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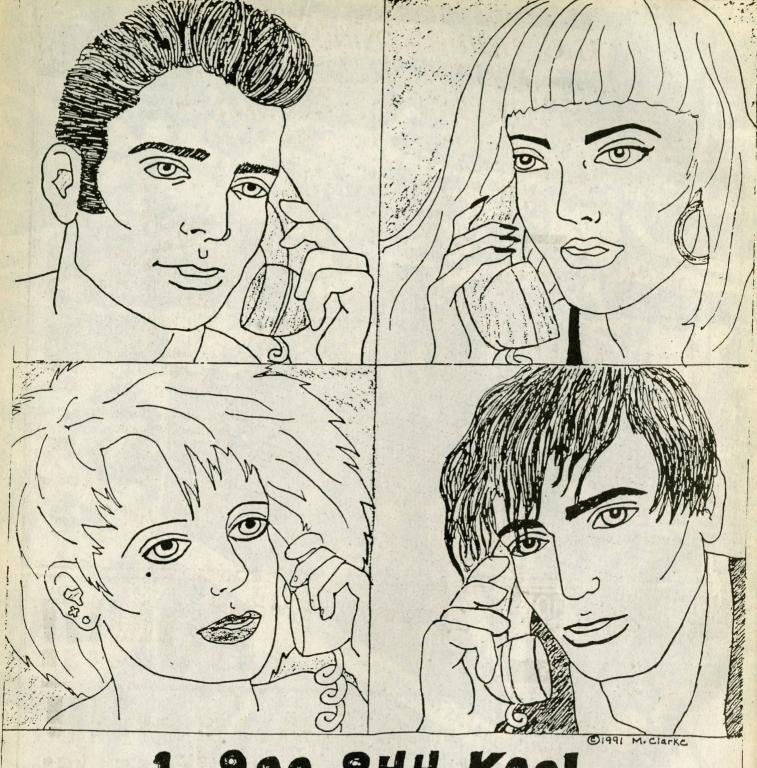
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All subs are for 6 issues (1 full year!).

Please list the issue you want your sub to start with and remember, we come out bi-monthly, so you will get a new issue every two months or so - not every month!

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Australia, Japan, etc. \$35.00

BACK ISSUES

- U.S. \$2.50 each.

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Europe or Asia \$4.00 (\$3.01 postage!)

Australia, Japan, etc \$5.00 (\$3.85 postage!)

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

RECORDS
#02 - Detox "Start... Finish" LP

#11 - MIA "After The Fact" LP

#14 - Detox "We Don't Like You Either" LP #14 - Detox "we Don't Like You Etner L' #15 - Bulimia Banquet "Eat Fats Die Young" LP #16 - Instigators "Shockgun" LP / CS #17 - The Crowd "Big Fish Stories" LP / CS #18 - Death Ride 69 "Elvis Christ The LP". #20 - Bulimia Banquet "Party My Colon" #21 - Motor Morons 5 song 7" EP #22 - Paper Tulins debut 20 song LP / CS

#24 - Paper Tulips debut 20 song LP / CS #25 - Das Klown 4 song 7" EP #26 - Popdefect "To Each His Own" / "Without" 7"

#28 - Sandy Duncan's Eye "525 NTSC" / "Sub" 7" #29 - Popdefect "Puro Desmadre" 7"

#30 - The Big One. L.A. / S.F. comp. LP/CS/CD

#31 - Anus The Menace debut 15 song LP / CS

#32 - Babyland 4 song 7" EP

#33 - Pooch's second solo single. 2 song 7*
#34 - Dirt Clod Fight 4 song 7* EP.
#35 - Paper Tulips "Linoleum" 3 song 7* EP, booklet.
#36 - Popdefect "Third Degree Roadburns" 4 song 7*, booklet.
- U.S. prices: \$7.00 LP/CD, \$3.00 7*.

Canada/Mexico \$7.00 LP/CD, \$3.00 7

Europe/Asia \$12.00 LP/CD, \$4.00 7

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

ALL Flipside Videos except 4, 6 and 12 are available. Get our catalog for complete description.

Videos are \$22.50 cash, \$25.00 check each. NTSC

RODNEY ON THE ROQ **TOP 20 REQUESTS**

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



- 1. Manic Street Preachers "Stay Beautiful"
- 2. Teenage Fanclub "Star Sign"

3. Birdland CD5

- 4. TOP "She's Got All The World"
- 5. Permanent Green Light "We Could Just Die'
- 6. Mudhoney "Let It Slide"
- 7. Hole "Teenage Whore"
- 8. Voice of the Beehive "I Think I Love You'
- 9. Pennywise "Living For Today"
- 10. Spitfire "Superbaby"

- 11. Tambourines "She Blows
- 12. Fizzy Banger "Freaky Friday"

13. Sunflowers "Closer"

- 14. Frankenstein "Punk Rock Boys"
- 15. MC29 "Is Robert Smith Tiny Tim"

16. Alarma "Speeding"

- 17. Bladder Bladder Bladder "Downtown"
- 18. Childrens Day "Days Like This"
 19. Nina Hagen "Good Vibration"
- 20. Five Thirty "13 Desciples"

DEADLINES:

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

SIZES AND PRICES

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

REQUIREMENTS:

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

ATTENTONIA

We moved!!! new address is:

> Flipside Fanzine P.O. Box 60790 Pasadena, CA. 91116

I smile as his teeth caress

Oh well, rejected again

Then suddenly he turns and slinks away

LADY VEGAS By D. Scott Davidson

OPEN LETTER TO POTENTIAL LOVER(S) By D. Scott Davidson

lady vegas whores herself on a side street.

runs in the stockings of her soul and outta nail

polish.

not too far from the lights. the marks--with their polvester cocks.

the hatred is gone now. now-it's all about making a living.

if you can call it that!

whoring your soul whoring your sanity on a side street. in a city of losers.

