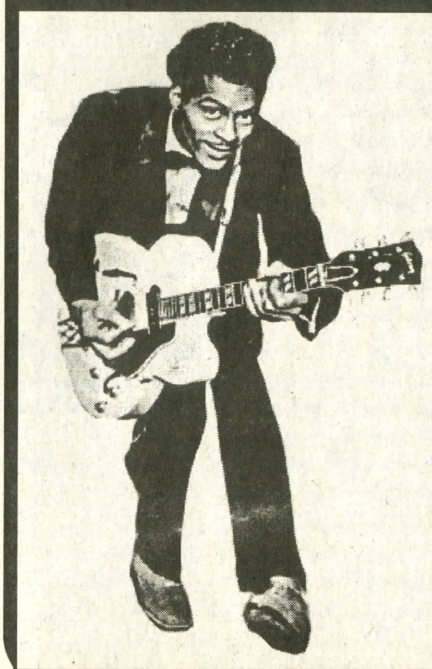


Johnny Burnette Trio

The Johnny Burnette Rock-and-Roll Trio churned out rockabilly in its purest form, full of devil screams and echofied slap bass. They had no national hits, but Johnny B. (rhythm and vocals), brother Dorsey Burnette (bass) and Paul Burlison (lead) cut quite the rug by setting a look and style for all rockabillies to follow.

The Burnettes hailed from Memphis and actually worked beside Elvis at the Crown Electric Company before lighting up the local club scene. The story goes that both brothers were fired-up mean and liked to beat people for laughs, all of which translates 40 years later into savage rock-and-roll that hasn't diminished one speck.

After their brief career recording for Coral in the '50s, the bros wrote for Ricky Nelson ("Believe What You Say" and "It's Late" are two of their many winners) and others, before going solo as popsters. Each had a hit or two, which kind of blow, and their careers fizzled. Johnny was killed in a car crash in 1964, age 30.



Chess Records: Chuck Berry & Bo Diddley

Thrice-convicted felon and rock-and-roll's greatest lyricist, Chuck Berry



invented a guitar sound that drew a line in the sand. After "Maybellene," "Back in the U.S.A.," "Promised Land" and 50 other perfect nuggets, the world had a glorious new sound unlike any that had gone before. The break in "Johnny B. Goode" alone wipes clean a generation of mellow jazz noodlings.

All this from a guy who was strictly nowhere as a kid. Paying the bills as a St. Louis barber with a stint in juvenile prison under his belt, Chuckles could've very well spent his days with scissors and shaving cream, or communal showers and electric chairs. Instead, he signed to Chess Records just as teens were groping for an anthem.

This he provided, time and again, chatting up cars, girls and American-made excitement into a teen paradise through his wit and snappy beat. Busts and long stretches away from the charts did nothing to hamper his genius. He remains the living pillar of surly rock royalty.

Skip the sterile Chess box set and get his original 1955-64 recordings on *The Great 28* and the other packages below. A gruesome fate befalls those who purchase Chuck's '70s and '80s live disks and/or rerecorded hits.

Chess Records' other big daddy was Bo Diddley, born Ellas McDaniel. Discovered by Chuck Berry, naturally, Bo attempted to record his own "Dirty Motherfucker" which morphed in the studio into "Bo Diddley," the song and the man. Of Bo's countless albums, his first two Chess LPs are best. The man has surely lived too long, though. Last year, he put out a rap album.

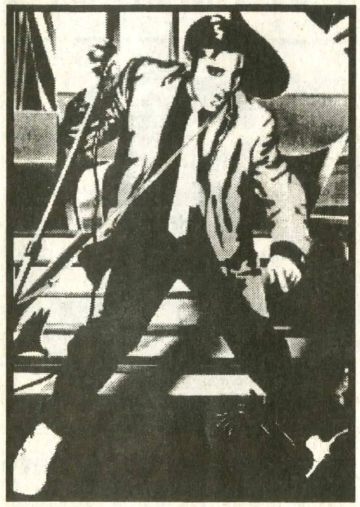
Little Richard

Pancake makeup on his face and pink pegged suits, Little Richard was destined for rock-and-roll immortality, or at least for a bisexual support group. He made the scene with RCA in 1951 as a straight blues shouter, signed to Specialty in 1955 and transformed into a hollering madman with his first smash, "Tutti Frutti." A string of hits lasted 'til 1958, every one worthy of religious worship.

He joined the ministry and recorded gospel from 1959-63, then returned to rock-and-roll in '64. You need not hear anything he's done since then, especially his multitude of rerecorded hit packages and sporadic modern fluff.

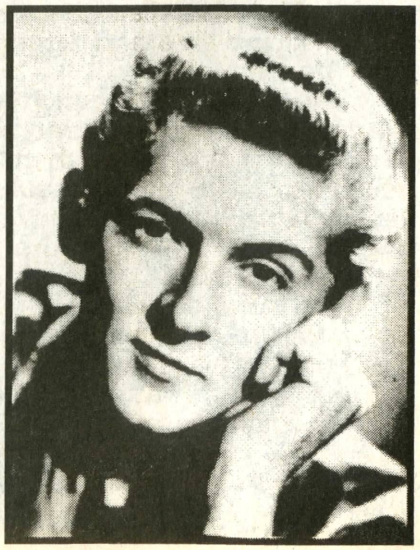
You have a choice between two great Little Richard box sets. The U.K. version on Ace is the complete, six-CD Specialty sessions. The U.S. one is a three-CD, 73 song package. You may also cheap out and get the single Rhino disk, but only a lowly worm would own nothing of Little R's Specialty glory.



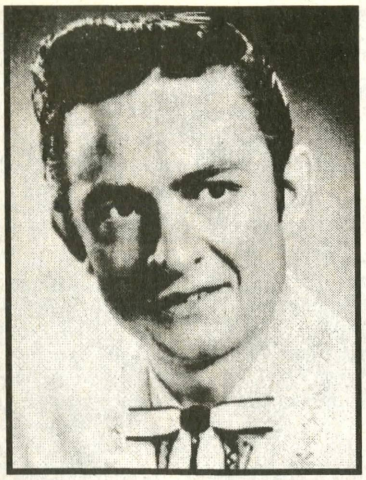


Sun Records: Elvis Presley, Jerry Lee Lewis, Johnny Cash, Roy Orbison, Carl Perkins, Billy Lee Riley, Charlie Rich, Sonny Burgess, Warren Smith, Conway Twitty and Ray Smith

I start thinking about Sun Records, label prez Sam Phillips and the list of talent that he discovered. And I'm constantly floored by his roster and the importance it had in the grand scheme of the big beat. For signing Elvis alone, Phillips should be preserved in carnuba, never mind that he also dusted off Jerry Lee, Johnny Cash, Roy Orbison and a dozen more.



Elvis, of course, was Sammy's meal ticket and first major signing back in 1954. With Sam in the booth, El originally cut just 10 songs on 5 singles with Scotty Moore, Bill Black and D.J. Fontana backing him. Then

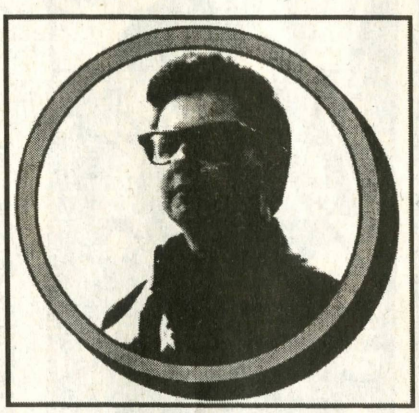


his contract was sold to RCA in 1956 for 40 grand, and the boy was off to conquer the galaxy. Not a lot to be said about his Sun stint except, and read this 10 times, *Elvis jump-started rock-and-roll on those 10 tunes and never forget it!*

You cannot comprehend cool sounds without hearing "Mystery Train" or "Good Rockin' Tonight." You just can't, ya' little weasel.

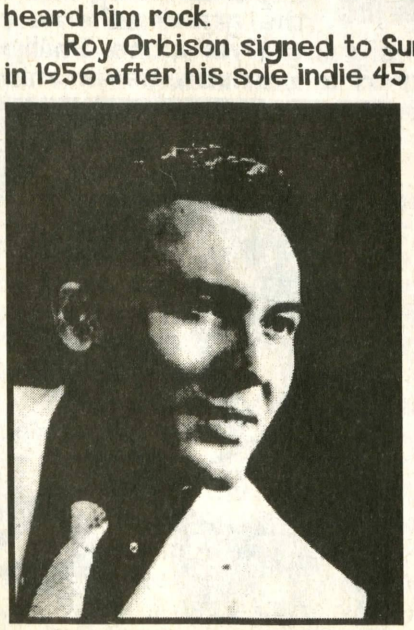
Jerry Lee Lewis auditioned for Sun in 1956 and stayed until 1963. In that time, he recorded hundreds of songs, married second cousin Myra Gail, torched his career and hit the bottle. After Sun, Jerry Lee became the consummate high-profile country star, with life-defying addictions to drugs, wives and children turning up dead all over his estate, and tax problems that'd kill most men. He still doesn't care.

An eight-CD box on Bear Family contains JLL's complete Sun recordings, but start small first. Watch out for later rerecordings of his Sun work. Get the originals, or get burned.

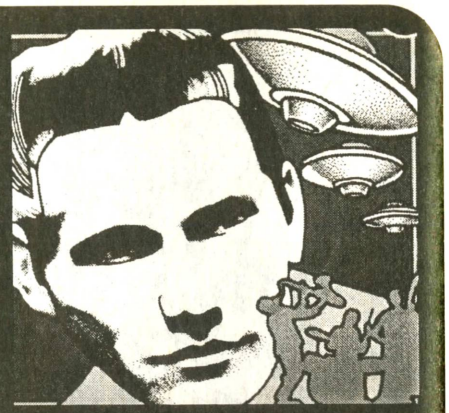


I'm gonna pass fast over Johnny Cash 'cause I don't see the punk connection very clearly. He's got a bundle of compilations of Sun and superstar country material on the market. And he's obviously still active 40 years after the fact. I'll give you that the man knows how to dress. I've simply never heard him rock.

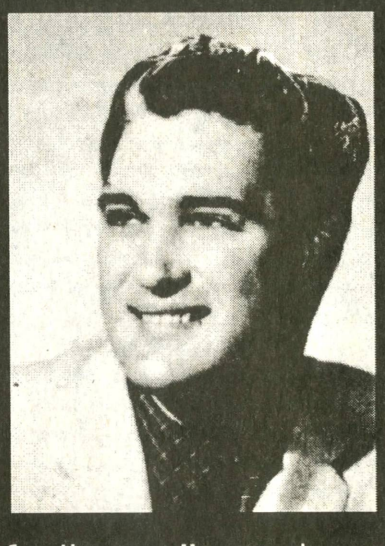
Roy Orbison signed to Sun for a two-year stint in 1956 after his sole indie 45 proved him a melodic and catchy cat with piss-poor eyesight and a penchant for wiggy falsetto singing. If you're only familiar with the Big O from his Monument label hits of 1960-65, you don't know the whole man. His Sun work captures his listenable bopping best, "Go Go Go" and "Domino," in particular. Forgive him his huge comeback and questionable choice of friends, the guy knew how to swing.



Carl Perkins was the purest honky-tonk cat on the roster from 1954-57. Close your eyes, and you're in a gut-bucket swill room deep in the bayou. Just you, Carl and weepin' in your brew.



You know "Blue Suede Shoes," but did you know it topped the R&B, pop and country charts? Did you also know that on the way to plug the tune on the Perry Como show in March of '56, Carl's car crashed, killing one brother and screwing up his career in one shot? It's true.



After leaving Sun, Carl switched to Columbia in '58 to record overlooked tunes like "Pink Pedal Pushers," "Levi Jacket" and "Pointed Toe Shoes." Later work for Decca, Mercury and others put Carl into country territory, where he still resides, I suppose. Yet for all his success and influence on budding guitarists, I can't help but feel for the guy. He was always a minor player and deserved so much more. And all the lip service paid by George Harrison and his ilk can't make it better.

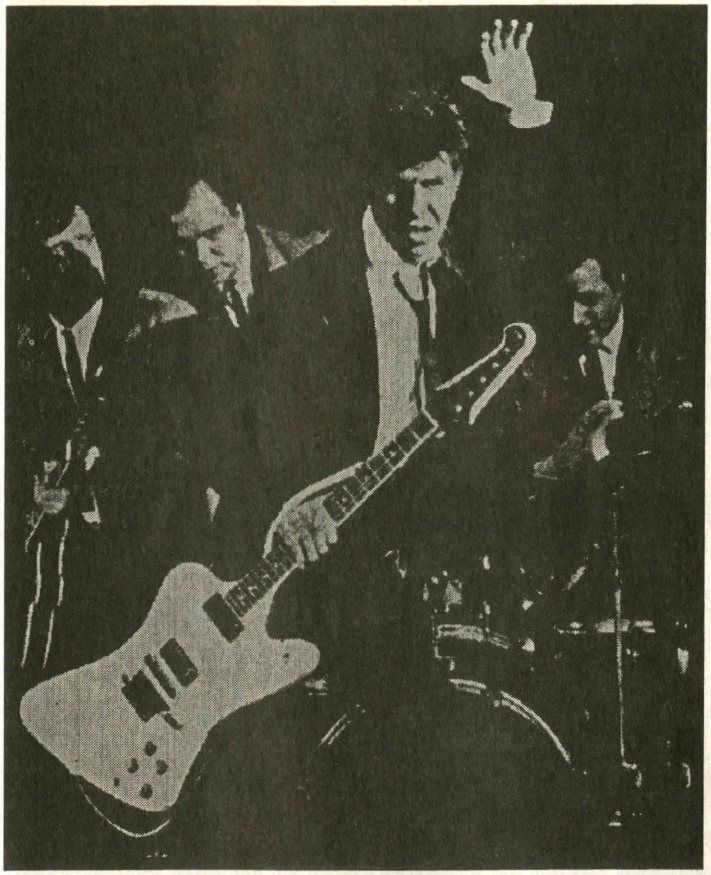
Sun had a knockout second string of stars, high among them Sonny Burgess, Billy Lee Riley, Charlie Rich, Warren Smith, Conway Twitty and Ray Smith. Of all of them, I think Sonny B. was top dog. With bang-zoom backup by the Pacers, he cut a batch of stellar songs from 1956 to '59 that brim with menace and action. He went nowhere nationally and landed a construction gig down south that's still paying the rent. He's still fairly active in clubs, so catch him. The other cats are all rocking bozos of the kind you'd expect from late-'50s Memphis. Buy their earliest stuff and beware of later country and pop efforts.

Good collections of Sun material can be found on Rhino (a concise, three-disk set) and Bear Family. These German wiseguys've mined the Sun vaults on dozens of great collections of single artists, and lately have issued the first two massive collections of every Sun single in chrono order with more to follow.

Link Wray

Link Wray possesses the most fearsome guitar sound ever heard. I can't say much more than that. He's recorded a million songs for as many labels. And at his most fearsome, he'll make you weep for mommy.

Compilations: The Phantom, Charlie



Feathers, Mickey Hawks, Jimmy Carroll, Jet Powers, Ralph Nielsen

There are many misguided comps on the market with no humor and no balls. A couple quick rules: Run fast from any collection with "Happy Days" graphics. Run equally fast from any disk sponsored by a radio station, famous DJ or big shot magazine. Stick to the filth, and you'll be happy.

Below are some compilations of obscure but great '50s rockers. On top of that material, try to hear the following songs. Each contains more hellfire and body fluid than a million Green Day albums. (1) The Phantom: "Love Me", (2) Charlie Feathers: "Jungle Fever", (3) Mickey Hawks: "Bip Bop Boom", (4) Jimmy Carroll: "Big Green Car", (5) Jet Powers: "Go, Girl, Go", (6) Ralph Nielsen: "Scream!"

The Essential 1950s Discography

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Rare & Well Done. Bo knows calories. Luckily, he also knows rock-and-roll.
Eddie Cochran:
Legendary Masters Series.
Little Richard:
The Formative Years. Little R's pre-Specialty output.
18 Greatest Hits. Swinging mono sound on his best stuff.
Sun Records:
Sonny Burgess: The Classic Recordings 1956-59. Double disk set with 57 cuts, loads of alternates.
The Essential Johnny Cash 1955-1983. Three-disk box with a good cross-section and the best Sun work.
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Carl Perkins: Up Through the Years 1954-57.
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Gene Vincent:
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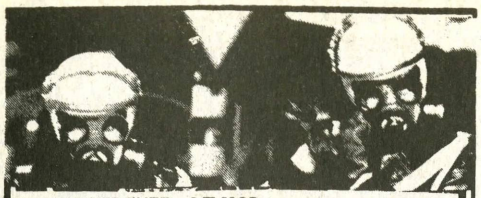
Jungle Exotica . Companion LP to the above focusing on savage rhythms. Collected on one CD.
Rock-and-Roll Orgy Volumes 1-2. Superb rockabilly comps.

While Chris Davidson will be continuing on with his series of pre-1977 bands that have influenced modern day punk rock, we are now looking for someone to begin a new series that will cover the 1977-1981 era groundbreaking bands. If you have the extensive knowledge and record collection, plus good writing skills and access to a computer or typewriter and want to undertake this new project that will probably span years, then write in to me and we'll talk about it. Tim



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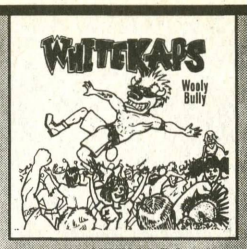

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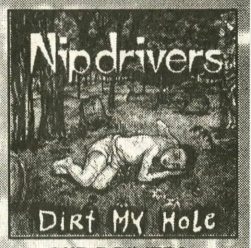

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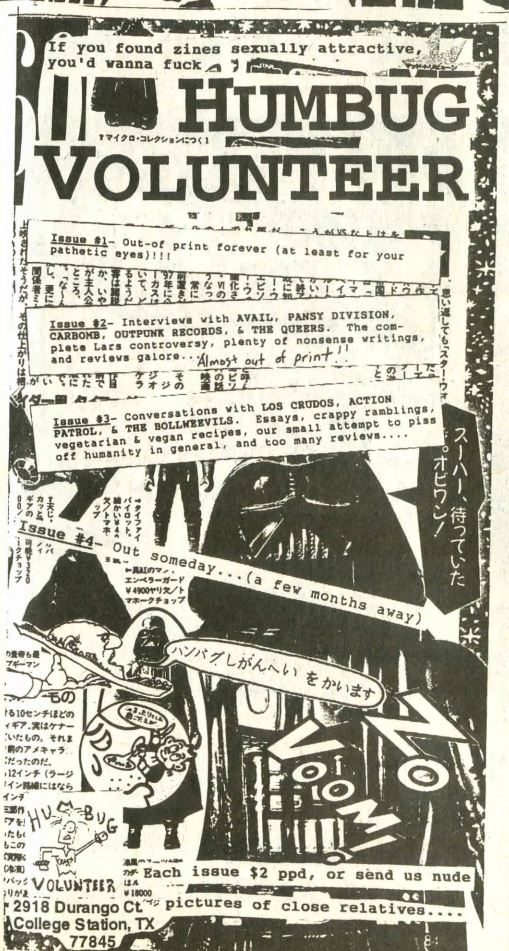

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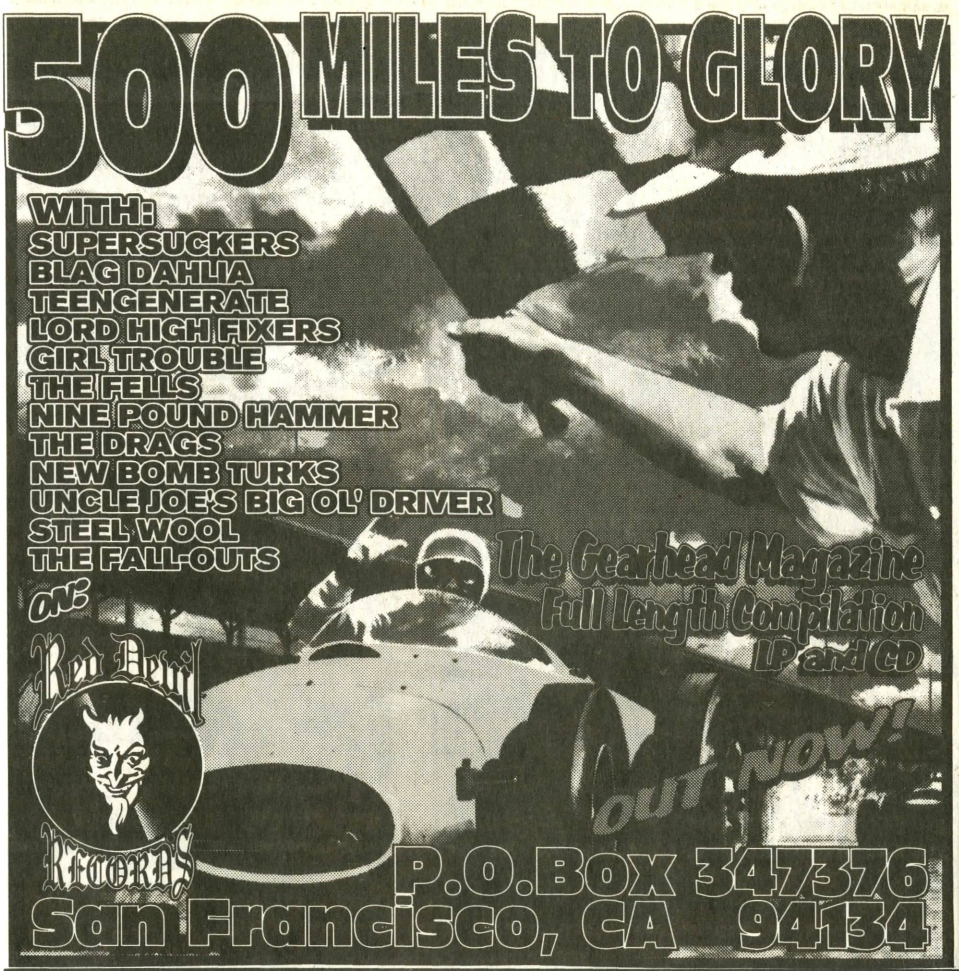

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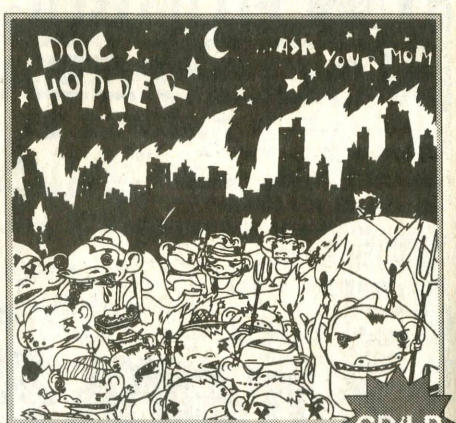

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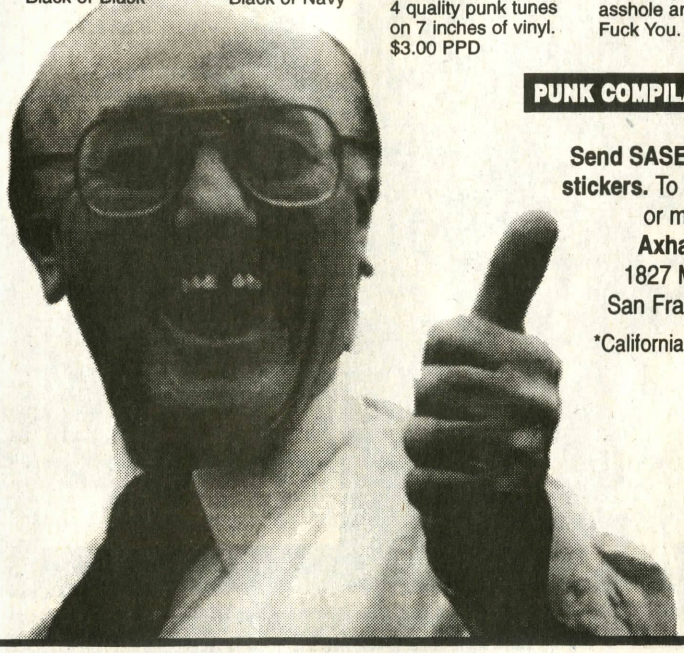

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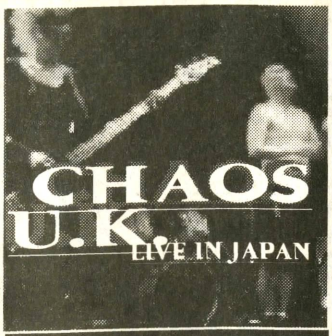





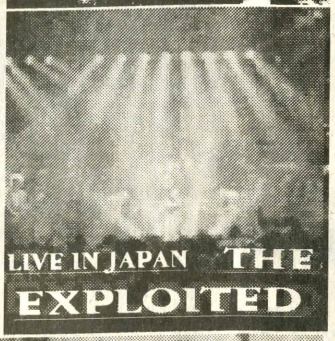



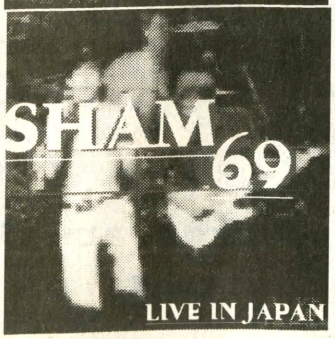



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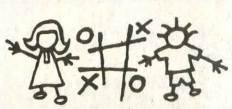

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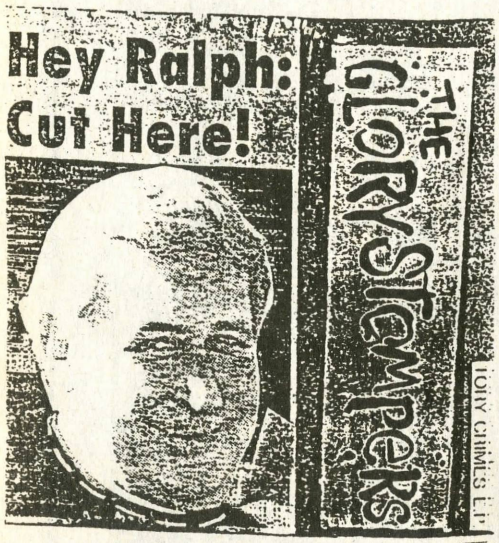

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Twisted Genius: Confessions of a $10 Million Scam Man
Craig Jacob as told to Phil Berger
256 pages • $19.95
Four Walls Eight Windows • 39 W. 14th St. • New York • NY • 10011



Even though Craig Jacob is currently incarcerated, he will still go down in history as one of the 20th century's most successful swindlers. In *Twisted Genius*, Jacob tells sports writer Phil Berger about the scams and rackets which netted him over $10 million dollars during a 20 year odyssey of gambling, drugs, crazy women, life on the lam, custody battles, and jail time. Jacob has hit every institution from the *New York Times* and Western Union to People's Airlines and hundreds of unknowing credit card holders. His cons have forced banks, casinos and newspapers to change the way they do business. As Jacob put it, he would "find a loophole in the business fabric and work it until the money ran dry."

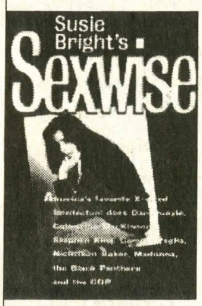
Jacob became a gambling addict at the age of 12 when started cheating the neighborhood rich kids out of $1000 a night. At 18 he searched the *Times* obituaries for grieving rich families who he eventually conned out of $100,000 over nine months. This was a small haul compared to the millions he made later on. The painful part of each scam is to watch Jacob rip off hundreds of thousands of dollars with ease only to lose it in a day at Las Vegas or Atlantic City. When he tries to go straight, Jacob sets up (with fraudulent bank loans) a legitimate business (ironically, a collection agency) which after expanding into the lucrative (and easily dishonest) coupon cashing business, goes bust because of his insane gambling habit.

Jacob also has chronic woman problems, though it's hard to tell who's at fault. The main soap opera involves Lorna, an intermittent cocaine addict and mother of his two children, an unsuspecting mailorder bride named Naomi and Mary, his current wife whose half black heritage turns Jacob's parents against him. At one point he's bought Lorna and Naomi each a house (naturally through credit card and loan cons) and he's shuttling back and forth between them. Whatever one may think of his personal life, it's not a boring read.

The majority of *Twisted Genius* details Jacob's incredible scams which involve every aspect of the financial world, from bad checks and stolen credit cards to fraudulent loans drawn on imaginary bank accounts. This is where the "genius" part of the title comes in. For one scam he rents an expensive Manhattan apartment with a bank executive's business card. He then rents the apartment to 66 different socialites (at the same time) for a three week take of $120,000. Since each of his scams was different, he was able to live large for 14 years as a fugitive. With a couple of exceptions (the last of which gets him apprehended for the final time) he never returns to the "scene" of a former scheme.

Although many of the scams in *Twisted Genius* are impossible to pull off now, the book provides fertile breeding ground for new ideas and a roller coaster ride with plenty of good asides, such as how he beat a three card monte game and his jailhouse business ventures. The only obvious drawback of the book is having a con man tell his story. With only a few official documents in the appendix to back up his wild tales, it's impossible to tell how much of this is prison bragging and how much is true. But, fact or fiction, *Twisted Genius* is well worth picking up. — Jesse Luscious

Sexwise • Susie Bright
127 pages • $10.95
Cleis Press Inc. • POB 14684 • San Francisco • CA • 94114



Susie and I go way back. I was in high school when I read her book, Susie *Sexpert's Lesbian Sex World* (also on Cleis Press). I came from a really small town, I had really conservative parents and I had never even heard the word lesbian before. The book blew my straight edge mind. She described in detail how to insert your whole fist inside another woman's vagina! I barely knew what a vagina was and I certainly didn't think I had any orifice on my body that could envelop a whole fist. But there it was, clearly defined, in back and white. I found Susie Bright's writing to be wonderfully fluid and entertaining, not to mention educational. The way she wrote about female orgasms made me an instant fan.

Over the years, I have followed Bright's career through every book, every cameo, every talk show appearance and performance act. She started *On Our Backs,* a porn magazine by women for women (although they do have a good percentage of male subscribers). She edited the *Herotica* series, giving her writers only one qualification for their erotic stories: The woman comes. Bright brought sex out of the bedroom and thrust it into every arena possible.

Susie Bright's *Sexwise* is a collection of previously published essays. The book is broken into four sections: "Sex and the Single Mom," "Reading Sex," "Sex Lives of the Rich and Famous" and "Sex in America." Bright writes the same way she speaks; straightforward and without hesitation. You can tell that she never holds her tongue or worries whether or not she'll offend, she just doesn't care. And that's what I love about Susie Bright. In *Sexwise*, she tackles some overlooked subjects: the sexuality of single lesbian mothers, how good Dan Qualye is in bed despite his personality, femmchismo and why Andrew Blake doesn't show his women porn stars coming (Isn't that why people rent porn?). Each subject gets about three to five pages of her time and wit before she quickly moves on to the next. It's a potpourri of sexual delights.

Being the lesbian sexpert, no Bright collection is complete without the usual "How to" chapters. She starts with "Gaydar" or how to spot a lesbian and follows through to "How to Make Love to a Woman" which explains what to do once you've picked her out and taken her home. The chapters on lesbian mothering are

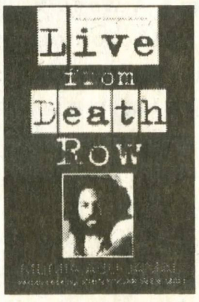
especially fun. I always wonder how I am going to bring up my children in a sex positive way, so it's good to see that even Ms. Bright has problems.

The next section deals with authors who write about sex: Nicholson Baker, Stephen King, Dr. Ruth and that Madonna woman. Bright takes apart Baker's *VOX* and *The Fermata*. The main problem she has with him, and actually with some of the others, is that these writers don't take sex far enough. They're teases. They claim to be candid about sex and yet, where's the climax? The orgasm? The final culmination? "The clit swelling and the pussy contracting?" And where is the sex positive woman? King and Dr. Ruth's novels both deny women their sexuality and place them in the "fuckee" role. For Bright, who's most definitely a "fucker," this is problematic.

She ends the book with interviews with Angela Bowie, Erica Jong, Elaine Brown and a delightful essay about her interactions with Ms. Camille Paglia. Because I despise Ms. Paglia myself, I especially enjoyed reading about her fall from Bright's grace. Bright asks the questions which we all wish we could ask. You'll enjoy the answers.

Sexwise is an entertaining, straightforward view of Susie Bright's thoughts. As one of the pivotal women of the previously underground sex culture, she has a lot of insight. She's helped give women their sexuality by being outspoken about her own. I love reading about where she's been, who she's done and how she always ends up on top. — Catherine Cook

Live From Death Row • Mumia Abu-Jamal
215 pages • $20
Addison-Wesley Publishing • New York • NY



There is so much to say about Mumia Abu-Jamal, his conviction for the murder of a Philadelphia policeman, and his book *Live From Death Row*, that I truly find myself at a loss for where to begin. Whatever his ultimate fate may be, Abu-Jamal will almost certainly become one of the most important figures in the political history of the United States in the late twentieth century. The implications of Abu-Jamal's case go far beyond his specific situation. Regardless of your position on his conviction and imminent execution, the issues surrounding Mumia Abu-Jamal raise important questions about the criminal justice system, race, class, political censorship and just how far we can trust the institutions that are supposed to protect us. All of this would be true even if Abu-Jamal were not the accomplished writer and social critic that he is.

Many years ago, Mumia Abu-Jamal was christened "the voice of the voiceless" by his journalistic peers, *Live From Death Row* is the ultimate expression of this. To exist in prison, especially on death row, is to be rendered completely silent in terms of participating in the public discourse. The only time we on the outside hear the voices of the men and women that the state kills in our name is in brief snippets on the ten o'clock news just days or minutes before their execution.

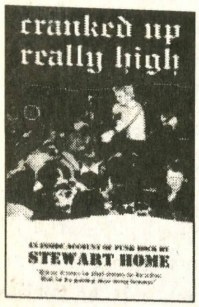
Live From Death Row breaches that barrier, bringing the reader within the prison walls and forcing them to look at Abu-Jamal and his fellow inmates not as criminals, not as animals but as people. This single act has been more threatening to the system imprisoning Abu-Jamal than the crime for which he was convicted, and for good reason. It becomes more difficult to brutalize and kill someone when you can hear their voice and know their mind than when they exist simply as a shadowy enigma.

Although Abu-Jamal writes about himself and his life in prison, these descriptions go far beyond autobiography; he is telling us but about the natural realities of life in America's "justice" system. He tells his story not in turgid, emotional terms but in clear, sparse prose, letting it tell itself with minimal interference. Abu-Jamal's reality is laid out in very cold, concrete terms, and so becomes the reader's reality as well. In one of the most powerful sequences of the book, Abu-Jamal describes the humiliating and painful experience of being visited by his wife and daughter in prison, separated by an inch of plexiglass. Despite the impossibility of contact between the visitors and the prisoner, the visit begins and ends with a body cavity search. Abu-Jamal's encounter with his young daughter is horrific; at the first sight of the glass barrier separating them, the girl breaks into tears and begins pounding on the glass with her fists, screaming "Break it! Break it!" Abu-Jamal describes the effect of such visits as being "to weaken and sever family ties. Through this policy and practice, the state skillfully and intentionally denies those it condemns a fundamental element and expression of humanity." Think about that the next time you hear Newt or Rush bleating about "family values."

One of the most exceptional things about Mumia Abu-Jamal is his dedication to intellectual integrity in his analysis of American justice. Despite being intimately familiar with police abuses of power long before his ordeal began in 1981, Abu-Jamal dedicates an entire essay to condemning the retrial of two of the four LAPD officers who beat Rodney King in 1991. The second trial, by placing the cops in double jeopardy, was a clear violation of their Fifth Amendment rights, and Abu-Jamal protests this as strongly and passionately as he does the police assault on the MOVE commune in Philadelphia. "To be silent," he says, "while the state violates its own alleged constitutional law to prosecute someone we hate is but to invite silence when the state violates its own laws to prosecute the state's enemies and opponents." This degree of intellectual honor is a rarity, no matter where you fall on the political spectrum, and is part of the reason that *Live From Death Row* is so valuable. The strength that compels Abu-Jamal to speak in defense of men who would probably be very glad to see him dead is the same thing that allows him to transform narratives of his own life into statements about broader truths which affect us all.

Whether you look forward to the day when Abu-Jamal walks free or the day he fries, to not read *Live From Death Row* will leave a huge gap in your political education. — Chris Hall

Cranked Up Really High: An Inside Account of Punk Rock
Stewart Home
124 pages • no price listed
Code X • POB 148 • Hove • BN3 3DQ • England



High ideas fly by so quickly in Stewart Home's *Cranked Up Really High* that you're apt to slam it shut in a fit of bewilderment. And I wouldn't blame you. There's a pompous air to the whole proceedings, and two chapters in, he's citing Situationist philosophy — at length — in relation to punk's roots. To me, there's no need for a dissertation on a topic like punk.

But you'd be doing yourself a mild disservice by tossing Home's new book in the tin hanger. A thirtyish Brit who writes and theorizes about left-leaning culture, Home definitely loves punk, hates all the right rock critics and understands the moronity at the heart of rock-and-roll. His passion simply gets lost amidst intellectualism and scholarly trappings.

For all its hot air, *Cranked Up Really High* accurately exposes the pomposity and mindless posturing of late 70s British punk ("Punk was pure sensation. It had nothing to offer beyond a sense of escape from the taboo of speaking about the slimy reality of life.") and goes quite a way toward exposing certain legendary characters as mere bystanders in the parade. There's a particular authority in the way his opinions are presented so that it's utterly believable when he states, "The Pistols' greatest problem... was always Johnny Rotten, whose expressive voice made him sound like a proper rock singer." More of this talk and we'd likely know Home's name on these shores.

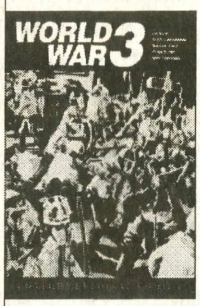
Home skips along, merrily pricking holes in his country's punk legacy and uncovers punk's mock seriousness to be a sham. Additional kudos for pointing out the obvious connection between '76/'77 Brit punk and novelty records, "whose creators," he says, "made no attempt at passing their product off as authentic." As illustration, Home names a few genuinely good 45s like "Pogo Dancing" by the Vibrators and "Do the Robot" by the Saints as samples of brainless novelty tunes that double as perfect punk disks.

Wading further through the reams of rhetoric, there are some choice morsels scattered throughout *Cranked*. The best is a dead on passage that makes the distinction between punk rock (the Sonics and Seeds, for instance) and Punk Rock of the highly dogmatic variety: "With punk rock, I tend to laugh along with what the band is doing, whereas with Punk Rock (which despite its lack of substance, usually takes itself very seriously in a futile attempt to project an image of 'authenticity'), I generally laugh at the 'musicians.' "

Also good are Home's detailed reviews of his fave obscure 45s and bootleg compilations, American as well as English, rundowns on important bands that get no coverage (the Zeros, Crime) and an astonishing (for its mere existence) section on Kim Fowley.

Overall, a lot of *Cranked Up Really High* is skipable, including detailed looks at Riot Grrrl and Oi!, but its dryness masks a joy of loud, fast, message free punk, a viewpoint scarce enough that you should read this simply to hear the ramblings of a fan who dug punk well before it was cool. — Chris Davidson

World War 3 Illustrated: Confrontational Comics
edited by Scott Cunningham, Sabrina Jones, Peter Kuper and Seth Tobocman • introduction by Sue Coe
256 pages • $19.95
Four Walls Eight Windows • 39 W. 14th St. • New York • NY • 10011



World War 3 Illustrated magazine was founded by Peter Kuper and Seth Tobocman in 1979. It was created as a forum for political artists alienated by the country's growing shift to the right during the Reagan era. Each issue focused on a particular war being inflicted on the human race by a corrupt economic system, an inhuman ruling class or earth destroying industrialization.

Now, 16 years and three presidents later the situation is the same, if not worse. The importance of magazines like *World War 3 Illustrated* hasn't faded. In fact, they have become more vital with time. With the mainstream media being increasingly apologetic for the wealthy and powerful *World War 3* contributors provide a dark mirror to televised buttermilk. As Sue Coe states in her introduction to this new anthology, "issues only exist... to sell advertising. Illness sells pharmaceuticals, 'terror in the heartland' sells life insurance, rotting bodies sell perfume." *World War 3*, with its stark, brutal graphics and "content before technique" motto, is a voice of cultural antagonism which dives head first into the increasing divisions of race, sex and money.