Untitled by Michael Buechele

What sad story is in your eyes? My golden haired muse, My beautiful honeysuckle Truly, a devine spirit is a female Long and luscious is a woman.

Tomorrow's secrets are found inside your warmth. your loving embrace, the sweet tang on your lips, the silk caress of your tongue.

> I live... to understand you I beg you, please touch me

Tell me the sad and wonderful story in your eyes Why don't you come over sometime? Sometime when I need you (maybe it'd be best to call first).

Sometime when I'm trapped between sleep and sanity, In a delirium. Stone cold crazy out of my fucking head, With a fever and a hard on.

> Hev--I'm not asking for a commitment That is the last thing I want Just an agreement: Some night when I'm on fire Just stop by and drown me in the bathtub before I get any nasty looking burns.

> > You know: I'd do the same for you.

WE DANCED By Fred Spigelman

We danced if only for a little while and it was beautiful. We played while the ocean tickled our toes. We fought and words flew, isn't funny how words can cut into you. We danced if only for a little while.

We danced just to heat up the moment and it was beautiful. We played with each other's souls. We cried a thousand tears. isn't it funny how tears dissolve the years.

> Time heals all wounds. But some I'll keep just to watch them bleed.

> > We danced with fury and passion and it was beautiful.

We Bask In The Glory Of The Light by Kemal Faruquee

The Hero by John Moginnis

TODAY'S MENU by Justin Howard

Love is the root of all evil,
You don't believe me,
but it's true.
Adam and Eve,
they knew.
When their flest first brushed,
And his serpent shook,
shrieking and fertilizing the garden,
In only the most
grandiose fashion.

Which spawned all of us, Who walk around disjointed, Our eyes unfocused, flickering in dark corners, Which actually are quite lit, Though our sight deceives us.

So we fondle and babble, bumble and caress, Clutching that sweaty hand, Generally the one most convenient.

Oh, I am in love again!

There was a man who was a hero but he didn't say his name he told me he was just passing through and how this town had changed he showed me all his medals pinned upon his chest he said that he had fought the battle that he had won the quest "I used to be the boy next door" he said "An average type of guy but I became a soldier sometimes I wonder why" I looked at him in disbelief. and said but that was long ago He dropped his head and gave a sigh and said "yes, I know Now all the land is peaceful Will wonders never cease." But he said that he would hang around maybe his-story would repeat A tear drop fell from my eye

My heart felt just like lead
It seems the only peace a soldier finds
is after he is dead
He told me war is hell, and it gotta be that way
I guess I'm not a patriot, was is so cliche
He said I sounded like a pinko

That's the price you pay
I guess he reallyw as a hero, but war is not my
game

Then he walked into the sunset Kinda like John Wayne

Fathers Day Outing by E.H. Mann 7/6/91

He sits with a vague grin-eyes churning in the smoldering June Horizon.

Tips a strong drink towards the heavens and toasts a younger dream with hardened sarcasm.

"Man it was hot in that house-hell hot with her killing mouth. That neurotic squeal stealing the air-those trembling hands shaking in my face making demand after demand after demand-and her insecurities bawling every second of the goddamn day. Edging me. Edging me towards doing something." She was a strung out warden pacing a furnace with her prisoner.

"How did it come back to this?!"
"How far back did we run dry?!"

"What are you going to do about this?!"

"Answer me!"

Her shrieks day after day after day after day going deeper down into his eyes-until murder settled in the bottom of his heart and weighed his heart down into his guts and a gut feeling rang like a church bell in a hurricane. The next day he left a note that said not to wait up.

Sometimes he still may see her-looking like a begging puppy following him around around a stable heals.

following him around-gnawing at his heels.

Sometimes he wants to say, "Sorry sons, but if I would have

stayed I would have put a bullet in your mother and each one

of you."

None of them even know if he's alive. And sometimes far, far away she just stays alone in a room and shakes and screams under her breath.

I had just learned of SETH MORGAN'S death,
an addict/turned/writer whom I recently admired
had no pocket money
no spare tire
and things were lookin' blacker than some of the bruises on
the strippers at the CANDY CAT
I rolled into TACO BELL
running on hunger pangs, dreams, and empty
spoke into the impersonal ordering box

Sunday by Rod Sperry

and a loaded .38

The smart ass kids look on with unbrushed teeth and warm Cokes spitting now and then, and laughing as a late-middle-aged man alone struggles with the Sunday Paper and a half-gallon carton of Milk

and asked for one 49 cent bean taco:

Hands full,
he drops advertising flyers as he walks
back to his little apartment.
A certian as a fallen tree,
it waits:
A big old door with a hundred locks,
a couple of cans of Goya beans,
a radio
and plies of papers from decades of
Sundays gone by.

Hands full, he scrambles as best as he can to pick up the litter. He remembers a time when everyone would have done this.

Times have changed they somehow move slower now, and when he's through with the Sunday Paper by and when the Sunday Paper is through with him, then what will he do?

Inside, the laughter fades as a door round the corner is locked a hundred-fold.



10 QUESTION Break, \$1.00, HS-28 (POB 4205, Clearwater, FL 34618) Poetry, graphics and features on Inspector 12, Johnny Puke and People's Court.

ABSOLUTELY ZIPPO #15, \$.25 + *, 5-24 (1550 Mann Dr., Pinole, CA 94564) Great fun punk zine with all the cool elements - a bit of music, a bit of rambling and a lot of mayhem. Covering the East Bay in it's now classic way. Recommended.