This isn't to say that political art is perfect. A *World War 3* contributor once told me that Art Spiegelman told Tobocman and Kuper that what they were doing was "political exploitation." In encouraging people to see institutionalized oppression everywhere, no one ends up getting "liberated," often only more oppressed by depression. For me, certain humorless *World War 3* pieces make Spiegelman's point clear.

World War 3 Illustrated: Confrontational Comics is the magazine's second anthology. The first, *World War 3 Illustrated: 1980 to 1988* (Fantagraphics) is a collection of material from the first ten issues. *Confrontational Comics* covers later issues and features over 30 artists/writers including Fly, Kuper, death row inmate Mumia Abu-Jamal, Sabrina Jones, Eric Drooker and eight full color pages by James Romberger.

The best stuff in this collection is where the artists and writers lay their hearts on the line with real life experiences; Seth Tobocman's tale of fighting for acceptance in a Lower East Side squat and then for the squat itself against the NYPD and Ed Koch; Chuck Sperry's piece on his mother and, perhaps the most haunting, Mac McGill's tale of how a young African American activist, broken by the despair of life's inadequacies, slides into a crack induced insanity. — Joe Donohoe

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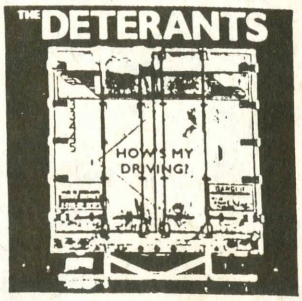

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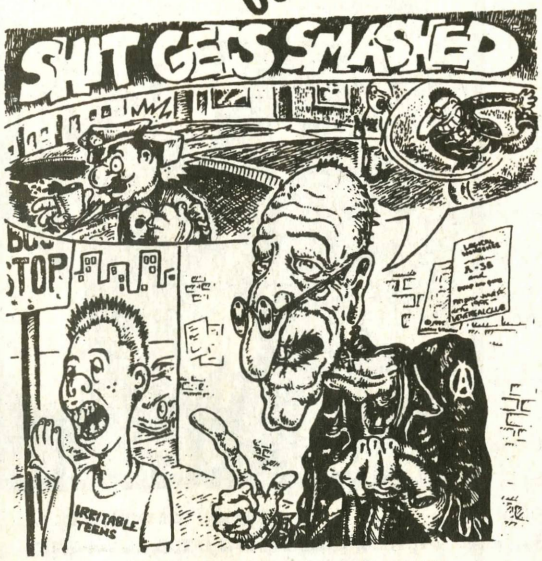

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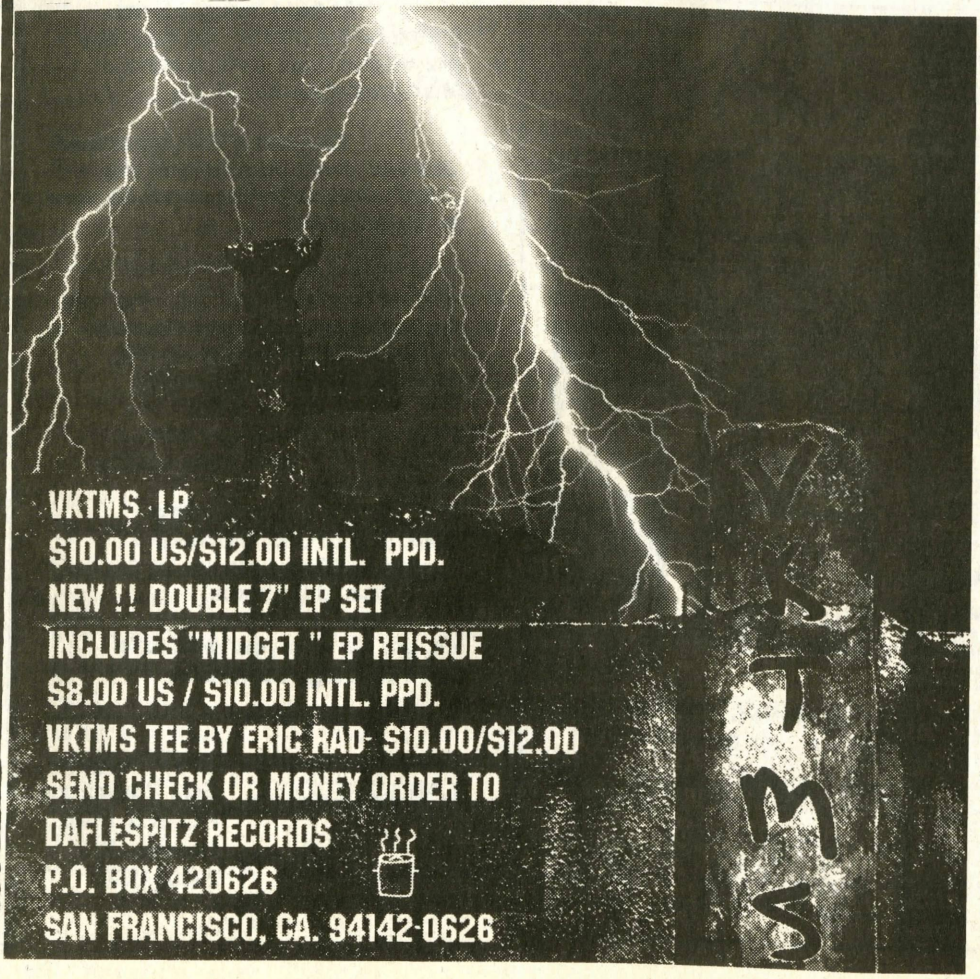

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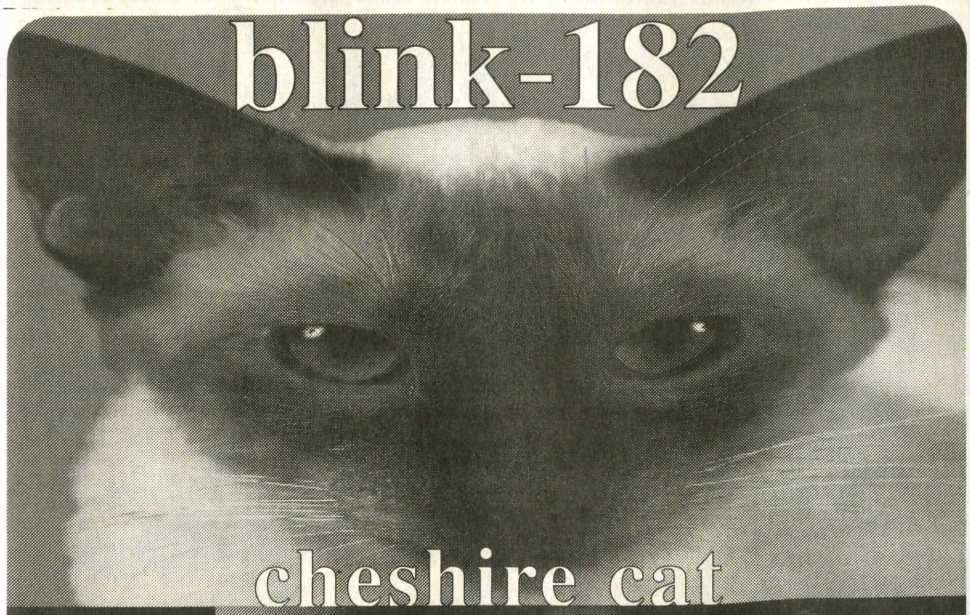

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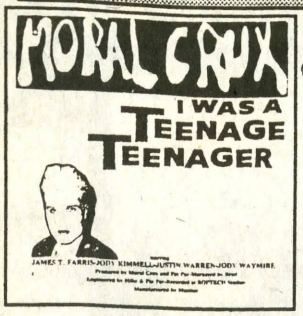

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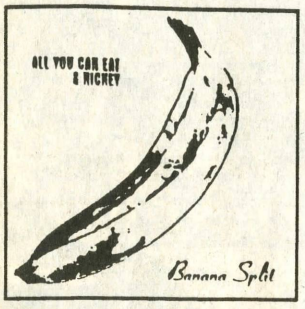

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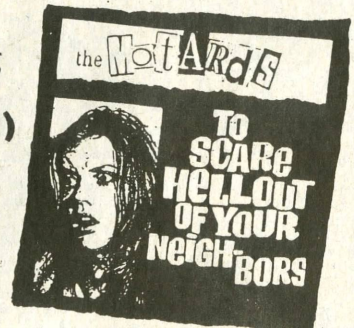

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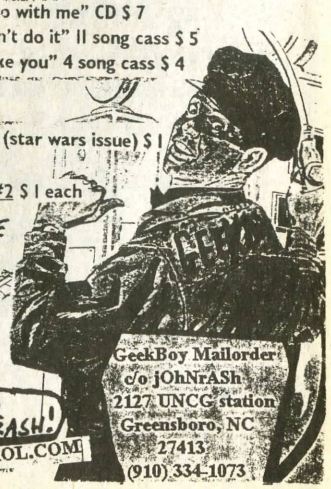

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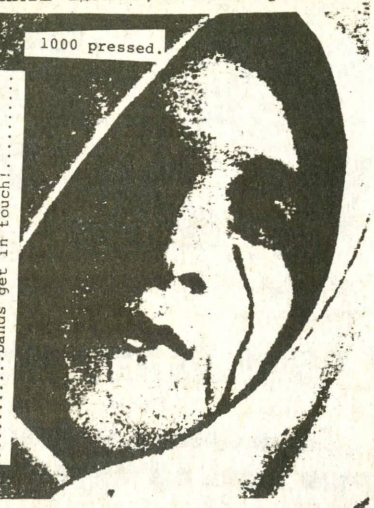

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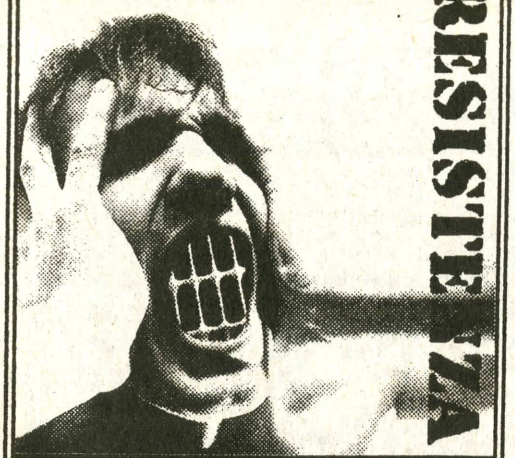

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MUSIC REVIEWS

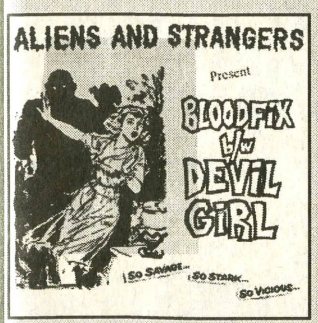
Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (MA) Matt Average, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (PC) Paul Curran, (DD) Dr Dante, (HD) Harvey Dent, (LD) Lali Donovan, (BG) Brian Gathy, (KG) Karin Gembus, (LH) Lance Hahn, (CH) Chris Harvey, (MH) Michelle Haunold, (JH) Jenn Hyman, (AI) Ayn Imperato, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (AM) Alan McNaughton, (MM) Mike Millett, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (FR) Freud Reia, (JR) Jeff Random, (BR) Bruce Roehrs, (GS) Greta S, (KS) Ken Sanderson, (SS) Steve Spinali, (RW) Ryan Wells, (SW) Shane White, (EY) Eric Yee, (TY) Tim Yohannan, (RY) Rema Young.

ABC DIABOLO - "Give Rise To Doubts" CD

Finding it hard to write anything about this - I've been listening to a mediocre tape of it for a good six months now. It's a bit of a departure from the first LP - previously they unceremoniously destroyed everything in front of them, seems that there's a bit more focus with this release. Every bit as good - a bit more stylistically developed. Certainly one of (if not the) best European hardcore bands - unfortunately, this has become a posthumous release. (TM)
(Life Is Abuse, PO Box 4582, Costa Mesa, CA 92628)

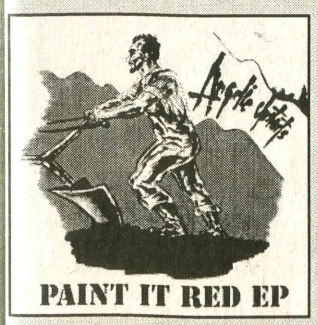
ACTION PATROL- "The Weak Force" LP

These guys sound like some weird cross between BEHEAD THE PROPHET, FUGAZI, and THE NEW BOMB TURKS and, if that doesn't confuse you enough they're dead center between all of those I swear. Good production and nice breaks. Great screaming vocals and tightness unparalled. Really fucking horrible CINDY LAUPER cover though. (FR)
(Whirled Records, PO Box 5431, Richmond, VA 23220)



ALIENS AND STRANGERS - "Bloodfix/Devil Girl"

Excellent debut, late '70s style LA punk, fast pop, Bomp punk, or whatever you want to call it. These two songs made me hop all around the recordroom here at MRR. ALBERTOS Y LOST TRIOS PARANOIAS are an inevitable comparison, get this. (EC)
(Space Trace Records, 8009 Rothford Ln., Harrisburg, PA 17112)



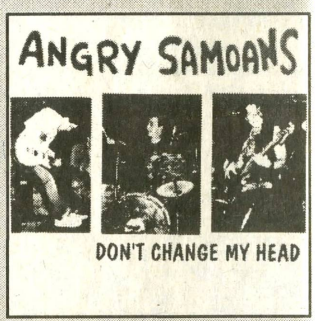
ANGELIC UPSTARTS - "Paint It Red" EP

I listen to this record and wonder what the point is. I usually like this band a lot but two of these three songs, "5 Flew Over the Cuckoo's Nest" and "Victory for Poland", I've already heard a million times, and the other, "Paint It Red" is one of the more lackluster songs I've heard by them. Oh well. This may be a good intro to this great, seminal, sing-a-long oi/pop band that has always brought intelligence and compassion to (and who pretty-much invented) the genre. (PC)
(Street Kid's Records, no address)

AMERICAN STANDARD - "Wonderland" CD

One of those bands who came out of the early hardcore boom but, like so many others, tried to flog a dead horse by going on long after the flame had died out. This CD (a re-release from the late '80s, I believe) is pretty good but by no means a hardcore "classic". AMSTAND covered ground better served by contemporaries like SWIZ and DAG NASTY. Still, for children of the digital age who missed out on this historic period which produced lots of exciting music but also marked the beginning of the end for certain styles of great hardcore as it paved the way for 'emo' and pop punk, this is worth checking out. (AM)
(Lost And Found, Bunteweg 1, 30900 Wedemark, GERMANY)

ANGRY SAMOANS - "Don't Change My Head/Beat Your Heart Out"



Slowed down and mellowed a bit for the ANGRY SAMOANS, but hot nonetheless. All the hype on the back cover about THE RAMONES is accurate I think, here. Two songs, one original and a cover of the ZEROS' classic, that both sound like THE RAMONES when they slowed down and got mushy. Good. (KK)
(Bad Trip c/o Mike's Mom, 242 Kingsrow Dr., Little Rock, AR 72207)

ANGRY SAMOANS - "The Unboxed Set" CD

Sometimes reviews are a breeze! Here is a helluva deal from Triple X. With 43 songs I bet it's got your favorite(s). This is the perfect thing for the non-fanatical collector, or if you just want to wax nostalgic with the SAMOANS for an uninterrupted (by record flipping) 75 minutes! It would also be great to give to your kid brother when he looks you in the eye and says, "I'm a punk". Would it not be redundant to describe classic punk rock here in MRR? Just pick it up and enjoy!! (RY)
(Triple X Records)

APEMEN - "Surfvival Of De Onbeschoftste" CD

The APEMEN are surf. The APEMEN are from the Netherlands. The APEMEN wear ape masks. The APEMEN have their moments, and are good at what they play, as they have been at it for a while now. My mom won't be getting any calls from me in the night over this, but I ain't got a single sour word to say about it, because it's good. (RY)
(Nitro!, Tervuursesteenweg 1h, 1820 Perk, BELGIUM)

MUSIC REVIEWS

ARMITAGE SHANKS - "Dutch Courage" EP

A ripping good song, and why shouldn't it be? We expect no less from A. SHANKS. And since it's on Sympathy, the B-Side is the A-Side sans vocals (maybe it's a different take, though I couldn't tell). I don't know if it's a ripping good enough song to pay full 7" price (whatever that may be in your neck of the woods), especially when it's liable to wind up on an LP eventually. Ah, the indie record scam, er, biz. (DD)
(Sympathy for the Mummies CDs, no address)



ASSRASH - "Save Your Doomed Future" EP

Seriously fuckin' punk-as-fuck shit, fresh outta ther DISCHARGE school of thought. Absolutely great if you go for drunken crusty p.u.n.k. (KG)
(Profane Existence, PO Box 8722, Minneapolis, MN 55408)

BATTALION OF SAINTS - "Death-R-Us" CD

An aptly named CD considering that almost everyone except the singer is as dead as a door nail. While this features two new songs, the bulk of this is a retrospective of this once amazing band. Includes essential tracks like "Inter Course", "Right Or Wrong". "Fighting Boys", and "Solidarity is Fun", only thing missing is my fave "Sweaty Little Girls". It sounds like the songs have been remixed, and amazingly enough they songs still stand the test of time as boss hardcore with a slight metallic tinge. (LD)
(Taang, 706 Pismo Ct, San Diego, CA 92109)



BEATNIK TERMITES - "Undesirable/Mary Lou"

Bubblegum surf punk. It's real good, but both tracks were already out on the band's excellent "Taste The Sand" album. Too bad that the blank side of this one-sider wasn't used for a couple of new songs. (MC)
(Beatnik Termites, PO Box 06121, Cleveland, OH 44106)

BENÜMB/SHORT HATE TEMPER - split EP

Leaving SHT's logo off the cover and featuring CAPITALIST CASUALTIES' logo prominently on the inside really confuses things but once you've got that figured out you're ready for a real thrashing. Short, pissed off, ultra-fast hardcore not entirely unlike the aforementioned ham-slappers. Both of these bands rage like nobody's business. Extra credit has to be given to SHT for the incredible vocals. (NN)
($3 ppd: Same Day Records, 2112 Lakemoss, El Paso, TX 79936)

BLACKTOP - "Up All Night" CD

Six songs from the "I've Got A Baaad Feelin' About This" LP and six new songs on this Australian release CD. Great bluesy rock and roll as you would expect from Mick Collins et al. The bad thing is it will probably be expensive, but the good thing is the new songs are great so you know you have to get this one. (CK)
(Au Go-Go)

BLANK EXPRESSION - "Born To Skate" EP

The cover of the 7" is amazing; skeletons with mohawks skating an emptied out pool, oh geez...ahem-sorry. So these Orlando punx crank out some decent, tuneful noise. (LD)
($3 ppd: BP Records c/o Haraldo Mardones, PO Box 5657, Winter Park, FL 32792)

BLOWHARD - "Harsh" EP

Thick neck, slam dosage, ultra grind, and ripping flesh, fast as all hell. This raw slab of vinyl clocks in at 33 rpm but is packed with some of the nastiest overblown harsh music known available. For those who like Slap A Ham Records, you'll kill for this one too. (SM)
(Vital Communications, 34 Qualicum St, Nepean, ON, K2H 7G8, CANADA)

THE BOOTS - "Here Are The Boots" LP

Fans of the KAISERS and the Q65 would be well advised to lend an ear to this reissue of Germany's toughest (and spookiest) Rhythm and Blues/Beat gruppe. All 14 songs are covers, but some of 'em are wild cards and even the more overdone songs (such as Billy Boy Arnold's "Got Love If You Want It" and the old chestnut "Baby, Please Don't Go") sound pretty fresh (and def) with the heavy Teutonic accent in the singing and the swinging Wagnerian proto-punk of the playing. (DD)
(Pin Up Records, Bismarckstr. 23, 33615 Bielefeld, GERMANY)

BRENTWOODS - "You Broke My Heart/One Banana Two Banana"

Lo-fi garage punk grandeur, it's like the TRASHWOMEN, but of course it's different. "You Broke My Heart" is pretty straightforward with a gong (!) and great organ playing. The B-side features a radiodrama of The Hostile Gig, leading skillfully into the tune. These folks should make movies, they'd be like Russ Meyer's only funnier. Très punk. (GS)
(Estrus Records, PO Box 2125, Bellingham, WA 98227)



BUG HUNT - "And It Goes ...Like This!!!" EP

Unoriginal but energetic. Sounds like post-SCREECHING WEASEL poppy hardcore. Lots of woah-oh's and a Marshally guitar sound. Cute guys playing cute punk. (FR)
(Eerwax Factory, 801 Franklin St., Waukegan, IL 60085)

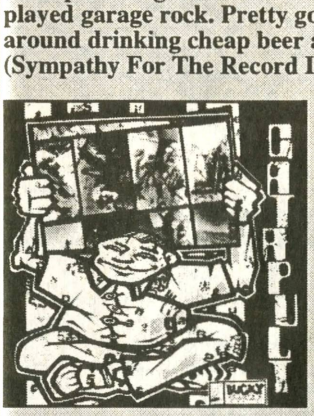
BUZZCRUSHER/COCKNOOSE - split 45

Both bands rock the punk real hard... BUZZCRUSHER deliver a gun-rights song, while COCKNOOSE seemingly go in for hate core. Since there's no lyric sheet (hmm, wonder why?), it's impossible to hear all the lyrics, but from what I can make out it sounds like redneck bullshit to me. Glimpses of anti-'big city' lyrics, homophobic stuff, etc. Gun totin' right wing crackers? Who knows; it's either what they are or what they want to be known as. (TY)
(Baloney Shrapnel, PO Box 6504, Phoenix, AZ 85005)

MUSIC REVIEWS

THE CAMPUS TRAMPS - "Stay Dumb!" CD

Garage rock from this English band. Ten studio songs and 5 bonus live cuts. Songs about drinking, girls and being stupid which is simple enough. Sounds a lot like the SUPERSUCKERS if they played garage rock. Pretty good if you're in the mood for sitting around drinking cheap beer and grunting at each other. (CK)
(Sympathy For The Record Industry)

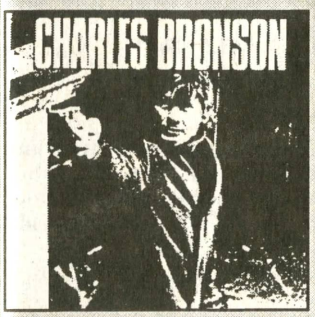


CATAPULT/LEAPFROG SOCIETY - split EP

CATAPULT play mellow, folky poppy punk, sort of like FIREHOSE but less inventive or jazzy. It's pretty good, although the lyrics don't make much sense to me. LEAPFROG SOCIETY flit from quirky jazzpunk to generic thrash, like SCHLONG or some other TooManyVerySmall band, with raucous vocals and funny lyrics. The clean rock sound of the CATAPULT side and the drunk, stoned production of the LEAPFROG side make for a strange combination. Not bad, but not essential. (AM)
(Bucky Records, PO Box 72671, Las Vegas, NV 89170)

CHANCES ARE - "Perfect" EP

Obviously this sounds nothing like Johnny Mathis, not too far off though. Mid-tempo punk with a few catchy parts, but the overall record is pretty stagnant. Should practice more before booking studio time. (MA)
(PO Box U, King City, CA 93930)



CHARLES BRONSON - "Diet Rootbeer" EP

Total hardcore destruction that's free of solos, interludes, etc. Nothing but anger, attitude and thrash. At times similar to BORN AGAINST in music and at times lyrically. The singer sounds like Darby Crash, retching out songs about O.J., smokers, Epitaph, betrayal, religious zealots, etc., with a basic 'fuck you' message. If only more bands were like this. Sick stuff without a doubt! (MA)
(Six Weeks, 2262 Knolls Hills Cr., Santa Rosa, CA 95405)



CHASM - "Squander Squander The Bright New Dawn" EP

Hmm... No lyric sheet inside, and it's damn difficult to discern what's being said. The music's way fast, influenced by, say, mid-'80s British hardcore. Lotsa double bass drum action. Blue vinyl. (KG)
($4 ppd: Boot To Head Records, PO Box 9005, Portland, OR 97207)

CHOP SUEY - "Bats In Your Belfry" CD

Seven songs of Finnish pumped up punk/psychobilly with the requisite loony singer. More lean and taunt than your average exponents of said genre. A heavier, darker CRAMPS vibe with some MISFIT-isms mixed in serves to make these guys more frantic and over the top. Pretty worthwhile. (HD)
(Maho Pop, PO Box 69, 40101 Jyvaskya, FINLAND)

CHEATER SLICKS - "Don't Like You" LP

This record pretty much duplicates what the boys do live. Raucous noise-a-billy much in the tradition of compatriots like FIREWORKS, JON SPENCER BLUES EXPLOSION, OBLIVIONS and the like even though these guys have probably been doing this as long as some of the stalwarts. As demonstrated on stage, these guys get pretty "gone" in their feverish endeavors of angry white noise meets crude, rootsy musical forms. And the combination is pretty thigh-slapping. Spuzzes, spurts, overwhelms and indicative of some pretty twisted mental states here, check it out! (HD)
(In The Red, 2627 E. Stong Pl., Anaheim, CA 982806)

THE CHOSEN - "New World/Doesn't Matter Anyway"

I guess I can forgive a band who wants to sound just like THE JAM because, well, I love THE JAM. And at least (I mean—*thank god*) they're not trying to sound like...oh, you know—all those horrible bands you see on MTV these days. Just close your eyes and pretend Paul Weller and the boys got back together for one last single and you'll love this. Vrooom! (PC)
(Detour Records, PO Box 18, Midhurst, West Sussex GU29 9YU, ENGLAND)

CITIZEN FISH - "Millenia Madness" LP

Powerful lyrics as usual, ska-influenced, this time with really clean production and horns. That's *horns*, as in *brass section!* Alright! You gotta love punks with horns. This record leans a little more to the reggae end of the ska scale than what I think is usual for CITIZEN FISH. It's a good record, though it's way too slow and mellow for me and not my bag at all, so I might be missing the finer points. (GS)
(Lookout Records, P.O. Box 11374, Berkeley, CA 94712)

COLOMBIAN NECKTIE - "Yer On The List" CD

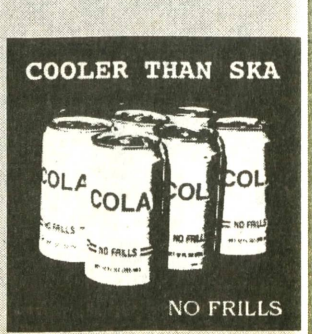
Hopefully they're not talking about their mailing list. Fourteen songs that sound exactly the same. Mid-tempo hardcore with chugging guitars and snarly vocals. It never goes anywhere or gets interesting. Lyrics like, "Take her home and talk real nice/Roll her over, fuck her twice," don't help either. (NN)
(Colombian House, PO Box 36541, 75 Centennial Parkway, Stoney Creek, ON, L8E 5B2, CANADA)

CONFUSE - CD

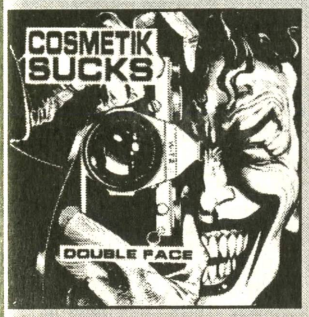
Another bootleg CD collecting some of Japan's greatest hardcore. This contains most of their legitimate releases: the "Nuclear Addicts", "Contempt For Authority", "Spending Loud Night" EPs and the "Stupid Life" 12". It's also got the "Atrocious Madness" bootleg EP. While not as well known as their contemporaries like GAUZE or LIP CREAM, there's nothing second rate about the music - totally ferocious in both attitude and delivery. Certainly the kind of bootleg I prefer to see, exposing people to great music that would be otherwise forgotten. (TM)
(no address)

COOLER THAN SKA - "No Frills" EP

Despite the band name, this is punk music having nothing to do with ska. The band is a bit one dimensional, with all songs being similar, with yelled vocals and some melodies, but no real hooks. (MC)
(Fawcett St. Records, 5 Fawcett St., Port Chester, NY 10573)



MUSIC REVIEWS



COSMETIK SUCKS - "Double Face" EP

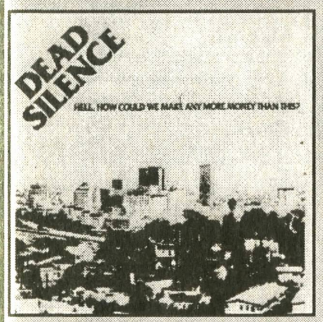
Here's some messy, ragin' garagey hardcore from Orléans, France. I only say "garagey" cuz it's raw and new and unfinished sounding. It has no hint of that typical '60s shit. I know we're supposed to be boycotting les choses française because of France's nuclear testing in the South Pacific, but fuck shit up and check this out. (This band would be huge if it was from the East Bay.) (KG)
(Panx, BP 5058, 31033 Toulouse, FRANCE)

CROWN ROAST - "Three Course Meal" EP

Horrendously noisy hardcore with somewhat of a dirge feel, reminding me a bit of LOAD. The vocals on the A side are more or less sung and seem out of place. The flipside however is an all-out screamfest, with instruments crashing and chaos reigning supreme. There's also intentional fucking with the recording levels. If you're annoyed easily don't pick this up. (NN)
($3 ppd: Little Deputy, PO Box 7066, Austin, TX 78713-7066)

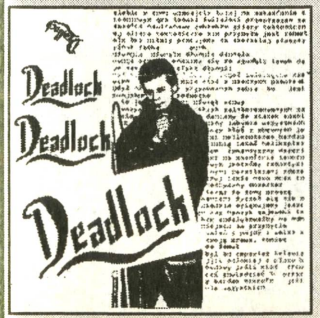
DFL - "Tony's War" 2xEP

Fuck me, I can't remember the last time Epitaph put out anything this good. DEAD FUCKING LAST score mucho points here, with this double 7" of early '80s style skatecore. No bullshit, no guitar wanking, just blazing pissed off hardcore. The only thing I'm not sure of, is if this is some sort of piss take; ex-punk folks reliving their "teen" years or something. (Their thanx list reads like a who's who of the stars - sheesh) Well whatever, this is still the best thing I've heard all month, and possible joke or not this rages a lot more than almost everything else on this label.(LD)
(Epitaph)



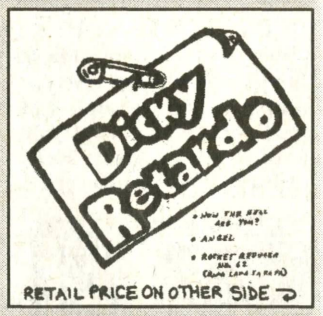
DEAD SILENCE - "Hell, How Could We Make Any More Money Than This?" EP

It's been over six years since I remember seeing this band. They were pretty good back then and fortunately their music has managed to have some staying power, unlike most other aged bands which usually become a ridiculous caricature of themselves. In some ways their straightforward style of political hardcore seems even more appropriate in this day and age of matured 'economically viable' punk rock. There is still a real vitality to this stuff. They appropriately include a booklet full of writings, among other things, critical of so-called punk bands who opt to make their "art" more profitable. They draw the lines and I join them in saying good riddance to those motherfuckers! (MK)
(Profane Existence, PO Box 8722, Minneapolis, MN 55408)



DEADLOCK - "Deadlock" EP

Surprisingly good live recording of this punk band from Poland, five songs circa 1980. It's raw but mid-tempo and with a strummy guitar, not speedy and buzzy. Lance said it sounds like NEGATIVE TREND, but I think it's better. (GS)
(bootleg, no address)



DICKY RETARDO - "Retail Price On Side...." EP

The cover and band name reminds me of something I would see on the umpteenth volume of "Killed By Death," which are compilations of rare '77 type punk. Well, actually as I continue to listen on the 2 trax on side B, they do remind me a bit of obscure early US punk. Side A tho is quite different; it's only one tune but it's thrash. Kinda a mixed bag, but it's good stuff. (EY)
(Black Tar Records, 330 West Valencia #D, Burbank, CA 91506)

DISKONTO - "A Shattered Society" EP

Swedish core presented by the Minneapolis branch of the Swedish Hardcore Preservation Society. Typically great - short choppy guitar work, thousand miles an hour, you know the routine. As my flat mate said, "Well... ummm... it's... ummm... fast." Well said. Wish they had translated the vocals; the inside picture could have used more explanation as well. (TM)
(Profane Existence, PO Box 8722, Minneapolis, MN 55408)

DISMISS - "Outcome" EP

Unlike their name would imply, this band does not sound even remotely DISCHARGE-ish, nor do they sing songs about shoving MX missiles up Maggie Thatcher's bum or liberatin' lil' fuzzies. In fact this band really reminds me a lot of the WINONA RYDERS or JOLT, you know, that pop punk thing. Personal lyrics, catchy tunes, it's not the most original thing but it's done well enough that this would be worth a couple of listens to. (LD)
(Naked Bums, PO Box 9164, Peoria, IL 61612-9164)

DOC HOPPER - "Ask Your Mom" LP

Wasn't blown away by this fast, melodic punk rawk but from the looks of the photos on the insert, these guys do some major jumping on stage. You get simple, several-chord punk,with shitloads of guitar, varying from popcore to metalish. Great musically, but could be amazing with stronger vocals. (JH)
(Ringing Ear Records, 9 Maplecrest, Newmarket, NH 03857)

DONNAS - "Let's Go Mano" EP

Teen-trash, girly garage stuff. Lo-fi as it comes, cute as can be, like if "She Devils On Wheels" had been the sequel, and the first flick took place when the gals were in high school and still pure and sweet. Personally, I hope the DONNAS grow up to be jaded, maneaters, and are trained to kill, too. The "I Wanna Be A Unabomber" song makes be think maybe my dream will be realized. Got-a-loada the BRENTWOODS yet? This is on the same page. (RY)
(Radio X Records, PO Box 63, South SF, CA 94803)

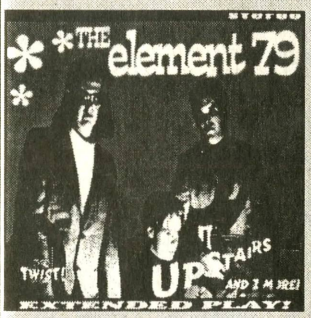
DOUBLE WIDE - "Idle Wheels" EP

This is a weird record. I played it on 33 and 45 and, I'm pretty sure it's supposed to be on 33. If that's the case, it's kinda slow and metallic. Some parts are blatantly low-fi metal. Not all though. Parts are real catchy in the same way that WHITE FLAG can be catchy. Some parts are just bad. The best cut is "Spinning The Core" which catches one off guard with a slow dirgy verse and a great three chorder chorus. (FR)
(Tuna Helper, 1091 Peninsular Ct., Los Altos, CA 94024)

MUSIC REVIEWS

88 FINGERS LOUIE - "Behind Bars" LP

First of all just let me say: bad record cover. I seem to remember a time when punk had nothing to do with selling merchandise or "rocking out". Do I even need to tell you that this is typical, Fat Wreck Chords-style dreck that has nothing to offer musically or lyrically? No? Good, then I won't. (PC)
(Hopeless, 15910 Ventura Blvd., 11th Floor, Encino, CA 91436)



THE ELEMENT 79 - "Upstairs" EP

Pretty generic '60s garage. Very folksy, cutesy, Disney, leaves me very unimpressed. Very late THREE O' CLOCK. "Pretty Pain" is a cool tune though, it should have been on the A side. (EC)
(749 S. Lemay #A3- 237, Fort Collins, CO 80524)

ENGLISH DOGS - "What A Wonderful Feeling..." CD

Only five songs here, but you know what? I kinda like it. Unlike a lot of the shitty later period stuff by this band, it's not totally metal. It's pretty punk at times reminding me of MIA with an English singer. Ends with a mediocre STIFF LITTLE FINGERS cover, but whatever. (LH)
(Retch Records, 49 Rose Crescent, Woodvale, Southport, Merseyside, PR8 3RZ, ENGLAND)

EURICH - "Distance" EP

It seems like a lot of positive pissed off stuff has been coming out of South Carolina the fast few years. Bands like EURICH provide an encouraging new blood as others move on. Listening, I can't help but feel these people are totally in touch with why they're playing this stuff, unlike the multitude of aged bands that just roll through the motions. They're young, angry and have a lot to say. (MK)
(Fragil Records, PO Box 442, Ladson, SC 29456

F. H. HILL CO./CHAD - split EP

F. H. HILL CO's sound reminds me tonally of an amped yet less unique version of JESUS LIZARD. Chad sounds like older NIRVANA with a prepubescent Kurt Cobain doing a cow poke impersonation, Two songs - no lyrics - no purpose. Kind of boring. (MK)
(Girth Records, PO Box 11942, Costa Mesa, CA 92627)

FACTION - "The Faction Collection" CD

Get the portable disc player and out to the half pipe with thee! A complete 28-song collection of San Jose's finest skaterock export, feautring all the tracks from their LPs, 7"s and compilation appearances from 1984-1985. Replete with dorky lyrics, a rad surf-influenced guitar sound, and bukoos of energy. (KS)
(Goldenrod Records, 3770 Tansy St, San Diego, CA 92121)

FEENDS - "Freek Show" CD

A coupla songs into this ten-song CDEP I was searching for the address on this sucker and sure enough... Australia! Short sorta garage/'70s rock ditties played with style and energy like bands on the Waterfront or Dog Meat labels used to be known for a few years back. The cover is in the rather tired spooky-horror vein. Also, I couldn't find any song titles anywhere... maybe just the promos? (RW)
(Spinning Top, PO Box 7716, Cloisters Sq., Perth, AUSTRALIA)

FIREWORKS - "Baby Go/Don't Let It Go"



A real fine single from the greeze-fire Detroitian trio, FIREWORKS. This sounds better recorded to me than anything else I've heard by them. Mick Collins (ex-GORIE now BLACKTOP frontman) adds backing vocals to "Don't Let It Go", and this man's voice makes me feel like a Hershey bar on a Summer day in Mississippi. Take a crack at this, it's great, and a whole lot cheaper than that 10"! (RY)
(Human Fly Records, PO Box 24889, Detroit, MI 48224)

THE FLIES - "Alternatoid" CD

Being on Too Many Records, you kinda know what to expect. Lookout-ish punk rock, raw production, basic PR that stays clear of guitar solos and harmonies. In fact, more retro a la STITCHES and THE CREAMERS. A decent release. (RL)
(Too Many Records, PO Box 1222, Spokane, WA 99210)

FLOWER LEPERDS - "More Songs About Dames, Dope And Debauchery" CD

Well, thanks to the obsessive Germans at Bitzcore, you can now find the entire (28 songs, 3 LPs, 1 7") recorded output of the FLOWER LEPERDS here, a fact that seems to amaze even Tony Montana, their singer, as their label: "...lost a lot of money on the projects and decided to count their losses as lessons learned..." (quoted from the notes). What you get here is somewhat nondescript LA mid-'80s punk with "dark" overtones a la the FLESHEATERS, 45 GRAVE and a big GERMS fixation. Definitely a footnote project of that era. (HD)
(Bitzcore, Postfact 30 41 07, D-20324, GERMANY)

FORCED EXPRESSION - "Apeshapes" EP

Where's Chris Dodge when I need him? SPAZZ probably loves this band, who comes out of that same thunderous, rapid genre that spawned CROSSED OUT, MITB, RUPTURE, et al. Well done. 14 songs. Sounds monsterous. (KG)
(Reek Havoc, PO Box 5624, Richmond, VA 23220)

409 - "I Shot Jerry Garcia/Vacation"

Okay, I'm in a band with three ugly guys but we have the decency not to put our photos on any record cover... Pretty mediocre at best. The a-side is a generic ANGRY SAMOANS-like tune and the b-side is a GO GOs cover. Kinda retarded liner notes too. (LH)
(Superkool Records, PO Box 20184, Fountain Valley, CA 92728)

FRIED GREEN - "The War I Feel" EP

Well, I personally can't get into this stuff any more, but if you like... Okay, it's pretty straight forward generic punk. At best it sounds like real early TSOL. At worst, it's totally forgettable tuneless punk. (LH)
(Gimpy's Deluxe Records, PO Box 92671, Henderson, NV 89009)

FRIED GREEN/MFIX - split EP

FRIED GREEN is punk rock somewhere between THE WEIRDOS, THE GERMS and a heavy metal band. "Video Poker" is a good song name, but I like the live "Skinface" better. It's a simpler punk tune. MFIX also plays in that '70s LA punk way though with a little more emphasis on pop. I guess THE DILS come to mind. 4 songs from them too. Good stuff. (CK)
($3 ppd: Gimpy's Deluxe Records, PO Box 92671, Henderson, NV 89009)

MUSIC REVIEWS

GAME FACE - "A Day In June" EP

Good emo-ish pop punk in the FACE TO FACE/ BIG DRILL CAR vein. I was into these guys' 1st LP, and I saw them recently do a bunch of decent new tunes. One great tune off their upcoming LP and two not as great B-sides. Still, keep an eye out for these guys, you pop punk types. (RL)
(Dr. Strange, PO Box 7000-117, Alta Loma, CA 91701)



GAZIME - "Rock 'N Roll Suicide" EP

Not your typical Japanese band. There's a bit of thrash, but most of this has a trashy rock feel with some of the Japanese HC trademarks thrown in. It starts off good, gets a little weird, and ends up boring. The singer sounds a little like Froggy from the "Little Rascals" at times but even that can't save it. (NN)
(Scat Pistol, 1-27-1 Honcho, Nakano-Ku, Tokyo, JAPAN)

GENE GRAY AND THE STINGRAYS - "Surfer's Mood/Surf Bunny"

Dang me if I'm not going to sound low-budget again, but aren't these both available on LP comps that are pretty widely owned by folks who have an interest in surf instros ("Surfer's Mood," in fact, on... the "Surfer's Mood" LP!?). Don't get me wrong, these are two swell tracks ("S. Mood" being a rip-off of "Rumble" that's just twisted enough and features a swell wacky production job that allows it to stand on its own as a great number). It's just that it seems superfluous unless you own a jukebox (although it would certainly be nice to have this in the pizza joints across the land). (DD)
(Linda Bacchus Archives, a Div. of Dionysus)

GOATBOY/HUDSON MACK - split CD

Well, this was a surprize. From the disturbing black and white graphics to the blatantly political lyric sheet I expected something a bit more, um.... crusty sounding. Instead, both bands opt for a more melodic approach (you know, plenty of back up vocals and catchy riffs) to their protest music. The past couple months I have had to review more pop-punk bands than I knew existed. Fortunately, both of these bands songs put most of the others to shame. Particularly GOATBOY's brand of amped metal punk anthems. HUDSON MACK take a more traditional poppy hardcore approach. Unfortunately, they both suffer from the same problem that so many political bands have. It's really hard to translate heartfelt revolutionary ideas into a down-to-earth language that doesn't come off sounding too sloganistic or preachy. Which makes this a pleasant, yet unsettling listen. Thumbs up to GOATBOY for including Pablo Neruda poems on the back of their lyric sheet. Worth looking into. (BG)
(God Records, no address)

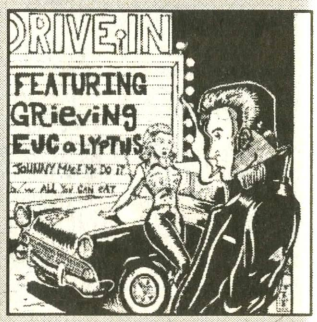
GOLDEN STARLET - "Corps Of The Hard" EP

Wow, this is pretty great garage-like punk stuff. All female band sporting some pretty noise-y guitars and extra percussion, giving it a feel I can only really describe as "English". Very good and fun and comes with a cool booklet of comics. (LH)
(Slampt Records, PO Box 54, Heaton, Newcastle-Upon-Tune, NE6 5YW, UK)

GONG KICKER - "Activate, Detonate, Positive" EP

I'm willing to guess that they are political activists with the type of propaganda they've got on their record cover and of course the lyrics. Music sounds like a cross between THE NEW BOMB TURKS and grindcore with screeching vocals. I'm sure there are plenty of people who will like this, I'm just not one of them. (CK)
($3 ppd: Snakeflesh Records, PO Box 1849, Dayton, OH 45401)

GRIEVING EUCALYPTUS - "Johnny Made Me Do It/All You Can Eat"



Just when I thought this was going to be the total loser-ass record (the A-side starts with a slow "acoustic" piece), these dudes bust in to this fucking rockin' frenzied punk/pop/new wave greatness. The B-side is even better. Awesome female vocals and powerful, traditional punk with a slightly pop edge. If your head don't bounce to this you ain't got a pulse. Highest recommendation, fuckheads. (KK)
(The Self-Starter Foundation, PO Box 1776, Harsham, PA 19044)

GRIVER - "No Conversation" EP

Starts off like a low budget NOFX with the speed, melody and rock riffings. The somewhat trashed recording actually works to the band's favor this time keeping it away from all the slick, generic pop punk bands around. Fun, but nothing mind-blowing. (LH)
(2518 Mimosa Pl., Wilmington, NC 28403)

GROUND/SELF - split EP

The GROUND side is emo pop punk stuff. Decent and kinda groovin' at times. DAG NASTY-ish. The SELF side is a little poppier but still decent in the punk pop vein. In fact, "The Edge" is a pretty cool tune. PROPAGANDHI-ish. A fine split. (RL)
(Ambush Records, PO Box 3743, Murfreesboro, TN 37133)

GUARANTEED UGLY - "Fire Escape" EP

Guaranteed garage punk a la THE MAKERS, but more British, which I really enjoy. Toe Rag production I suppose, two songs, but the title track steals this one-sided single. (EC)
(Hangman's Daughter, PO Box 671, London, E17 6NF, ENGLAND)

HALFMAST - "Together" EP

Certainly true that music brings out emotions - unfortunately for me, this record only made me feel tired. Straightedge hardcore circa 1988 - filtered by time and hippy politics. Ya'll just get out there and get everybody to hold hands and change things. Ouch. I feel somewhat obligated to mention "Refuse to Accept" is a great song - even the lyrics aren't hopelessly naive. One good song of nine - that's about 11%. (TM)
($3.50 ppd: Third Party, 21 Nancy Lane, Amherst, NY 14228)

HËFT - "Anthems For Arbor Day" EP

Poppy punk and a bit of Two-Tone era funhouse ska. Actually pretty enjoyable and funny. A record to be taken with the same sense of humor one might listen to SCHLONG with. (Though they sound nothing like them). Have fun kids... (FR)
(Whattsa Matta U, PO Box 44, Cresskill, NJ 07626)

MUSIC REVIEWS

HELLDRIVER - "Third Leap Of Five" EP

Kind of uhhh...like a concept band I guess.... sorta like RICE, except these guys write songs about cars and driving?! Check out these song titles: "Cherried Out", "Hot Rod Don", and their classic "Octane Baby". I love the way they sound, ya know, grindy guitars, shouted vocals, and sorta a rocking feel over basic stripped down punk. However, they are a tad monotonous and dare I say, a bit boring. Great cover artwork. This will be your favorite band ever if you're into your car(s). (EY)
(Gouramie Records, PO Box 856, Tucson, AZ 85702)

HIATUS - "Old Fashioned Shit For Consumers" CD

I'm convinced that CD discographies and DIS-bands are gonna kill punk rock. At least HIATUS seems to be embarrassed that they've committed the first infraction. All the usual stuff here - a couple demo cuts, a few live tracks (that sound OK), and the EP stuff. Now you can trace their progression from great, aggressive crust band to lackluster DOOM clones. (NN)
(Ataque Sonoro, Apto 1789, 1017 Lisboa codex, PORTUGAL)

THE HIGHLANDER TWOS - "Go West" EP

According to Mr. Y this record narrowly escaped being disallowed for review, and so begins another chapter in the saga of S.F.'s only (and perhaps the Pacific Time Zone's only) hillbilly punk band versus MRR. Previous H. TWOS releases have been overlooked like a penny on the sidewalk, but apparently Mr. Y believed that this records' unbelievably abysmal production qualified it as more "punk" than "hillbilly", so it gets included. I personally like the H. TWOS' slapdash urban Appalachia, and feel I can recommend "Daughter Of Geronimo" or the staid "Clementine" along with the best work of THE SHAGGS or THE WOMENFOLK, without a twinge of doubt. Mr. McLucas will hopefully overcome his reluctance to belt out songs (years of playing in an instrumental band has atrophied his vocal chords, and as anyone who knows him will attest, he is painfully shy and quiet and barely ever speaks above a whisper), and future H. TWOS releases might boast more audible lyrics. One of the years' top 175 records. (CH)
(Repent Records, 535 Stevenson, San Francisco, CA 94103)

HOLD TRUE - "Fade" CD

Ummm errr, but I never know what to think when the first person thanked on a band's list is "God". I mean come on guys, god? Jesus h fucking Christ. Plus guitar solos, what the hell is this, Stryper? Mediocre wanna-be Revelation shit with personal lyrics, this is just not my thing. God is not punk dammit. (LD)
(Lost & Found)

HOLESHOT- CD

Predictable straightforward '80s melodic hardcore with the generic charm of Mystic releases. SoCal ADOLESCENTS-style sung vocals with metallic complexity occasionally jumping into the 22-song thrashfest. Some great cover songs, and solid personal lyrics. Average, though unacceptably packaged in pictures of way cooler Japanese movie monsters, but acceptably fun. (KS)
(Reservoir Records, PO Box 790366, Middle Village, NY 11379-0366)

HOLLENSCHLUND - "Friß Schieße" EP

This is great stuff! Intense hardcore out of Germany with dual vocals, varying tempos, a 'textured' sound with guitars working over each other and the rest doing their own things to create a colossal sound that hammers down without a second thought. Five songs in all, sung in English and German. Comes with a booklet that has a razor blade attached to the second to last page with the words "Save the world" written above it. You couldn't possibly go wrong with this. (MA)
(Into the Vortex c/o Jens Tuch, Kleine Johannes Str 6-7, 28199 Bremen, GERMANY)

HUMPTY DUMPTY - "Death To Appearances" EP

As much as I feel the current wave of "crust' Japanese bands can't even begin to hold a limly lit birthday candle to what *used* to mean Japanese hardcore, I greatly admire their sincerity and steps into more meaningful lyrics (a new thing in a lot of cases for Japanese bands), topped over a '80s UK thrash sound. HUMPTY DUMPTY is one of these newer bands, here with three drawn out and wicked distorted DISCHARGE/DISORDER-style thrash songs and odd political and reflective lyrics. Clear vinyl. (KS)
(Human Records/ MCR, JAPAN)

IGNITE - "Call On My Brothers" LP

These guys are back with a full length, a new singer, and sounding more and more like UNIFORM CHOICE, but with more power, containing more rhythm as opposed to speed. Really solid sound with many time changes that work, excellent mix with the bass and drums figuring prominently among the guitars and vocals. This record is so fucking great it's unreal, This is something you'll find yourself listening to day and night. No doubt this record will be regarded as a classic. My only complaint is the opening lines from the title track are too similar to DAG NASTY's "Values Here". Other than that... Get down! (MA)
(Conversion Records, PO Box 5213, Huntington Beach, CA 92615)

IN/HUMANITY - "Gets Killed by Robots" EP



Funny fellows play four joyous little gems that twinkle and illuminate with humor and considerable thoughtfulness to boot. The boys deserve a grand ol' hand for their efforts this time out. A raw introspective edge follows through, managing to compliment the hardiness of their trademark electronically coarse acoustics. References abound throughout, including an interpretive rendition of the beautifully illustrated cover art which originally was featured on the very limited 1977 disc of the star wars film sound track. A period piece, it highlighted with an intergalactic twist the spirit of the contemporary disco dance music of that decade of delirium. "Gets Killed by Robots" works! A rich flavorful yet tastefully spiced soup of observant ideas and cultural commentary bitingly critical of the techno indulgences symbiotic with our modern condition. IN/HUMANITY explode!! A Trojan horse bearing its unsuspected gift! - a virtual plethora of should we dare say - humanity? Thank you very much, Mr. Roboto. (MK)
(New Clear Days, 919 Sumter St., Columbia, SC 29201)

MUSIC REVIEWS

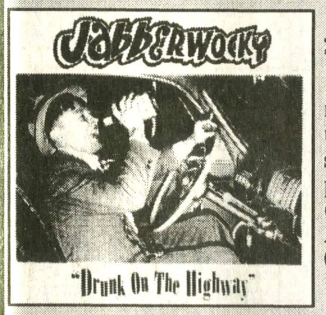


INMATES - "Riot" EP

These guys seem to have a Japanese hardcore fetish but it doesn't show in their music. This is just sloppy, snotty, old-school punk-core. It's nice and noisy with harsh vocals but it doesn't really grab me. I'm afraid I've reached the point where I can't take songs about riots, drinking, and pipebombs seriously anymore, let alone a CHAOS UK cover. (NN)
(Bloodclot, 122 Gillett, Painesville, OH 44077-2934)

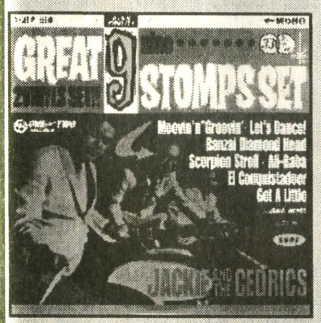
IRON-ONS - "Always Bitter, Never Smooth" EP

I wonder if this is the same band who described themselves as "Maximum New Wave" on their first EP. Probably. Melodic, smooth punk with plenty of those -erm - "emo" chord progressions you hear in a lot of modern hardcore, complete with rather vague, introspective lyrics. A solid EP, even if it sounds like I'm damning it with faint praise. (JR)
(Insta-Noise, PO Box 894, Huntington Beach, CA 92648)



JABBERWOCKY - "Drunk On The Highway" EP

Dutch, badly recorded garage.... generic.... boring.... I never thought such a powerful type of sound could get so..... dull. It's a pity. (SW)
(Baby Doll, 2160 Mineral Spring Ave. #7C, North Providence, RI 02911)



JACKIE AND THE CEDRICS - "Great 9 Stomps Set" 2xEP

If you don't like surf music, don't bother reading any further. If you do, then you already know that JACKIE AND THE CEDRICS are about as big as fish get in that pond. These 9 songs (2 of which have vocals) have a fairly clean but not entirely gritty sound (not shit-glossy) which should please anyone who's been wowed by their live act. (DD)
(One Plus Two Records, 601 Gloria Hatsuho-Shinjuku, 7-6-5 Nishi-Shinjuku, Shinjuku-ku, Tokyo, JAPAN)

JET BOYS/REMAINS - "Sooner Or Later/All I Want"

An internationally inclined split single with two far-flung disciples of the JOHNNY THUNDERS sound. The JET BOYS are produced by Glen Matlock (SEX PISTOLS) and have more of that swaggering hard rock with sleazish-heavy metalish aspects of the form otherwise known as "glam". THE REMAINS are more punk rock (ie, they seem to listen to JEFF DAHL more than the JET BOYS do), though there is the weird accented singing to deal with. That and the breasts-skulls-guitars cover makes for a somewhat amusing if stylistically misguided effort. (HD).
(Hurtin', 1-10-16 Shirasagi, Nakano-Ku, Tokyo, JAPAN)

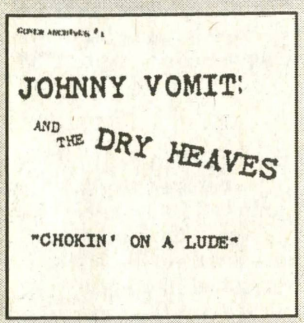
JOE ALCOHOL AND THE HONG KONG KNIFE - "Midnight Blues" CD

The full-length album from the latest Japanese garage-punk sensations. It's great from start to finish, with 8 studio tracks and 3 live ones. Great rock-n-roll, JOHNNY THUNDERS attitude and look. They are sure to meet with enthusiastic response if ever they come to S.F. to play; so all you TEENGENERATE fans get out your boots and leather and wait, in the meantime figure out a way to get your hands on this. (RY)
(Room 402 5-8-14 Honmachi, Shibuya-Ku, Tokyo 151, JAPAN)

JOE POPP - "Complex Machine" CD

This CD reminded me of a more collegey STRAWMAN. With gruff but melodic vocals over old-style punk, mixed with a little straight ahead rock. The songs do have some memorable parts, but this really didn't grab me. (BG)
(Space 44 Records, PO Box 360265, Tampa, FL 33673-0265)

JOHNNY VOMIT AND THE DRY HEAVES - "Chokin' On A Lude" EP



Normally I can't stand this vanity-inspired, feedbacky, "Look-we-can't-play-our-instruments" kind of stuff. But after so many indie and altie punk bands, it's fresh to hear something that is too crude to sell. And even still, this one is different somehow...sort of geeky in a good way. It's like really bad GO-GO'S covers, with Darby Crash singing, in a semi-coma, recorded on a cassette player from the high school library. Great sleeve story, too. I like it a lot, in case you can't tell by this description. (GS)
(Goner Records, P.O. Box 40566 Memphis, TN 38174)

JUMPIN' LAND MINES - "Nobody's Gonna Listen To You" 10"

Helen Of Oi has another good record ready for you. This 10" is more influenced by THE CLASH or the UK SUBS than by BLITZ or RIOT SQUAD. It's fast 1977 style punk played with lots of feeling. Let's keep an eye on these lads. (BR)
(Helen Of Oi, PO Box 1, Hunstanton, Norfolk, PE36 5PH, ENGLAND)

KAPTEENI PERKELE - "Mina Kiroan" EP

A four-song EP that starts with metallic guitars, breaks into a restrained thrash pace, layered through distortion, quick gargled vocals rambling that break into outright screams. The kind of crazed, intent-on-mind-blowing abrasive, post-hardcore experimentation such as RADIOPUHELIMET and VALSE TRISTE that only seems to happen, unfortunately, in Finland. (KS)
(P.Tuotanto, PO Box 69, 40101 Jyvaskyla, FINLAND)

KATASTROFIALUE - "Nihilistinen Kuolema" EP

Eight songs of totally brutal Finnish hardcore. This is the stuff that keeps me going - nothing polite or polished, sheer speed and distortion. Gutteral vocals - this has everything going for it. Hopefully with the domestic release people will be able to get it - definitely worth the bucks! (TM)
($3 ppd: Vicious Interference, PO Box 2331, Land O'Lakes, FL, 34639-2331)

MUSIC REVIEWS

KEIZGESOX - "Shock Troops" LP

Another LP called "Shock Troops"? I guess it's more of a tribute to COCKSPARRER. German old school punk and oi (sung in German). Skinhead attire, gruffy vocals, and football stadium background vocals. A good rocking record with a good mix of rawness and production. (RL)
(Vopo Records, Lychenertr. 23, 10437 Bln Przl B, GERMANY)

KILLING TIME - "Brightside" CD

Never actually heard them before but somehow I knew exactly what they sounded like. Moshcore in the SICK OF IT ALL vein both musically and lyrically. The last couple of songs rock out in an unforgivable way but the rest of the disc should appease the NYHC crowd as long as they're not looking for anything new. (NN)
(Lost & Found, Bünteweg 1, 30900 Wedemark, GERMANY)

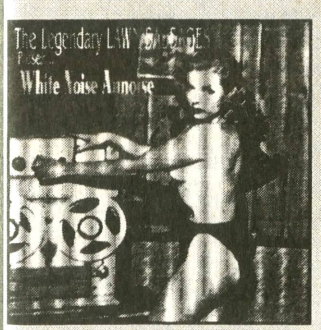


KRABS - "Punk Crock" EP

These kids from Grand Rapids, Michigan got it right on! Old school values with a twist of violent apathy, or negative sarcasm. These boys punk it up in a thoughtful sense. A DIY project that isn't looking for sucksess, just getting the message across to the kids. Great lyrics, hard hitting and prolific. It's a blessing to hear and see that all the really great bands from small town, cowdunk U.S.A. are not just looking for their fifteen minutes. Just interested in stating the facts. (SM)
($3 ppd: 391 Pleasant St. SW, Grand Rapids, MI 49503)

KYTSCH - "Peya" EP

Grunge, pop, loud, weird - sounds like NO MEANS NO and the OFFSPRING opening for a funk thrash/metal band. Some writing included but I couldn't find any lyrics sheets. Not my style but recommended to fans of the loud musically eclectic sound. (MK)
(Soo Berry c/o Berry Tunes, 506 Seminole Dr, Austin, TX 78745)



THE LEGENDARY LAWN SAUSAGES - "White Noise Annoise/ Schizophrenic Lesbian Vampire Psychiatrist"

All the garage shock one monkey wrencher can take. I don't go in for this very often, but the flip side has a Ted Nugent of a stranglehold on that there guitar. I can't get enough of the mean lean leads of super rockers. Thanks a lot. It is nice to hear some talent on these pathetic records once in a great while. (SM)
(Bennington Music Exchange, PO Box 22, Bennington,VT 05201)

LIFE BALL - "Step Wise" 10"

Goofy pop ska from this Japanese band. Oh hum. (CK)
(Time Bomb, Toporo 51, Bldg 3F, 2-18-18 Nishi-Shinsaibashi, Chuo-Ku, Osaka 542, JAPAN)

LIFER - "Shroud" EP

Well, who would've thought? A vegan straight edge band from Scotland. To listen to it though, you'd have no idea - they could be from Anytown, USA. Four songs borrowing heavily from the sounds of UNDERTOW and EARTH CRISIS, with lyrics covering animal rights and materialism. The sleeve and booklet look good, and it comes with lots of adverts for ALF paraphernalia and LIFER shirts. In all honesty this is pretty boring. For all you armchair vegan revolutionaries. (AM)
(Clear Perception Records, 108 Brookhurst Road, Broomborough, Wirral, Merseyside L63 OCT, UK)

LIFETIME - "Hello Bastards" LP

The kids are screaming for LIFETIME, I hear. If you update the good melodic punk songs DAG NASTY had and mix them with a vocalist who sounds like Ben Foster (RIVERDALES) on a good, on-key day, you've got LIFETIME. And that's a sound that doesn't fail today. (KG)
(Jade Tree, 2310 Kennwynn Rd, Wilmington, DE 19810)

THE LINE - CD

NOFX-ish hardcore with loads of weird metally riffs that pretty much bugged me. Although undeniably talented, this was much too fancy for my mundane tastes. (RL)
(Stone Entertainment, PO Box 3663, Newport Beach, CA 92659)

LOLI & THE CHONES - "Weenie Choker Rock'n'Roll" EP



I know that "chonies" are prison (and probably elsewhere) slang for "underwear", which might shed some light on the philosophy of "Weenie-Choker Rock'n'Roll" as expounded by LOLI & THE CHONES. Four tracks from a band who wear their influences (SUPERCHARGER, BRENTWOODS, etc.) proudly... did I say that was bad?! It might even *be* them, for all I know. *Whatever.* Noisy, raging shit that carries my full endorsement. (JR)
(Repent, 535 Stevenson St., San Francisco, CA 94103)

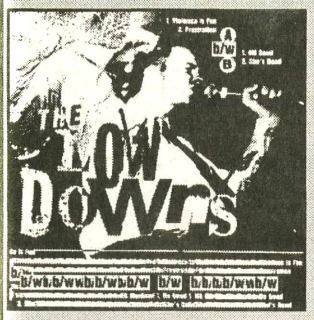
LORD HIGH FIXERS - "Take Me Home/Things She Says"

This is the third time I've redone this review. What can I say folks, I'm disappointed. This band contains old members of THE BIG BOYS and POISON 13....two bands I loved in the '80's....alright, alright, Tim Kerr and I used to be lovers....but that doesn't mean I'm not going to give him shit fer this weak-ass single. Yeah, Greg Lowery is right...it does sorta sound like later day BIG BOYS but it gets lost in this big giant ocean of blues/ garage/lo-fi/swamp rock slop..... so there you have it. Oh, and by the way, despite what the rumors say, Tim Kerr does have a medium size cock. (SW)
(Estrus, PO Box 2125, Bellingham, WA 98227)

LUXO CHAMP - "Duster" EP

The singer in this band has the whiniest, really annoying voice, but I like it. I have found myself liking that kind of bratty style lately. The music leaves more to be desired. It's your standard indie rock, pop punk stuff. Put some simple rock and roll behind that voice and I would have really liked this record. Instead, I'll listen to "Duster" a couple of more times and try to forget about the other songs. (CK)
(Over The Counter Records, PO Box 35, Providence, RI 02901)

MUSIC REVIEWS



LOWDOWNS - "Violence Is Fun" EP

Violence might be *fun*, but where is it going to get you kids in the long run? *Nowhere* but *prison* or an *early grave!* Uh, four tracks from this up-and-coming San Francisco punk band that know how to work a crowd into a frenzy, as well as how to wear skinny ties properly. All they need is someone to record them properly - the production here is very much on the "thin" side - and they could be serious contenders. Bruce likes 'em. (JR)
(IFA, 607 Eastlake E., Seattle, WA 98109)

MAD PARADE - "This Is Life" CD

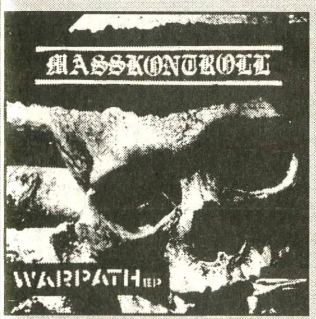
If you ever feel a need to buy a MAD PARADE record just pick up this CD, which includes the best of this old SoCal bands first LP and EP. I used to be real big on these guys, so I alreday have all this stuff, but if you're a fan of fluffy theatric TSOL type music then you should gives these guys a listen. Includes the especially poofy "Real Horror Show" (I've always had a weakness for this tune - argh). (LD)
(Lost & Found)

MAGNITUDE 3 - "Melvin/Gloria"

These three characters from Osaka attack the same tune with equal violence on both sides of this single. "Gloria" is a minimal, scratchy-guitared rant guaranteed to send VAN MORRISON into hiding, while the flip covers the PANDORAS version of the same song with girl vocals and a little less insanity. It's *way* out of tune, slightly demented, and definitely worth a listen or two. (SS)
(Goner Records, PO Box 40566, Memphis, TN 38174-0566)

MAN DINGO - "All The Songs You've Always Hated" EP

Three pop punk versions of tunes by the EAGLES, HUEY LEWIS, and VAN HALEN. Even the sped up tempos can't save these tunes or this record. A not so funny joke. (RL)
(Dr. Strange, PO Box 7000-117, Alta Loma, CA 91701)



MASSKONTROL - "Warpath" EP

If you haven't heard these guys by now, you're really missing out. The latest and greatest of the crusty bands return with an entire EP to themselves and they don't let us down. Three originals and a HERESY cover all delivered at superspeed with chain-smoker vocals. Pick one up and help smash the state. (NN)
(Havoc Records, PO Box 8585, Minneapolis, MN 55408)

MCRACKINS - "Life, Hey Mikey" EP

New domestic single from the uniquely costumed Canadian trio. The A side is a pretty cool bit of pop/punk that's essentially a "power pop" tune by nature (refer to Norb's column for further elaboration of said genre). You got the neato guitar hook, the very singalongy melody and the transcendentally exuberant feel good chorus as the payoff. Very much in the spirit of bands like 20/20, the NERVES, etc. Side B includes yet another version of CHEAP TRICK's "Surrender" (possibly the most overcovered song on earth) and one more fastish original. Get this for the A side. (HD)
(Shredder, 75 Plum Tree Lane, #3, San Rafael, CA 94901)

MANLIFTINGBANNER/BURN 51 - split CD

BURN 51 from Canada lead off with four songs of melodic folkish punk that calls for worker empowerment, which is laid out in the opening song, "Incomplete", and also realizing that this can only be achieved when the gap between sexes is bridged, as stated in the song "Sister". Really good stuff musically and lyrically. I hope to hear more in the future. MANLIFTINGBANNER tie things up with a live recording (April 30, 1993) of songs from their EP and 10", plus a song that I haven't heard anywhere else, "Joke". The recording isn't exactly pristine, but it does capture the intense energy and anger that their studio recording projected. A very important band for me, no doubt. MANLIFTINGBANNER were a totally amazing hardcore punk band that had raw energy and intelligent lyrics, two important things many bands lack. It's a shame they're no longer around. Highly recommended for both bands. (MA)
(AHC Records, PO Box 5155, 50080 Zaragoza, SPAIN)

METEORS - "Mental Instrumentals" CD

The METEORS have been around since the early '80s doing the rock'n'roll/psychobilly thing with varied results; now we have a full CD of moody surfy instrumentals. It never really rocks or does anything weird or makes me react in any way... wait, it made me want to listen to an old GUN CLUB record! (RW)
(Sunavabitch Records, PO Box 2738, Rotterdam, NETHERLANDS)

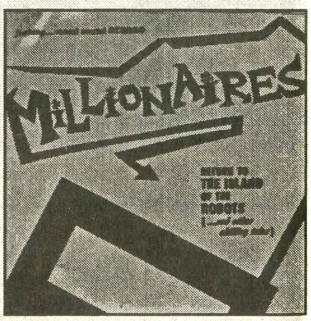
MIGRAINES - "Shut Up" CD

This sounds SOOO much like the VINDICTIVES it's crazy. Well, maybe not "SOOO" much like them, but the vocals are pretty close. Catchy pop punk which isn't totally original or anything (they've even got a song called "I Don't Wanna Grow Up") but it's slick and fun while it lasts. (LH)
(Sick Duck Records, PO Box 5051, Ft. Wayne, IN 46895)

MILESTONE - "Here, There, and Nowhere" CD

A few years ago I remember hearing that Milo from DESCENDENTS had a new band going, so I kept my eyes and ears open, but never heard nor saw any sign of it. So what a surprise that one of the first CD's I got to review is this very band. There's 9 songs in all, 6 from a live radio show (of mediocre sound quality), and 3 studio ones (recorded 4 years later, minus Milo). The radio show songs sound more raw, as if the band was relatively new at the time. The later songs are more confident and competent, yet lack the catchiness of the first few. My favorites were "Story" and "Just Like Them", which ALL later recorded almost note for note. Milo's lyrics seem darker than his last band, dealing mostly with frustration and alienation. Overall, this was a little disappointing, but still worth checking out. (BG)
(Elastic, PO Box 17598, Anaheim, CA 92817)

THE MILLIONAIRES - "Return To The Island Of The Robots" EP



If THE MISFITS had a good guitar player and didn't sing about creepy stuff, you might think you were listening to THE MILLIONAIRES. Awesome heavily distorted garagey guitar throbs under Danzig-ish vocals. I love it. Great lyrics too like in "Mad Scientist": "I've got these problems/with my solutions/to my problems". Any MISFITS fan will really dig this. (JH)
($3 ppd: Teen Patriot Records, 1626 N. Wilcox Ave. #406, Hollywood, CA 90028-6812)

MUSIC REVIEWS

MOLDY BEANS - "Nakedness" CD

Imagine Jello Biafra during his "Frankenchrist" era, a meek sounding, almost punk band backing him up. This shit was boring and pathetic. I don't give a rat's ass about mediocre music. Weak layout, cover art, and lyric sheet. With today's technology it seems that anyone could do a decent job at artwork/lay outs. I was wrong, it did not move me, so I flushed it. This features a most ridiculous song about L.A. & the Rodney King episode. (SM)
(Corn Hole Records, PO Box 515, 19881-d Brook Hurst, Huntington Beach, CA 92646)

MONARCHS - "Et Vincere Et Mori" LP

An album full of neo-sixties punk, recorded in monaural, with the cymbals way up front and the female vocals lost somewhere in the background. Not exactly a thrill, but it has the requisite rawness in "Lipstick On Your Collar" to appeal to your brain's headache receptors. Below average. (SS)
(Pin Up Records, Bismarckstr. 23, 33615 Bielefeld, GERMANY)



THE MOTARDS - "Kings Of Blues" EP

Mr. Nathan Crawford of Austin, Texas took me to two MOTARDS shows this summer, promising an unforgettable and unique spectacle. And in an amazing display of un-Texan like behavior, he actually *understated* himself. THE MOTARDS are fucking out-of-this world. They have a raw, driving energy that harks back to the heydays of Texas punk bands like THE ZACHARY THAKS or LARRY AND THE BLUE NOTES. Like everything else Texan, they seem somehow bigger, and more. Their live performances are orgies of drunkenness and puking and stuff flying through the air, and the picture on the sleeve of the single shows them pissing, obviously without a thought of posing, on a religious statue. Buy or cry. (CH)
(Rip Off Records, 581 Maple, San Bruno, CA 94066)

MOTORSHEEP - "Pinochet/Moisture"

Strange kinda grunge sort of thing. Why do I end up reviewing stuff like this? Two forgettable rock songs with little energy. The only salvation is that the A-side is about Pinochet making it at least... different. (LH)
(PO Box 4511, Palmerston, North New Zealand)



MR. T EXPERIENCE - "Alternative Is Here To Stay/New Girlfriend"

The A side is an hysterical, funny, devotional anthem for the "alternative movement," very tongue in cheek. "New Girlfriend" is QUEERS-like, and made me want to go punch an ex-boyfriend, any ex-boyfriend. I wish there were more songs on this, it's great.(GS)
(Lookout, PO Box 11374, Berkeley, CA 94712)

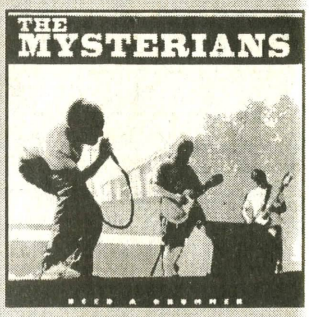
THE MULLIGRUBS - "Lil Miss Arthur/Cadillac Blues"

I like this single, imagine THE LOVED ONES but with Johnny Rotten on vocals and Chuck Berry on acid. Very rough rock'n'roll, extra points for their look, mod suits and all. The skinny ties must go though. Only 500 made. (EC)
(1136 Leo Dr, San Jose, CA 95129)

MUTE - "What We Are" EP

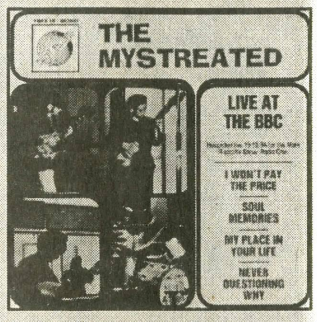
Pretty basic punk sounds with a knack for pop twists that lighten the blows. Reminds me of someone's really good practice tape. (Maybe it's just this stereo/headphone hook-up...) (KG)
(Useless Records, 75 Harness Dr., Meriden, CT 06450)

THE MYSTERIANS - "Need A Drummer" EP



No not "? AND THE..." and as far as I can tell, they do have a drummer. So I guess that's kind of a mystery right there... Anywho, this is yer basic all-American pop punk band. They're poppier *and* punkier than most of their contemporaries which is a good thing. Highly recommended for lovers of this genre, moderately recommended for more picky record buyers. (PC)
($3 ppd: Audio Dregs, 144 Woodlawn Ave, Saratoga Springs, NY 12866)

THE MYSTREATED - "Live At The BBC" EP



Four songs, nothing too exciting, especially after reviewing other records far better than this. If you like '60s pop with just a little hint of punk, you'll like this. I suggest checking out their album, though. (EC)
(9 Gainsborough Close, Folkestone, Kent, CT 19 5NB, ENGLAND)

THE MYSTREATED - "10 Boss Cuts" LP

There are just a couple too many slow numbers on this newest platter from England's charmkin foursome. It could be correctly named "4 Boss Cuts" or actually "4 Boss and 2 Semi-Boss Cuts, With 2 Not-So-Boss Cuts, 1 Real Shit Cut, And 1 That Shouldn't Have Been Cut At All" This is too bad, 'cause I really like the MYSTREATED. I think their two singles on Sympathy are great. The band has a thick, fuzz-festooned sound and wonderful snotty vocals, and they tend to lift words and music from other bands with apparent, whole-hearted, uncaring glee. I truly look forward to their next effort. (CH)
(Twist Records, no address)

NARCISSISTIC FREDS - "Hot Pone Acation" EP

Pretty so-so pop punk pretty much in the SCREECHING WEASEL vein. I never realised how many raspy throated, sad boys there were across this great nation. Pretty generic except for the female backing vocals which do a lot as far as setting this apart from others in the genre. (LH)
(Second Guess, PO Box 9382, Reno, NV 89507-938)

NEW ROSE - "Everything's OK" EP

This is one of those records that has that infuriating and potentially embarrassing (if you aren't alone) ability to give the initial impression of something good, that is for about four seconds. Musically basic NYC hardcore, vocally... LA GUNS. Lame socio-political lyrics, taken oh-so-seriously. Reprehensible cheesecore, get it the fuck away! (RY)
(Combat Rock, 7 Rue Du Paquis, 57158 Montigny Les Metz, FRANCE)

MUSIC REVIEWS

NITRO JR./SILVER - split EP

NITRO JR. bust out one surfy-garagey punk instrumental tune that's actually quite catchy despite my personal aversion to instrumentals. Then a semi-spooky surfy punk tune minus the over-trebley guitar. Not bad at all. SILVER bust out two tunes with a punky, poppy, country-twang bearing sound a la SHORT DOGS GROW. Punk production. (FR)
(Perspex Records, 8401 Hager SE, Albuquerque, NM 87108)

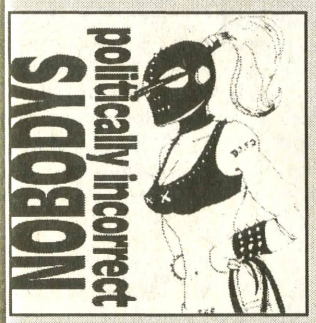
NO FUN AT ALL - "Out Of Bounds" CD

This is one of those bands who put out a few too many CDs for their own good - a sort of overkill you might say. Fortunately, everything up until this point has been good melodic hardcore in that Epitaph/Dr. Strange sound. This is their weakest release to date (relatively speaking) with the vocals just a tad too singy for me, while being good the material here simply lacks the oomph of their ealier releases. (LD)
(Burning Heart Records, Box 411, S-701 48 Orebro, SWEDEN)



NO OPPRESSION - "What Destroys You!" EP

This record is a collaboration of several anarchist groups and comes with a hefty booklet of graphics, cartoons and political commentary. The music is grindy with angry male and female vocals. A very interesting release and a great way to hook into the European activist punk scene. (JH)
($5 ppd US: Our Struggle Records c/o Tom Lang, Pidingweg 33, A-5020 Salzburg, AUSTRIA)



THE NOBODYS - "Politically Incorrect" EP

I can just picture these guys sitting around their garage practice space, carpet and egg crates tacked to the walls and ceiling, porno centerfolds and flyers from their few local shows taped up, and old beer cans and bottles on the floor. They take a cigarette break midway through their practice and all muse smugly about how great it is to be politically incorrect, how tough and left-out they feel, how nobody else sings songs that glorify the death penalty, or songs about how fuckin' cool porno is, or about how fuckin' stupid girls are. Then they think "we should put these songs out on a record, so people can see how much we don't care what they think of us". And then they do just that. (CH)
(Just Add Water Records, PO Box 5401, Berkeley, CA 94705)

NOTHING COOL - "Don't Tell Me What To Do" CD

Pretty straight forward pop punk from around here. Clean production hinders more than it helps in some areas preventing the band from really letting loose. Still, some really catchy tunes in the bunch including a hardcore version of "My Girl". (LH)
(Clearview Records, 2157 Pueblo Dr., Garland, TX 75040)

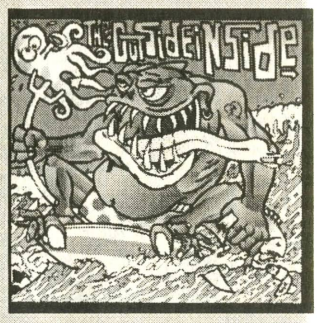
THE OBLIVIANS - "Rock 'N Roll Holiday! Live In Atlanta 8.19.94" LP

A bootleg-style authorized live album from everybody's favorite noise 'n' shit slingers. As with most live bootlegs, it's a non-essential (but nice) souvenir. (DD)
("Negro" Records, try Goner)

ONE BY ONE - "Atrapadas En El Fascista Planeta Tierra" EP

Half studio, half live outing from Sned, king of punk, and his cohorts. If you haven't heard ONE BY ONE, they play political, emotional, rhythmic hardcore with male and female vocals. This is a split release between Flat Earth Records and Victimas Del Progreso, and in keeping with this multicultural flavor the lyrics and information inside are printed in English and Spanish. Consistently good, heartfelt punk with an anarchist, anti-nazi bent, and 100% DIY. (AM)
(Flat Earth, PO Box 169, Bradford, BD7 1YS, UK)

THE OUTSIDEINSIDE - "9:33/ Stripper's Lament"



Two '60s surf and grind instrumentals. Sounds good and all, but it doesn't make me want to run out and buy it. Plus I'd have to look at the annoying Kozik cover art. (CK)
(Man's Ruin, 2415 Third St #239, San Francisco, CA 94107)

PIGEONGOAT - "Teething" EP

Moany and screaming vocals with a grungy sort of sound often make it a kinda interesting. weird production though. Not Grunge, overly distorted guitar though and plunking bass. Not my thing and probably not yours either. (FR)
(Fat Bitch Tire, PO Box 362, Monroe, NC 28111)