ABUS DANGEREUX #5, 25FF, S-32-T (8.P. 172, 82001 Montauban Cedex, France) Neathy done French zine with a bot to read if you read French! Features include Les Thugs, Chris Wilson, Nova Mob, the Feelies and tons of reviews and articles.

ALTERED MIND #9, \$1.50, S-16-TM (POB 1083, Claremont, CA 91711) Neatly done zine, with lots to read - not many photos. Reviews, commentary and features with Shoeface, Projekt, Independent Project Records, and Wckr Spgt.

ANCIENT GRANDMA SECRETS #6, \$1.00+*, S-14

(POB 42691, Tucson, AZ 85733) Editor Libby really does like to write, and he does it well. Long reviews of vinyl and live shows (Redd Kross) and a good Miracle Workers interview.

AND I FEEL LIKE AN ALARM CLOCK #11, \$2.00, HS-44

(POB 1551, Royal Oak, MI 48068) Editor Allen Salyer is a fan of Throwing Muses, and that is what this 'fans' zine is mostly about. Pretty complete tour coverage. He also likes Pixies and Cocteau Twins and covers them and whatever else he likes too.

AND THEN THERES DARKNESS #6, \$3.00,

(POB 132, Buckner, KY 40010) Killer original photos make this zine shine, and a hefty bill of materials help too! Samiam, Sunspring, Holy Rollers, Fugazi, Jawbox, Chris Bald 96 and yet other stuff.

ARMED WITH ANGER #1, \$2.00, HS-36 (6 Ennerdale Rd., Bradford, West Yorks, England BD2 4JE)

gland BDZ 4JE)
Thisis a very good, balanced zine-a good sense for socio-political injustice (in a human rights section), short reviews and interviews with Sore Throat and Quicksand.

ASSAULT WITH INTENT TO FREE #9, \$1.50, S-48-T

(POB 8722, Minnneapolis, MN 55408)
This zine is just miles above so many others-good articles and commentary as well as a general do-it-yourself/anti-corporate feel. But not much in the way of music besides reviews, and a few interviews.

AT THE SIXTH PEG #1, ?, HS-20 (220 E. Court St. #8, Bowling Green, OH 43402) This is a nicely laid out and well done poetry zine from Jennifer Wolfe. Her poems paint all kinds of wild graphicimages and stirin my mind assorted memories and feelings. Good stuff.

BABY SUE #7, \$1.50, HS-16-T (POB 1111, Decatur, GA 30031) This issue is nothing but big print record reviews.

BACTERIA OF DECAY #9, \$1.50, HS-40-R (63 Lennox Ave., Buffalo, NY 14226) They cover it all here: live, record and fanzine reviews, comics, graphics, columns and an interview with the Accused. Good writing / story telling.

BANG! #22, \$1.00, S-28-T (77 Newbern, Medford, MA 02155) Jammed packed issue of rock'n roll and girls! Features include Sam Raimi, Mojo Nixon, 360's as well as Angelyne, Dana Gillespie and Roger Corman. Tons of reviews too.

BANZAI #57, \$12/6, T-32-F (POB 7522, Overland Park, KS 66207) News, reviews and contacts of the metal sortthis issues "classic metal spotlight" is on Deep Purple.

BEN 15 DEAD #14, \$2.00, \$-56-M (P.O.B. 3166, Hollywood, CA 90028) Thisissues disinformation theme drums up some amazing commentary (even if it is your typical yuppie/liberal rhetoric), but the music coverage lacks. All in all a good read as usual. BLACKMALL #6, \$2.25, \$44.R (Rt. 3, Box 284, Owenton, KY 40359) Not a lot of music related stuff in here (save for reviews), but this is a very good read. Intelligent and insightful articles (anti-war), and stories definitely lift this zine up out of the muck.

BLOWIN CHUNX #3, \$1.00, HS-20-T (75 Stanton Rd., Brookline, MA 02146) Lottza good reading here and some damn good photos too. Stuff on Lunachicks, Bad Religion, Born Against and Eye For An Eye. Tons of reviews.

BORDER X-INGS #29, \$2.00, \$-20 (POB 5173, N. Bergen, NJ 07047) 'The fanzine on Irish Rock groups and Celtic life.' And that it is, lottsa U2 in this issue (as always) as well as other writing, poems, etc.

BUTT UGLY #5, 3 stamps, S-26-R (408 E. Roberta Ave., Waukesha, WI 53186) Good, complete zine with lots of coverage of everything. Good Jawbreaker interview, reviews etc.

BUZZ #68, *, S-48-TM (PO Box 3111, Albany, NY 12203) Upstate New York coverage with reviews, articles, great pictures and interviews. This time with Plaid, Primus and Big Audio Dynamite.

CMM #12, \$2.00, T-28-M (POB 481343, Denver, CO 80248) The title stands for Colorado's Music Magazine and that pretty much describes it - tons of contacts and ads for Colorado as wellas features on Tiny Tim, Morrissey, the Steve Morse Band and more.

CACTUS PRICK #2, \$.50, S-14 (1265 E. University #1014, Tempe, AZ 85281) This zine has expanded! Highlights include Spunk and Didjits as well as tons of reviews.

CHILDREN WHOM STICK CRAYONS UP THEIR ANUS #3, ?, H-3-36 (613.8. Broadway #1, Redondo Beach, CA 90277) Asif this comic zine isn't weird enough, this issues theme is mental retardation. Weird and funny shit.

COLD #3, \$2.50, HS-84-R (11 Bayberry Ln., Cohasset, MA 02025) This is basically a contact/review zine with tons of good entries - everything from computer hacking to comics. Like Factsheet Five but with some more articles, cartoons etc.

CONVERGENCE #1, ?, 5-24 (410 W. Marshall St., Elkhorn, WI 53121) Good job on a first issue! Thoughtful editorializing and reviews, poetry and interviews with KMFDM, Consolidated, and Wreck. Could use some photos, we'll see where it goes.

COOL LOSER #5, ?, 5-14 (7277 Rue La Fleur, Palos Verdes, CA 90274) Wendycombinesintense graphics with thoughful cippings and a smattering of reviews and contact address in a fast moving format.

CRUMP COMICS #7, \$1.00, HS-28 (POB 1837, Upland, CA 91785) Throught provoking, but crude comics, poetry and graphics make up this summer fun issue.

CRUNCHFACE #9, \$2.00, S-32-T (392 Conmore Ct., Akron, OH 44311) This zine has such drive, I dig the boldness, good commentary and choice exposes. Interviews with Fugazi, Rob R Rock and Gwar in which Gwar show how boring their joke has gotten.

DE NAR #57, ?, HS-28-R (Postbus 104, 1210 Brussel 21, Belgium) Solid, consistent underground coverage, ah, but not in English.

DIAL M FOR MOTHERFUCKER #1, \$1, \$-34 (951 Quinton Ave., Trenton, NJ 08629) A little bit of everything in this new zine, quite a bit of spunk and some features to back it up: Rollins, Super Chunk and the Happy Flowers.

DISSOLUTION #1, *, S-12 (3806 S. Flower St. #A, Santa Ana, CA 92707) Great first issue! This zine comes off on a real personal level thanks to the hand written pages and the care expressed in the environmental issues covered here. And they do cover all the bases.

DISSONANCE #1, \$1.25, S-24-T (POB 4772, Highland Park, NJ 08904) Lots of zine and music (industrial!) reviews, as well a a good amount of political commentary give this zine a good balance and edge. Hope to see it more often.

EBD #1, \$.25, HS-44 (1640 7th St., Oakland, CA 94607) Handwritten and crude cartoons as well as articles about absolutely nothing certianly give this the East Bay Frisco feel. Some interesting stuff nevertheless. Aaron, what have you created?

EAT YOUR SKIN #1, \$2.50, S-26 (POB 690903, San Antonio, TX 78269) Big whopping first issue really digging in and covering it all. Features include: Tyrranicide, Sea Monkeys, Vomit Spots, Smilin' Ear Records, Pendulum, The Freeze, Sedition and more as well as the Vital Music sampler flexi.

FACTSHEET FIVE #44, \$3.50, S-134-MT (6 Arizona Avenue, Rensselaer, NY 12144) Every address you'll ever need to get in touch with any kind of small press you can imagine. Reviews of zines and music as well as classifieds, comics and some writing. Killer.

FILE 13 #10, \$2, 5-52-R (Box 175, Concord, MA 01742) Tons and tons of good record reviews and various essays, as well as interviews with PGR, Treponem Pal and Alligator.

FINSTER #2, 2 stamps, HS-24 (666 Hidden Creek Rd., Arcata, CA 95521) This issue is entitled "I Dig Chicks" and is indeed a tribute to our furry friends from both sides of the fence. Other assorted poetry and graphics as well.

FLESHY FOLDS #7, ?, S-22 (18005 Geraci Rd., Lutz, FL 33549) Genitorturers interview, a photo spread of Noir Leathers fashion show, comics and a custom piercing guide.

FOSTER CHILD #8, \$\$1.00, \$-16-R (7635 Marcy Ct., Glen Burnie, MD 21061) Mostly reviews (zines, live, records), and lots of them as well as some brief spotlights on Jesus Lizard and the Mono Men.

FREAK ANTIZINE #1, \$1.00, HS-16 (305 N. Ingersoll St., Madison, WI 53703) A short zine, but it's efficient words and graphics say a thousand things.

GENETIC DISORDER #5, 2 stamps, HS-24-T (1650 Smoketree Dr., El Centro, CA 92243) This little digest packs in the features! Big interviews with the Offspring, Warlock Pincers, Conspiracy of Equals, Bad Religion and Econochrist! Good San Diego club run down and lots of reviews.

GOTHIC LAUNDRY ?, ?, HS-8 (POB 5118 #515, Fremont, CA 94537) Groovy silk screened shirt catalog.

GRYNS #2, \$1.75, 5-32-M (Madoerastraat 12b, 9715 HG Groningen, Netherlands) A unique and colorful wrap around cover pack-

A unique and colorful wrap around cover packages this zine, inside we find bold graphic features on Prime Time, Jeff Dahl, Assassins of God and Jad Fair. A really decent zine, but not in English.

HALF TRUTH #5, *, \$-24 (POB 921013, L.A., CA 90093) Lottsa fun cartoons and tibits as well as features on Harvey Pekar, Birdland, Dan Castellaneta, the Persian Gulf and etc.

HARD COPY #3, \$.50, \$-8 (1337 Chew St. 1st Fl., Allentown, PA 18102) Basically a Soulside interview, some poems, some talking.

HARDCORE D'ACCORD #2, ?, S-32 (16 rue Nelaton, 75105 Paris, France) Mightly enthusiastic French punkzine with a heavy list of features: Fugazi, Negazione, All, Prong, Silverfish and a lot more.

HEROINA #4/5, ?, O-60-F+ (Heinzelova 20, 41000 Zagreb, Yugoslavia) Nice color photos and graphics, some cartoons, but it's not in English, Stuff on Jim Doors, Pet Shop Boys, Zappa, Sisters of Mercy and more.