PIPE/RUBBERMAID - split 45

The PIPE side suits me fine - straightforward rockish punk. This could be a real cool pop song too, if it weren't for the meany-boy vocals and rowdy edge (that's an observation not a criticism). RUBBERMAID doesn't do it for me - we got an L7ish "Get outta my way, or I'm gonna shoot..." type song with big fat tempo changes and lyrics that, I'm sorry...are just dumb and gross. (RY)
(Amish Records, PO Box 5664, Newark, DE 19714)

THE PISS SHIVERS - "Help, My Dog's a Skinhead" CD

It's about time CDs start sounding like 7" pure hardcore. This disk sounds like a garage thrash band, with absolutely no production at all. Trashy, catchy, funny, and punk sounding with attitude to boot. Thirteen unholy beer swilling anthems, complete do-it-yourself punkness. (SM)
(Piss Records, 46 Oberholtzer Rd, Bechtelsville, PA 19505)

PLAGUED WITH RAGE - "I Won't Forget" EP

Six songs of straight edge from the state of New York taking their cue from the alleged 'golden era' of SE, with influences like YOT, JUDGE and BOLD. However, the poor production saps any power they may have had, and the vocals sound like a petulant twelve year old screaming himself hoarse. Corny lyrics call for bringing back the old days and staying true. XXX. (AM)
(Third Party Records, 21 Nancy Ln, Amherst, NY 14228)

MUSIC REVIEWS

PO PROSTU - "Zyje Z Utrzymania Kochanek" EP

Six songs of '77 punk, Polish style. Mid-paced, rocky, with chanted choruses and a full, chunky sound. At times this sounds a little like the UK SUBS (first LP), but more often is just straightforward rock. For fans of rootsy punk who can sing along in Polish. Hell, sing along anyway, who cares if you don't know what the words mean? (AM)
($4 ppd: Adam Wasek, ul. Dywizjonu 303 5E m.12, 80-462 Gdansk, POLAND)

POTATOMEN/CUB - split EP

In their two songs (one fast, the other a ballad), CUB plays a subvariety of buzzy pop-punk recalling a more earthy PRIMITIVES; POTATOMEN show a good feel for melody, but they're unabashed wimpy pop (why do they bother with amps?), albeit with a nice swing. Average. (SS)
(Lookout, PO Box 11374, Berkeley, CA 94712)

PREMONITION/IN/HUMANITY - split EP

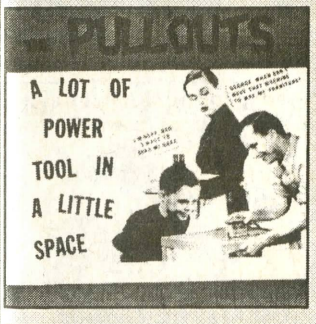
PREMONITION's first song has these cool bursts of something that sounds vaguely of CHRIST ON A CRUTCH–and you know that can't be bad. Song #2 sounds like MOSS ICON on 78. All in all, rather loose and extremely fun to listen to. IN/HUMANITY is downright scary, like if the Lockness Monster started a band (i.e. dark, gloomy, distant, simplistic). Honorable mentions go to their "Turn war around–make it raw." (KG)
(Passive Fist, PO Box 9313, Savannah, GA 31412)

PRESSGANG - "Admit Nothing, Blame Everyone, Be Bitter" EP

Musically powerful melodic hardcore with a determined quality that reminds me of FORCED DOWN while abrasive almost snotty vocal annunciation brings to mind BORN AGAINST. Some really powerful music supports well thoughtout lyrics. "Altamont" is a hardhitting song serving as a warning to our "scene", drawing parallels between our own flagging community and the hippie rock fest turned violent in the late '60s that served as a burial rite to that particular countercultural movement. (MK)
(A SelfServ Records, PO Box 71466, Pittsburgh, PA 15213)

PRIDEBOWL - "Long-Distance" CD

Very competent hooky punk from Sweden. Reminds me, at times, of SHADES APART and mid-period BAD RELIGION. Especially in the vocals department. Intelligent lyrics and a crunchy, big sound make it essential if this is your scene. (BG)
(Bad Taste Records, Box 41, S-221 00 Lund, SWEDEN)



PULLOUTS - "A Lot Of Power Tool In A Little Space" EP

Pop punk that is very heavily influenced by SCREECHING WEASEL. A little looser and less produced. Not bad but nothing special either. (RL)
(Alien Nation Records, PO Box 251, Athens, GA 30603)

RED DYE NO 5 - "Not Again You/Heart Of Glass"

This is really cool. Imagine old Homestead type of stuff (DINOSAUR or SQUIRREL BAIT) updated with more noise damage and great female vocals. Respectable BLONDIE cover as well. Recommended. (LH)
(Candy Floss, 130 Sutter St., 5th FL, San Francisco, CA 94104)

RAT BASTARDS/DEAD DRUNK - split EP



More great music not from the "East Bay"..... Yeay! I'm glad, yet sad that such great punk bands don't exist in this year's new "Seattle". Both bands are great but I really love the maniac thrash of the RAT BASTARDS (from Chicago) who play thrash just the way I like it: controlled, ultra fast, completely non-metallic explosiveness. It's loud, it's fast, and of course, it rules! But I won't forget DEAD DRUNK who play punk the way it should be, sloppy, drunk and stupid. I also loved the singer who sound like the ghost of Darby Crash with his slurred "vocals". (EY)
($3 ppd: Will E. Survive Records, PO Box 2065, Northlake, IL 60164)

RED 5 - "Mr. Universe/Hotshot"

The two concentrated, enjoyable rockers here may remind you of a modern RUNAWAYS in everything from style to subject matter. The material is upbeat, the delivery enthusiastic, and the final product (on colored vinyl) decent enough to keep your toes tapping; the flip has some especially novel hooks to recommend it. Above average. (SS)
(Dummy, 6201 Sunset Blvd. #211, Hollywood, CA 90028)

REDFISH- "Still Waiting" CD

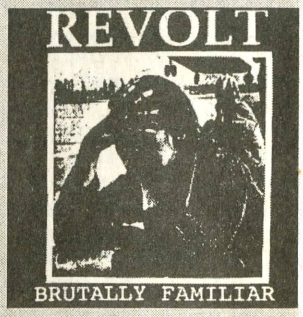
Combining the moody intros and breaks of straight edge anthems with straightforward melodic hardcore, this Southern California band mixes the introspective personal lyrics with absolutely silly songs about cats and EASY E. Tight musicianship, SoCal D.I.-style vocals. Fourteen strong songs complimented by a great recording. (KS)
(Redfish, 690-A Los Angeles Ave #101, Simi Valley, CA 93065)

REGISTRATORS - "I Hate You/ Hotel California"



The South City sound hits Japan. Basic lo-fi old school rock n' punk stuff that's more than influenced by SUPERCHARGER, the RIP OFFS, BRENTWOODS, et. al. Pretty aggro but with a short A-side and a pumped up EAGLES cover on the flip. (HD)
(Repent, 535 Stevenson St., San Francisco, CA 94103)

REVOLT - "Brutally Familiar" EP



If you're a bit confused by the title (as I was) - it's correct, the band BRUTALLY FAMILIAR has become REVOLT. Fortunately everything that made the former band great was left the same. It's hardcore with the furious energy that elevates only the great- tons of tempo changes, dual vocals and the guitars seriously up front. Kudos to Clean Plate - if only more labels had such consistent quality control! (TM)
($3 ppd: Clean Plate Records, PO Box 2582, Birmingham, AL 35202)

MUSIC REVIEWS



RIGHT THINGS - "Heritage Complex" EP

An odd mixture of hardcore and drunk punk. It seems pretty sincere in a tongue in cheek way. (CK)
(Criminal Records, PO Box 9034, Bremerton, WA 98314)

ROCKS - 'You'r (sic) So Boring" CD

Some of Australia's best punk resurfaces. Originally formed in 1977, the ROCKS managed to crank out a EP in 1978, then a few comp tracks through the eighties, then nothing. Everything they've done is here, including some previously unreleased stuff. Attitude abounds - snotty punk with serious hooks. Hear the title track once and you'll not forget it - it's simply that good. Classic stuff. (TM)
(Brain Salad Surgery, PO Box Q378, Queen Vic. Building, 2000 Sydney, AUSTRALIA)

ROMANTIC GORILLA - "Fun" EP

Checking out the cute insert and cover art, I thought I was in for the next SHONEN KNIFE, but no, instead it's full on, intense, bottom heavy Japanese girl thrash... I don't know why American all boy bands even bother any more - balls are a *hindrance* to producing great hardcore, if bands like RG and GAIA are any indication. Granted, there are boys in this band too, but they're Japanese, so they're at an advantage. Do yourself a favor. (AM)
(Heart First, Bockhstr 39, Berlin 10967, GERMANY)

ROYAL CROWNS - "King Of The Joint/The Mariachi Vs The Bullfighter"

Rockabilly that's pretty decent. Been a while since I heard such a thing. Vocally, I prefer the first side; musically, I like the second as it's more revved-up. Not totally exciting, but no big yawn neither. (RY)
(PO Box 28605, Providence, RI 02908)

RUDIMENTS/JACK KEVORKIAN AND THE SUICIDE MACHINES - split CD

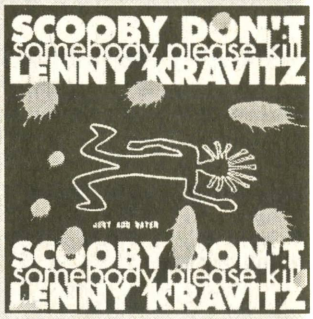
I don't tend to like many ska-punk bands. Most don't do either genre justice, and the whole thing comes off sounding like a muddled, uninspired mess. Having said that, I love this CD. Both of these bands make up for the other hundred or so that have soured my taste for this style. Both RUDIMENTS and THE SUICIDE MACHINES posSess all the necessary energy and creativity minus the usual self-conscious pretensions. The former have a stripped-down, melodic style with truly heartfelt lyrics dealing with both the personal and political in a very original way. The latter tend to be faster and a bit noisier. Their songs explore more of the sillier side of life, and are endearing in a way that will make you smile and dance in your seat. Their cover of "I Don't Want To Hear It" by MINOR THREAT is the only sign of cheese on this whole CD (a mighty task, I might add, considering there is over an hour of music). This is the kind of thing I like to play when I wake up in the morning. My pick of the month. (BG)
(Sluggo's Old Skool Records, PO Box 401286, Redford, MI 48240)

SAP - "Circular Breather" EP

Rather dirgey core without the necessary groove to really be powerful. It certainly has its moments of heaviness and nice screams help out too, but, for the most part, it's sorta nondescript and monotone. (NN)
($3 ppd: Little Deputy, PO Box 7066, Austin, TX 78713-7066)

SCOOBY DON'T/BORIS THE SPRINKLER - split EP

Kinda okay. I guess bands kinda give throwaways to split singles sometimes. That seems to be the idea here. Okay pop punk from SCOOBY DON'T about a girl who likes Lenny Kravitz. BORIS THE SPRINKLER do a pointless and uninspired version of "Ready Steady Go". (LH)
(Just Add Water, PO Box 5401, Berkeley, CA 94705)



SCORCHED EARTH POLICY - "Tactics Of The Lie" LP

Blasting charged and creative metal-tinged crustcore smothered in throaty growls. Musically great, mixed with creative samples and slapped in well-thought out packaging with a booklet and gatefold sleeve. Stylistically this has been played out a hundred million times since 1980, and fails to move forward, offer new solutions or perspectives to the same punk rock problems of oppression, war, Hiroshima, the pigs, sexism, etc. Fifteen years down the line to deal in a basic way with these obvious problems is easy, and there's such a lack of reaction to complex and real problems of oppressed people worldwide that I just can't take an album with Hitler in front of the White house on the cover very seriously. (KS)
(Mind Control Records, 1012 Brodie St.. Austin, TX 78704)

SECTION 5 - "Fat Out Of Hell" LP

This oi/rock and roll record has good songs on it, such as "Michelle Fowler" and "Harrisburg Stomp". Some tracks go on too long and end up being rock epics with an abundance of guitar and drum wanking. In general, the long, slow ballads are the weakest bits. The band should dispense with long, dreamy intros and vocal effects. I'd like to hear these guys play punk instead of rock. (BR)
(Hammer Records, UK)

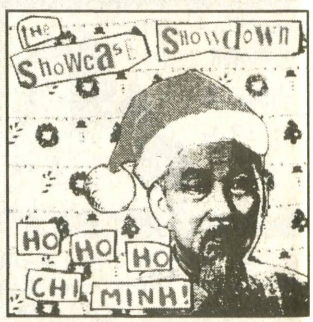
SHITYRI - "Five Song" EP

Gosh-oh-golly if only more all-female bands played like this. Fun, rockin' melodic punk played with enthusiasm and spunk. A lyric sheet or address would have been nice, but that aside this is great bounce yr head up and down Euro punk. (LD)
(no address)

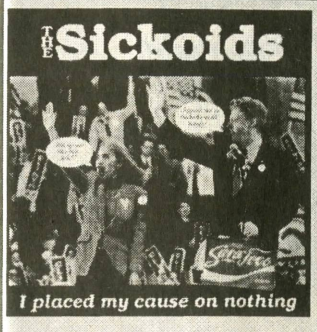


SHOWCASE SHOWDOWN - "Merry Christmas, I Fucked Your Snowman/Ho Ho Ho Chi Minh!"

When I saw this, I groaned with dread, I hate holiday novelty records, and it's too early for Christmas shit! But when I played it a miracle occurred - I loved it! The first song is truly funny, this band truly great. A BUZZCOCKS sound, with TOY DOLLS attitude. "Ho Ho Ho Chi Minh" is their oi song, and it friggin' smokes! You don't have to believe me, but please, (I plead with you) if you must spend any dough on a Christmas record this year, let it be this one! (RY)
(TaRio Records, 23 Pomeroy St., Allston, MA 02134)



MUSIC REVIEWS



THE SHREDS - "Brutally You" EP

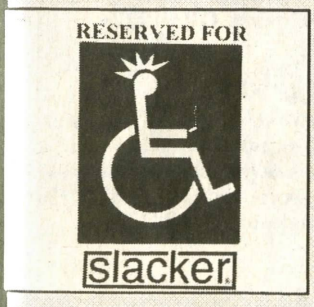
Awesome mod punk pop. A bit of rawness here a la early JAM or even '77 type tuneful punk or maybe even SNUFF. Anyways, a great release from a hot new mod label (mod being the scooter variety not the gloom and doom type). (RL)
(Detour Records, PO Box 18, Midhurst, West Sussex GU29 9YU, ENGLAND)

THE SICKOIDS/CRUNCH - split EP

This EP features two Italian bands and 13 songs. CRUNCH is sort of like NOMEANSNO meets BLACK FLAG. They use creative tempo changes and stops to make really interesting and fun hardcore music. The most fucking amazing song I've heard all year is their loose and rockin' cover of "Walk Like An Egyptian". It's so fast I almost didn't recognize it. THE SICKOIDS sing classic early-style midtempo punk rock. Their catchy tunes have great lyrics focusing on themes like anti-nationalism and anti-war. I especially like "Family Jail" about oppressive parents. An all-round excellent EP. (JH)
(Federico Lisfera, Via Rocciamelone 13, 10090 Villarbasse, Torino, ITALY)

SIMBIOSE - "Que Motivos Para Celebrar" EP

Ten songs worth of mid to fast tempo hardcore with aggressive, growling vocals. They're awesome when they go all out, but the music's not very distinct and, consequently, the slower stuff tends to drag a bit. Good thoughtful lyrics sung in Portuguese with a translation included. Keep an eye on 'em. (NN)
(Creative Conscience, Apartado 43, 2750 Cascais CX, PORTUGAL)



SLACKER - "Reserved For" EP

Pretty straight forward pop punk. It's alright. It's actually kind of fun here and there. I just want to know why there are so many songs about guys being "wronged" by girls. If given a truth serum, most of those songwriters would start writing songs like "I'm Such A Self-Absorbed Jerk And I Live In Personal Shame". But this record's pretty good. (LH)
(Box 1472 RD1, Mohnton, PA 19540)



SNAP-HER - "We're Snap-Her ... And You're Fucked" EP

SNAP-HER are a really crude and excellent Oi-style punk band. Oh yeah, and they all happen to be spiked-up babes. Song titles include "Fuck Earth Day", "Penile Implant", "You're So Lame" and "I Hate Christmas". Even better than their first EP. (JH)
(Real George Records, PO Box 40510, Santa Barbara, CA 93140)

THE SNEAKIES - CD

If I have to review one more band that sounds like a cross between GREEN DAY and SCREECHING WEASEL I'm going to scream, I swear it! If you put all these bands on a tape, then tore off the labels, I bet you'd be pretty hard pressed to decipher who's who. I can't believe it's really getting that bad. Sure, there is nothing wrong with playing within certain well-worn genres, but please try and put some little piece of yourself in there somewhere. Having said that, THE SNEAKIES play this tired style convincingly enough and have decently clever lyrics (compared to a lot of their counterparts anyway). Seems to be what's selling these days. Whatever. (BG)
(2 For Flinching, PO Box 89512, Sioux Falls, SD 57105)

SPECIAL DUTIES - "'77 in '82" CD

Remember the first time I chanced upon this bands "Bullshit Crass" single - also remember thinking of how much shit they must have taken in England for pulling that one. This is somewhat predictable - their singles and LP collected on disc. It sounds understandably dated now - solid in songwriting and energy, but more in a nostalgic sense than anything else. Still think 'Bullshit Crass' is pretty hilarious.... (TM)
(Captain Oi!, PO Box 501, High Wycombe, Bucks, HP10 8QA, ENGLAND)

SPITBOY - "The Spitboy CD" CD

A long overdue CD collection of their debut 7", LP and Allied 7" from their original line-up with bassist Paula! Socially conscious, pissed feminist punk rock, combing all sort of elements from East Coast emo, melodic choruses, alternating beautifully shouted and angrily sung vocals, that progress to the industrial strength heaviness the current band has. Now's there's no excuse to not check out one of the Bay Area's most relevant bands. (KS)
(Allied Recordings, PO Box 460683, San Francisco, CA 94146-0683)

STA-PREST - "Vespa Sex" EP



A fun queer punk record featuring the terribly catchy "Really Bad Scene" and the very no-wave "Vespa Sex" as well as the Susan Powter's bashing "Powter Choice, which is far scarier grind than any of those Swedish black metal goons are capable of playing. Trashy garage complete with an organ. neat, swell, cool, fab, etc. etc. (LD)
(Outpunk, PO Box 170501, San Francisco, CA 94117)

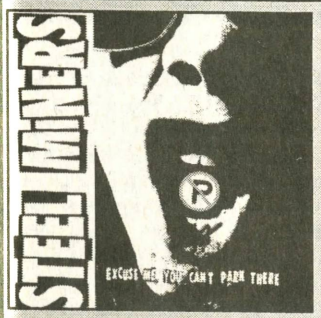
THE STAND GT - "They're Magically Delicious" CD

It's really corny, but I kind a lot of this CD. Pop noise that fits somewhere between Chapel Hill and mid-period LEMONHEADS. Sometimes they bust into faster tempos and it doesn't hold together as well. But it's cool for the most part. (LH)
(Top Drawer Records, 1912 Franklin Ave. E, Seattle, WA 98102)

THE STATICS - "Pinball Junkies" 10"

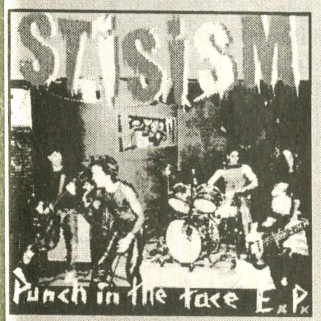
Excellent punk rock in the Billy Childish style. Rocks in a straightforward, rough around the edges sort of way. Vocals that seem blurred, pounding guitars and a definite 60s edge. This is rock n roll first and punk rock second. That's the way things should be. You've gotta love a band that covers THE WIPERS. If you like this sort of thing, and I must admit I do, then you'll want this. (KK)
(Estrus, PO Box 2125, Bellingham, WA 98227)

MUSIC REVIEWS



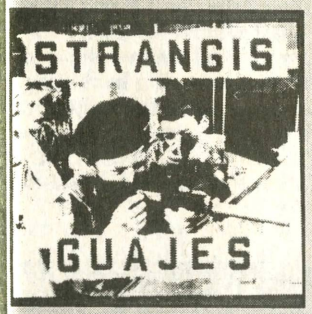
STEEL MINERS - "Excuse Me, You Can't Park There/8-Track Head"

Hmmph. The A-Side absolutely, totally, unconditionally reminds me of some '80s hardcore band that I can't think of right now and it's really annoying me. Whiney, off-key vocals, and straightforward punk HC. The B-side is quite a bit different, more like the late '70s NYC pub punk n roll, with a hint of '60s punk. Two very different songs, but both quite good. Highly, highly recommended. (KK)
(Get Hip, PO Box 666, Canonsburg, PA 15317)



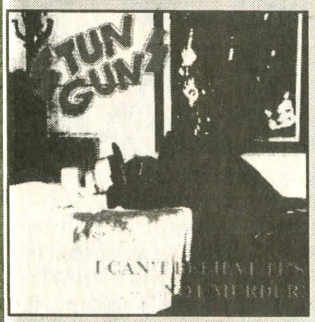
STISISM - "Punch In The Face" EP

This is fucking *great!!!* This is like a little bit of hard rock and punk mixed together! Catchy fucking rockin' shit. New York band.... apparently they put out another single back in '84..... this one is said to be better... all I know is there's five songs on this that are actually pleasing to the ears. (SW)
(Intensive Scare, PO Box 142, New York, NY 10002-0142)



STRANGIS GUAJES - "Sentido Comun" EP

A non-profit, DIY five-song EP release from this political Spanish band who rampage with the same straightforward hardcore intensity and Spanish-vocalized rage as LOS CRUDOS when up to a fast pace, but intersperse slower metallic parts. Includes a translated lyric booklet and lots of contact addresses. (KS)
(Vicitms Del Progreso/Crimenes De Estado, Apdo. 24037, 28080 Madrid, SPAIN)

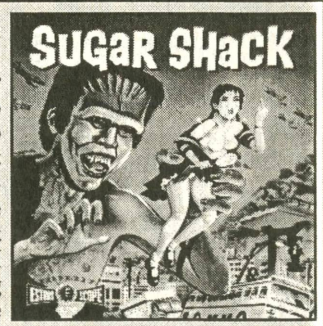


THE STUN GUNS - "I Can't Believe It's Not Murder" EP

The fucking STUN GUNS belt out another fucking shredding fucking EP. Reminiscent of the NEW BOMB TURKS and early JAWBREAKER at times. Good old fashioned southern fried P-U-N-K. So punk, they toured with 15 watt amps, played Gilman to 50 people and tore the place down. Fucking brilliant. One of my favorite bands in general and an amazing big holed 45 rpm slab of pure destruction and bile. Get the picture? (FR)
(Star Crunch, PO Box 9152, Miami, FL 33124)

SUCKATASH - "Just A Thought" EP

Traditional, well-played, melodic, punk-rock. For some reason this sounds like it comes from Germany. I'm not sure if it's the - yes it is - the sing-a-long vocals. Very catchy and, at times, bordering on popish punk. On white vinyl if that sort of thing tickles your fancy. (KK)
(Over The Edge, 166 North St., Elgin, IL 60120)



SUGAR SHACK - "Don't Mean Shit To Me/Quintana"

Ooooh, nice cover. Luckily for us all, the record itself lives up to the packaging. Nothing here to shock, offend or surprise you, just solid '60s-damaged raunch, well-recorded, with another one of those classically pissed-off singers. If that sounds at all attractive to you, I don't see how you could go wrong with this one. Did I mention the cover? (JR)
(Estrus, PO Box 2125, Bellingham, WA 98227)

THE SUZYBEAT - "75 Cherry Bomb/Bruce Lee"

I don't know why, but I wasn't expecting much. But this is actually pretty damn good, catching me unawares!! Similar to the AmRep sound with noisy, solid, thick and heavy monster rock that's addictive. Turn this fucker up and annoy your neighbors. (MA)
(75 Penn Ave. #6, Atlanta, GA 30308)

THE SWINGIN' NECKBREAKERS - "Shake Break" LP

Buyer beware! This record barely, barely, barely made it for review. In fact, it's being reviewed only 'cause Tim said I have a spare minute while we wait for a fifth Risk player to show up. These guys look and sound so deadly serious that it would probably hurt them to crack a smile. Their sound is really thin and weak, the guitar is crunchy and stupid, and I think they recorded in a sterile operating room for all the energy and oomph that comes across in their songs. I've never heard a Chuck Berry song murdered so mercilessly. (CH)
(Telstar Records, Box 1123, Hoboken, NJ 07030)

SWOONS - "Party Time Lover" EP

Okay, I really hate the title track. I'm hoping it's all tongue in cheek. Bad rock. The other tracks are all pretty decent reminding me of a low-budget TEAM DRESCH. Cool sung vocals over upbeat melodic punk. Fun. (LH)
(Last Resort Records, PO Box 2986, Covina, OR 91722)

TEENGENERATE - "Smash Hits" LP

Need anything be said? What more do you need to know? A walloping 15-song collection of this Japanese garage band's... well... "Smash Hits" from their various seven inch releases. Total lo-fi rampage, a jolt of energy and rawk from start to finish. (KS)
(Estrus Records, PO Box 2125, Bellingham, WA 98227)

TENFOLD - "Everything's Poison" EP

Four songs of mid-tempo metallic core. The first side drags on way too much, creating feelings of restlessness for the listener. The flip side however, gets up and flails about like a hyperactive child on Halloween. A so-so affair overall, and the singer sounds a lot like the vocalist from RF7. (MA)
(1/Zero Recordings, 1708 Ridgtree Way, San Jose, CA 95131)

TERVEET KADET - "Sign Of The Cross" CD

Rip-roarin' charge from these Finnish vets, back with the same metal charged shuffling noise thrash as their "Bizarre Domination" EP. The unmistakable vocal scald that has made them legend is well intact. Fourteen tracks, warped lyrics as always, included a new version of "Devil Christ" and a couple more metal than "metal-charged" songs. (KS)
(Alternative Action, PO Box 174, 11101 Riihimaki, FINLAND)

MUSIC REVIEWS

THIRD RALE - "Aisle 5" CD

Melodic hardcore in the NOFX/GOOD RIDDANCE vein. Too fast to be labeled pop punk. Well produced and well performed, the songs tend to get too samey and uncatchy at times. But if generic melodic hardcore is your poison... (RL)
($10 ppd: Yell-O Records, PO Box 6045, San Diego, CA 92106-0045)

30 AMP FUSE - "Wind-Up" CD

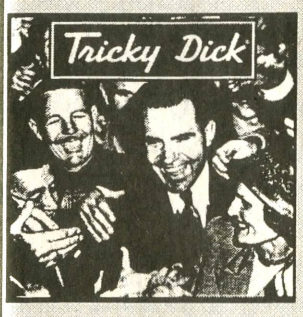
An awesome full length of punky pop a la HUSKER DU and J CHURCH (no wonder, Lance raved about their debut 7" a few months back). There's some great tunes here with an emphasis on basic chords and melody. One of the year's best releases for sure. (RL)
(Darla Records, 625 Scott St. #303, San Francisco, CA 94117)

TRACES - "Crache Le Mal" EP

Surf guitar, pop drumming and chanting oi-esque vocals, well at least on side A, which could be promising enough at least to make me stop and pay attention. Side B is some of the wimpiest indie rock, pop crap I've heard in a long time. Why?!? (CK)
(Bleach Records, Dominique Pipet, 13, Rue Plate Pierre, 14000 Caen, FRANCE)

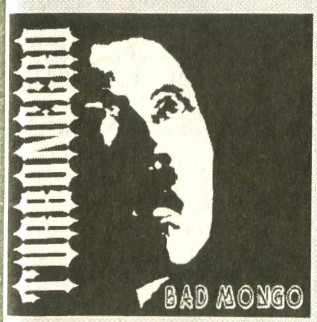
TRAVIS CUT - "Serial Incompetence" CD

Decent pop-punk from the UK. Reminded me of a faster GREEN DAY or J-CHURCH with an Engish accent. My only real complaint is that the vocals are way too loud in the mix and some songs go on a little too long for my taste. Like most poppy band's records, there are a few songs that have a really catchy hook or hummable chorus, but unfortunately, nothing here is too groundbreaking. Not bad. (BG)
(Damaged Goods, PO Box 671, London E17 6NF, UK)



TRICKY DICK - "I Don't Understand" EP

TRICKY DICK are graduates of the Joe King school of melodic punk, and that's good. When they keep the music nice and fast, it'll hold your attention. Don't be surprised if you read about them opening for the Ben Weasel world tour. This pop punk is accessible to all MTV and college radio fans. Ray Lujan might approve. (BR)
(Over The Edge Records, 166 North St, Elgin, IL 60120)



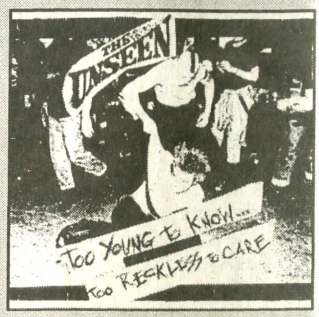
TURBONEGRO - "Bad Mongo" EP

I can tell when bands rock, and I'm sure that TURBONEGRO is the most rockin' group in their town in Norway. For one they play bad-ass hard rockin' punk, ya know that creeping '70s influence that a few years ago everybody thought was something new but of course existed until it was suddenly "discovered". Not that it was rediscovered by TURBONEGRO who just rock no matter what. Another reason they rule is their choice of covers; any band that covers the classic tune "Mobile Home" by *the* S.F. punk band THE LEWD must be good. (EY)
(Bovine Records, PO Box 2134, Madison, WI 53701)

UNIT PRIDE - "Can't Kill A Dream" CD

Blah blah blah straight edge discography. Blah blah seven songs. Blah blah economical? Blah blah blah influential band? Sure I was a fan but is this necessary? (NN)
(Lost & Found, Bünteweg 1, 30900 Wedemark, GERMANY)

THE UNSEEN - "Too Young To Know, Too Reckless To Care" EP



Fine, brutal Boston bash and beer fest. Rough and tough vocals and full attack drum and guitar team. Points awarded for slagging NYPD, Nazis, KKK, sXe, vegans, hippies and jocks. This band keeps the hardcore spirit bleeding with enthusiasm. (BR)
(Rodent Popsickle Records, PO Box 335, Newton Center, MA 02159)

V.CARD - "Pool Shark" CD

Hmm, besides the FUEL re-issue, this is probably my favorite thing Allied has put out in awhile. From the great, up front production to the excellent photos in the layout, everything about this CD is top notch. Ringing guitars abound, filled out with punchy bass, and gruffly sung vocals riding over top of it all. Moody and aggressively melodic. I get the feeling this is going to get a lot of play on my stereo in the cold winter days to come. (BG)
(Allied Recordings, PO Box 460883, San Francisco, CA. 94148-0683)

VEIL - "Everyday" EP

Way hardcore shifting from a UNDERTOWish vein to a more MANLIFTINGBANNER thing. Personal lyrics, kinda depressing at times... D-O-U-B-L-E B-A-S-S... Very well produced and played German hardcore. This will probably get a great review in HEART ATTACK. (FR)
(Threesome, PO Box 5284-6130, PG Sittard, GERMANY)

WALKER - "Ifyourepunkrockimsingle" EP

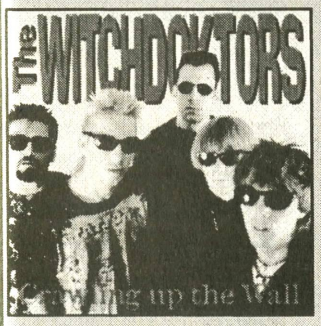
Excellent unpretentious tuneful pop-punk. This is WALKER'S best yet. Maybe good enough to forgive them for the cover of "Love Will Keep Us Together" that takes up one side of this single. (MC)
(Walker, PO Box 2642, W. Lafayette, IN 47906)

WHITE FLAG - "Novacaine/Magician's Nephew"



According my secret spies (who actually write most of my reviews) this is the 12th 7" from this veteran (of course), mustachioed L.A. punk rock band. Side one is a pop song that shows that somewhere along the way they learned how to write good songs. Yet another example of the kind of punk they *should* be playing on the radio. The B-side, unfortunately, is horrible, guitar-solo rock like you'd expect from a veteran, mustachioed L.A. punk rock band. Just buy side one if you can. (PC)
(Planet Of Noise, PO Box 4343, S-102 67 Stockholm, SWEDEN)

MUSIC REVIEWS



THE WITCHDOCTORS - "Crawling Up The Wall" EP

This single reminds me a lot of the late 70's Bomp singles: power pop, ZEROS type vocals. The B side at 33 RPM features 2 versions (one instrumental) of a very catchy, farfisa ridden song. (EC)
(Crocodile Records, PO Box 1412, Holywell, Clwyd, Nth Wales, CH8 7WN, UK)

WIZO - "Uuaarrgh!" LP

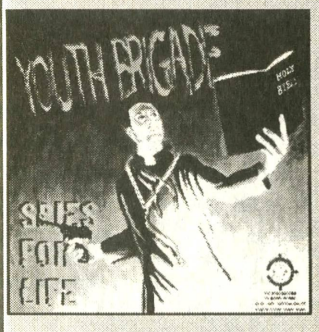
Equal parts TARGETS and DIE TOTENHOSEN, this German band offers nearly an album's worth of excellent punk with great hooks and snarly delivery. Only half is in English, but those lyrics are guaranteed to keep you laughing and dancing at the same time. Recommended. (SS)
(Fat Wreck Chords, PO Box 46144, San Francisco, CA 94146)

X-ACTO - "Harmony As One" CD

New school Portuguese straight edge, sounding midway between UNIFORM CHOICE and GORILLA BISCUITS, with harmonized, echoing vocals similar to a Swedish BAD RELIGION clone. Lyrics (some songs are in English, some in Portuguese, with translations) cover the edge, smoking, veganism, rape and more. Much better than most of what passes for straight edge hardcore these days. Worth seeking out. (AM)
(Ataque Sonoro Records, Apartado 1789, 1017 Lisboa Codex, PORTUGAL)

YEAST/THE PORPOISE 3 - split EP

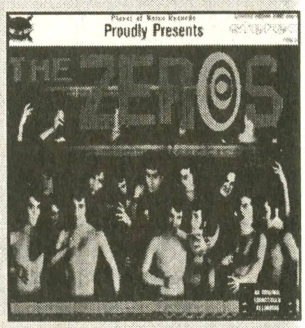
YEAST blast through the old school scene and devour it with lust. Great fast punch in the face punk. Snappy stop start bar chords, lots of feed back and distorto nut cake music. Reminds me of old A.O.D. The PORPOISE 3 take the loose approach. Choppy, unstable break ups, music that flows like bad medicine down a child's throat. PORPOISE 3 also remind me of a Buy Our Records band, CHILDREN IN ADULT JAILS. Good stuff from the real punk haven "the Midwest". The time for an aquatic revolution is now! (SM)
($3 ppd:142 Senate Dr., Pittsburgh, PA 15236)



YOUTH BRIGADE/SCREW 32 - split EP

Old faves YOUTH BRIGADE provide a classic, solid, melodic number with the unmistakable vocals of Shawn Stern singing about the hateful religious right. Regretfully, there is no catchy sing-along chorus, which early '80s YOUTH BRIGADE is famous for. Local favorites SCREW 32 are faster, less polished and much more fun. Their song has tempo changes, ska parts and a festive sing-along chorus. If I were Gina Arnold I'd say something really pretentious like "this EP is an exemplary contrast between mature and immature punk rockers." But I won't. (JH)
(BYO Records, PO Box 67A64, Los Angeles, CA 90067)

THE ZEROS - "Black 'n' White/ Pushin' Too Hard"



They sound pretty good for such old farts (heh, heh) but the A side is a not terribly appealing plodding mid-tempo pop rocker and someone should have told these guys about the moratorium on covering "Pushin' Too Hard." Limited edition of 1,000 copies, so don't break your neck scrounging for one. (DD)
(Planet of Noise Records, PO Box 4343, S-102 67 Stockholm, SWEDEN)

V/A - "A Slice Of Lemon" 2xLP

A hell-o big compilation of up and coming and peripherally connected bands of the Lookout and Kill Rock Stars labels. 40 bands in all, on two records, including the POTATOMEN, CUB, FRUMPIES, MR.T, TOURETTES, PUSSYCAT TRASH, FITZ OF DEPRESSION, MARY LOU LORD, EMILY'S SASSY LIME, BOMB BASSETTS, PANSY DIVISION, EXCUSE 17 and many more (no! this is not a TV offer). Spans all genres from punk to folk to indiepop to industrial noise to riot grrl to queercore, etc. etc. Most tunes are pretty good and listenable. An ambitious project that appears to have been realized. Extremely worthwhile and worth your money for the fine bands appearing here. (HD)
(Kill Rock Stars/Lookout)

V/A - "Boston Hardcore" CD

This compilation showcases the better known Boston mosh metal bands from '89-'91: WRECKING CREW, CROSSFACE, SAID & DONE, BACKBONE, MAELSTROM, SAM BLACK CHURCH, EYE FOR AN EYE, INTENT TO INJURE, S.T.P., SUCKERPUNCH, and ONLY LIVING WITNESS. Big drums, metal guitars with solos and 'chugga chugga' riffing, and almost all the vocalists sound like Roger Miret from AGNOSTIC FRONT. I'm not a fan of this stuff by a longshot, but if you are then you'll surely appreciate this. (MA)
(Taang Records, 706 Pismo Ct., San Diego, CA 92109)

V/A - "Cenas Anarco Punks" LP

One of the releases I'm inclined to support by virtue of the fact it's a noble undertaking, good political cause, blah blah blah. Fact is, it's unbearably boring, and their political motivations are somewhat diluted by the lack of lyrics, statement of purpose, etc. Unfortunate in the sense there's a huge amount of great shit happening in South America - you'd not know it by listening to this though. Bands are: LIXO URBANO, MISANTROPIA, DISCARGA VIOLENTA, POS GUERRA, MERTROPOLIX, NATURAL ATTITUDE and a few others. (TM)
(Boas Novas Records, Caixa Postal 2644, Natal, RN 59022-970, BRAZIL)

V/A - "Death Disco 94" LP

Loads of styles packed in this vinyl effort. All live recordings, Sloppy, loud, aggressive, pure fun stuff. MALICE IN WONDERLAND stand tall on this disc, boot stomping punk with a crunch. DU DU'S NAIL are a bit wired and quirky. Other good tracks by SHARK FACE and TRUCK. (SM)
(King Records, PO Box 566, Nelson, Aotearoa, NEW ZEALAND)

MUSIC REVIEWS

V/A - "Dickheads" 10"

Does the world need a 10" tribute (possibly backhanded, judging from the cover) to DICK "Blowhard" (it does indeed take one to know one) DALE? I don't know, but here's a quick scorecard of the more notable 10 bands covering chestnuts herein; GALAXY TRIO - not bad, much better than I expected from their previous output; THEE PHANTOM 5IVE - standout track, good job; COWSLINGERS - I like these guys, but they execute the famous "AGENT ORANGE error" here by staccato picking with a bunch of distortion that just muddles the whole thing up, back to the ranch boys!; CAR THIEVES - yes, yes, yes, full energy, punk rock, don't look at me that way, I'm not crazy, local scene politics be damned, I'm just writing about the music!; everything after that is O.K. but far from earth-shattering (it is just surf music after all) except for the NEPTUNAS whose looseness (musically speaking) here reflects some of the goofy (almost SHAGGS-like) charm of their live set (unlike their almost tight and too slick 7" on Sympathy for Travel Agents Fronting for Psycho-Ceramic Collecting Bootleggers). (DD)
(Solamente Records, 124 St. Marks Pl #2, Brooklyn NY 11217)

V/A - "Dog & Pony Show" CD

A diverse Richmond, VA comp. of hardcore, punk rock, and art punk. Nothing here blew me away, but I'm sure this is a must for you Richmond, VA scenesters. (RL)
(RMC3, PO Box 5563, Richmond, VA 23220)

V/A - "Don't Fuck With The Babysitters" CD

Very mixed bag of Finnish bands with the specter of the STOOGES as a overwhelming influence here (though there is other types of shit as well). Although, sadly most bands get the ball and clumsily drop it resulting in some sad neo-Detroit stuff that sounds like its missed the Seattle bandwagon by a year or two. But to be fair there is also some not-so-good punk, pop punk stuff here too. The standouts here are the TRILOBITES-like pop of the BLUBBERHEADS, the cool CRAMPS/MISFITS thing of CHOP SUEY (see other review) and the okay Detroit-isms of the BRATS. (HD)
(Maho Pop, PO Box 69, 40101 Jyvaskya, FINLAND)