HOUSE O' PAIN #6, \$2.00, \$-44-T (P.O. Box 120861, Nashville, TN 37212) Pretty complete fanzine type thing - reviews, local news, and a lot of features: All, Naked Raygun, Born Against, Moral Crux, Ultraman and Jawbox. HUH? #3, \$1 + stamp, H5-24-R (Box 118, 4712 Ave. N, Brooklyn, NY 11234) Jam packed with information, this tiny-type zine covers all the areas: reviews, interviews, comics, graphics etc.

HUNCH #3, \$1.00, S-20 (2117 Rolling Br., East Lansing, MI 48823) Nice big print make for easy reading of stuff like Loudspeaker and Jonestown. Alsdo includes reviews of music and film.

IMPROVE YOUR VIEWS #1, *, S-15 (800 Newstine #20, Bakersfield, CA 93309) Lots of written trival and magazine cytouts (girls etc.) plus an Undead interview.

IT'S ALRIGHT TO BE AN ASSHOLE #3, \$1.25, HS-14-R (POB 3383, Butler Quarters, Minneapolis, MN 55403) Stories, poetry, some reviews and some good old smart ass attitude.

JT #4, \$3 +*, T-16 (Vuqlikaisentie 10, 95420 Tornio, Finland) Nice big zine on good paper, with good photos and some cool features on DOA, Fugazi, Misfits, Anti-Cimex and more. Nope, not in English.

KREATURE COMFORTS V4 #1, ?, S-20-T (1916 Madison Ave., Memphis, TN 38104) Tons of reviews and trivia including a forum on what people collect featuring Metal Mike and Maz Mummy among others.

LAY SCREAMING #2, *, 5-22-R (Gartnerweg 52, D-6 Frankfurt/MI, Germany) Some interesting features in this all German zine - Urge Overkill, Steel Pole Bathtub, Devil Dogs and Hullaballoo.

LIL' RHINO GAZETTE #18, \$2.00, HL-32 (POB 14139, Arington, TX 76094)
Thiszineisalways jam packed with everything under the sun, with lots of unique twists. Big features this time include John Crawford, Hollowmen and Godflesh.

LIVING FREE #64, 6/\$9, S-8-R (Box 29 Hiller Branch, Buffalo, NY 14223) A newsletter that discusses practical methods for increasing personal freedom and includes a summary of libertarian news. Always interesting.

LIVING WITH A GOOF #1-3, \$2.00, HL-12(x3) (Box 3183 Station D, Ottawa, Ontario, Canada KIP 5W7) This is a neat-o comix zine that comes in a set

This is a neat-o comix zine that comes in a set of three. Three different adventures that I'm sure you can all relate to - especially when Alan invites a "punk rock" band to stay at his house!

LIZARD'S EYELID Fall '91, \$2.00, \$-28-R (POB 8561, Jupiter, FL 33468) Good graphic zine with a wide coverage: bands include the Roidz, Born Against, Broken Trust, ROUS, Rancid Vat, Coffin Break plus there's reviews of music and books, poetry, a pretty good article on LSD (just say know!) and a free glow-in-the-dark bead!

LIZZENGREASY V2, #4, \$2, 5-20 (Shuhoso #88 Umegaoka 1-56-4, Setagaya-Ku/Tokyo 154, Japan) This enthusastic zine takes a unique approach in its coverage. Enthusiastic, yet subversive commentary. If you are interested in what living in Japan is like, this zine is for you.

LONG SHOT #5, \$.75, S-8 (PO Box 546, Furlong, PA 18925) Short, but damn good zine featuring Ray Cappo and Vegan Reich.

MAXIMUM ROCKNROLL #100, \$2.00, 5-124-T

(POB 288, Berkeley, CA 94701)
One fucking hundred! So what do they do?
100 part one and part two! Both completely
different! Part one includes: Flipper, Eye For
An Eye, Burn, Germbox, Ill Repute etc and
part two includes the Weirdos (by Keith
Morris), Victims Family, Rotters, Down By Law
and more.

MEAN STREET V3 #2, ?, T-32-TM (POB 55039, Riverside, CA 92517) Pretty decent tabloid from Southern California's Inland Empire. Besides reviews, istings and contacts this issue features: Rollins, Liquid Jesus, Nine Inch Nails, Siouxsie, Venus Beads and tons more. Like ususal, not much on any underground punk or alternative stuff.

MELTING POT #3, *, S-4 (12001 97th Ave. N., Seminole, FL 34642) Very skimpy newsletter type update flyer, features Jim Testa interview.

MERLIN'S MUSIC BOX #8, ?, S-80-M+ (Argiroupoleos 27, Athens 114 71, Greece) This is probably a killer zine, it's all in Greek but just by it's list of features it has definitely caught my interest: Brion Gysin, Albert Hoffman, Weirdos, Arthur Brown and Napalm Death. This zine is fucking cool - I'm bummed...

METRO MUSIC JOURNAL V1, #2, \$1.00, T-12-TM (POB 6555, Kansas City, KS 66106) Local, commercialish entertainment tabloid.

MMMWAHAHAHAHA! #6, \$1.00, S-32-R (4410 Mass. Ave. NW #S-191, Washington, DC 20016) Tight little zine-lots of cool stuff, good reviews, and good long features with Sonic Youth, Melvins, Fluid, and Surgery.

MOSHABLE 7, \$4.00 Ppd, S-32-G (Stolpedalsvej 61 / Vaer. 13, 9000 Aalborg, Denmark) Nice long and informative interview with Poison Idea, other with Tad, the Pain Teens, Accused and Mindfunk. Good reviews too - a generally great zine.

MOUTH #15, 12/\$9, T-16-T (POB 2069, Decatur, GA 30030) Great looking, quality typeset zine with interesting stuff on Butthole Surfers, Chainsaw Kittens and Flat Duo Jets.

MUSIC SCENE July '91, *, S-40-M+ (POB 4661, Annapolis, MD 21403) Neat pro-zine covering the Annapolis bar band scene. Not much attention is paid to the alternative scene, too bad, this could be a way better zine.

MUTE ON THE FLOOR #1, \$1.50, 5-60-T (POB 41648, Santa Barbera, CA 93140) Wow, what a debut issue! Big features (with good photos!) on Circle One / Macias, Keith "Buglamp" Morris, Ill Repute and tons of live and record reviews.

NEW ENGLAND PERFORMER V1 #6, \$2.50, 5-50-M (369 Mass. Ave. #177, Arington, MA 02174) Neatly done glossy cover/newsprint guts zine with a variety of features, mostly covering the local scene. Letters, reviews, columns, poetry and features on Bobby Borg, Lava Beat, Bohemian Love Feast and etc.

NEW YORK REVIEW OF RECORDS V2, #1, \$2.50,

(220 E. 95th St. #4B, New York, NY 10128)
This zine has vastly improved since just a few issues ago!
Bigger, color cover, more pages, more features and a lot
of record reviews. Features this time: Dizzy Gillespie,
Sisters of Mercy, Swans and Tad.

NOISE WORKS #3, \$2, \$-40-TM (9402 Half Place, Silver Spring, MD 20910) Killer zine, could be the next Contrast or Option but better because it has much better taste in music. Check out these features: Fugazi (cover), Pigface, Godflesh, Butholes, Blake Babies, Smashing Pumpkins and more. Pro-job, good reviews, killer photos.

NOISY CONCEPT #10, \$1.25, HS-12-R (621 Baset Rd., Bay Village, OH 44140) The editor, Mike, is a real thinker and he lets it show. Some interesting concepts are presented as well as a few reviews and letters.

NOTHING SACRED #2, ?, HS-12 (1921 N. Whitley #12, Los Angeles, CA 90068) Poetry, art, graphics and a feature interview with Susan Tyrell (Warhof's Bad).

Tyrell (Warhol's Bad).

OPTION #39, \$3.50, S-116-F+

(POB 491034, L.A., CA 90049)
To me, photos can really make or break a zine - Option always has killer photos - even if I don't like the bands! Stuff of interest this time includes Jello and Bob Mould, Loop, Jad Fair and tons of reviews.

OYSTER PUBLICATIONS ?, \$2.50, HS-40-T (1003 Ave. X #A, Lubbock, TX: 79401) This is more of a "book" than a zine, entitled "Brady Bunch Behemoth" by none other than Ben Weasel. This is a tour diary of the band Spongetunnel. Pretty much what you'd expect, 4 guys crammed into a van being punk rock, some interesting stuff.

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

PROGRESS #2, ?, S-60-F+ (Vesterbro 110.1, D.K.-5000 Odense C., Denmark) Their second issue of this tattoo zine and already vastly

improved-more color, better photos. Tons of tats, heavy harcore/metal coverage, some reviews, lot of contacts. Again, quite an effort.

PUNCHLINE #10, \$1.00, \$-32 (POB 460683, San Francisco, CA 94146) Well thought out, laid out and printed zine that features thought provoking images and text. Every page suitable for framing.

PUNK PALS #19, \$1.00, HS-16-R (2331 Blake St. #204, Berkeley, CA 94704) This punk rock classifieds zine continues with enthusiasm and good organization.

RAGNAROK #7, \$1.00, HS-32-T (POB 29274, Cleveland, OH 44129) A lot to read in this fittle digest. First, a solution to the political problems of Central Europe(!), then an interview with Paul Marotta (of the Electric Eels) as well as

RALPH THE RAT #2, \$1.00, S-14 (110 Point Lobos, San Francisco, CA 94121) Wild and wooly, crazy and crude comix.

reviews and some fiction

RAMALAMA V1 #3,, #1+*, HS-14-R (309 Stoneyridge Dr., Indian Trail, NC 28079) Heavy punk attitude zine featuring chats with Byron Coley, Brickbat, Geezer Lake, Didjits. Pleanty of reviews and stuff on Anti-Seen.

RAMONES #5, \$4.00, HS-24-G (14 Osborne Villas, Kingsdown, Bristol, England BS2 8BP) Yes, an all Ramones zine. Good job with a combination of reprinted articles and original text and photos.

REAL LIFE IN A BIG CITY #40, \$10/year, \$40-M (6520 Selma #332, Los Angeles, Ca 90028)
Oh my god it had to happen! Real Life interviews Stubo!
Wacky! Lots of other musc reviews and trivia makes this the best free mag in LA.

REFLEX V2 #4, \$2.95, S-84-F+ (120 E. 32nd Street #407, New York, NY 10016) More color, more great photos - that's why I really dig Reflex. Groovy stuff in this issue includes: Redd Kross (w/ flexi!), Rollins (cover), Alice Donut, Token Entry, Inspiral Carpets and more!

RHETORIC #1, \$1.00, HS-28 (461 Rivermoor Dr., Waterford, WI 53185) Handwritten, graphic and good stufflike Hole, Blatherskit, Jawbox, music reviews, poetry and games. Pretty cool.

ROCKET #142, \$1.00, T-52-M (2028 5th Ave., Seattle, WA 98121) Seattles best source for news, contacts and information. Sub Plop's Bruce Pavitt graces the cover, other bits on Didjits, Sixters of Mercy, Consolidated and the International Pop Underground.

ROLLERDERBY #3, 7, 5-20
(POB 1491, Dover, NH 03820)
Lisa Suckdogs fanzine, and it's killer. I'll bet you can't wait to read her interviews with Tod from Cop Shoot Cop and Christina Regina. Also includes tons of other writing - very entertaining.