V/A - "How Lovely Nowhere Is" CD

Here we have a pretty good comp of 20 Northern CA bands (most are actually from San Jose, believe it or not) and one WA band. As with most comps, I found that about 1/3 of the songs grabbed my attention, 1/3 were listenable but not essential, and 1/3 I could live out the rest of my days very happily without ever hearing again. The real standouts are RINGWURM (with their dramatic, metal sludge), MOHINDER (good aggro-punk), and ZERO MY HERO (who, on this comp, sound like the second incarnation of BLACK FLAG). WOOLLY MAMMOTH and SHIFTER also contribute good tracks. Regrettably, this CD also features two bands that seem to deserve nothing more than a good foot up their collective ass. IDIOT BITCH (for having such a fucked up name), and LOADED (for the pathetically violent, sexist lyrics). I really don't understand why a seemingly cool label would put such trash on a comp with otherwise cool bands. Anyway, besides that, it's an above average sampler. (BG)
(Nothing Everything, 2538 La Mirada Dr, San Jose, CA 95125)

V/A - "Japan Meets Holland"- split EP



Holland's ABSCONDED rule! Total 80's melodic hardcore a la 7 SECONDS without any of the slick trappings of the current corporate manifestations of the style. Rad personal lyrics with awesome blaisé vocals a la 1983 Tallahassee Florida SECTOR 4. The three songs by Tokyo's BEYOND DESCRIPTION naturally blast an absolutely wicked dose of savage metallic hardcore with searing vocals! Right on! (KS)
(Wicked Witch, PO Box 3835, 1001 AD Amsterdam, HOLLAND)

V/A - "Left Back/Let Down" 2xEP



The PESSIMISER/THEOLOGIAN combination does it again, showcasing some of California's premiere power violence bands. How can you lose when you've got tracks by STAPLED SHUT, CROM, SPAZZ, and DESPISE YOU? Especially when the last one does a boffo version of "Couch Slouch." Honorable mention goes to SPAZZ for taking a crack at those damn Mentos commercials. Full force, speedy hardcore from all concerned. (NN)
($5 ppd: Theologian, 200 Pier Ave #2, Hermosa Beach, CA 90254)

V/A - "Lie Lack City" CD

With Too Many Records relocated to Spokane, it seemed inevitable that a compilation covering the local bands would pop up sooner or later...and it's not half bad. My favorite bands were GUITARDED who pull off a cool kinda '80 new wave sound, VELVET PELVIS who are trashed-out in sound as well as attitude, and CLABBERHAG who just wrote good fucking songs. The RIZZOS were good as well, but listening to their stuff made me wanna see them live. There are some other musical styles present here that make me hurl, so I'll stop now. 17 bands, 31 songs, 73 minutes...right! (RW)
(Too Many, PO Box 1222, Spokane, WA 99210)

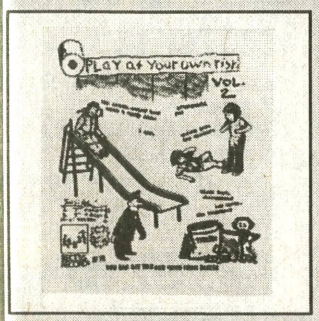
V/A - "More Working Class Anthems" LP

Fucking Tim keeps throwing all these oi albums my way! Anyway, when I first saw the cover of this record I was completely horrified.... big Union Jack thing.... but there's actually quite a few good bands on here. It comes with a lyric sheet but you might wanna toss that out 'cause the words to some of these songs are so hokey that if you read 'em while listening you might just start laughing and overlook the cool music of these bands. The highlight bands are SUPER YOB, UNI-OWN JACK, and SECTION 5.... the rest are okay, but weak compared to this lot. I saw this LP in a pile of records that Mike Lucas was recently buying at a record store..... Man!! That tells you something. (SW)
(Hammer, BCM Box 1977, London, WC1N 3XX, UK)

MUSIC REVIEWS

V/A - "Permanent Distress" CD

Six bands from Canada here, all plowing pretty much the same pop-punk furrow, with variations here and there. This is a cool DIY project, showcasing the Calgary scene, but why are all the bands trying to sound like they're from the East Bay? I mean, it's not that the bands are bad, they're all pretty good, but how about a little diversity? Features ALSO KNOWN AS, BIG DADDY RITTER, NON-PROPHET, WRONG FLOOR, CHAPTER 16 and SHOWDOWN 76. Anyway, hats off to Permanent Records for putting this together, every scene should have one. (AM)
(Permanent Records, 3601 7 Street SW, Calgary, AB, T2T 2Y2, CANADA)



V/A - "Play At Your Own Risk Vol. 2" box set

Incredibly dumb, incredibly fun. A limited edition compilation box set of 2 colored vinyl 7"'s, a 5", and a "toy suprise" which Tim Yo *threw away* before I got a hold of it and thusly ruined my pleasure in revealing to the world what the 'Toy Suprise" was, thus making it just A "Toy" and not even a "suprise" to you all. Retardo sloppy, noisy and wonderful tracks from QUINCY PUNKS, BLACKFORK, I SPY, the SLACKERS, CHICKENHEAD and more. (KS)
(Recess Records, PO Box 1112, Torrance, CA 90505)

V/A - "Pogo Tribe Detector" CD

Here's a compilation that's pretty much a hot and cold affair, more cool than heat. Thirty bands from around the globe check in with one song each, some are pop, some are punk, some are hardcore, and some are metal. A little something for everyone. Standout cuts are from INTEGRITY, STINKERBELL, MEANIES, YELLOW CAR, 1. MAI 87, SIFTER, and SMALL BUT ANGRY. Comes with issue 20 of Ox fanzine. (MA)
(Ox Fanzine, PO Box 14 34 45, 45264 Essen, GERMANY)

V/A - "So. Florida Comp." LP

Seventeen bands from the butt end of Florida are featured on this dandy LP (which is ltd. to a mere 300 copies by the way). A diverse comp with: the ska of AGAINST ALL AUTHORITY (yow!), metäl damage of LOAD, melodic punk like HUDSON. You name it - short of stench, and it's here: The CRUMBS, GUS, RADIO BAGDHAD, THE WOLFDADDIES. A million bands and each one rocked, and unlike most comps this held my attention all the way through. Buy this or feel like a big weenie. (LD)
(Far Out Records, PO Box 14631, Ft. Lauderdale, FL 33304)

V/A - "Sleazefest" Video

A two hour documentary of 1994's Sleazefest held in North Carolina. Assortable mix of garage and arty acts perform, with the highlights being stuff by THE WOGGLES, SUBSONICS, HILLBILLY FRANKENSTIN and THE STRYCHNINES. Cleverly edited with bits from '50s monster movies and Santo films, as well as interviews with the promoters, performers and audience, thus giving you a feel for the two-day fest. (KS)
(No Placed Like Home, PO Box 464, Chapel Hill, NC 27514)

V/A - "Stealing The Pocket" LP

Well, seems that most people would see bands like LOS CRUDOS, DEATH SIDE, DEVOID OF FAITH, CAPITALIST CASUALTIES, PIST, HATCHETFACE and so on and not require further information to complete purchase. May I further entice you with the other 22 bands on this, the hand glued (well done!) covers, or the extensive (20 page!) booklet. Can see that you've got pen and paper out already! P.S. The record rocks as well! (TM)
(Positively Punk, PO Box 381799, Cambridge, MA 02238)

V/A - "Surfin' Around The World" LP

Contains three songs apiece from THE ASTRONAUTS, THE APEMEN, THE SURF TRIO, THE CAR THIEVES, SIR BALD DIDDLEY AND HIS RIGHT HONORABLE BIG WIGS, and THE TRASHWOMEN. I don't even have to listen to this record to review it. If you are a fan of surf music, you are going to buy it 'cause it has songs from many famous bands. If you are not a fan you will hold your nose and go to the next bin. What the fuck do you think I'm gonna have to say about it that could possibly change your mind? (CH)
(Pin Up Records, Bismarckstr. 23, 33615 Bielefeld, GERMANY)

V/A - "Taste" CD

A label sampler of sorts - the quirk being that not all of the tracks contained here have been released before. Some of the best recent Bacteria Sour singles collected - RFTC, FINAL CONFLICT, 16, SEPTIC DEATH, DOOM (Japan) etc. The thus far unreleased stuff includes STRAIN, EVIL POWERS ME, PITCHBLENDE, CAVITY, CRANKSHAFT plus a few. It's a very solid comp - the musical tastes range a bit, but there's enough cohesion to pull it all together. Definitely a convenient (and cheaper!) way to get some of this stuff. (TM)
(Bacteria Sour, PO Box 422986, San Francisco, CA 94142)

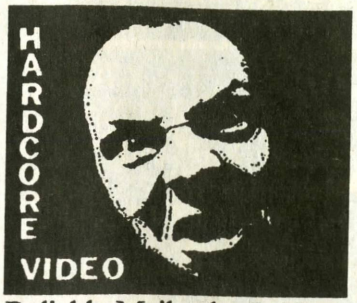
V/A - "The Only Spirit Is.... Unity" LP

This is a decent oi compilation featuring bands from the US, Japan, and Europe. Some standout performers are HEADWOUND, OXBLOOD, WRETCHED ONES, NIBLICK HENBANE and THOSE UNKNOWN. The preponderance of Headache Records bands illustrates how important the northeastern US is in the contemporary oi movement. Aside from New Jersey and its environs, one must look to Japan. This record features good cuts by CANNONS, GROWL STRIKE and OUKA. Great, deep, gruff singing by these bands. BOISTEROUS, from Northumberland, England, have a strong sound. Hopefully, Helen Of Oi will be putting out more by them soon. (BR)
(Dim Records, PO Box 1718, 96407 Coburg, GERMANY)

V/A - "This Is Cowtown Vol. 4" EP

So far, all of the "Cowtown" comps have been pretty rad. I've come to the conclusion that everything in Columbus, Ohio must sound fuzzy. It usually helps, too. It makes the slow, pop bands on this comp (THOMAS JEFFERSON SLAVE APARTMENTS, MOVIOLA) sound a bit grittier, and it makes the garage punk bands (MONSTER TRUCK FIVE, GUN-SHY MINISTERS) sound even garagier. Man, I love that fuzz! (PC)
(Anyway, 118 E Patterson, Columbus, OH 43202)

NEXT MONTH WE WILL BE PRINTING A DOUBLE ISSUE, TWO 136 PAGE ZINES THAT WILL HAVE COMPLETELY DIFFERENT CONTENTS. PART ONE WILL FEATURE THE FIRST HALF OFTHE RECORD AND ZINE REVIEWS, AND PART TWO WILL HAVE THE SECOND HALF.



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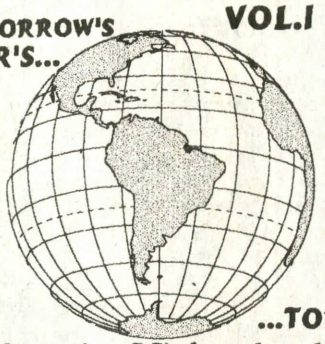

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22nd Mineapolis,MN 7th St Entry
23rd Omaha, NE The Coy Factory
24th Kansas City,M Daily Grind

OTHER INFORMATION

New !
FUN GIRLS FROM MT. PILOT / THE SLACKERS Split 7"
Raw and snotty punk rock just the way you like it.

not New !

TEEN IDOLS

Nightmares 7"
More pop punk madness from these Nashville mainstays, a couple of line up changes hasn't hurt this band one bit, This one comes on shiny white colored vinyl.

FUN GIRLS FROM MT. PILOT

Lunch Box 7"
Taking the box set concept to new lows, this snotty punk band from Nashville really has a thing for that early eighties hardcore sound.

LOAD - Sleestack 7"
An angry wall of sound from Miami Florida's best kept secret. It's ugly and intense, loud and raw and you should play at very high volumes. Whomp - Crush My skull!

FUN GIRLS FROM MT. PILOT - Hi Doll 7"
It's a sloppy, goofy, punky release as the publishers and writers of House O' Pain play music their way and wear dresses all at the same time. Also available on cassette.

OUR SCENE SUCKS Compilation 7"
This originally came with HOP Zine #10, but we have a few more stashed away so you can still get a copy. Features Nashville favorites Teen Idols, Floor, Cannibal Holiday and Lethargic.

THE FIXTURES - Entartete Kunst 7"
California hardcore veterans dealing with social and political issues and the kind of vocals no one since Lee Ving's been able to cough up. Great cover art as well!

WOODENHORSE - Title 7"
A little old something by this long standing Pensacola Florida band that you may want to call emo-core. We just call it music that never has to get too fast to prove it's good.

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Slowsidedown

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A new 4 song 7" from this Portland, OR based Hardcore outfit that features Bill from Jayhawker on vocals. Out by November 1. $3

Excursion 'Zine #6

Includes an Undertow Tour diary, a Rain Like The Sound Of Trains interview, and much more. Plus, A FREE TEN-O-SEVEN 7". Just $2.00 or $1.00 with any other purchase. Out Now.

Soon:

Sometime in November, most likely.

Serpico - "The Weakest Boy In The Troop Award"

A CD only release compiling a number of Serpico's 7" releases. 12 songs in total.

Hutch - "Jack London Hotel" CD

4 new songs plus 2 from "The Last Cold..." 7" along with some other special surprises.

"Forecast" Comp. CD Volume 1

The first in a series of 4 band CDs designed to expose the listener to a bunch of great new bands at a low price. Red Rocket (WA), Artless Motives (OR), State Route 522 (WA), and Whatever (OH) each contribute 4 songs.

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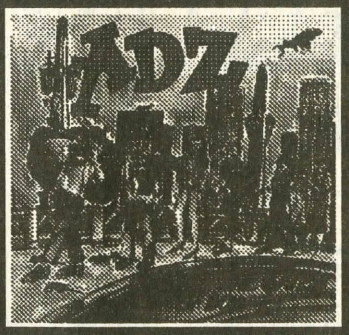

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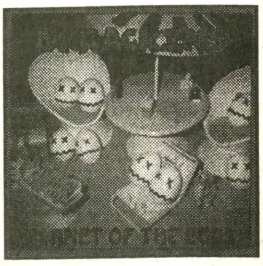

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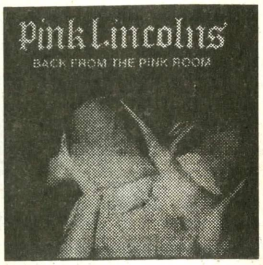

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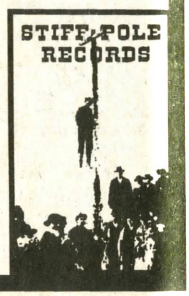

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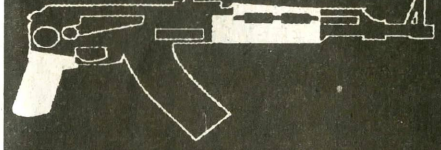

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NO IDEA MAILORDER

Howdy! Appologies to anyone who had to wait for their orders! *No Idea* moved across town, I went on tour with Gus (FL) & Tired From Now On, lots crazy stuff happened and things got screwy and delayed. I am back up to speed and all orders should go out the same week they come in. Thanks & Take Care! —**Var.**

NO IDEA fanzine #11 ***(includes Compact Disc)*** *($5 —or $3 if you order something else too.)* **ZINE:** seam, arcwelder, sparkmarker, still life, floodgate, don's ex-girlfriend, crackerbash, daniel clowes (eightball). **CD:** 29 bands. Send a stamp for a catalog (free with order) & get the full list. • **COMETBUS**: *zine* ($1.25 each) #33, #34, #35 • **YARD WIDE YARNS**: *zine w/ 7"* ($2.00) 7": Vanbuildeass, Crustaceans • **STY** zine #19 (10¢) • **CHANGE** zine #4 (75¢) • **CHANGE** zine #5 (2.40¢) • **SPECTACLE**: zine (75¢) • **NO IDEA** #8: zine + Stabilizer / Bim Skala Bim –7" ($2.00) • **NO IDEA** #4: zine ($1) • **NO IDEA** #3: zine (50¢)

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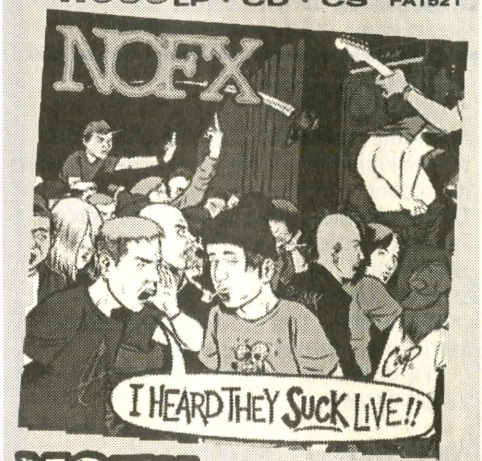

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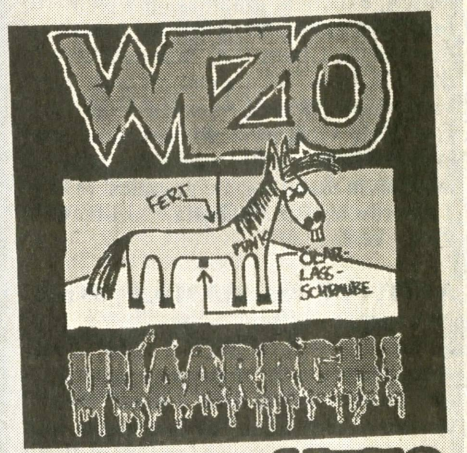

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Yep, thassa right, Honest Rev. Norb here to relay the shameful news that K Records of Olympia, WA ordered 40 copies of the boffo, selling-faster-than-we-can-keep-the-goddamn-thing-in-stock MEATMEN/BORIS THE SPRINKLER 6-song split EP from one of our intrepid distributors – only to quickly RETURN said slabs to sender over problems with the Meatmen power ballad "Shut Up And Suck." I know, I know, when you buy MEATMEN or BORIS products, you expect to get the second coming of the SMITHS, what can I say! What really boils my onion is that NO ONE has returned any of these freakin' things because of the BORIS tune "Do The Mimi." I mean, is this my lot in life? To be a shorter, less handsome, and less offensive version of Tesco? Bah. Olympia ain't had much to offer in the way of world culture since Pabst bought the Oly brewery anyway. In any event, *get it right next time, K:* My eternal complaint is that there's not enough PUSSY in the punk scene, NOT that there's not enough PUSSIES. Thank you.







"Boris The Sprinkler kind of pick up where the Hanson Brothers left off" – Sueno King, Mutant Pop #10

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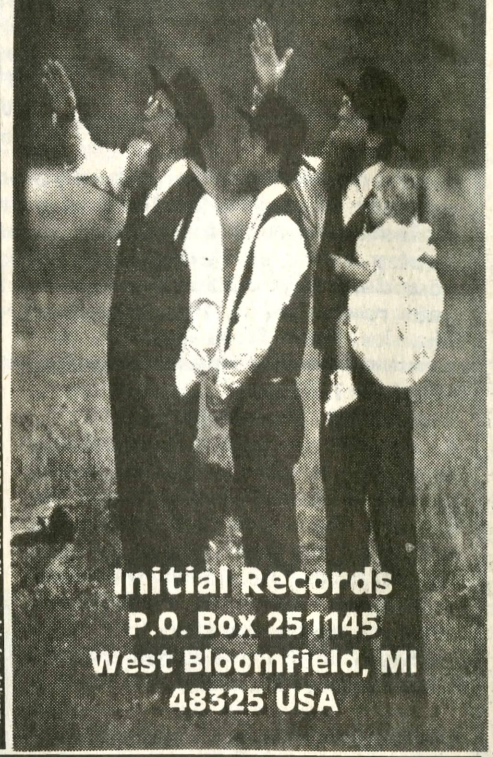

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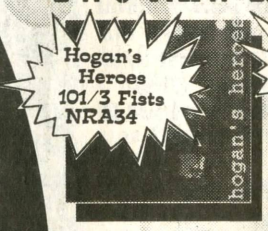

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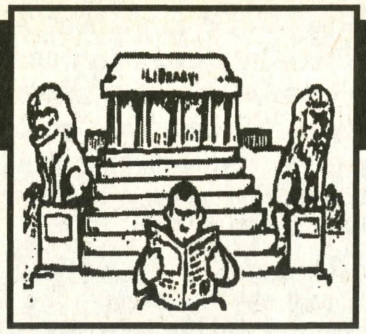


BETWEEN THE LIONS

Reviews by: (BA) Bill Arsenault, (MA) Matt Average, (SC) Slaugh C, (TC) Todd Caris, (JB) Jodi B Feldman, (GF) Gardner Fusuhara, (LH) Lance Hahn, (HH) Harald Hartmann, (JX) Jux, (MJ) Mary Jane Weatherbee, (PK) Pete Ketchpel, (ML) Missy LaVallee, (AM) Allan McNaughton, (JM) Jeff Mason, (JP) Josh Petrin, (KQ) Kim Quality, (JR) Jeff Random, (CS) Chris Snak, (JW) Joe Whiting *Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it.*

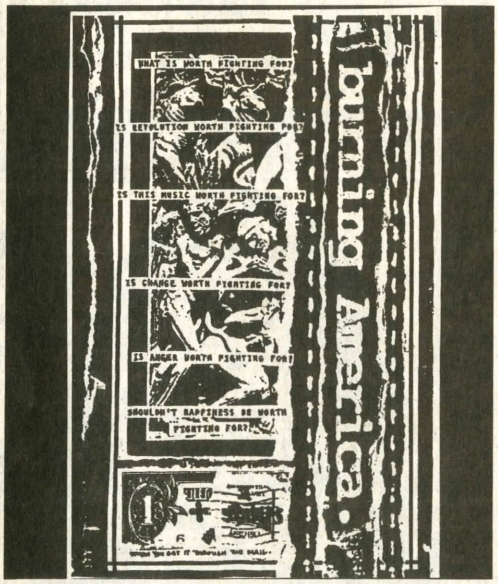
Just a quick reminder, when you send in your zine for review please include the following information: number of pages, method of printing, and the price. This will help us and you. We will not review mainstream rock magazines, even in the guise of 'zines (like a few majors are attempting to pull off), poetry, swim suit magazines, hippy new age politics, etc. The scope of coverage isn't as narrow as it sounds, but you have to draw the line somewhere. Believe it or not, this isn't an easy job deciding what gets reviewed or listed and altogether rejected. Consistency is impossible in a situation like this. Thanks, Matt Average

AEDES # 7 / $5.00?
5 1/2 x 8 1/2 - copied - 40 pgs
A very good zine from Malaysia, featuring interviews with Conflict, Ian MacKaye, The Pilgrims, Vic Bondi, and The Bollocks. The reviews and columns are pretty good, and there's a lot of addresses for local bands. Occasionally it's written in Malaysian, but mostly it's in English and worth sending for. (JW)
Joe Kidd / 36A Jalan Ang Seng / 50470 Kuala Lumpur / Malaysia

AGORAPHOBIA #1 / $2.00 ppd
8 1/2 x 11 - copied - 50 pgs
Interviews w/ Gas Huffer, Capitalist Casualties, Sofa Glue; columns, fiction and poetry where the writing tries too hard. They're accepting submissions and want to print band/label info, zines + radio shows' top 10s, etc. Maybe send material but save your $2, the second half of this zine is mostly blank! Only the first issue but this is really ill-thought out. (JM)
Agoraphobia c/o Arthur Taylor / 1604 E. Blackburn / Mt. Vernon, WA 98273

ANGRY PEOPLE #11 / $3 ppd
8 1/2 x 11 - offset - 16 pgs
This is the Australian "Class War"! A good read when you're in the mood for uplifting Class Struggle sloganeering. Like its British counterpart, this isn't offering long term serious analytical solutions to political problems, but broadcasting simplistic, barbed attacks at cops, politicians and the rich, which is fine by me. In this issue - anti social crime, French nuclear testing and more. Crack open that tinnie of Fosters, will yer? (AM)
PO Box 4768 / Darwin, NT 0801 / Australia

ANOTHER PAIR OF SHOES #16 / $2.00 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
28 pages is pretty short to be charging $2 — or at least that's what I thought when I got this. In reality though, this is totally worth it, packed with lots of extremely well written stuff, including the editor's look back on 10 years in punk (as a straight-edge, no less), an interview with Extreme Noise, a Minneapolis volunteer run record store, and lots more. (CS)
J / PO Box 300031 / Minneapolis, MN 55403



ANXIETY CLOSET #6 / $2
8 1/2 x 11 - printed - 80 pgs
By-mail interviews w/ Cornerstone, Snapcase, Indianapolis Hardline ("sometimes homicide prevents the killing of the innocent"), Masskontroll and in-person talks w/ Integrity and Unbroken. Stuff on animal rights + veganism you may have seen before; plus a recipe, a daunting Simpson's trivia quiz, plenty of reviews and somewhat simplistic opinions, photos, and a brilliant Calvin & Hobbes reprint. Thick, clean layout, sxe by-the-numbers. If that's your thing this is $2 well spent. (JM)
Anxiety Closet / 4 Leona Terr. / Mahwah, NJ 07430-3025

ARTCORE #9 / $3 ppd
5 1/2 x 81/2 - offset - 40 pgs
For some reason this old issue was never reviewed, which is why it's in here with its recent counterpart. A good, honest DIY punk zine, containing interviews with Jawbox, Leatherface, Shutdown, 100,000 Body Bags and Useful Idiot, reviews, articles, and of course art from punks all over the world. An old fashioned, unpretentious punk rock zine here. (AM)
1 Aberdulais Rd / Gabalfa / Cardiff CF4 2PH / Wales / UK

ARTCORE #10 / $3.00 ppd
5 1/2 x 8 1/2 - copied - 52 pgs
No doubt, the best zine I've read this month, and probably all summer. Lotsa humor, excellent graphics, and plenty to read. The main part of this issue is a tour diary of the Chaos U.K. tour over here in the U.S. from '94, topped off with interviews from Turmoil, Swingin' Utters, and Eye Hate God, reviews, opinions, and slander. Great stuff, worth the price of admission alone for the graphics. (MA)
1 Aberdulais Rd. / Gabalfa, Cardiff / CF4 2PH / Wales / UK

ATTITUDE PROBLEM #20 / $3 ppd.
Newspaper - offset - 17 pgs
Seems this will be the last issue of this zine. Mainly a local Arizona paper (it's free there) this has been a pretty consistent zine. This issue has interviews with local bands Lampwick and Something Fierce. A piece about porn censorship, and interview with author Michael Dorris. Also has skating stuff which I can't stand, but overall really good, especially for free. Should be quite a loss to the Arizona scene. (GF)
PO Box 2354 / Prescott, AZ 86302

BRV #8 / 2 stamps or trade
5 1/2 x 8 1/2 - copied - 32 pgs
This zine is kind of interesting... basic cut and paste, typewriter graphics give the stories of daredevil adventures soul. In-

cludes a short tour diary (Armstrong's Secret Nine) and a report with photos from the Columbus More than Music festival. Tons of pictures of emo bands I know nothing about and a useful list of DIY contacts round this out. A definite 'personal' slant but it's not the kind of personal that makes you wince. (AM)
Al K./ PO Box 470923 / Br. Hts., OH 44147

BLAST #6 / $2 ppd
11x14 - newsprint - 28 pgs
The "Cops" issue here with lots of tales of America's elitist pigs... Review-wise I could sum it up with one word: Amerikka-ka. Which is used overabundantly here. But that stereotyping aside, Blast has a lot of political news which is sadly disappearing from the get-rich-quick side of punk we're hearing more of lately. There's lots of good information inside, and seems well researched. So i would guess if you want to keep up on the political-police state scene, then check this one out. (JX)
PO Box 7075 / Minneapolis, MN 55407

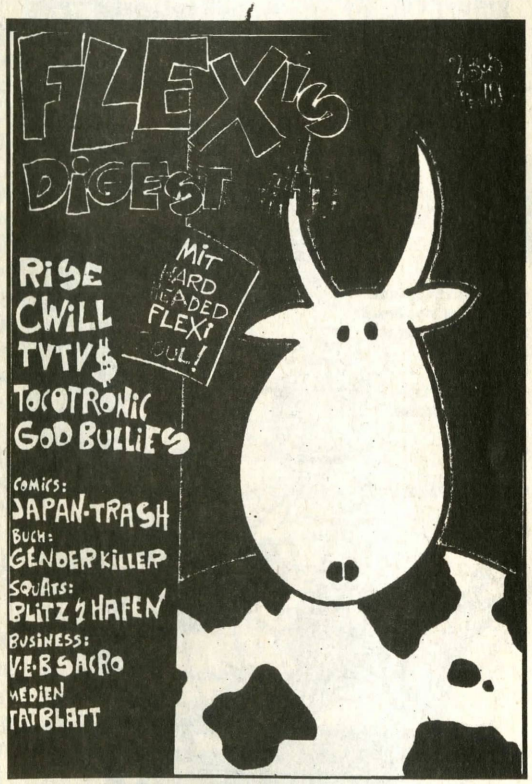
BLEAT #1 / $2.95 (plus postage)
6 1/2 x 10 - offset - 26 pgs
A comic book from San Jose's Slave Labor Graphics. To me the most interesting parts of this comic book are the letter of intro and the fake "letter to a friend" on the back cover. Everything in between is pretty much a worthless bunch of boring comics which may have started out as great ideas in someone's brain, but failed once they made it to paper. The style and content are reminiscent of comics one might find in a corporate backed "alternative" magazine. (JB)
Slave Labor Graphics / 979 Bascom Ave. / San Jose, CA 95128

BUGPRICK # 5 $1.25 or trade
8 1/2 x 11 - copied - 50 pgs
This has a pretty good interview with Keith McHenry of Food Not Bombs and a couple of worthwhile articles, including one about masturbation. Along with a lot of mediocre poetry, interviews with Suppression, Sockeye, and Wellington, along with the usual reviews. (JW)
PO Box 1982 / Roanoke, VA 24009

BURNING AMERICAN #8 / $1 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
This is a fuckoff zine. A political barrage of what is wrong with America shoved in your face, punk style. Not so much the idealistic type stuff but more the anecdotal tales and comments on corporations, racism, sexuality and ignorant people. There's also some interviews with (oddly enough) Tilt, Capitalist Causalities and Good Riddance, plus a huge selection of reviews. (JX)
PO Box 898 / Largo, FL 34649

CATCH 22 #3 / $1 ppd
5 1/2 x 8 1/2 - copied - 36 pgs
Well, this is basically just part of the Libertarian Party propaganda machine. Like all political parties, Libertarianism blows. This zine prints a lot of "questionable" material, is wishy-washy, and will probably be a big hit with loser college white boys with e-mail accounts. I guess if I liked computers I might get something out of the computer hacking article. If you're interested in this stuff there's pieces on abortion rights, financial aid and creating a new identity. There's an obligatory photo of Ayn Rand too (barf!). This is not punk. (ML)
4915 Woodbury Dr. / Erie, PA 16510-6413

CHANGE #6 / $2.00 ppd
8 1/2 x 11 - newsprint - 72 pgs
This zine never fails to deliver the goods. Always a quality product that improves with each outing. This issue is the first edition in newsprint, the layouts are tighter, the photo reproduction is better, etc. Inside you'll find conversations with Cornerstone, Lifetime, Al Quint/Suburban Voice, Deadguy, Today Is The Day, Craw, Fugazi, tour memories from Doc Hopper, opinions, reviews, etc. Not to mention a love for basketball. In a perfect world, this zine would be a monthly. (MA)
9 Birchwood Lane, Westport, CT 06880



CHATTERBOX #3 / $2.00 ppd
5 1/2 x 8 1/2 - copied - 44 pgs
Mono Men, Nomads, Supersnazz interviews as well as vinyl reviews. A band-by-band account of Garage Shock '95 with plenty of good pictures. Nice to read if you couldn't be there. (TC)
5331 1/4 Virginia Ave / Hollywood, CA 90029

COMETBUS # 35 / $2.50 ppd
5 1/2 x 8 1/2 - offset - 48 pgs
This issue of Cometbus is a collection of short pieces by Aaron. Rather than having a central theme, like past issues, this is more like a collection of snapshots. I enjoyed reading and re-reading these short tales and I would definitely recommend getting a copy. (JW)
Wow Cool / 48 Shattuck Square / Box 149 / Berkeley, CA 94704

COW PAT #5 / $2 ??
5 1/2 x 8 1/2 - copied - 40 pgs
The editors of this zine appear to have been infected with two conditions: (a) a serious case of yank-envy and (b) the mistaken belief that everyone in the DIY scene owes them something. People don't have to give your band shows or put out your records if they don't like you or your music, and that doesn't mean they're not 'DIY' or 'punk'. With that out of the way, this is an opinionated zine containing interviews with Assert and Millencolin, an Australian scene report, columns, live and record reviews, skating, etc. (AM)
Kingwood Lodge / Swan Bottom / The Lee / Gt. Missenden / Bucks HP16 9NU / England

DRAWN AND QUARTERLY Vol. 2 #3 / $5.95
7 1/2" x 10" - printed - 38 pgs
This comic book has some great art work, in black and white and color, a strong story on politics and World War I. If you're looking for good fucking comics, look no further. (SC)
5550 Jeanne Mance St. #16/ Montreal, PQ / H2V 4K6 / Canada

DREW #3 / $2
5 1/2 x 6 2/3 - copied - 24 pgs.
First, this comes in a tinfoil cover with Drew printed on it so that it looks like Madonna's *Sex*. Second, I like Drew Barrymore so maybe I'm the wrong person to review this. Anyway, it's not a 'fan' zine, but it has creepy letters from a Drew stalker, a weird tour tale and record reviews. Odd and clever, but expensive. (MJ)
PO Box 791 / Berkeley, CA 94701

FIST CITY #4 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 56 pgs
With a title like that I was hoping for a Steve Albini fanzine... no such luck. Factsheet 5 would call it a "medley" zine; lots of one pagers - cartoons, poetry, rants. Interview with Youth Brigade and a punk (or is that 'punque' up north?) questionnaire that suggests that Elastica aren't! Hey! They rule! (BA)
L. Daigle / 2255 St. Mathieu #1206 / Montreal, PQ / H3H 2J6 / Canada

FLEX'S DIGEST #25 / $3.00 ppd
11 1/2 x 8 - printed - 68 pgs - German
This issue of Flex has interviews with Rise, Blitz of Norway, TVTV$, Cwill and God Bullies. There is also an article on a women's project entitled Gender Killer,

plus stuff on the media via the newspapers. Also included are plenty of new record and fanzine reviews. (HH)
Postfach 703 / 1061 Wien / Austria

FLOWERS: A REBIRTH #3 / $3.95 ppd
7 1/2 x 10 - printed - 36 pgs
I don't want to give anything away, so let's just say this one shot comic features one day in the life of a guy who likes flowers and misses his mom. Great art, awesome sparse artistic design, easy to read. Arty in a good way — not super pretentious or anything. (CS)
Drawn & Quarterly / 5550 Jeanne Mance St #16 / Montreal, PQ / H2V4K6 / Canada

FOR THE WORLD IS HOLLOW... #4 / $2ppd
5 1/2 x 8 1/2 - copied - 42 pgs
A sXe zine from Australia that surprisingly, does not dwell on its sXeness. Includes: an interview with an Australian comic artist, a very cohesive explanation of Windows '95 and the evilness of Bill Gates. Some record reviews, and interview with Devon Morf and a sappy broken heart story. A very solid zine with little of the rhetoric that usually makes ideologically based zines so intolerable. (JB)
Grant / PO Box 3064 / Unley, SA 5061 / Australia

FOURBALL #1 / $4 ppd
8 1/2 x 11 - copied - 28 pgs
Okay, I don't really know much about The Royal Crowns or any of the other bands covered here. But this still manages to be pretty interesting. Little bits and pieces about punk news and trips to Lollapalooza... It's sloppy but it's fun. (LH)
69 Governor / Box 214 / Providence, RI 02906

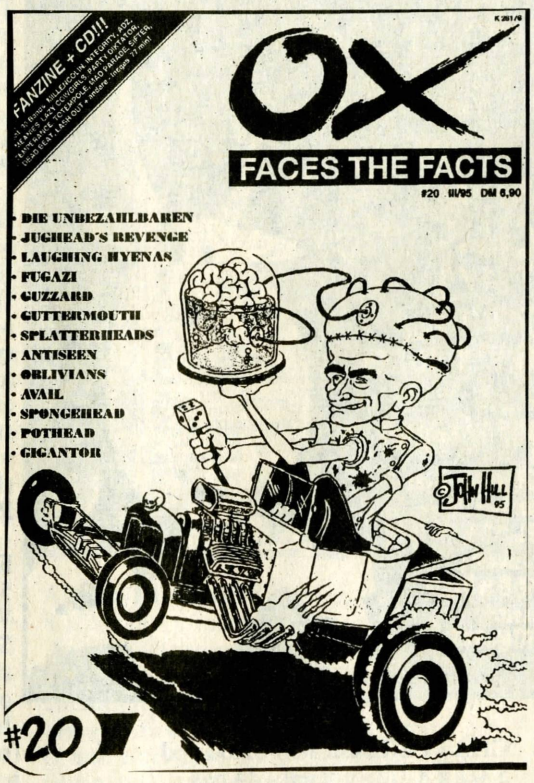
FUCK Vol.1 #28 / 2 stamps
5 1/2" x 8 1/2" - copied - 30 pgs
Here you have punk rock vs. non-punk rock, D.I.Y vs. sell-out, angry young diatribes about the world we live in. And it's cheap. (SC)
1052 Madison Ave. / Evansville, IN 47714

GREEN MEANS GO! #2 / $1 plus 2 stamps
8 1/2 x 11 - copied - 28 pgs
This is mostly reviews. Has a pretty interesting interview with Var of No Idea, some stuff about radio shows and a pointless diatribe against that 'asshole' Tim Yohannan, about him not wanting his zine sold in Barnes & Noble. Wow. What a total moron. Anyway, more substance, less reviews. (GF)
PO Box 6278 / Hoboken, NJ 07030

H-HETKI #13 / $2.00 ppd
8 1/2 x 6 - copied - 20 pgs - Finnish
This small zine hits home on relevant social issues with articles on the French Nuclear Test, neo-nazis in South Africa and the genocide of the Kurds in Turkey. There is also a page on the band Topseli and six pages of reviews of mostly Finnish bands. Great cover! (HH)
H-Hetki / Le Kosaarent 4E69 / 00980 HKI / Finland

HEADLINE COMMUNICATIONS #2 / stamps
8 1/2 x 11 - offset - 24 pgs
I never know quite what to say about this stuff. It's good, of course. Straight up political news and information. Food Not Bombs, Shoshone, etc. It's good, but what else can I say? (LH)
PO Box 23325 / Seattle, WA 98102

HEARTATTACK #6 / $1.00 ppd
8 1/2 x 11 - printed - 48 pgs
This issue features Mark Andersen (Positive Force DC) interviewing Kingdom Scum, insightful in both question and answer. Included are some nifty sticker designs. Of course zine, record and demo reviews, columns, a letters section w/ way less redundant whining than MRR's, fuck yes it's worth a dollar. (For $5 you can get a thick stack and give 'em away at school, shows, wherever.) (JM)
PO Box 848 / Goleta, CA 93116



HEIGHTS KID #1 / $1 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
The "Heights" a la the title is a euphemism for all those nice places even one step "higher" then suburbia... The enchanted American life as they preach. This is one person's tribute to his "height-ee" neighbors... Cudos first off to the piece on James Baldwin. Interview-wise you get a long one with Kent McClard and a column on coolness. There's a few other things along with some record reviews. (JX)
Paul / 4017 Glen Canyon Ct. / Albuquerque, NM 87111

HUMBUG VOLUNTEER #3 / $2.00 ppd
8 1/2 x 11 - printed - 50 pgs
Hmm... Stuff about fucked up cops at a Food Not Bombs thing treating an old man like shit, scary statistics on violence, and some funnier things. Also has interviews by Los Crudos, Action Patrol and the Bollweevils. Some of the columns are a little "over-written" and come off pretentious. I liked the recipes and the stuff about Texas. (CS)
2918 Durango Ct / College Station, TX 77845

I DON'T CARE #18 / $2.00 ppd
8 1/4 x 6 - copied - 20 pgs - Italian
This zine celebrates its tenth year in the pit interviewing No Means No and Klasse Kriminale. There is also a play list, reviews and a comic with Bastard Bunny. Kill Everyone Now! (HH)
Calori Stefano / Corso Sempione 100 / 20154 Milano / Italy

JOHNNY THE HOMICIDAL MANIAC #1 / $3.95 ppd
6 1/2 x 10 - offset - 24 pgs
Okay, where to begin... this comic reminds me of a few Japanese *manga* that I've seen in your more upscale comic shops... stark, black and white artwork with a pronounced violent streak. "Johnny" the title character, and a few other twisted little kids fight their way through a series of misadventures both unpleasant and amusing. If you can't guess, I like this kind of stuff, especially when it's handled with a fair amount of talent, like it is here. Like I keep telling you kids, *read more comic books* - they're good for you. (JR)
979 S. Bascom Ave. / San Jose, CA 95128

JUMBO SHRIMP #10 / $1 ppd
5 1/2 x 8 1/2 - copied - 42 pgs
I have read this zine before and thought it was a waste of paper, so imagine my surprise when I realized I was enjoying reading this thing. This issue has a theme, places, and it includes travel stories and staying in one's own neighborhood stories. Most of the contributors do other zines, and the ones I've read, I have not liked (namely, Phreek and Paranoy). However the combination of tones and adventures and styles of writing all work together really well. Definitely a case of something being better than the sum of its parts. Also book and zine reviews. (JB)
Meeshell / PO Box 667 / Prior Lake, MN 55372

LAST GASP #3 / $3.95 (plus postage)
6 1/2 x 10 - newsprint - 42 pgs
Some of my favorite local SF comic art-

ists are featured in this issue. Including Mats Stromberg, Steven Weisman and David Fremont. Good raunchy hard edged comics with lots of penises spouting cum and off color jokes about drugs. The cover, both front and back, are almost worth the cover price, the Lemon Kids and the micro elks make up the rest. (JB)
PO Box 410067 / San Francisco, CA 94110-0067

MANIFESTO #C / $2.00 ppd
8 1/2 x 11 - newsprint - 24 pgs - Spanish
This is one of those situations where I could speak more than one language. From what I can tell, there are articles on indigenous resistance movements, and racism. Interviews are with Hiatus, Ateos, Conflict, Kaos, reviews, and lyrics from various hardcore punk bands. If you can read Spanish, this zine will probably impress and inform you. (MA)
Apdo. Postal 1 - 294 / CP 76001 / Queretaro, QRO. / Mexico

NOISES FROM THE GARAGE #4 / $1.50 ppd
8 1/2 x 11 - printed - 47 pgs
I don't have any kind of prejudice against 'zines layed out on computer (*obviously*, since this is *MRR* and all), but it does bum me out when the pixelized type is nearly illegible like it is here at times. Shame. That minor criticism aside, this is a pretty neat piece of work - interviews with the Humpers, NBT, Trash Brats, and all the other bands the kids go crazy over. Good reviews, too, which is more of an accomplishment then you might think. Another worthwhile 'zine for you to strain your eyes over. (JR)
Brian Marshall / 8811 Rue Riviera #3A / Indianapolis, IN 46226

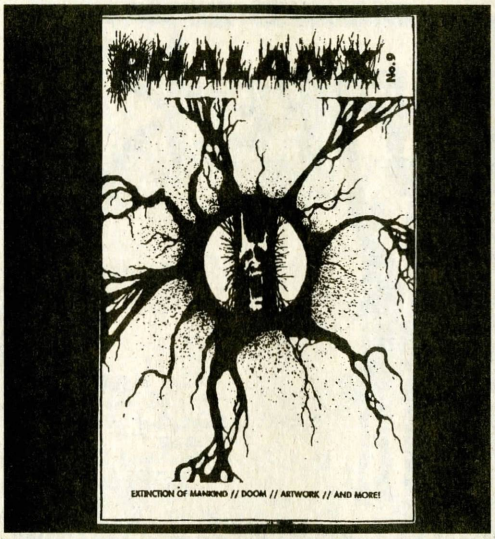
OLD MAID #3 / #1
8 1/2 x 11 - copied - 40 pgs.
A S.E. girl zine with way too much poetry. It's really adamant, into truth and absolutes, and a sprinkling of Sartre and Nietzsch quotes. There are bits on girl skaters, the obligatory pics of S.E. boys, and considered arguments on Satan and alien abductions. Also some S.E. humor. (MJ)
24 Overidge Lane / Wilton, CT 06897

OX FACES THE FACTS #20 / $4.00 ppd
11 1/2 x 8 - printed - 96 pgs - German
One thing different about Europe from America is the scene is bigger just because more people are packed in a smaller place. Reading the new Ox sure makes one realize how isolated Northern California really can be. There's interviews with Laughing Hyneas, Guzzard, Splatterheads, Antiseen, Fugazi, and others in this magazine. There are also plenty of reviews and ads. Yeah, punk is strong in Germany. (HH)
PO Box 14 34 45 / D-45264 Essen / Germany

PHALANX #9 / $1.00 and 1 stamp
5 1/2 x 8 1/2 - copied - 28 pgs
Really good crust orientated zine, a little rough in some parts, but on the whole it's a good read, and the choice of music covered is a good decision, and the artwork is exceptional, (and the art section has expanded). Interviews are with Extinction Of Mankind, and Doom, along with a tale of the editor's recent travel across country, reviews, etc. This guy should do an issue that is strictly focused on the art he puts in Phalanx. Check it out. (MA)
Brian / 7100 E. Evans Ave. 329 A / Denver, CO 80224

PHREEK #7 / $1 ppd
5 1/2 x 8 1/2 - copied - 48 pgs
This zine gets a lukewarm response from me. It's a small town collaborative work with a lot of ads and reviews. There's also some rambling about DIY, parental relations, TV, the scene, summer adventures, as well as some band photos and a Squirtgun interview. (ML)
PO Box 734 / Fairmont, MN 56031

PIE MAG #6 / $3.00 ppd



8 x 6 - copied - 32 pgs - Swedish
There is mostly interviews with Swedish punk bands in this zine, including GirlieGerm, Outlast, Fireside, Utopia, Kirby and the Goo Goo Dolls from the US. The zine also has plenty of reviews, some ads and a list of contact addresses Also the zine offers for five bucks two Pie comps that one can copy and sell. Definitely a zine for anyone into the Swedish scene. (HH)
Dan Edman / Rabykorset 36 / S-724 69 Vasteras / Sweden

PLASTIC BOMB #11 / $3.00 ppd
11 1/2 x 8 1/4 - printed - 116 pgs - German
This zine always has interesting articles. This issue highlighting the topic of Che Guevara, the Cuban Revolution and its future. There is also an article on the Days of Chaos in Hannover. As usual there is plenty of punk with band interviews, lots of reviews and plenty of ads. Plastic Bomb is a great way to know the German scene. (HH)
Frank Herbst / Klaumer Bruch 21 / 46117 Oberhausen / Germany

PROPHET #2 / $2.00 ppd
8 1/2 x 11 - printed - 40 pgs
I'm not vegany-emo and this is, so I'll put any personal bias aside and just list the articles, so you can decide for yourself. Has articles on why people shouldn't be so biased against Krishnas (OK, I can't help but make a comment — that article sucked. Krishna is fucked up), the Western Shores Defense Project, Mumia Abu-Jamal, another thing about Krishna, hardline and stuff that I just didn't understand, but that I think would be funny if I did, and interviews with Guilt, 108, Captive Nation Rising, Quicksand, and, of course, some obligatory reviews. (CS)
Ryan / PO Box 922475 / Norcross, GA 30092

PUNK LIFE #? / $1.00 ppd
5 1/2 x 8 1/2 - copied - 44 pgs
This was so fucking good that I missed my bus stop! When I finished reading this I was on the opposite side of town. Maybe that's what travel diaries do to you. If that doesn't say it all I don't know what will. One persons thoughts as they journey by land, air, and sea from coast to coast and beyond. This zine struck something deep inside of me. I can't put my finger on it exactly, but I felt like I had gone along on this journey too. One of those things you know you won't throw away after you're done with it. Thanks. (TC)
PO Box 15 / Arlington, VA 22210

RATIONAL INQUIRER #4 / $1.50 ppd
8 1/2 x 11 - offset - 80 pgs
R.I. is a standard regional music zine: interviews, reviews, etc., of the Under The Volcano sort. The highlight this issue was a big article on South Florida goings-on by Chuck Loose. (BA)
2050 W. 56 St. #32-221 / Hialeah, FL 33016

REAL DEAL #4 / $3.00 ppd
8 1/2 x 11 - offset - 36 pgs
Some of you may be familiar with this publication from reading about it in Grand Royal. Whatever the case, this is something you should make an effort to get your hands on. Ultra-violent comic that goes down to the seedy side of things with pimps battling it out amongst each other for the others' stable of prostitutes, as portrayed in the lead story "Out On The Town With G.C.", which depicts gore dances, brawling, and people getting their heads blown off, a straight 'don't give a fuck' attitude. The last two stories are based around science fiction settings, which deliver the violence and attitude, but I didn't find as interesting as the first story. Either way, this is great stuff that shouldn't be missed. Not for the uptight, neo-Christian P.C. minded. (MA)
Real Deal Productions / PO Box 19129 / Los Angeles, CA 90019

REJKT COMMUNICATION #1 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 52 pgs
Good punk zine with interviews with the bands Policy Of Three, Bleed and Current. A large section of columns/letters on a wide range of topics: DIY, rape, PC, etc. The best bit is a two-part interview with a former Chilean political prisoner and current worker at the Plowshare peace center in Roanoke, Ricardo Valdivieso. (BA)
James Ingrassia / PO Box 1982 / Roanoke, VA 24009

RIVET #7 / $2.50 ppd
8 1/2 x 11 - printed - 26 pgs
It's "the Injury Issue" - interesting theme, because we all know when 'zines do "theme" issues it's usually just an excuse to write about sex. Quirky, weird comics, injury photos and stories, and plenty of amusing odds and ends, including a free tattoo for your trouble. (JR)
Box 193 / 689 Queen St. West / Toronto, ON / M6J 1E6 / Canada

SAN JAM #3 / $3.00 ppd
8 1/2 x 11 - copied - 28 pgs
Excellent zine from France, written in English, that has a lot of heart and creativity combined into the pages of this publication. Interviews are with Kina, Peu Etre, along with various band members from around the world offering their opinions on topics brought up by the editor. Also, instead of doing typical record reviews, the editor has the bands discuss how they recorded the record, or tell about a few songs and what they mean, etc. Very original zine. (MA)
Yann Dubois / 9, Rue Des Mensanges / 35650 Le Rheu / France

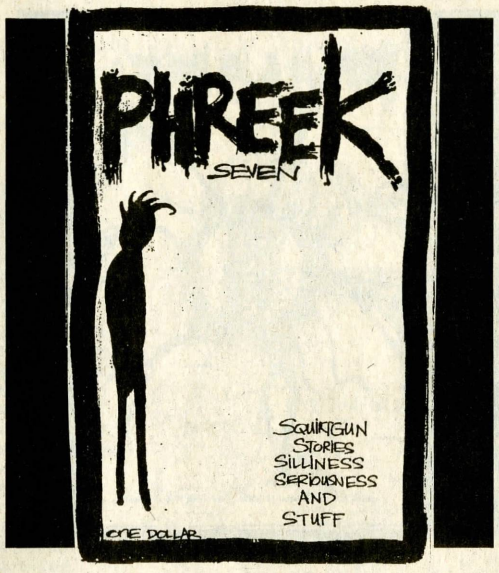
SHOELACE #8 / $1.75 ppd
8 1/2" x 11" - copied - 40 pgs
The 10th anniversary issue (of doing zines) is a good read. Well written, open-minded, enjoyable. Good articles on life as well as interviews with Cub and Grey Spikes. Buy it and all their back stock and learn true wisdom. (SC)
Shoelace / PO Box 7952 / W. Trenton, NJ 08628

SLUG & LETTUCE #40 / S.A.S.E.
newspaper - newsprint - 12 pgs
Sometimes I wonder how many people realize how important a publication like Slug & Lettuce is? Always providing free classifieds along with reviews of the latest in zines and music, not to mention top notch photography and thoughts from Chris, that are presented in a personal style. As always, great stuff.
Christine / PO Box 2067 / Peter Stuy. Stn. / New York, NY 10009-8914

SPECTACLE #3 / $2 ppd
5 1/2 x 8 1/2 - coped - 80 pgs
Another great issue of this cool zine (seems to get one out a year). Loads to read and the proportions are leaning towards good. Good lengthy Propagandhi interview and a great story about being a sperm donor plus loads more. Well worth the two clams especially considering it's 80 fucking pages. (LH)
Theo Witsell / 1010 Scott St. / Little Rock, AR 72202

STAR #3 / $2???
8 1/2 x 11 - printed - 48 pgs - French
My French is extremely limited so I'll do the best I can... this is a cool queer zine with articles on feminism and prostitution, anarchism, homophobia and other political stuff. It looks good, I wish I could read it. (ML)
Mab / 37 Rue Burdeau / 69001 Lyon / France

STAY WILD #3 / $3.00 ppd
11 1/2 x 8 - printed - 72 pgs - German
There's lots of punk rock in this zine. There are interviews with the Muffs, Mata Ratos, Psychotic Youth, Senzabenza, Vicki Vomit and a history of Screeching Weasel. There are also plenty of reviews, ads and interesting photos. (HH)
Carsten Irlander / Pappelweg 6 / 59439 Holzwickede / Germany



STEADY DIET #7 $1.00 + 2 IRC's
8 1/2 x 11 - offset - 28 pgs
Lots of good writing, more great interviews than I can list, and literally hundreds of music reviews. Plus a long list of contact addresses for demos. Really outstanding. The only complaint that I can make is it's a bit hard to read at times, although definitely worth the effort. (JW)
4 Mainstone Close / Redditch B98 0PP / England

STEP OUT OF LINE #2 / $2
8 1/2 x 11 - copied - 76 pgs.
What we have here is a British zine that focuses on British stuff, which is nice to see. This is packed with stuff: a ton of interviews (Rugger Bugger, RDF, Chumbawamba, Another Fine Mess, to name a few), gig and zine reviews, and record reviews galore. Oh, and a good "major labels, who needs 'em?" interview with Adam from Jawbreaker. (MJ)
Ciaran Murphy / 26 Nine Elms Ave / Middlesex UB8 3TJ England

STRANGE FRUIT #1 / $2.50 ppd
8 1/2 x 11 - offset - 56 pgs
Busting out of the Bay Area with a fat first issue... when I first picked it up I thought it looked really cool but I wasn't drawn to read any of it. When I did start reading I devoured it all at once. Strange Fruit contains some awesome, colorful, lively writing on the media, cruising, the bang Fagbash, and tons more. There's fiction, some (good) poetry, an interview with Kim from Sparkmarker, pieces on pornography and immigration, art, photography and more. Great layouts are complemented by a good print job, sometimes in full color. It all takes off from a queer launchpad but ends up covering all aspects of life outside the mainstream. Top marks. (AM)
PO Box 421872 / San Francisco, CA 94142-1872

3RD RATE ZEUS #3 / $1 or 3 stamps
8 1/2 x 11 - copied - 34 pgs.
The woman who does this says she would choose Jim and Debbie Goad (Answer Me!) as her parents if she could, which should tell you something about its character. This issue is called "How To Throw A Nazi Party" and has profiles of some Greyhound riders, stuff on Berkeley and whacked out roommates. She's into shock value, but I thought some of it was pretty dodgy. For example, the picture of a group of random Asian folks where you are asked to pick out Shonen Knife and Yoko Ono, and other stupid captions. That's fucked up. (MJ)
1816 62nd St. / Berkeley, CA 94703

TAIL SPINS #23 / $2 ppd
8 1/2 x 11 - newsprint - 104 pgs
Great front cover artwork by Mitch O'Connell and an article on Garage Shock '95. Interviews with: George Anthony (Battalion of Saints), King Coffey (Butthole Surfers and Trance Syndicate Records), Earth Crisis and Pansy Division. Also included are record and live show reviews. Nice layout throughout. (JB)
PO Box 5467 / Evanston, IL 60204

THIMBLERIGGER #5 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 36 pgs
Cool! This is the way zines should be. Some personal articles, some rants, some interviews (Halfmast, 7 Seconds, 7 Year Bitch), all layed out well and pretty well written. I could do without the poetry, though. (CS)
Jason / PO Box 8332 / Rockymount, NC 27804

TO MEND A MAN / $1 ppd
5 1/2 x 8 1/2 - copied - 44 pgs
I open the cover and... a Paul Weinman poetry book. A bad sign. This zine is pretty "emotive" diary-type personal stuff. Unfortunately, a lot of the sentiments

expressed within are not only poorly thought out, but just plain stupid. Writing about sex and "morality", basically saying that sex is dirty and demeaning - fuck that uptight mentality. Ugh. Well, there are interviews with Angel Hair and Wendy-O-Matic, maybe that will hold your interest. (ML)
235 Kinsolving / 2605 Whitis Ave / Austin, TX 78705

TRUST #53 / 3.00 DM ppd
8 1/2 x 11 - 60 pages - offset - German
A long standing punk zine outta Germany. Great interviews with Terrorgruppe, Mudhoney, Guzzard, and Shihad. Extensive tour lists for just about any punk band you'd want to see in Europe. Lots of music reviews fill up the remaining pages. I can see why this zine has been around since the mid '80s; it's got what you want in a punk zine. (TC)
Salzmannstr. 53 / 86163 Augsburg/ Germany

VERA KRANT #16 / $3.00 ppd
5 1/2 X 8 1/2 - copied - 32 pgs
Looks good, feels good, probably tastes good too but I can't read the damn thing. My Dutch isn't too good you see. Here's what I could figure out though: Guided By Voices, Mickey Mantle, concert dates, and lo-fi rock and roll type stuff. Good use of color pages gives this a brighter look and makes it stick out. Nice. (TC)
Oosterstratt 44 / 9711 NV Groningen / Holland

VERA KRANT #17 / f35 ($2 ppd ?)
5 3/4 x 8 1/4 - offset - 32 pgs - Dutch
Color cover, well-done graphics, columns, reviews, stuff about the Lazy Cowgirls and some Matador bands and plenty more I couldn't read. In the unlikely event you read Dutch and haven't heard of this, I'd say it's worth a look. (JM)
Vera / Oosterstraat 44 / 9711 NV Groningen / Netherlands

WIVES TALES # 1 / $2 or donation
5 1/2 x 8 1/2 - copied - 76 pgs.
This one's for the ladies and it's so great! It is a comprehensive guide to gynecological self-care that is well researched and informative. The problem with many of these guides is that they are vague and not explicit enough. This one has clear instructions, is practical and radical and covers a wide range of female troubles. An owner's manual for those of us with girly bits - you must get this! (MJ)
Britton / PO Box 81332 / San Diego, CA 92138

ZINE WITHOUT FUTURE #3 / $?
8 1/2 x 11 1/2 - copied - 24 pgs
Interview with Dave MDC, a good article about major labels, an article on Desmond Dekker, music reviews, and tons of those little 'info' tidbits that make you go "gee, I didn't know that". A good looking zine that should grow with future issues. jorgezwf@gemini.ci.uc.pt. (TC)
Apartado 4092 / 3007 Coimbra Codex / Portugal

MORE LISTINGS

When sending in your zine for review, please include the following information; number of pages, method of printing (offset, newsprint, or copied), and price.

ABSOLUTELY ZIPPO #23 / .50 cents ppd
This is the poetry and stories issue, with the amount of poetry outweighing the fiction. Next issue will be the bedtime stories issue, and he's looking for submissions.
PO Box 4985 / Berkeley, CA 94704

AGENTS OF MISFORTUNE #5 / $1.00 ppd
Phobia, Doom, and reviews.
16409 SE Division #216-138 / Portland, OR 97236-1931

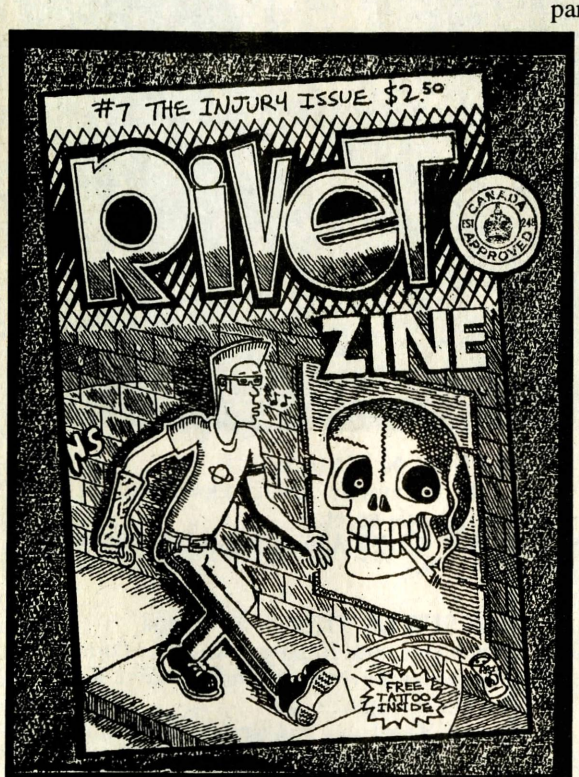
ALIEN #7 / $1.00 and 2 stamps
Girl zine with words and thoughts on various topics related to women's issues, and some personal stuff that transcends political categorization. Interesting.
Witknee / 3917 A Castleman / St. Louis, MO 63110

BABY SUE #21 / $2.00 ppd
Comics and reviews of nearly every record that's been put out recently.
PO Box 8989 / Atlanta, GA 30306-8989

BATTLESTAR-INTERNATIONAL #1 / 2 stamps
Reviews, Thumbnail interview, etc.
2541 Cardigan / Memphis, TN 38119

B.O. #4 / .50 cents and 1 stamp
Bollweevils tour diary, and opinions.
442 Hyde Park Ave. / Hillside, IL 60162

BURN COLLECTOR #2 / 2 stamps
A sordid tale of traveling from New York to Portland Oregon on the Greyhound.
307 Blueridge Road / Carrboro, NC 27510



BUTTERCHURN #3 / $1.00 ppd or trade
This is the 'sidekicks' issue with each page dedicated to famous sidekicks from TV and the movies, mostly presented in the form of clippings, along with fiction, opinions, reviews, etc.
954 Shoreacres Dr. / Fairmont, MN 56031

C.B. #17 / S.A.S.E.
Haven't seen this one in a while. More thoughts and random writings from the mind and pen of Mike Bullshit. The big part of this issue is a list of what he has gained from living in East Wind for the past couple of years.
East Wind Community / Tecumseh, MO 65760

CHUMPIRE #56 / S.A.S.E.
More reviews, thoughts, news, etc. Consistent.
PO Box 680 / Conneaut Lake, PA 16316-0680

CYNICAL PRICKS DIGEST #4 / $1.00 ppd
Columns, reviews, 2 Tone, and fiction.
Mike / Suite 1495 / 660 Pack Ave / Albany, NY 12208

DEAF BY PUNK #10 / $1.00 ppd
Battle Of Disarm, reviews, and an article on the I.S.O..
Janne Piipponen c/o Riikonen / Ojahaanpolku 6 B 19 / 01600 Vantaa / Finland

EMIT #6 / #7 / $3.00 ppd
Here's the summer double issue with Mudhoney, Jello Biafra, Tilt, Doo Rag, a few words on Courtney Love and all the things she's been up to in the media, etc.
PO Box 2499 / Vancouver, BC / V6B 3W7 / Canada

GEEKAGE #1 / $1.00 ppd
Personal zine with school memories, first kisses, crushes, reviews, etc.
Michelle / 62 Day St. / Jamaica Plain, MA 02130

GREGJAW #& / 2 stamps
More comics of commentary and oddity. This one has profiles of punks, breaking records, colds, puking, etc. Indescribable.
46 Harmon Rd / Edison, NJ 08837

HOOFSIP #12 . $2.00 ppd
This issue marks one year of existence. This issue has interviews with Space Streakings, The Stickmen, reviews, comics, etc. Interesting.
2398 Lee / Utica, MI 48317

HUH WHAT DISBANDED #1 / $1.00 ppd
The Smoothies, Rancid, reviews, etc.
PO Box 6114 / Woodridge, IL 60517

KINK #2 / $2.00 ppd
Rhythm Collision, Tilt, articles, reviews, etc.
Nik Kozub / PO Box 246 / Edmonton, AB / T5J 2J1 / Canada

LAMEGUY #2 / $1.00 ppd
Assfactor 4, local news, words on sleep, the sun, infomercials, etc. Good stuff.
2639 Central Ave. #C-2 / Memphis, TN 38104

MARCIA #4 / $1.00 ppd
This isn't much to look at, but it's hilarious anyways. This issue has yearbook photos that need no captions to be funny, reviews, interviews with Smedley & the Space Cadets, and Buglite, also a write up on the Ramones, "How To Hardcore Dance" etc.
The Mikes / LPO 16166 / PO Box 5064 / New Brunswick, NJ 08903-5064

MOON SKA SKAZETTE #21 / S.A.S.E.
News of the latest ska releases from label of the same name (minus the 'Skazette' part of course), along with news of bands on the label, reviews of zines, tour dates, etc.
PO Box 1412 / New York, NY 10276

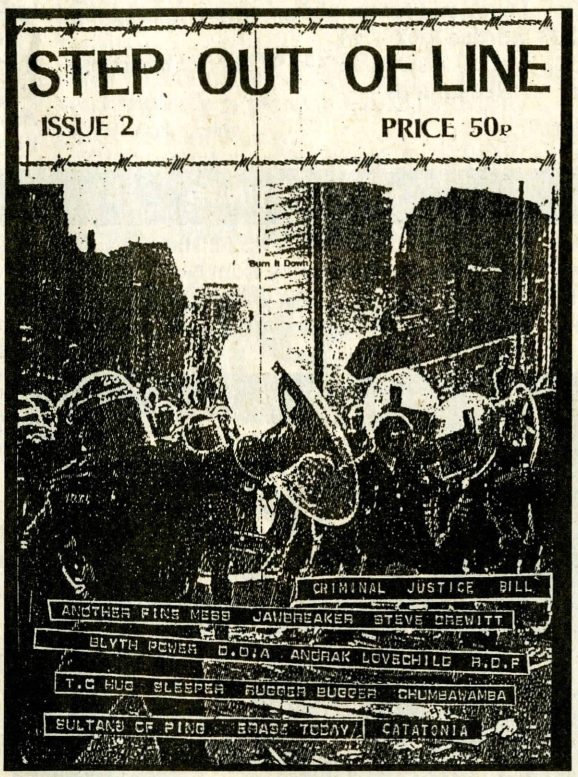
MOTORCYCHO #5 / $1.00 ppd
More of the music and motorcycle connection. Reviews, letters, Evel Knievel video roundup, the Welbike, etc. The issue they sent also came with a packet of genuine Harley Davidson coffee that smells stronger that hell. Maybe I could put this in a coffee maker and use if as motor oil.
PO Box 1564 / Point Roberts, WA 98281

NEAT #1 / 2 stamps
Stories about summer camp, interviews with Backside and The Showcase Showdown.
Rm. #438 Van Meter / Univ. of Mass. / Amherst, MA 01003

NEAT DAMNED KIDS #4 / $4.00 ppd
This gives true meaning to the word fanzine, as it only focuses on one band, The Damned. Interviews, photos, news, you name it. Everything you would ever want to know about these guys and more.
PO Box 42850 -123 / Houston, TX 77242-2850

NO SCENE #4 / 2 stamps
Interviews with Back Ta Basics, 25 Ta Life, and Chris from In Effect zine, along with reviews, and more.
Booger / 1202 'F' Apt. B2 / Lincoln, NE 68508

OFF THE BEATEN PATH #1 / 1 stamp
Opinions, clippings, reviews, etc. Why the editor hates Guttermouth, thoughts on politics, labels, sexism, etc.
Matt Detox / 834 N. Spoede / St. Louis, MO 63141



OI PUNK #4 / $1.00 ppd
A.F.I., Pennywise, Blink, Operation:Cliff Clavin, reviews, etc.
PO Box 770896 / Eagle River, AK 99577-0896

PRIS SUR LE VIF # 2 / $3.00 ppd
French zine with Ifraktion, Kochise, Portobello Bones, Seven Hate, Dirty District, Kill The Thrill, contacts, etc.
Vincent Troplain / 303 Rue De La Republique / 76520 Franqueville St. Pierre / France

SPY GLASS Vol. 2 #1 / 3 stamps
Has a little bit of artwork, but the main content is reviews of death metal and hardcore releases.
Clay Menzik / 9552B Mifflin Loop / Ft. Drum, NY 13603-3312

STRAIGHT-EDGE NEWSLETTER #12 / $1.00 ppd
As always, bringing you the gods on the latest in the world of straight-edge with scene reports, reviews, and this time there is an in interview with Respect.
Boisleve Y. / BP 7523 / 35 075 Rennes Cedex 3 / France

THE ADVENTURES OF STICKMAN #4 / $1.00 ppd
Reviews, interview with Rail, columns, etc.
290 Fargo / Buffalo, NY 14213

THE PARTIAL TRUTH #4 / $1.00 ppd
The latest issue with the continuing saga of Aliester looking to put it all together, along with the introduction of new character that will appear in future issues of this comic.
Derik Badman / 1007 Callowhill St. / Perkasie, PA 18944

36 CRAZY FISTS #1 / S.A.S.E.
Dan from Spazz gets it together to produce the latest zine from the West Bay area covering local happenings, reviews, and an interview with Charles Bronson.
PO Box 610112 / Redwood City, CA 94061-0112

TRIPWIRE #19 / 2 stamps
Article on having the stereotypes of homosexuality broken down, Kiss, reviews, clippings, etc.
PO Box 1224 / Yuba City, CA 95992

UNDERGROUND ZINE SCENE #3 / $1.00 ppd
This publication is strictly dedicated to reviewing zines and demos, which is unfortunately a thankless task, although important. A little something for everyone, almost.
John Ridge / 6611 Milligan Rd. / Cass City, MI 48726

UNIVERSITIES TAKE FAILURES #1 / $2.00 ppd
Cowboy Killers, Toast, reviews, clippings, etc.
49 St. Michale's Lane / Leeds / L5G 3 BR / England

WEAPON #? / S.A.S.E.
This is definitely different. 'Spoofs' on Timothy McVeigh, militant vegans, along with an interview from Man Is The Bastard, and reviews. The final issue.
PO Box 1602 / Eugene, OR 97440

WROTH! #2 / 1 stamp
Schleprock, F.Y.P., I Farm, reviews, clippings, etc.
Matt Chernus / PO Box 16511 / Rocky River, OH 44116-2923

ZIMMS #8 / $1.00 ppd
Pink Lincolns, 88 Fingers Louie, reviews, opinions, etc.
1350 Sherwood / Highland Park, IL 60035

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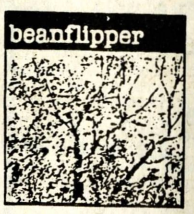

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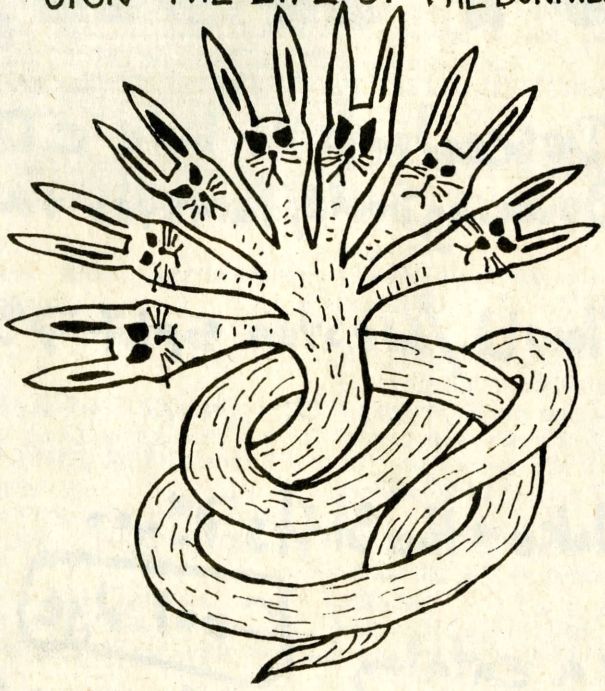

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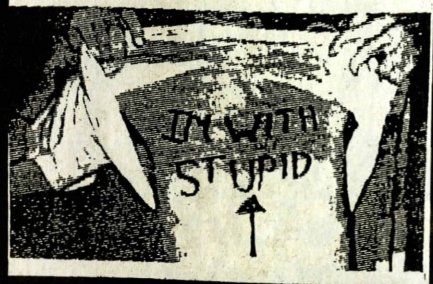

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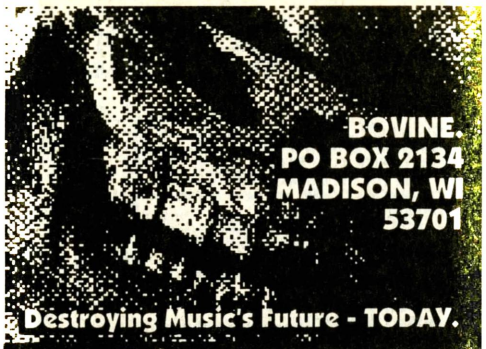

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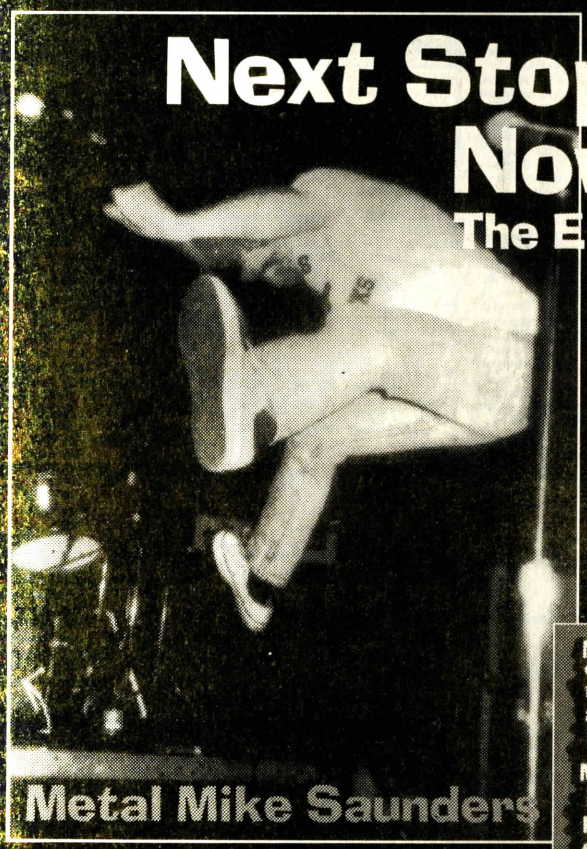

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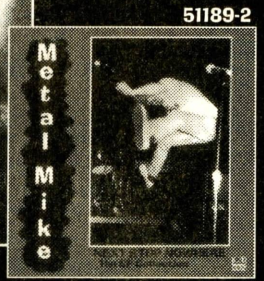

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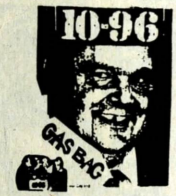

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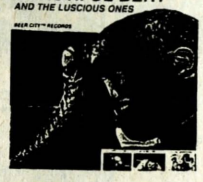

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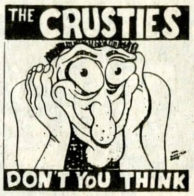

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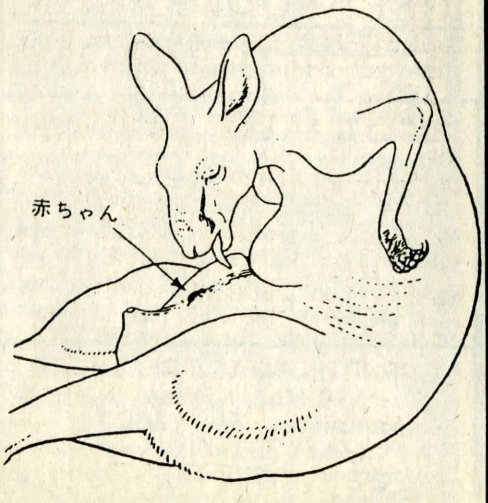

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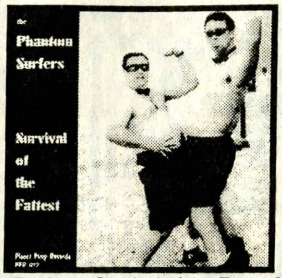

Phantom Surfers *Survival of the Fattest* (PPR-012) 7" The Phantom Surfers pull out all the stops for this "laugh a second" romp of rollicking fun! Phone call to Dick Dale is included as a free bonus track! You will understand why top critics are calling the Phantom Surfers "Crazy, Sexy, Cool!" *A must have for chubby chasers and Phantom Surfer fans.* **Only $3.00**



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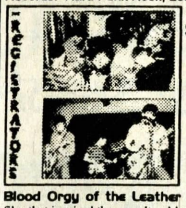

Blood Orgy of the Leather Girls VHS videocassette (VID-001) See the film that inspired the soundtrack! **-$15.00-**

Thee Shatners *Planet Pimp Records Presents...* This is definitely the best Star Trek tribute album ever recorded. Twelve surf songs plus an intriguing B-side mystery track. The band is purported to be The Hi-Fives. (PPR-008) 12" LP or (PPC-008) CD **-$8.00-**
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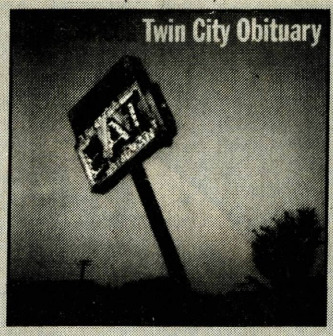

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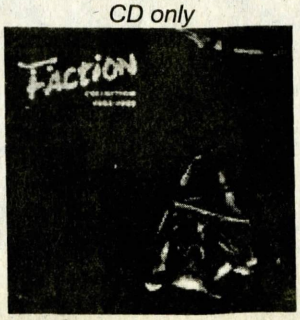

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LITMUS GREEN! We've changed our address, to all the people who have written us, please bear with us, we will answer! New address, POBox 5311, Glendale, CA 91221. And yes, the 21 song thingie will be out summer 1995!

SELLING MY RECORD, tape and T-shirt collection. All kinds of music from the 1960's, 70's and 80's. From funk to Punk. Please send me your want lists. Bob Farrington, 7 Florence Dr. Clark, NJ 07066

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BLOOD SAUSAGE Hardcore-10 song realease called Hungry Dogs Follow Me. C.D $14 Cass. $9 T-Shirts-2 sided 4 colors $15 Includes Postage. P.O.Box 111, Station E, Montreal, Quebec, Canada H2T-3A5

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MAXIMUMROCKNROLL music classifieds

METAL MANIACS - widely distributed extreme music publication seeks crust and hardcore/doom, black and death metal, and noise/experimental bands with seven inches, demos, videos, zines, LP's, CD's, etc...for review in our magazine. New editors want to expand the format and help good heavy groups get exposure. Send all music and correspondence to: Metal Maniacs, 233 Park Avenue South, 5th Floor, New York, NY 10003.

HARDCORE AUCTION: Minor Threat-Out of Step LP (B & W cover), Youth of Today-Break Down The Walls LP (Wishing Well), YOT- Can't Close My Eyes LP (Schism/ Caroline). Token Entry-Jaybird LP, Youth Brigade- Sound an Fury LP (BYO), Deadline-LP (Peterbilt), Swiz-LP (1st Pressing), Swiz-Down 7", All excellent condition with original inserts. Send bids by October 31st to H. Kenig, 4577 Mcarthur Blvd. #302, Washington, DC 20007. Winners notified by November 7th.

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VIDEOS: (1000+) Trade only: Beasties, D. Dogs, Discharge, Descendents/All, Early 80's hardcore, 70's punk, GG, Hum, J. Lizard, J. Spencer, Kiss, Luscious Jackson, Mummies, NB Turks, No Means No/Hansons, Op Ivy, TKK, Tortoise, Toy Dolls, Wayne County, Zorn!! Lots of Toronto show masters from 1994-95! Video traders send list: Oogy, 3509 Bannerhill Ave., Mississauga, Ont., Canada L4X 1V3.

VIDEO COMPILATIONS FOR SALE: Early 80's hardcore (B. Brains, Misfits, M. Threat, Husker, Necros, Descendents, 7 Seconds, Neg. Approach...) Nirvana, Pavement, Beasties, Jon Spencer, Op Ivy/Rancid, Melvins, Girrrl bands, Dinosaur Jr., Ice Cube/Cypress Hill, Misfits, PJ Harvey, Rollins, Janes Addiction. Send 50 cents or stamps for catalog: Oogy, 3509 Bannerhill Ave., Mississauga, Ont., Canada L4X 1V3.