ROUGH AND TUMBLE #4, \$2.00, HS-24 (Rd9 Box 95, Bridgeton, NJ 08302) Really bold and graphic zine, this issue dealing with hypnotic, psychotic, hallucinogenic youth.

SNAFU INT. #2, \$2.00, 5-24 (845 Elizabeth St., Walleceburg Ontario, Canada N8A 3A3)

Big bold graphics collage zine with some reviews and some reprints.

SATAN ON A STICK #3, \$1.75, HL-32-R (POB 6387, Annapolis, MD 21401)

Well, these guys got the BIG scoop - the have the first interview (ve read with Satan himself) Otherwise this zine contains plenty of poetry, commentary and reviews.

SECOND THOUGHTS ?, \$4.00, 5-60 (POB 9382, Reno, NV 89507) This is a compilation zine of the three years of Second Thoughts - the zine that covers 7 Seconds. I like these kinds of things and boy, this is a good one! Go through the whole thing - tours, breaking up, new members, everything - great.

SHOELACE #1, \$1.50, S-32 (POB 7952, W. Trenton, NJ 08628) Pretty good show, record and zine reviews, nice striking graphics, lots of commentary and features with Jawbox and Fugazi make this a pretty good, well rounded publication.

SINISTER WISHBONE #1, \$1.00, HS-28 (POB 805, New Castle, CA 95658)
There's a Ettle variety here, but for the most part this is a porn-comics zine. The guy can draw...

SKIN GRAFT #4, \$2.00, \$-40-R (POB 738, \$t. Charles, MO 63302) Mostly pretty insane comics, but there are also small print reviews, trivia and an interview with Blaine of the Accused in this issue.

SKULL SESSION #21, \$1.00, \$-34 (3187 Keynes Ct., Mississauga, Ontario, Canada LSN 2Z7) Like always, a good lengthy letters section, a handful of zine and record reviews, some 'toons and a lot of HC/metal coverage with Point Blank, Hazy Hill, Threnody, Drunken Anger and Emerald Reign.

SLUG AND LETTUCE #21, SASE, T-4-R (POB 2067 Stuyvesant Station, New York, NY 10009) Great zine, what a service! Millions of (small) classifieds, reviews and news. They even manage a few photos! Quite an effort.

SNOT TODAY CRUST TOMORROW #1, 2 stamps, HS-12

(1108 East First, Blmgton, IN 47401) Clippings, comics and a general free for all attitude in this little collage digest.

SO BE IT #2, 2 stamps, S-8 (2077 North Dr., Seaford, NY 11783) Handwritten graphics, reviews, contact zine.

SOFT WATCH #1, ?, HS-16 (70 Old Hinckley Road, Nuneaton, Warwickshire, England CV10 OAB)
This zine is intended for people into experimental, industrial, avant-garde or electronic music. It aims to be a source of information, which it is with many, many descriptions of music, labels and zines. A good effort for

SOMETHING SMELLS #5, ?, S-36-T (POB 20161, Barrie, Ontario, Canada L4M 6H2) Good, informative zine with all the trimmings: scene reports, reviews, letters and spots on Biss, Bad Religion, Jawbox, Phieg Camp, Bazooka Joe, Crawl/Child, Shoefly and Mud. Wow!

SPLATTER EFFECT V3 #5, ?, T40-F (P.O.B. Z, Bound Brook, NJ 08805) East coast music industry type thang. NY, NJ, Philly listings and contacts. Lots of listings, reviews and features on Meat Puppets (cover), Jesus Lizard, Pegboy, Fear Of God etc.

SPOKE #1, \$25+, S-8 (458 E. College Ave. #502, State College, PA 16801) Reviews and reflections on their locale, commentary and graphics.

SPOTLIGHT #84, 12/\$12, T-20-TF (POB 63423, St. Louis, MO 63163) The St. Louis music and entertainment paper. Features: The Neville Brothers, Anacrus's and more.

SPUN #69, \$1.00, HS-32 (2 Shirley St. #3; Worcester, MA 01610) Short reviews, features and commentary in a graphic, adventurous layout makes turning the pages fun. Good effort as always.

STARTING PROBLEM #1, \$2.00, HS-24-R (115 Testa Dr. #304, Naperville, IL 60540) A little bit of everything here - news, photos, some reviews, funny stuff and a big old Bad Religion interview.

STEPPINGSTONE #3, \$15/year, HS-24-T (POB 4264, San Francisco, CA 94101) A few classifieds and other such writing (including a Daniel Ash feature) but for the most past this is reprints of bands press releases/ads.

STREET SOUND #50, \$3.00, T-60-F+ (174 Spadina Ave. #506, Toronto, Ontario, Canada M5T 2C2)

Pro music tabloid type thang features tons of reviews, playlists, news and contacts up the butt.

SUBSTANCE #2, ?, S-8-T (POB 268, West Alexander, PA 15376) This is the official newsletter of Solution Discs and tapes but has lots of other info, including an interview with Conscious Pilot.

SUCKER PUNCH #1, ?, 5-36 (Box 2107 Stuyvesant Station, New York, NY 10009) Pretty neat-ocomic scomp zine, a little different than the usualy stuff found in punk music zines.

SULJEV ZABAVNIK #3, 53, HS-32 (Molijerova br. 2, ul. 3 st. 13, 21000 Novi Sad, Yugoslavia) This zine is all handwritten in Cyrikc and is a parody of the most famous childrens magazine in Yugoslavia. It deals with discovering unfamous artists and bands (like the Ex). Pretty interesting even if I can't read it.

SUPERDOPE #2, \$2.00, S-40-T (520 Frederick St. #33, San Francisco, CA 94117) Second issue and already they've made improvements to a good first showing. Long, indepth interviews (Radio Birdman, Boys From Nowhere, Rudolph Grey) and a fairly complete coverage of the live scene (yeah!) make this a winner.