AFI WANTED; any out of print AFI 7"ers... will pay a good amount of $$. Also into: the Circus Tents, Grimple, Avengers, Siren, Invalids, Screeching Weasel, Zoinks and The Misfits. I will respond immediately. Dustin Whalen / 4744 N. Millbrook / Fresno, Ca 93726

DIY VIDEOS. No Misfits. Helmet, Mr Bungle, Jesus Lizard. I got Shotmaker, Drop Dead, Monster X, Hoover, Oi Polloi, Screeching Weasel, Los Crudos, Chokehold, etc. Plus lots of local punk bands. You get first generation quality. $ for 2 hours. NTSC only. Write for full list and descriptions: De Sica Approved / Box 75 / 240 Jarvis St. / Toronto, ON M5B 2L1 Canada

VIDEOS!! PAL/NTSC Top quality! Babyland, Bordoms, Chem Lab, Cocteau Twins, Cop Shoot Cop, Current93, Death In June, Dead Can Dance, Front Line, Godflesh, Hawkwind, Jon Spencer, KMFDM, Leatherstrip, Melvins, Ministry, NIN, Nick Cave, Painteens, ClockDVA, Pigfaee, Residents, Skinny Puppy, Stereolab, Shellac, Test Dept, Whitehouse, Velvet UG, Zorn, +more! list $1 DeMattia 8 Haddon Road Hewitt, NJ 07421 (201)8534420

AUDIO TAPE TRADERS- your list gets mine. You won't be disappointed. Quality shows and demos. Too many bands to list. Interested in trading audio tapes. Send your list to: David Wuttke / 119 West Adams St. / Somerville, MA 02144-1206

THE MURDERED- Live cassette $3.00/50 minutes. One of the best bands in NJ. Kick ass live. Nervous Clown #'s 1,2, or 3. $1 each ppd. for "20 pages of obnoxiousness"- MRR #1-Merle Allin interview, #2-Spent Idols interview, #3 Oprah Winfrey sex fantasy. Send $5 for everything listed in the ad, or order individually. R. Prostate, POB 221, Delaware NJ 07833.

MINT CONDITION- Gorilla Biscuits test pressing of the 7". It is the real deal. Make me a me an offer. Best offer gets it. George Burns, 224 Hamilton St., New Brunswick, NJ 08901. Include phone number.

LONG TIME TAPER had bad luck at the Red Aunts 7-8-95 and Swans 7-10-95 bay area shows. Need audio or video of both. Have 100's of shows to trade. Can also pay. Malcolm, 12 Mill Plain Road, Danbury, CT 06811 (203)-792-1630.

FOR TRADE (All originals, No bullshit!): The Gears: Let's go to the beach 7", Maggots; Tammy Wynette 7", The Eat: God Punishes The Eat 7", Crime: Murder By Guitar 7", DOA & Friends: Expo Hurts 7", Freeze: Tourists 7", Bad Religion: Unknown LP, SOA: No Policy 7", La Peste: Better Off Dead 7", Panics: Wanna Kill My Mom 7", Septic Death: Burial 7", Stalin: Stalinism & Romantist & Allergy 7"s, Ambient Noise: Chainsaw Massacre 7", The Dogs: Rot n' Roll 7", X: Aspirations LP, Eddie & The Subtitles: Skeletons LP, Widows: all 7"s, Eppu Normaalil: Poliisi Pamputtaa 7" & Nipa 7", Briard 7"s, Terveet Kadet all 7"s, Ed Nasty & The Dopeds 7", Deep Wound 7", Really Red: Crowd Control 7" etc etc Tons more all around the world!!! We trade or sell. (Massive catalogue for $1 / 2 x IRC) Write, call or send fax to: A.A.R. c/o Jukka, PO Boix 174, SF-l 1101 Riihimaki, Finland. tel/fax +358 14 721328

GG ALLIN. Huge list of over 40 different items for sale. Vinyl, CD's, shirts, stickers videos, and posters. Great prices and service Send $1 US for big lists and stickers to Skeeter, Box 9561, Wyoming, MI 49509-0561 GG lives!

FREE NOCTURNAL CASSETTE! Dark and moody experimental project loaded with samples and strange noises plus some nice guest vocalists. Send two or three stamps to: Nocturnal. PO Box 66381, Portland, OR 97290.

CHAOS 7" PHILIPPINO PUNK bootleg! I have a batch of these for sale - $7 ppd. world each - Also tons of exotic punk stuff, Czech. Thai, Turkish, Polish...send for a catalog. Antipodes Souterrains, 28 rue de Soultz, 67100 Strasbourg, France.

DISCOURAGE KILLS List #2 Out Now! Desendents, X-Terminators, Ice-9, Sado-Nation, X, Gears, RPA, Deep Wound...100's of LP's & 7"s New & Used. SASE P.O. Box 40422, Port. OR. 97240-0422

FOR SALE: Addicts, Anwl, Chaos UK, Crass, Discharge, Exploited, GBH, Varukers, Clash, Cockney Rejects, Demob, The Mob. Send 2 IRC's or $1 for a large punk list to Dave, 45 Somerset Road, Coventry, CV1 4EG, UK Phone/fax: 44-1203-225378.

MAXIMUMROCKNROLL music classifieds

WANTS (Original 1st pressings only!); Village Pistols: Big Money 7" (wp $150), Features 7"s, Bud Luxford Presents comp LP #1, Fresh Color: Lady Shiva 7" & Punk Partout 12", The Eat: Communist Radio 7"(wp $150), Nubs: Job 7" & Dont Need 7" (wp $75 each), Xterminators 7", Injections: Prison walls 7", Pl.G.Z.: Bloody Belgium 12", Hollywood Squares: Hillside Strangler 7", Freestone: Bummer Bitch 7" (wp $100), Johnnies: Who Killed Johnny 7" etc etc 70's & early 80's punk rock from all around the world!!! We trade or buy so write, call or send fax to: A.A.R. c/o Jukka, PO Boix 174, SF-1 1101 Riihimaki, Finland. tel/fax +358 14 721328

FOR TRADE (All Originals, No Bullshit!!!); Bad Religion: 1st 7", Sillykillers 7", (Impatient) Youth: 1st 7", Kraut: Kill For Cash 7", Black Market Baby: Potential Suicide 7", Controllers: Neutron Bomb 7", DOA: Disco Sucks 7", GG Allin: Blood & Guts 7", G.I.: Make an effort 7", Minor Threat: First Three 7"s, Ideals: High Art 7", Rotters: Stevie Nix 7", Leftovers: Cigarettes & Alcohol 7", Wretched: Finira Mai 7", Star Club: Wakaki Ansatsusha 7" etc etc tons more all around the world!!! We trade or sell. (Massive catalogue for $1 ar 2xIRC) Write, call or send fax to: A.A.R. c/o Jukka, PO Boix 174, SF-1 1101 Riihimaki, Finland. tel/fax +358 14 721328

VIDEOS!! PAL/NTSC Top quality! 7 Seconds, Agnostic Front, All, Bad Religion, Born Against, Breakdown, Life Of Agony, Coffin Break, Dag Nasty, Descendants, Down By Law, Face To Face, Gorilla Biscuits, Instead, Jawbox, Judge, Madball, Minor Threat, Murphys Law, OpIvy, Indecision, RIP, Slapshot, Uniform Choice, Youth Brigade, YOT + more! list $1 DeMattia 8 Haddon Road Hewitt, NJ 07421 (201)85344'~0

VIDEOS!! PAL~NTSC Top quality! Buzzoven, Chaos UK, Conflict, Cocknoose, Dirt, Disrupt, Exploited, Guttermouth, Helmet, Jawbox, Jesus Lizard, Jon Spencer, Lagwagon, Los Crudos, Marilyn Manson, Mummies, Nofx, NBT, Orange 9mm, Pennywise, Pink Lincolns, Propagandhi, Queers, Quicksand, Replacements, Rancid, Rorshack, Screeching Weasel, Sebadoh, Shelter, Sheer Terror, Shotmaker, Samiam, Ween, + more! list $1 DeMattia 8 Haddon Road Hewitt, NJ 07421 (201)8534420

VIDEOS!! PAL/NTSC Top quality! 7-Year Bitch, Babes, Bikini Kill, Boss Hog, Brood, Bratmobile, Cyclesluts, Diamanda, Ethyl Meatplow, Flanders, Free Kitten, Friggs, Royal trux, Genitortures, Geraldine Fibbers, Hole, Huggybear, Insaints, Karen Black, L-7 Lunachicks, Lush, Muffs, Nymphs, Pandoras, Pork, Shonan Knife, Trashwomen, Supersnazz, Tiger Trap, Voodoo Queens, Woodpussy, +more list $1 DeMattia 8 Haddon Road Hewitt, NJ 07421 (201)8534420

WANTED: Early vinyl from Descendents, Dwarves, Superchunk, Stiff Little Fingers, The Business, and Crucifucks. Send your prices to: Chris, 3710 Kumulani Pl., Honolulu, HI 96822.

RECORDS COLLECTORS! Selling off a major part of my collection of 7"s & 12"s/LP's. Many rare items! Early Dischord and T&G, AmRep, 70's punk, 80's hardcore and obscure label noise, GG Allin, early 7"s, Misfits, SubPop & more! Send $1.00 + 2 32¢ stamps of 2 IRC's for full catalog. Tim Welsh, 24 West Amherst St., East Brunswick, NJ 08816, USA.

SCARED OF CHAKA rule! Also: The Drags, Luxo Champ, Blind 9, and other burque punx! Everyone write me and send stuff for my zine! Kablooey! I like Screeching Weasel, Rancid, PeeChees, Boris the Sprinkler, Queers, Pink Lincolns, every girl band, John Woo and Tarantino movies, Star Wars, MST3K, and comics. Brian Angel/ 6516 Astair Ave. NW/ Albuquerque, NM 87120.

CHEAP VINYL! The Millionaires debut 7" is considered by many to be the cornerstone of any fine record collection. This heady mix of thrash and trash makes those other bands sound obsolete! Don't be left in the dust—buy a bunch today! Only $3 worldwide to Teen Patriot Records, 1626 N. Wilcox Ave. #406, Hollywood, CA 90028-6812.

RECORD TRADERS: Wanting to swap my wax for your wax. I'm especially looking for the first Supercharger LP, Pagans originals, and of course, any Pussy Galore, whether it's booted or not. Ross, 7917 Woodlyn Dr #101, Woodridge, IL 60517

SKREW THE REST it's R&M Video... Fulfilling your hardcore and punkrock video needs. We have over 500 different titles from old-school to new punk, ska, hardcore, straight-edge, and industrial. Cheap prices, quick service, and kick balls videos. For a list send a starmp to: R+M Video, 4601 Acushnet, Corpus Christi, TX 78413.

GET ON A COMPILATION and get 50 copies for a mere $100. $2 each! Sell yours local, I'll distribute mine worldwide. Get exposure worldwide! 12207 Crossridge Ave., Silverdale, WA 98383 (360)779-6826. Jamie.

GG ALLIN: 1956-1993 The ultimate discography - send SASE for details. Rock'n'Roll Terrorist video $30. Watch Me Kill 7" EP from Japan - rare $10. No Room 7"-#-$5. Send SASE for catalogue. Shrinkwrap Propaganda, PO Box 11831, Pittsburgh, PA 15228-0831, USA.

THE DAMNED, "promo poster" for 1st 7", New Rose/Help. (original line-up). $10 ppd. tubed. Skrewdriver poster promo for "All Screwed Up" LP $10 ppd. tubed. Unnatural Axe, 7", Tonight We Fight/Three Cord Rock. $10 ppd. Cash or money orders only to: D.G., PO Box 46881, Mt. Clemens, MI 48046. Inquiries SASE.

LIVE AUDIO TRADERS and tapers: Have (400+ items), Jesus Lizard, Big Black, Rapeman, Shellac, Helmet, Jane's Addiction, Fugazi, Melvins, Bad Brains, Butthole Surfers, Descendents, Black Sabbath, Naked Raygun, Rollins Band, Minor Threat, Beefeater, Dead Kennedys, and more. Many low generation, some masters (quality equipment), & radio shows. Traders send lists, others send SASE. Geoff, POB 13450, Chicago, IL 60613-3450.

BIG BLACK. Anyone with rare and unreleased stuff who will tape it for me? Especially "Sound of Impact", and "Kerosine" boot, "Rick James 5", compilation tracks. Will trade live & rare from my list. Geoff, POB 13450, Chicago, IL 60613-3450.

NOT GOOD ENOUGH for Epitaph? Send your shit to us for a shot of the big time (well not really). We need bands for up-coming comps, splits, etc. Middle-Man Records, c/o Shawn, 1210 NW 11th Avenue, Apt 16, Gainesville, FL 32601-4171.

WANTED: D.I. 7" (Released with skateboard on XXX records.) Cash or trade, contact Karl, 630 L Street, Sparks, NV 89431.

LOOKING FOR old Jawbreaker, any comps, splits 7" or old tapes, Already have typical, Unfun, Bivouac, 24 hour, Dear you, Busy, Punk USA,and The worlds in Shreds 2. Send listes of what you have and prices to Jon 12106 N E 66th St Kirkland Wa 98033

W.O.R.M. (pray t.v./f.u.c.k.) 7" EP (white Vinyl). "Pretty standard. catchy four chord punk from England and. It's tight and has gocd energy." (MRR # 146). $3.00 U.S. $5. World. Peer Pressure Productions, 4023 Lucerne Drive, Huntsvllie, Alabama. 35802 USA.

PUNK/HC 7" SALE- Minor Threat ep's, Husker Du first, Descendents-Fat. Process of Elimination comp (Meatmen), Deep Wound, GG Allin, Crass label, other stuff. Send SASE for list/prices. Leipziger. 7B Allen, Burlington, VT 05401-4345.

WANTED! Gig posters/flyers from Portland, Eugene, Seattle, and Vancouver. 60's-90's. Axis Records, Box 33033, Austin, TX 78764-0033. (512)-445-6423.

RECORDS WANTED. Face to Face-No Authority (original on colored wax), Ex- any 7", Jawbreaker- Busy (green wax) and Unfun (colored wax), Screeching Weasel- Happy, Horny 2x7", Gorilla Biscuits- Start Today (colored). List to Moe, 115 Pete Court, Manteca, CA 95337. USA. No traders.

FOR SALE: Drunks with Guns, all original, all mint condition. Thirst for Knowledge 7" (200 made), Revolver-ep (160 made), Drunks with Guns-ep (300 made), Songs From the Album (40 made). Also Ejectors-Hydrohead 7" and Germs-Forming (original 7"). Offers to Dave, 45 Somerset Road, Radford, Coventry, CV1 4EG, UK. Phone/fax: 44-1203-225378.

FAST, BRUTAL GRIND, HC 7eps For Sale! Capitalist Casualities-Live Butchery 7ep Agathocles/Audiorrea split-7ep Heartline-7ep, Health Hazard-7ep M.O.M. War-7ep, Thinkshit/Intestinal Disease split-7ep $4.00 U.S.$6.00 World (Air) Send S.A.S.E. Or $1.00 For Evergrowing catalog of Brutal HC,Grind, Crust, Noizecore Records Etc. Bands & Labels write with wholesale prices & Possible Trades on your releases (Only Brutal HC, Grind shit). Noize For The Masses c/o Sergio M. 7100 Constition NE #4 Albuquerque, NM 87110

WANTED: Larm-Straight LP, Larm/Stanx-split LP Rupture/Drop Dead-split 8ep (colored wax) Rupture-Corrupture 10ep (colored wax), 7 m.o.n.Noise of the Rose 7ep, 7m.o.n.Flexi, Crossed Out-1st 7ep, V/A-Trapped In a Toolshed Gear Comp Lp, Rupture/Senseless Apocalypse-split 7ep Napalm D.Live7ep, Straight Ahead-12ep & / ep, V/A-Pestilence Box Set, Peel Session 12eps from Carcass, Electro Hippies, Doom, S.O.B. Send reasonable prices (possible trades) Noize For The Masses Records. & Distribution c/o Sergio M. 7100 Constition NE #4 Albuquerque, NM 87110

MISFITS AND SAMHAIN LIVE: Misfits on 10-31-82 at Bethlehem, PA, Misfits at Goletta Cr, CA '83 and Baltimore, MD '85. Each show 35 min. One show for $12 or all 3 for $20. Send cash or Money Order to: Jeremey Siegel, 856 Mellowood Ave., Orlando, Fl 32825

GBH WANTED: 7"s, live recordings, "Church Of The Truly Warped" 12", buttons, videos, rare LPs. Write 2 Pat, PO Box 302, Newtown, PA 18940.

MAXIMUMROCKNROLL music classifieds

THE BERSERKERS Punk rock for leather-wearing, beer-guzzling sluts of all types. "Whiskey & Leather" 7-inch - $3.00 ppd. U.S. cash only to Killing Pig Records, 322 N. 74th St. Seattle, WA 98103~ Send stamp for free catalog.

RANCID DEMOS! Professional audio cassette bootleg with full color picture sleeve. 53 min. Contains many unreleased tunes. $10 post-paid. cash or Money Order to: Jeremey Siegel 856 Mellowood Ave. Orlando, FL 32825

FOR TRADE -Have Zyklome A "Made in...." (Punk etc.), Vomit visions "Punks are..." (RRR 0801), Razors "s/t" (RRR 3), OHL "s/t" (RRR 4) & "Live ep" (RRR 5), Der fluch "Die gesandten" (RRR 11), Upside "Nati per...", Skrewdriver "Anti-social" (Chiswick), The gruesome "Jack the... " (PR 001). I have big want-list/trade tapes list. Write to: Marc, 3358 rue Gaspareau, Ste-Foy, Province de Quebec, G1W 2N2, Canada

HARDCORE/TRADE -Have Akutt Innleggelse "Echos... ", Peggio punx "Cattivi...", Underage "Afri cani", Terveet Kadet "The horse" (Barrabas-LP), Maho neitsyt's, Condemned to death "Diary of...", AYS "Someplace... ", Nihilistics "s/t", Gang green "Drunk and..." (bootleg), Heimat-los "Schlag", Inferno "Tod &...", V/A "Fun's not dead", Civil dissident "Is this...", Upset Noise "Disperazione", Rappresaglia "Danza...". Lot of stuffs. Write to: Simon, 781 Alfred Rouleau, Ste-Foy, Province de Quebec, G1X 4P2, Canada.

STARTING A COMP AND ZINE. If you're a punk/HC/oi/ska band then send me some songs and I'll put your songs on the comp tape. Send me contributions for my zine also. Free copies to whoever helps out, thanks. Send to: Eric Latimer, 4838 Waycross, Houston, TX 77035.

RANCID VIDEO! "Let's Go! Live" 120 min. Pro-bootleg video is 120 minutes long. Has 46 songs from their 1993 tour. Dates include 9-14-93, 10-3-93, and 12-2-93. Comes with plastic case and color picture sleeve. $20 post-paid. Cash or Money Order to: Jeremey Siegel 856 Mellowood Ave. Orlando, FL 32825.

LOOKING FOR the following records: D.O.A.-"Bloodied But Unbowed" LP. and The Faction-"Corpse In Disguise" EP. No rip-offs! Good condition a plus. Contact: Miller. 2040 SW 49th St. Corvallis, OR. 97333. Thanks!

PUNK RECORDS for sale or trade. Please write for free huge list. Includes many rare 7" records like Schlong, Wretched Ones, Samhain, Icons of Filth, Rudimentary Peni, Fuckers, Misfits, Iron Cross, NoFX and more. Paul Holstein 6759 Transparent Clarkston, MI 48346. CDs, Posters, zines, photographs, and other stuff too.

LONG BLOND HAIR - I've got the image and I am ready to rock. 38 year old heavy metal veteran guitarist seeks punk rock band for major label release and touring. Influences are: Rush, Green Day, Queensryque, Civ, Bon Jovi; Jawbreaker, and Chubby Checker. Must have bitchin equipment, great attitude, and an image to match. Serious inquiries only. Send $1.50 for lock of hair and bio to Extent Fanzine 38 Calumet Street #3 Boston, MA 02120

$50,000 in 20-60 days! This legal and easy way is guaranteed to work! All ages welcome! Free startup kit! Just send SASE to: M. Hill 7786 Beech St. Fridley, MN 55432-2512. Quick responses receive bonus!

WANTED! Crude SS CD, Benton And The Bentonites LP, Trottel: LP's+ 7"s, P.E.A.C.E. 2XLP comp. with booklet, Antisystem CD, lots of other stuff. Trade of buy for reasonable prices. Write soon: Brendan, PO Box 6782, Bloomington, IN 47407.

I WANT IT. First 2 Feederz albums, Dead Kennedys "Your Worst Fears Confirmed" T-shirt (any size), a repro of the 16 page booklet that came with the Vancouver Complication LP, and any good first or second generation live Crass videos. I'm not gonna help fund any record collector's Swiss bank account so a top price for the LP's & shirt is $10-15 bux. I'll provide a blank tape & postage for the Crass video! Anyone willing? Twitch, 3185 Kilmer St., Port Coquitlam, BC V3B 3K2, Canada.

BLURG! Sound search has over 1000 cassettes and CD's to sell. Everywhere from A.C. to the Vandals. Send $1 for a catalogue. Stickers and an updated list. Blurg Sound Search, 3137 N. 12th St., Coeur d' alene, Idaho, 83814.

OPERATION IVY! I want any and all OpIvy tapes, CD's, records, posters, patches, stickers, photos, info (especially about J. Michaels), T-shirts, stories, experiences with, etc. I will pay top dollar. Also want other OpIvy J. Michaels fiends for penpals, "Aww, quit actin' like your nuts!" Write now! J.M. fiend, 3716 Fairesta St., Glendale, CA 91214.

HELP! My Dog Is A Skinhead! the debut CD from the Piss Shivers is available for $ 6.00 postage paid. We play old school Punk/ HC and want your money! Make checks payable to: Cedric Crouch, 46 Oberholtzer Rd, Bechtelsville, PA 19505

LIVE & RARE CRAP! Tapes $7: Bad Religion, NoFX, Beck, Fugazi, Melvins, Nirvana, Offspring, S. Weasel, Rancid, Op Ivy. Videos $15 Melvins, Nirvana, BR/ Rancid/ DKs, Green Day, Neurosis, Neurosis/ Fugazi, DK's. All include full packaging (most color). Add $2 for postage per order. New Sampler tape $4 ppd. or $1 for catalog. Monolithic Distributors, PO Box 1234 Coquitlam, BC V3J- 6Z9, Canada

THE CAOS CREW is putting together an angry comp of anarchist music so please send your demos and 7"s. We are investing a lot of time into this project so help us out if you can. Refuse, Resist, Exist. Please contact: Caos Crew, c/o Agenda Zero Tribe, 10881 Richmond Ave. #702, Houston, TX 77042.

GOTHICK: I would like to trade music, information, etc. with other gothic people. Also experimental, ethereal, ambient, and noise fans write. Dave, 9 Alvin Place, Rochester, NY 14607.

INDIE UNDERGROUND TAPES. Rogue Elephant, Stentorian, Rampage, etc. For a complete list, send a stamp to Dave D., 407 Evergreen, Street, North Fort Lauderdale, FL 33068.

HEY! No one gets beat up for being a punk rocker anymore. So get the new 11 song tape from Snap Krackle Drop-'System Addict'. A mix of late 70's UK style punk and mid 80's US hardcore. Send $4ppd. to Social Retardance, POB 25666, Tempe, AZ 85285-5666. Checks payable to William Tynor.

B.D.G. MAILORDER: Live music tapes and videos, prank call tapes, and novelty and rock t-shirts. Ethereal, gothic, industrial, hardcore, rock, experimental, and more. Please send 4 IRC's or $1.5 to B.D.G., POB 16184, Newport Beach, CA 92659

COLLECTORS FROM RUSSIA would like to exchange Russian alternative music for alternative music form your country and all around the world. POB 142, Novosibirsk-99, 630099, Russia.

FOR TRADE/SALE: X-Ray Specs- "Germ Free Adolescents" LP, V/A Tooth and Nail comp. (sealed), Social Unrest- "Before..." LP (Libertine), Pariah- "Youth of Age" LP, Bad Religion- "Back To..." LP, Scream- "Still Screaming" LP, Legal Weapon- "Death of Innocence" LP, Fair Warning- "You Are The Scene" LP. Gabriel Gutierrez, 662 Clayton St. #2, San Francisco, CA USA 94117.

MICRO BROADCASTING RADIO Station starting in a small, deprived town. Please send music to be played on the air. Hey, if nothing else it's free exposure! Send to: Tom Nenke, PO Box 2514 Kalispell, MT 59903.

MASSIVE PUNK record/t-shirt/cd (nobody's perfect!) list including everything from 77 punk to Oi! to Crass/82 punk to hardcore and other stuff like The Jam, Specials etc, is yours for an I.R.C. (or $1). I have loads of stuff by The Clash, Buzzcocks, SLF and many more unknown bands and I am 100% trustworthy. Most of the stuff I sell at a third of the price of record fairs, so get writing to Trev/ 57 Briardene/ Burnopfield, Newcastle Upon Tyne/ NE16 6LJ/ England

OI! OI! HAGL, the UK's longest running punk/oi zine is now on issue 26 and features The Oppressed, Fork Hunts, Spithead, Ex Cathedra and Oxymoron, plus articles on everything from pubs to Big Brother. Not to mention over 12 pages of reviews and a healthy dose of sarcasm, satire and mad humour. Send $2 (ppd) and see your heroes insulted to fuck! Trev/ 57 Briardene/ Burnopfield, Newcastle Upon Tyne/ NE16 6LJ/ England. (But please - no begging letters - I'm losing enough money already!)

BUYIN USED OI POLLOI, Penetration, Inside Out, NoF, Go!, XRS, Slits, Vice Squad, 45 Grave, Tribe 8, Mukilteo, Sugar Shock, Fifth Column, Jayne County, Antischism. Want equal rights activist penpals for A-mazing Journeys. No/ Pob 75/ Shirland/ IL 61079.

SELLIN NEW CASSETTES: Damned, Dead Milkmen, V/A Restless Variations (w/Fear, Dead Milkmen, Wayne County), Naked Raygun, Revolting Cocks, Voivod, Ano/Cale, Suzanne Vega. Used CDs: Bad Brains, Scorpio Rising. Write: No/ Pob 75, Shirland, IL 61079.

STEADFAST RECORDS first release out now: "the tie that binds": seven inches of anger split two ways. Zao and Outcast brings three songs of pure intensity. 7"-$3, t-shirts-$10. All prices ppd. in the US outside the States, add some postage cash. I'm doing a comp CD, so bands send demos to: Steadfast Records, 1129 Middle Ave, Elyria, OH 44035 Checks to Matt Traxler.

RAMONES VIDEO Then & Now CBGBs documentary 1977, Tom Snyder 1981, German TV 1992, Don Kirshner 1977, Tonight Show 1992, CNBC interview 1994. 120 minutes TDK-EHG $20. Jim Russo, 7314 Rockwell #2, Philadelphia, PA 19111.

CRAMPS VIDEO! Then & Now Blue Spotlight 1995, Inner Tube 1981, Promos, Request Video 1992, The Tube 1986, local TV interviews, more! 120 minutes. $20 money order Jim Russo, 7314 Rockwell #2, Philadelphia PA 19111. Send SASE for video catalog!

MAXIMUMROCKNROLL music classifieds

ATTENTION TAPE JUNKIES. Send $2 and receive 60 minutes of old school punk stuff. 81-85. (Very old school!) 1880, Radcliff Ct., Tracy, CA 95376.

XLACTOSE INTOLERANCEX. Attention vegan warriors and knights of straight edge. Join the legion of righteousness and get you ten song Lactose Intolerance demo for only $2! Fuck the liquid meat they call milk. A mix of Lactose Intolerance originals and classic straight edge covers. 105 Peterborough Street, #16, Boston, MA 02215. We're right.

LOOKING FOR trade or buy. Jawbreaker-Unfun 12", Jawbox split, Chesterfield Kings- 12", Mission Life- box set. I have a lot of rare Queers and Screeching Weasel (including the Ramones LP). Write: Kyle M., POB 1343, Brookhaven, PA 19015.

WANNA FREE A.P. tape? 6 studio recorded songs, only 3 stamps or $1. Send to : A.P., East 600 North, Rushville, IN 46173. We are fuckin silly and want show trades. (317)-645-5493.

PUNK ROCK, US/UK hardcore, mod, oi, new wave, 1500 obscure rare/not so rare titles. From 76' to 95', LP's and 7"s. For catalog UK 75P in stamps, worldwide 3 IRC or $2 cash. Jayne Mrnr, 10 Woodstock Way, Mitchum, Surrey, CR41BA, England. Cigarettes, Gazoline, Jerks, Flyin Spiderz, Victimize, Godhead, Disorder, Filth, Cyberman, Fast Cars, Predator, Tits, and loads more.

WANTED: 7"s or demo tapes to be reviewed in my zine. You can place an ad in the classified section for only $1, or $5 for a 2.5"x5" ad. Send contributions and other cool stuff to: Ragtime Ruffian, POB 25902, Woodbury, MN 55125.

CALL THIS NUMBER if you want to hear non mainstream bands' demo tapes. If you like it you can write the band, if you don't you can tell me why. If you want some free advertising for your band send a demo to: Music Line, POB 25902, Woodbury, MN 55125. 1-900-234-7575. (8357) Must be 18 years+, 1.99 per minute, average call 5 minutes.

LOOKING FOR P.T.L. Klub "Nobody Cares Anymore" 7", "Living Death" 7", MOB 47 LPs, and any Venom vinyl (LPs and 12" EPs). Write me: Jim Hutchinson, 368 Walnut St., Shrewsbury, MA 01545.

RARE PUNK RECORDS, tapes, CD's, limited pressings, colored vinyl, shirts, stickers, and badges for low prices. Everything from 1977 to the present. Adicts, The Dickies, Subhumans, Misfits, Vice Squad, Adolescents and thousands more. For huge 25 page catalog send three stamps to: Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701 USA. Out next month! Gameface lp/cd/cass "Three To Get Ready: and Rhythm Collision lp/cd/cass "Clobberer." Both are awesome. You can also listen and check all the Dr. Strange releases on the worldwide web page at http://www.cyberg8t.com/drstrange.

OLD J CHURCH RECORDS wanted! Original pressings of the following: She Has No Control 7", Yellow, Blue and Green 7", Sleep 7", Half and Half 7". Please send responses to: Chrisula Tasiopoulos/ Montclair State University/ Bohn Hall Room 1419/ Upper Montclair, NJ 07043/ Tel: (201) 655-5944. Include your phone number.

WANTED: anything out of print by Screeching Weasel including (tapes, bootlegs, 7"s, lp's) also wanted anything by the Bollweevils, sludgeworth, or Methadones. Do not have to be originals. Contact me: PH (508)763-4379 or my address is: Justin Oliver/ 5 Allen St./ East Freetown, MA/ 02717

Y.O.T. "Can't..." ep. SSD "Kids" original. Offer? X-claim, Dischord, etc. H.C./ POB 12486/ Portland, OR/ 97212

SELL/TRADE: Quick and the dead ep, Gism; M.A.N. lp, Farts ep, Antisect ep, Siege, Infest, Krunch; 1st ep, Disorder; Perdition 12" tons more. Write for complete list: Kim/ Unit 5/63 Fourth Ave./ MT Lawley, WA/ 6050/ Australia

OFFSPRING, Rancid, Pennywise, Meatmen, Misfits, Samhain, Green Day, Riverdales, Queers, Jawbox, Fugazi, Dwarves, Bad Religion, L7, 7 Year Bitch, Christian Death audio and video wanted for trade. Send lists to: Mike Little/ 2700 Connecticut Ave. NW #606/ Washington, DC/ 20008

NEW DISTRO just started! I have stuff in by Dystopia, Rorscach, etc. Send a stamp for list. Labels: send samples and wholesale rates. I'm into hc, grind, metal, freeform jazz, etc. Anthony Walent/ 28 Country Club Lane/ Merrimack, NH/ 03054. Also looking to sell some of my t-shirts, cd's, lp's and 7"s. Send stamp if interested.

CORNERSTONE Ct. Hardcore the way it is!! Fast parts followed by slow danceparts. The real deal. 9 song cdep $10. Split 7" with Unit Pride $3.50. Cd has new artwork by Ernie Token Entry! XXX/ 211 Greenwood Ave. #153/ Bethel, CT/ 06801-2113/ USA

RECORD DISTRIBUTION: We are a d.i.y. anarchist/ punk distributor who have a "Punks for Punks" attitude when it comes to getting records out! We are very interested in distributing "hardcore punk" releases! So bands and distributors get in contact if you would like your stuff distributed through us! Please send work on consignment terms and or wholesale prices! Sounds of Annihilation, Rec's/ POB 19516/ Balto, MD/ 21206/ USA. In it for life!

BANDS NEEDED: "International not Multinational hardcore tapes" are looking for discore, crustcore, noize- core, & hardcore punk bands to send in tracks for diy non-profit comp. tapes! We're no rip-off and we also do a zine & distribution in which we will place your adds and list you as a contact as well! So please send tracks & lyrics to: INMHT/ POB 19516/ Balto, MD/ 21206/ USA

AUCTION/ SET SALE list #3. Tons of rare & obscure punk records from 1976 to present. Also pop/power pop/ garage/ hardcore/ thrash/ new wave/ alternative/ etc. Hundreds of additions since list #2. including R'n'R Bitches, Cramps 2nd 7', U2, Spelling Mistakes, AK 79 comp, Wasted Lives/ Big Black Puppets, Verdix, Stalin, Dishrags. Send $1 US or 2IRC's to Rich, 10764 St. Edmonton, AB, Canada, T5H 2S3

OUT OF PRINT! Discount prices on punk/ powerpop/metal cassette and CD cut-outs and overstocks. Cool major and major indie cassette 3/$11, CDs $4.99-11.99. Stamp brings latest flyer/catalog thing and gets you on the mailing list. Low prices, fast friendly service! Write: Infernal Racket, studio 161, POB 443, Owosso MI 48867-0443 (overseas, please send 2 IRCs)

SELL/TRADE: about 300 records, too many to list. Send for complete list or call or e-mail for specific wants. Karlis Povisils, Room 214 Kimmel, 311 Waverly Ave., Syracuse, NY 13210. (315)443-7138. e-mail-kcpovis@mailbox.syr.edu

SOUND IDEA DISTRO—Send $1 US, $2 foreign for current catalog. Send samples and working terms. Store open now in Brandon, FL. Sound Idea, POB 3204, Brandon, FL 33509-3204 USA (813) 653-2550

BOOTLEGS OUT THE bunghole in the Sound idea catalog. Send 41 US or $2 foreign for current catalog. Bootleggers get in touch. Sound Idea, POB 3204, Brandon, FL 33509-3204 USA Sound Idea store open now! (813)653-2550

T-SHIRTS, RECORDS, VIDEOS, CDs and more! Send $1 US or $2 foreign for current catalog. Send samples and working terms for consideration. Store open now! Sound Idea, POB 3204, Brandon, FL 33509-3204 USA (813)653-2550

RARE PUNK, SKA and hardcore set sale. From 1975-87. Send $1 US or $2 foreign. If you don't have the cash, you don't get the list. I'm serious. Bob Surren, POB 3204, Brandon, FL 33509-3204 USA

JAPANESE AND EUROPEAN labels: Trade with me! I run Burrito records and Sound Idea distro. If you can't trade, send wholesale prices. Sound Idea, POB 3204, Brandon, FL 33509-3204 USA Sound Idea store open now! Call (813)653-2550

THE UNSEEN- Too Young to Know Too Young to Care 7" from this Boston punk rock band. Send $3. Also video from 9/9/95 with The Unseen, August Pies, Mean Mistreaters, Showcase Showdown, and The Pist. Over 2 hours for $5. Cash only. Send to The Unseen, 270 Central St., Hingham, MA 02043.

THE SLACK NIPPLES- new demo, over 30 minutes of powerful, snotty punk rock from Brazil. Sung in Portuguese and English. If you want it, send us $5ppd. (world) or your band's demo and you will get it. If you don't want it, write us anyway. Slack Nipples, Ave., Visconde de Gaurapuava #4177, Apt.1702 Curitiba, PR Brazil 80250-220.

7"S FOR SALE $3ppd. each. Cash or postal money order only. The Gerogerigegege-Mother Fellatio (250 made), Psycho-Shrunken. Agathocles-Hail To Japan, ENT-The KLF vs. ENT, Vaginal Massaker-Sex and Gewalt, Bulge-Load. Kevin, POB 5461, Laurel, MD 20726.

FOR SALE: Y.O.T.-Can't Close My Eyes 7" ($150), New York Hardcore: Together 7" (with Warzone, Gorilla Biscuits, Bold, YOT, Sick of It All, Side by Side, Supertouch-$150), Swiz: Down 7" (with comic-$100), Meatmen: Vintage Meat 7" (signed-$50), Prices negotiable. Write/call, Gwyn at 441 4th Street #3, Brooklyn, NY 11215. (718)-369-0797.

GG ALLIN videos for sale. Everything from his first video with the Jabbers to his final gig at the Gas Station. Great quality, service, and prices. Also available: 12 photos of a nude and bloody GG at the Gas Station show, straight form the negatives. Write to: Steve Laxton, 561 Broad St., Cumberland, RI 02864.

MAXIMUMROCKNROLL classifieds

AIDS SUCKS sucks sucks fucken sucks! That guy in Texas is still making t-shirts. Proceeds go to local AIDS resource center. Send a stamp for the boss catalog. Bill's, PO Box 53832, Lubbock, TX 79453.

FRENCH 27 YRS old into Sonic South, Swell, Laika 5, 8 Movies would like to correspond with girls from everywhere. My name is Francois Froment. The address is: 65 Rue Pascal, 75013, Paris, France. Bye.

IF YOU VALUE YOUR genitalia: Doing a distro sux when you can never go to shows and you don't have the $ to put ads anywhere. Soapbox has a buttload of intelligent, interesting, amusing punk/ HC/ misc. zines, including Velocity, Kidney Room, HaC and more. Please buy some (most $2). Send for list, send samples of others. Soapbox Zine distro/ 512 7th Ave./ Belman, NJ 07719

PIECE ARTZINE NEEDS art! I desperately need more contributions! Please submit any b/w drawings, collages, etc. to be used in punk/ HC art zine to get free copy. Include name and address, and any one sentence (optional) Piece/ 512 7th Ave./ Belman, NJ 07719. Thanx!

WRITE ME! Mary Clare M., Amy E., Steve from Jerkwater zine- you all suck but I still love you! Anyone else, I am a lonely gurl of 17 who is not into: L7, Hole, Sex Pistols or NIN. Fancy that! Sharon Wasko/ 512 7th Ave./ Belman, NJ 07719

OPEN ADOPTION gave my son the very best start in life. I chose his parents. If you're pregnant, unsure what to do, call nonprofit center: 1-800-877-OPEN.

PRO-ABORTION, ANTI-GOD, White Trash and other wholesome T-shirts. The only thing better than speaking your mind is wearing it. For a free catalog send a stamp to: Rhubarb T-shirts P.O. Box 30326 Phila PA 19103.

TELL ME ABOUT THE last time you fucked. Curious, POB 442382, Lawrence, KS 66044.

GENETIC DISORDER FANZINE #13 is still available. 108 paged full sized zine of punk and pranks. Send $2 plus 6/32 cent stamps for a sample copy. Genetic Disorder, POB 151362, San Diego, CA 92175. Angie Dueck in Canada, you didn't send your address with your order in December.

LEATHER, LEATHER, LEATHER. Top quality handcrafted gear at low prices. Send SASE for catalog to: MB Leather, POB 1642, Cincinnati, OH 45201.

WANTED: 7 inches or demo tapes to be reviewed in my zine. You can also place an ad in the classified section for only $1. If you are female you could just write me a letter for no reason at all. Send contributions and other cool stuff to: Keith, POB 25902, Woodbury, MN 55125.

PIZZA GUY FANZINE needs pizza guys. Obsessed with images from pizza boxs, shop leaflets, phone book ads. They may look the same but the are all a bit different. Help me make a dream come true: Thousands of pizza guys from around the world. Please no grease. Contributors get a free copy when done, Thanks. JC, POB 153, Back Bay Annex, Boston, MA 02117.

HEY RALPHF! Where the heck are you now?? Write 'K? Siue, Box 75, 240 Jarvis, Toronto, ON M5B2L1. (Same!)

NICOLE E./CHICAGO: I miss hearing form you and don't understand why you vanished. It would mean the world to me to hear from you, really. I have not forgotten your kindness. Joe C., POB 153, Back Bay Annex, Boston, MA 02117.

EVERYBODY BE COOL, this is a robbery! 18 yr. old into "Pulp Fiction", Beck, Pavement, Sonic Youth, NIN, etc. zineman looking for penpals and people to kiss. Will respond to all! No racists. Ray/ 41 Cornbury Ct./ Owings Mills, MD/ 21117

NEAR SAN RAMON? Just moved, friendless. Young intelligent grrly boy fed up w/ sexist macho bullshit. Propagandhi, Riverdales, S.Weasel, Bikini Kill, Marilyn Manson, Nirvana, Queers, B.I.T., Janis, L7, Raooul, Hole, Lookout!, KRS. Need non-sexist/racist, non-age-discriminatory, punky girls (or grrly punk boys) to talk/hang out. Please help or I'll die! Nick/ 3056 Newport Ave/ San Ramon, CA/ 94583. Castrate rapists/frat pigs!

KUNG FU college student seeks videotapes, any crazy chop saki, esp. "Iron Monkey" the crazier the moves the better. Also, want Screeching Weasel's "Ramones" album. I'm trying to do a punk porn zine as well, so send in stories, pix, etc. The hotter and wetter, the better. Or if you think I'm cool, just write me and I'll write back unless you're racist, sexist, or homophobic. Cutmaster Dave/ 11556 UNC 6 Station/ Greensboro, NC/ 27413

I WILL PAY for Operation Ivy patches. Write: John Jr., 1921 Devereux Dr., Burlingame, CA 94010

ARTIST- Looking to do dark, twisted or political stuff for crust/industrial bands. Send a SASE for info. Phalanx #9 out now with Doom, EOM, art etc. $1 ppd. I need review material, paid ads, and art work for #10 featuring Code 13, Crudos. Brian- 7100 E. Evans Ave. #329A Denver, CO 80224

OI!/SKA FANS: Truthfully I know little about the music, lifestyle, history, and current state of Oi! and Ska. Any help concerning these subjects would be deeply appreciated. So everybody please write. Nora McDaniel/ 21 Fulton Ave./ Stewartstown, PA 17363

CALLING ALL amiable Seattlites who don't mind a Texan moving to—her or his city. I'm an art student, punk, dork, and a freak who would like someone to write to and hopefully become friends with aws soon as I move there in May. I'm a nice guy and very trustworthy. Respond to: Eric B., PO Box 140, San Benito, TX 78586.

FREE! "Now He'll Sleep," the fanzine dedicated to Adrian Williams, the brilliant teenage writer destined for greatness. If you haven't heard of him, send for this today! Read his works! Join the cult! A.W.E, 119 Map St. Rosedale, IN 47874.

SKANKIN' BITCH! 19 yr old female from Dallas area. Into old punk, very little new stuff. Queers, OpIV, Tilt, Hagfish, Rancid, New Bomb Turks, Voodoo Glow Skulls, DK, All... etc. Looking for tall punk as fuck guys from anywhere! Send pics, art, and/or your most punk fantasies. Shawn, 2210 Granite #1038, Arlington, TX 76013.

I'M NOT PUNK enough for the MRR clique. This Broken Earth is $1 and 2 stamps or trade.Please send contributions and write me cause I'm bored & I like mail. Tom, 332 West 9th St., Salem, OH 44460

I WANT TO LIVE in Lousville. If you need a roommate or would consider moving there write me. I am a 19-year-old phreak. Drug-free but don't give a shit if you are or not. I am into Avail, Enkindel, Kinghorse, Operation Ivy, Leonard Cohen, Iggy, b-movies and going to shows. Jadon Welke, 132 Diplomot South Apt. 11, Beech Grove, IN 46107.

ATTENTION BANDS, record labels, artistic individuals. We do custom silkscreening on white 100% cotton "heavyweight" quality t-shirts for $2.99 each! (Price includes shirt). Send your request with phone # to Underground Squeegee, Dept. M, 92 Corporate Park, Suite C-142, Irvine, CA 92714 or call (714) 648-2169, Fax (714) 250-5878.

PLEASE WRITE! I'm into Rainbow Brite, 1985, K Records, pale skin, playing music, sleeping bags, the blues, altered states of mind, boys with lipstick, outcasts, freaks, being young, drag queens, confused youth, innocence, beautiful people, winter, expanded intellect, etc. Marjy, PO Box 491514, Leesburg, FL 34749. Thanks.

CT PUNKS—Listens to: The Pist, Violent Society, Mankind?, Screeching Weasel, Brutally Familiar, Operation Ivy, F.Y.P., The Queers, No Empathy, enjoys playing guitar going to local shows, using his fucking head—is looking for punks anywhere to write to, meet, share stories of incredible masturbation—write Mark: 20 Elmwood Ave., Norwich, CT 06360. All letters will be answered

T-SHIRTS and patch screens. Get your very own one-color screen for your band, label, etc. $25 ppd. Send cash or MO and xerox copy of your artwork in size you want to: Brian/ PO Box 123951/ Ft. Worth, Texas/ 76121. Any questions call Cleetus -244-2221.

SOMEBODY WRITE, 14 year old needs mail I'm into Screeching Weasel, Quincy Punx Bikini Kill, Queers, Born Against, CIV, etc If you're cool write me, if you're not write me anyways. Jess, 1761 Langley SE, Grand Rapids, MI 49508.

KNOCK OFF THE CLONES! Omega and his crew need your help stopping the shakedown sucker deal. Could use anything: ideas on killing clones, reproducing anti-clone clones, info on clone warehouses, or clone spottings. Need pictures, blue prints, weapons and such. Caution: fake harmful ears everywhere, many be at your house. Joe Omega, PO Box 12563, Scottsdale, AZ 85267-2563.

STOP THE CLONE CONSPIRACY!! D.Q = KGB = clones. Help Joe Omega and his anti-clone forces stop duplicity. For limited time we have anti-clone double agent making capabilities. Need any ID's for them. Includes membership, library, credit cards, school ID's, etc. pictures, too. Old, new, stolen, fake whatever. Send to: Joe Omega, PO Box 12563 Scottsdale, AZ 85267-2563.

PELTIER BENEFIT, Dayton OH. You-male, nail spiked collar safety pin in lip and side of face, short pink mohawk. Me-female, blonde mohawk, spiked dog collar with leash. If you are he, write me, PO Box 1674, Appleton, WI 54911-9998.

BORED AS FUCK. Going to school in the south and I need some decent people to correspond with. Response guaranteed. I am into punk, oi, ska, whatever. Pretty open-minded girl. Write to Meredith, 116 Northview Road, West Columbia, SC 29169. Also looking for any Faultline gear.

MAXIMUMROCKNROLL classifieds

17 YEAR OLD male runaway looking for love and having no luck. I'd like some penpals to dilute my loneliness by sharing long letters, photos and poems. My favorite bands are Guided by Voices, Sebadoh, Fugazi and Screeching Weasel. I promise to write back. Perry, 1717 independence Pkwy. #294, Plano, TX. 75075

PLEASE! WRITE ME! I am 16 and like Screeching Weasel, Operation Ivy, NoFX, and many, many more. I need mail. So write. I will respond to anyone and everyone. Clay, 12203 Melon, San Antonio, TX 78247.

IGNORANCE SUCKS so does cens***hip. Protect yourself from both of goD's handmaidens, write: Billy Keniston, 20 Clinton Pl., Red Bank, NJ 07701 for a copy of "Is This Offensive?" great poetry free (unless you understand that mail costs...$1).

ALL THE COOL KIDS have: "Is This Offensive?" #2 of Taylor Sparrow's wonderous poetry. Plenty of cool poetry and social commentary all for one low price of nothing: Filly Keniston, 20 Clinton Pl., Red Bank, NJ 07701 (908)741-4812. Postage is about a dollar so help if you can, but I'm not making money, I'm spreading the word.

PUNK ROCK GIRL - Nanci Elizabeth Rasmussen, my one and only Punk Rock Girl I for so long sought, I love you more than words could express, just trust in me. I love you Nanci, my punk rock girl, love always, Gary Brian "Bucky" Edwards.

LOOKING FOR PEOPLE to copy and sell several cassettes. Covers (J-cards) are paper photocopies. Garage and 4-track stuff. You keep all money you make. I'm just interested in getting more of these tapes out. No major labels or large independent labels will be considered for this offer. If interested contact: Tape Distro, POB 1054, Salem, OH 44460.

FETAL GRACELAND is a chapbook of my punk rawk poetry for the little bit of Elvis in everyone. Send me three bucks and I'll give you a bite of Colonel Parker's burning love. It's loaded with sex, murder, mayhem and other shit that would strip the chrome off your aging grandma. Richard L. Levesque, 2227 Woodglen Drive, Indianapolis, IN 46260.

FUZZY DICE zine is still looking for rockabilly, psychobilly, garage, surf, and weird blues music to review. Send CDs or cassettes (no vinyl, please) with all pertinent band info/price to Richard L. Levesque, 2227 Woodglen Drive, Indianapolis, IN 46260. Will review zines of all types, too. Sending material doesn't guarantee a review. Second greasy issue now in production.

EARTH FIRST puts out a publication 8 times a year . Learn about the radical environmental movement . Subscribe to the Earth First ! Journal for $25 a year. Mail a check or money order to: Earth First! Journal, P.O. Box 1415, Eugene, OR 97440

ATTENTION: ZINES, magazines, news-letters, handwritten rags and bathroom wall scribblers. Seeking advertising and classified rate information for any and all small, local and unusual forms of literature, expression, and communication. Looking to welcome several smaller presses and local writers into our advertising circle. No circulation too small. Pale Horse, Attn: Alexis, POB 435, Spring Lake, NC 28390-0435.

BI-MAIL, INTO PUNK, HC, death, grind, queercore, whatever, Boppin' Wop zine, seeking info on Gay Skinhead movement, Genitorturers, SHARP, R.A.S.H., Mayday crew, Oi Polloi, gay metal, Gwar, X-cops, body art, Plasmatics, S/M scene, Mukilteo Faries, motorcycles, Basement Children. Brad Huggins, 1209 Carmella Lane, Sarasota, FL 34243.

CONCERT FLYERS/POSTERS wanted on following bands: Black Sabbath (pre '79), Blue Cheer, James Brown, Dead Boys, Jimi Hendrix, Huns, Led Zeppelin, Nirvana, Rev. Horton heat, Scientists, Sex Pistols, Stooges, Toadies, Vibrolux, and anything James Jammerson related. Will pay cash or trade rare punk Vinyl. Axis records / PO Box 33033 / Austin, TX 78764-0033 (512)445-6423

SXE T-SHIRTS. "Still Straight Edge"-single sided, black on white. "Hard core SXE/Lifer"-two sided, black on white. Both are $10ppd in US each. Foreign add $2. All shirts are high quality. XL only. Send cash or money order to Cleetus Adrian / 8412 Leo Ct. / Fort Worth, TX 76116-1401, USA

FAMOUS HARDCORE OF Punkland zines. #4 Soldier Dolls, $1.00 each postpaid. #5 Fatal Error, #6 Offenders, #7 Hates, $2.00 each postpaid. #8 early Mighty Sphincter, $4.00 each postpaid. #910 Apocalypse Hoboken $3.00 each postpaid. All six issues for $7.00. (Outside USA add $3.00 minimum for airmail). How to order: USA-payable only by US money order only. Outside US: payable by IRCs only. No checks/no cash. Craig Hill / PO Box 987 / San Carlos, CA 94070. 11th anniversary deadline March 15th, 1996.

PROTEST ZINE #1 out. Covers politics, religion, etc. Contributors for #2 welcome. Send $1 to: Ravi / 2113 Woodhue Circle / Birmingham, AL 35216

FAMOUS HARDCORE OF Punkland t-shirts! Punks spend their money on other punks and not corporate fat cats! T-shirts reads "Famous Hardcore Of Punkland Zine Anti-EMI Anti-Caroline Anti-Major Label". T-shirt printed black on white, size large only. USA $12. US postal money orders only. Outside of US $15. Send IRCs. Payable to: Craig Hill / POB 987 / San Carlos, CA 94070 USA. No checks/ No cash.

SINGLE, FREE-SPIRITED female, 21, seeks traveling buddies, male or female (18-25) to tour the country with for a few months. If you're liberal, free-spirited, and unemcumbered, let's hit the road! No druggies, sociopaths, or folks with criminal tendencies. Write: Nemo, PO Box 22, Shongaloo, LA 71072...Also, desperately seeking indo-goth chick C-Jo! We met this summer in New Orleans at "The Torture" at Cafe Istanbul. Write!

CHEAP SHIT! Stickers. Cheap paper stickers ranging in price from 10 cents to 50 cents each. 88 diff. punk band stix. 126 diff. misc. stix with messages, images, weird stuff on 'em. Annoy, disturb, educate those around you, perhaps get beaten up. Four page sticker catalogue (pics & sizes inc.) Yours for SAE & stamp money (50 cents). Cheaper than vinyl, and they won't last as long. Grassy Knoll Productions, 3185 Kilmer St., Port Coquitlam, BC V3B 3K2, Canada.

100 % SATANIC Awaken does it all in the name of the dark lord; distribution, buttons, promotion, publication, graphic design, silk screening, etc. If you do something write to network. To get a free satanic bible & sacrilegious stickers send stamps to: PO Box 581 ST. Petersburg FL 33731-0581

VEGAN HARDCORE KID into Antioch Arrow, Chokehold, Heroin, Cap'n Jazz, and collecting old kiss stuff and more "intellectual" stuff, I guess. You should write me regardless, I'll write back, promise. P.S. Beau from Knoxville, TN I met you on tour w/ Constantine Sankathi, please write me. Rich, 236 E. Allegan, Otsege, MI 49078, USA. Communicate with others.

HELLO! I do a feeble yet large zine up here in Canadoink called "Waiter, There's A Conspirace In My Soup". No joke pal, it's true. Anyway, the "All-Nun" issue is somewhere in the works and we have a serious shortage of nuns. So, a heartfelt plea for some heavy nunnage goes out to all readers; drawings, pictures, nun-apparel (habits of any fabric, accessories, etc.), toy nuns (an acutal nun would be pretty cool, so see what you can do), nun stories, your experience as a nun, bizarre ads for nun related items, nun films (biog's, docu's, thrillers, porno's, westers, etc.), bands w/nun names...anything! We want, we need your nuns. All contributors get a response, the best get the issue. WTACIMS, 3185 Kilmer St., Port Coquitlam, BC V3B 3K2, Canada.

DOING A FANZINE in the NY-Tristate area. To cover NJ, NYC, LI, PA, CT. Anybody welcomed to be involved. Send demos, 7"s, CD's, etc...for review and promo, and ads if you want to advertise. Call or write for rate - very cheap. Articles and opinions welcomed - Joe (201)501-8704/Carlos (718)899-8697. 33 Surrey Lane, Bergenfield, NJ 07621.

EXTEN 6 w/ Los Crudos, artists: Melinda Beck and Jordan Isip, How to: Punk Photography, a research article on hordcore mailorders and more. Still avialable: #4 w/ Still Life, Split Lip, Dave Smalley, Tidbit, Farside and #5 w/Shades Apart, Deadguy, How to Silkscreen. 40 pages on recycled vegan newsprint. $1 ppd for the first, $.75 for each additional. Add $1 each for airmail Distros: get in touch. New address - John Lacroix, 38 Calumet St. #3, Boston, MA 02120.

SPINAL TAP ZINE! 80 pages, A to Zed listings with all sorts of useless trivia. Includes resource guide, rare info. Just raw tap! Printed with none-more-black ink. $5 from Tist Zine, POB 11967, Chicago, IL 60611.

PENIS! We want pictures of your penis for our zine and upcoming 7". Big, small, circumcised or not... we want em'. Send to: Dorothy, 38 Moran Circle, Sydbury, MA 01770.

WANTED: Macdonalds plastic lunchbag. Seafoam with Grimis, velcro. Willing to pay for it. If you have it, or know someone who does, call/write to: Georgia, 1047 Delmar Ave., Franklin Square, NY 11010. (516)-354-2215.

FREE HBO, PLAYBOY! Showtime laid off punk cable worker tells all. Build a descrambler for under $13, with 7 Radio shack parts, very easy and fast. Send $10 cash/mo payable to Ed Duckfield for simple 7 step instructions. Immediate response guaranteed. DIY punks. Ed, POB 157, West Sayville, NY 11796.

JUST ANOTHER STRAIGHTEDGE wants penpals for info and talking. I'm a curious boy!! 17 years old, likes Snapcase, Avail, Aphex Twin, FSOL, etc. Send me anything and I'll reply! Jordan Hare, 4522 W. Bonnie Ct., Mequon WI 53092.

MAXIMUMROCKNROLL classifieds

FREE CABLE PUNKS! Laid off punk cable worker shows you how to build your own descrambler with only 7 parts you can buy at Radio Shack or any electronic store for under $13! Easy step instructions anyone can do. Fast service you will receive in two weeks guaranteed. Send well concealed cash of m/o for $10 to Ed Duckfield, POB 157 West Sayville, NY 11796.

ATTENTION: PUNKS, poets, grrrls! Skunk, a non-profit zine,wants to hear from you! Send letters, poetry, artwork; tell us about yourself, your band, etc. No ads, no censorship. Send $1.00 for our current issue. Please don't send chain letters! Mail (we love mail) to: Skunk, PO Box 20524, Tompkins Sq. Sta. NYC 10009.

I WANT THINGS to hang on my wall. Postcards, photos, posters, political prop-aganda, pamphlets, photos, etc. Anything weird, funny, horrifying, or cute. In short, anything that will inspire any kind of reaction to people visiting my room. Send to: Weird stuff for Dan's wall, 102 Ochsner House, Adams Hall, 1520 Tripp Circle, Madison, WI 53706-1282.

HA! Your not so unique. You are just as normal and square as your parents. Think I am wrong? Prove it. Send me weird stuff to hang on my wall. Suggested topics: weird photos of your friends, conspiracy theory flyers, revisionists history, Atlantis, UFOs, unexplained phenomena, New Age nonsense, right wing propaganda, 3-D, punk rock comics, psychotronic movies, radical environmentalism, etc. Send to: Weird stuff for Dan's wall Inc., 102 Ochsner House, Adams Hall, 1520 Tripp Circle, Madison, WI 53706-1282.

HEY! Find the hidden message in my other three classified ads and win a prize. Send to: Weird stuff for Dan's wall, Esq., 102 Ochsner House, Adams Hall, 1520 Tripp Circle, Madison, WI 53706-1282.

NEW ZINE looking for free lance contributors. Need people to send writing about snowboarding, real life bulimia stories that have a positive side, funny masturbation stories and techniques, selling out, buds, etc. Need artists who can draw clowns, people vomiting, etc. Send contributions, pictures, and stories with your pen name to: Binge, PO Box 17791, Salt Lake City, Utah 84117-0791.

DESIRED: BLACK Sabbath tour programs, t-shirts, and bootlegs. Wally George "Wally! Wally!" LP. "Rants and Incendiary Tracts" by Black and Parfey, "Which Way Western Man?" Johnny Thunders Collectables. Tacky celebrity and novelty records. Anton LaVey on "Tonight Show" video. "Other Side of Madness" video, "V" series episodes videos. Tiny Tim and Traci Lords. To: RJS, 544 Braxton Blvd., Fayetteville, NC 28311.

HESHEN AGGRESSION ZINE. Interviews with Kiss, The Undead, Hotter Than Hell, Stage Fright, and Vomitose. Plus GG Allin, show reviews, and record reviews. Scan printed and over 40 pages. Send $1.50 US/$2.50 world. Skeeter, Box 9561, Wyoming, MI 49509.

I DON'T CARE if your hair is green or dreadlocked. I'm looking for someone to correspond with. Age and gender are irrelevant. Dig Garden Variety, Sicko, 'Dales, Boris the Sprinkler, Crimpshine, Queers, etc. Dislike: people who describe themselves using words associated with teenage angst and anyone who has Goth-like tendencies. Maggie/ 35 Bridle Path/ Sudbury, MA 01776.

PROVE TO A FELLOW member of the cognoscenti just how weird you are by sending me weird stuff to put on my wall. Suggested topics: left wing/anarchist propaganda, 'kill whitey' theme black power pamphlets, weird practices of the primitive tribes, true crime, wanted posters, gore pix, weird occult/satanism lit., bizarre Christianity, pornography, gay and lesbian separatist screeds, and so on. Send to: Weird stuff for Dan's wall Inc., 102 Ochsner House, Adams Hall, 1520 Tripp Circle, Madison, WI 53706-1282.

HELP ME! I am a very bored individual caught in a socially repressive military academy. Please write to me, I will write back to whoever writes. I am into Sicko, Boris the Sprinkler, the Queers, MTX, Beatnik Termites, so fill the void in my life and write. Sam Ladner/ VFMA&C Box 813/ 1001 Eagle Rd./ Wayne, PA/ 19087-3695

GOTHIC DOCUMENTARY needs your submissions!!! Please send a videotape of whatever you or any children of the night do. All submissions accepted! For more info: The Fiendess Barbie/ POB 358/ Glen Echo, MD/ 20812. Correspondence welcome!

17 Y/O GIRL wants to get in touch with anyone who has been sexually abused (but NYC area a plus). Need someone who can relate and stuff. Please help me out! Don't know how to start? I'm into poetry, reading & the Bouncing Souls. Danielle, 31-59 33rd St., Apt. #3F, Astoria, NY 11106

200 POUNDS OF ZINES for sale! $ 5 for 2 pounds or make an offer on them all. MRR's from 1986 to now, Flipside and lots more. Buy a bit of Punk history? PJM, POBox 2632, Bellingham, WA 98227-2632

WELL IT'S A RAY-RAY- Ray- Ray- Radio Blast! Into Rockabilly, Pop Punk, Thrift shopping. hanging' out, show/ club hopping? Contact me! Sick of my friends, if into aforementioned and in Southern California, hook up! I'm 23. James, 3846 49th St. San Diego, CA 92105, (619) 284- 1938

I AM NOT A ANIMAL. I'm a 23 year old punk rockabilly lost in world of overnite punks. I dig Royal Crown, Vintage Duds, Ramones, Big Sandy And His Fly- Rite Boys, All, Descendents, tattoos, tape trades, Down By Law, pictures of you, and correspondence. Write me if open minded: James, 3846 49th St. San Diego, CA 92105

NYC PUNK SEEKS pen pals. 18 y/o musically interested in: DK's, MDC, Void, SOA, Faith, Subhumans, GG. Other interests include: horror movies (Dead Alive, zombie flicks), Stephen King and Sega. John McDonald, 333 14th St. Apt. 14D, NY, NY 10004

FALSE IDENTITY HC punk zine. Issues 1 & 2. 2 issues in one. Interviews with: Good Riddance, The Bouncing Souls, Kurort, Out For Blood, Congress, Naked Aggression, Huevos Rancheros, Strain, No Win Situation, Approach to Concrete, Blitz Babiez, Belgium 4$, Europe $5, World $6 all postpaid to: Descloux Roberto, 98 Rue tourette BT1, 6000 Charleroi Belgium

FALSE IDENTITY HC zine issues 1 &2. 2 issues in one. A review about some Belgian distros, a photo review about 86-89. Scene report of our area. A free sticker. 128 pages, format A5 more than 120 photos Belgium $4, Europe $5, World $6 all post paid. Bogarts Arnaud, 90 Rue des platanes, 5651 Somzee Belgium.

FALSE IDENTITY 1 &2 pics of Avail, Horace Pinker, Void Section, 4 Walls Falling, Right Direction, Warzone, SNFU, NRA, Bracket, The Queers, Ryker's, Lagwagon, Mundus, Pittbull, Brightside, No Use, Policy of 3, Brutal Juice, Interview Stiv (TVOR) Europe $5, World $6 all postpaid to: Decock Maite, 98 Rue Tourette BT1, 6000 Charleroi Belgium.

WINTER BECKONS... and so the Velvet Lined Box poetry scream zine returns. Meninblack and green haired godesses of the gray lagoon please send a buck or two to Rodney, 1909 E. Cherry #19, Springfield, MO 65802.

FALSE IDENTITY 1&2 photocopied zine format A5, 128 pages. Bands send your demo or ep, review guarantee, HC or punk rock all styles to: Descloux Roberto, 98 rue Tourette BT1, 6000 Charleroi Belgium. I also searching for the Beyond Possession LP and the first Excel LP.

WE SUCK!! But you want to write us anyway. We're 2 bizarre geek girls who love Bad Religion, Pansy Division, Bouncing Souls, Rancid, Descendants, UFOs. Katy is 17 (likes boys) and Shelley is 15 (likes whatever). We are both open minded and bored to death. Looking for intelligent nonconformist geeks like ourselves. 820 Teak Ct. SE, Salem, OR 97306

20 YEAR OLD sXe vegetarian stuck in Florida. Lonely as hell. I just moved here and I don't know anyone. If anyone around here goes to shows or anything HC or sXe related, let me know!! I need HC!!! Call me at (407)380-2026 ext3571 or write 11850 University Blvd. Box #147, Orlando , FL 32817

BORED 18 Y/O girl looking for penpals. Into Madness, The Addicts, Descendants, coffee, Waffle House, drawing, rainy nights and friendly people. I love mail, send me lost. Also starting my own zine so send stories, pictures, reviews, whatever. All replies answered. Magaret / 149 S. Bull St. #1 / Columbia, SC 29205

GRODONG IS STARTING...a zine about being yourself and having fun. It's my first attempt so be kind and send me something. I want stories, pictures, drawings, poems, zines and albums to review. Send all ads, too. It'll be $1 ppd when done. Grodong / 149 S. Bull St. #1 / Columbia, SC 29205

15 YEAR OLD FEMALE punk, I live in a hick town lonely as hell. I love music like punk, hardcore, ska, and oi. Looking for male punks to write, so pick up a pen and start writing. Samantha Fitzmeyer, 57 Depot Road, West Epping, NH 03042.

17 YEAR OLD MALE looking for pen pals from all over. I am into Operation Ivy, Social Distortion, Crass, 88 Fingers Louie, Screeching Weasel, FYP, Subhumans, 7 Seconds, Quincy Punx, Bad Religion, KPF, drinking, and playing guitar for a local band called The Crippled. Write to Jefe, 120 South San Fernando Blvd., #299, Burbank, CA 91502.

HELP! I am starting a new zine, and I need contributions. Send me articles, crazy pictures, crazy stories, poems, etc. I will even have a classified and ad section, so send them in. If you are rich and can spare some stamps or cash fell free to send it in. It would help out a lot. Send all the shit to: Zine Contributions, 120 South San Fernando Blvd., #299 Burbank, CA 91502.



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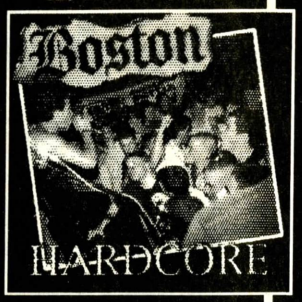

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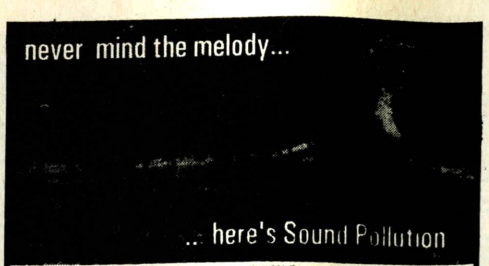

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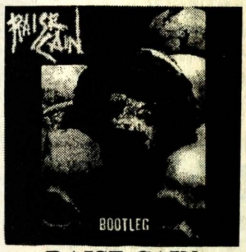

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HATERS- "predetermined by accident" 7"
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---

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---

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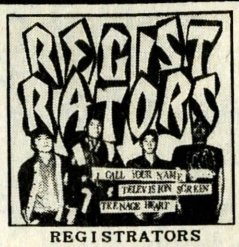

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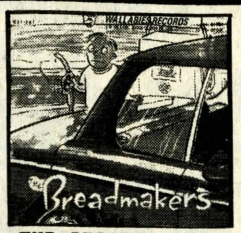

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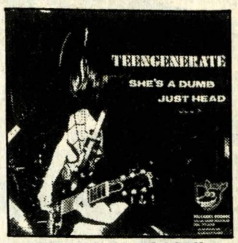

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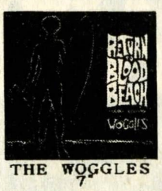

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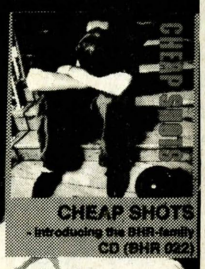

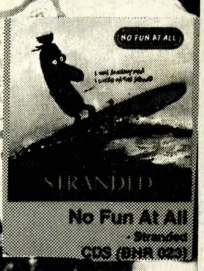

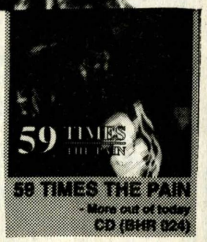

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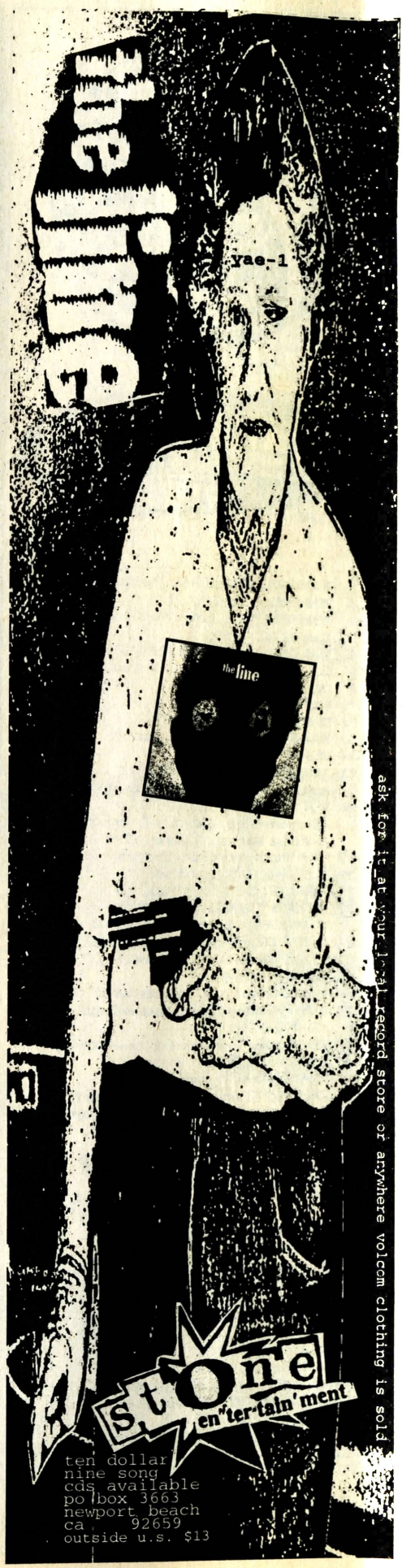



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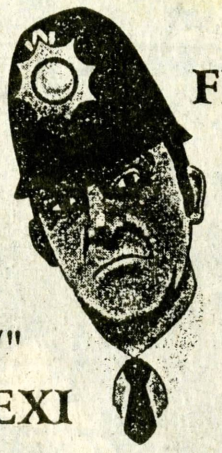

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▪ What's to get, they kick just kick it. ▪
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▪ They get it even when they drank it. ▪
Rüsh Limbaugh 2x7" Compilation
▪ He still doesn't get it. ▪
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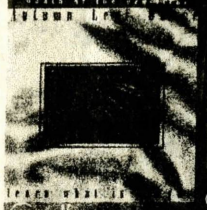
CTW 10 - **Culture - Born of You - LP / CD** - Finally a balanced and unpretentious offering from a band many would shrug off as too brutal. Culture has pushed the traditional hardcore sound to it's very limits and created an album of disturbing precision. Available on CD and 1st pressing 12" on swirled vinyl with full color poster.



CTW 9 - **Nations on Fire - CD** - The legendary NOF release the last of their material in the US on CD following the European vinyl. Lyrics follow traditional political style with a pro-choice theme. The CD contains studio tracks, live material, and a very special bonus rave track. This has been one of my favorite bands for a long time, it is an honor to release this. poster available for $1 ppd.



CTW 8 - **Autumn Leaf Dance - Learn What is Taught - CD only** - An album of subtle and beautiful diversity. Melodic female vocals and encrypted political sprinkled inside the personal. Former members of Oversight. The drummer Dave has designed the jackets for most CTW releases and has outdone himself with these layouts.



CTW 7 - **Empathy - Under The Lost Smile - LP / CD** - It's hard to imagine Detroit hardcore without Empathy. Empathy has put CTW on a new level, not in sales, but personally. If "aggressive sensitivity" is not too much an oxymoron it fit's perfectly here. Friends of Empathy will be a long time recovering from their recent break up. Experience the intensity for yourself!

CTW 6 - **fadeaway - Self Titled - CDEP** - A posthumous release from fadeaway which showcases an unrivaled maturity. As is happening all to often, their EP reaches light in the shadow of a premature break up. fadeaway's explosive break downs and incredibly intense vocals could have lasted many more releases, but as it happens this is the last.

stores deal direct - we now manufacture CD's for others (write for excellent price) - we have a lot more unit's so write for distro list - up next : En Dive - full

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TIME TO START SENDING IN YOUR LISTINGS FOR..... BOOK YOUR OWN FUCKIN' LIFE #5

DO-IT-YOURSELF RESOURCE MAGAZINE NO. 5, 1996-1997

FOR THE LAST 4 YEARS, MRR HAS JOINED FORCES WITH VARIOUS OTHER COLLECTIVES AND PUT TOGETHER A RESOURCE MAGAZINE WHICH MANY OF YOU SENT IN LISTINGS FOR, AND MANY OF YOU UTILIZED IN BOOKING TOURS, PUTTING TOGETHER COMPILATIONS, TRAVELING AROUND THE WORLD, OR JUST USING TO KEEP IN TOUCH. BECAUSE OF THE RELATIVE POPULARITY OF THOSE EDITIONS, WE'VE DECIDED TO GO AHEAD AND BEGIN ORGANIZING A 5TH EDITION, SLATED TO COME OUT AROUND APRIL 15, 1996. AND RENEWING THE DUTIES OF RECEIVING ALL THE RAW DATA, TYPING IT UP, ETC., WILL BE THE GOOD PEOPLE AT BLEEDING HEART COLLECTIVE IN PHILADELPHIA WHO DID SUCH A GREAT JOB LAST YEAR.

WE WILL BE COMPILING THE RESOURCES GEOGRAPHICALLY, TRYING TO GIVE AS COMPLETE A LISTING OF DIY AND RELATED ACTIVITIES AS POSSIBLE. THE THOROUGHNESS OF THIS PROJECT WILL DEPEND ON THE RESPONSE WE GET FROM PEOPLE INVOLVED WITH DIFFERENT PROJECTS. LISTINGS IN THIS MAGAZINE WILL BE FREE OF CHARGE; ALL YOU HAVE TO DO IS SEND IN A NOTE WITH THE INFORMATION REQUESTED BELOW. PLEASE, IF YOU'RE SENDING IN LISTINGS OF MANY TYPES, BREAK THEM DOWN BY THE CATEGORIES LISTED BELOW SO THE TYPISTS WON'T GO CRAZY TRYING TO SIFT THROUGH A MOUNTAIN OF INFO, AND KEEP THE STATEMENTS OR DESCRIPTIONS CONCISE!!!

LISTINGS

BANDS: NAME / ADDRESS / TELEPHONE NUMBER / BRIEF DESCRIPTION (40 WORDS OR LESS PLEASE!)
DISTRIBUTORS: NAME / ADDRESS / TELEPHONE NUMBER / SPECIALTY (VINYL, CASSETTES, CD'S, ZINES, ETC.) / AREA OF COVERAGE (MAILORDER, WHOLESALE, GIGS, ETC.)
LABELS: NAME / ADDRESS / TELEPHONE NUMBER / BRIEF DESCRIPTION (40 WORDS OR LESS PLEASE!)
PROMOTERS/VENUES: NAME/ (MAILING) ADDRESS / TELEPHONE NUMBER / HALL CAPACITY / LS LODGING OR FOOD PROVIDED? / WORKING TERMS (GUARANTEE, PERCENTAGE, ETC)
RADIO STATIONS: STATION NAME & CALL NUMBER / BAND FREQUENCY / ADDRESS / TELEPHONE NUMBER / CONTACT PERSON / PUNK-HC SHOWS AND TIMES.
RECORD STORES/BOOK STORES: NAME / ADDRESS / TELEPHONE NUMBER / SPECIALTIES
ZINES: NAME / ADDRESS / TELEPHONE NUMBER / POSTAGE PAID PRICE / FREQUENCY / SIZE / DESCRIPTION (40 WORDS OR LESS PLEASE!)
MISCELLANEOUS: WE ALSO ASK PEOPLE TO SEND IN TIPS ON HANGOUTS, CHEAP PLACES TO EAT, FREE CLINICS, BULLETIN BOARDS, CRASH PADS, ETC. THESE LISTINGS COULD BE ESPECIALLY HELPFUL FOR TOURING BANDS.

ADS

DISPLAY ADS WILL BE SOLD TO HELP PAY FOR THIS PROJECT. HOWEVER, TO MAKE THIS RESOURCE ISSUE AS FAIR AS POSSIBLE WE HAVE DECIDED TO HAVE ONLY ONE SIZE. WE ARE DOING THIS TO MAKE ADS JUST AS ACCESSIBLE TO THE SMALL 20 PAGE FANZINES AS THE BIG RECORD CONGLOMERATES! THE AD SIZE AVAILABLE IS 3 3/4" ACROSS BY 2" DOWN OR 95MM X 51 MM (BASICALLY, A SLIGHTLY ELONGATED BUSINESS CARD SIZE). THE COST FOR ADS IS $25 WHICH WILL HELP KEEP THE COVER PRICE AS LOW AS POSSIBLE. PLEASE, ONLY ONE AD PER LABEL, ZINE, PROMOTER. ETC.

DEADLINE: FEB 15, 1996 - DUE OUT: APRIL 15, 1996

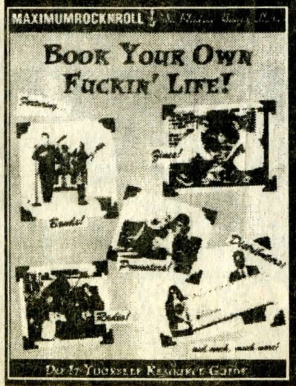
SEND ALL LISTINGS TO:
BLEEDING HEART COLLECTIVE
4728 SPRUCE ST BOX 354
PHILADELPHIA, PA 19139

SEND ALL ADS TO:
MAXIMUMROCKNROLL
PO BOX 460760
S.F., CA 94146-0760

TOP TEN TIPS FOR SENDING IN LISTINGS!!!

1) SUBMIT THEM EARLY. LIKE NOW!! DON'T WAIT TILL THE DEADLINE.
2) BE BRIEF. WE'RE TYPISTS, NOT EDITORS. SEND THEM IN NICE AND TYPED OR NEATLY PRINTED.
3) DON'T USE ALL UPPERCASE (OR ALL LOWERCASE) LETTERS.
4) PUNCTUATION IS GOOD.
5) FEEL FREE TO SEND FRIENDLY LETTERS, AND OTHER GOODIES, BUT... DON'T EXPECT A REPLY. WE'RE SWAMPED.
6) WE DON'T NEED THE ADDRESS AND PHONE NUMBER OF EVERY MEMBER OF YOUR BAND. PICK ONE!
7) DON'T SEND IN 18 LISTINGS FOR ALL THE SEMI-EXISTENT BANDS YOU'RE IN--JUST FOR THE ONES THAT ARE REALLY ACTIVE!
8) MAYBE TAKE RESPONSIBILITY FOR GETTING YOUR WHOLE SCENE'S LISTINGS DONE. BUT...
9) CHECK WITH PEOPLE BEFORE SUBMITTING THEIR INFO FOR THEM. HASSLE YOUR FRIENDS TO GET THEIR LISTINGS IN TOO.
10) NO CERTIFIED/REGISTERED MAIL, PLEASE!

STILL AVAILABLE



BOOK YOUR OWN FUCKIN' LIFE #4

DO-IT-YOURSELF RESOURCE MAGAZINE #4, 1995. A COUNTRY BY COUNTRY STATE BY STATE LISTING OF PUNK/HARDCORE/ GARAGE/INDIE BANDS, ZINES, PROMOTERS, LABELS, RADIO, VIDEO, FOOD, LODGING, ETC.
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Bleeding Heart Collective, 4728 Spruce St, Box 354, Philadelphia, PA 19139. Checks payable to Pam Nelson. NO. AMERICA: $3 ppd, CANADA/MEXICO: $4 air/$3 surface ppd, SO. AMERICA: $4.50 air/$3.50 surface ppd, ASIA/AUSTRALIA: $7.50 air/ $3.50 surface ppd
EUROPEAN MAILORDER
Active Dustribution, B.M. Active, London WC1N 3XX, England, UK: £1.50 ppd, Europe: £2 ppd

MAJOR LABEL REPRINT

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$2.50 Asia & Australia
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