Wow, this zine is expanding all the time - check out the features: Autism and Eroticism, Consumers Guide to Body Modifiers, Fisting Part 1: The Cunt and much more. Tattoos, piercings, and metasexual rampaging.

THE BOB #41, \$2.95, T-64-M
(POB 7223, Wilmington, DE 19803)

TASTE OF LATEX #5 \$4.00 S-38-M

(POB 460122, San Francisco, CA 94146)

THE BOB #41, \$2.95, T-64-M (POB 7223, Wilmington, DE 19803)
This old-timer always has something of interest in it's yellowing pages. Besides tons of reviews and stuff like that, thereslggy, Stiv, Eno, Rollins, Doors, John Doe and tons more.

THRASHER Sept. 91, \$2.95, \$-106-F+ (P.O.B. 884570, San Francisco, CA 94188) Skates, skates and rock and roll. And now that Brian Brannon is the music editor their music coverage should be that much better. Consistently excellent mag.

THREE DOLLAR BILL #1, \$2, HL-40-T (POB 190176, San Francisco, CA 94119) Thiszine rose out of the ashesof Homocore, and thus has a lot of that spirit. Besides some punk rock coverage (Tribe 81), there's good stuff on Fat Liberation, herbal abortion, and book/zine reviews.

TURNING THE TIDE V4, #4, \$1.00, S-8 (P.O.B. 1990, Burbank, CA 91507)
The L.A. area anti-racism newsletter.

TWISTED IMAGE #31, \$1.00, S-10
(1630 University Ave. #26, Berkeley, CA 94703)
In this issue Ace gets a lot of mail and has stuff on the
"Jewish Question" (see our letters section on that one
too!). Not many 'toons this time but some interesting
correspondence.

U.K. RESIST #5, \$3.00, S-36-M (POB 244A, Surbiton, Surrey, England KT5 9L4) Excellent UK hardcore coverage, sort of MRR styled but with a bit of personality. Blaggers, Mega City Four, Gulag and the Lurkers.

UGLY BOY POEMS #1, \$.75, HS-8-R (Rt. 3, Box 284, Owenton, KY 40359) Small poetry and graphic zine.

UNDER THE VOLCANO #3, \$1.00, 5-16 (POB 236, Nesconset, NY 11767)
Short, but neatly done and very dense packed with info. Tons of reviews, intrerviews with Murphy's Law and Love Battery, commentary and some comix.

UNDERESTIMATED #4, \$.50, HS-20 (\$406 Grand Ave., Western Springs, IL 60558) Reviews and lots of commentary, poetry and other tasty tidbits.

VOX #90, *, T-36-TM+ (Rm 107C MacEwan Hall, U of Calgary Alberta, Canada T2N 1N4) Radio station CSJW pro-program guide with lots of cool stuff to read, like Transvision Vamp, Consolidated etc.

VERA KRANT #16, ?, HS-24-M+ (Oosterstraat 44, 9711 NV Groningen, Holland) Not in English, this colorful little zine comes out quite often and cover a broad spectrum of alternative music. Excellent in many respects. Very consistent!

VICIOUS VINYL #1, \$1.00, \$-8 (4739 University Way NE #1410, Seattle, WA 98105) I'm surprised that no one has thought of this sooner - a zine dedicated to reviewing bootlegs! It might be hard for them to get advertisers, but what the hell - a good zine!

WAFFLE #1, 7, HS-44-T (Porter College #842, Santa Cruz, CA 95064) Cool zine, one of the first I've seen to use different colors of xerox toner. Lots of stuff: Steel Pole Bathtub, Firehose, Sea Monkeys, Chad Smith with good graphics and feel.

WAKE UP #7, 7, S-86-M (BP 5034, 24005, Perigueux cedex, France) Great zine! Killer photos! It's all in French! KLF, Le Moine, Run Westy Run plus a lot more and a free flexi.

WHAT KIND OF WORLD IS THIS? #1, \$1.25, HS-24 (POB 708, Littleton, MA 01460) A interesting zine full of essays on diverse left of center subjects such as the Trilateral Commission and the envi-

ZAP #39, 4DM, S-60-TF
(Postfach 403, 3000 Hannover 1, W. Germany)
Zap leads the hardcore scene in Germany with it's pure
unrelentless enthusiasm and drive. Excellent bold cover
and features with Band of Susans (?), Cromags, Devil
Dogs, Nova Mob, Don Fuly and more.

7

FREE OF SUGGESTION

Here is a copy of the new issue for review, please print that it is available for an SASE. You know because of the interview in the last issue with me that Shane did, I have gotten all this mail, all from horny fucking guys in prison. It's pretty sad that when a special thing is done on women doing zines, all that is extracted from it is something more like "hot chicks." I suppose half of it is my fault for sending that picture, I didn't think about it really at the time, but it was a big mistake. Anyway, I just wanted to let you know what had come of that.

Chris, Slug & Lettuce

(Chris - I'm typing this just after witnessing the Fugazi experience. One highlight of the show was their song "Suggestion", their anti-rape song. Very hard hitting and very thought provoking indeed. Which only leads me to say No! No! No! You have every right to have your photo printed anywhere you want, and it's just really a shame that you have to feel it was a mistake in sending it. It's too bad that people, "men", behind bars or not, cannot just see you as another person and not some sort of suggestion. - Al)

SATAN STALDS TALL IN BUTTE, MOCTARA.

to of the Contential Department of the Mouse New York Contention State and Contential Department of the Contential Department of the

hell, here we are

CHICK, HUH! TOUK IS

in BUTTE, MT, SPOOLY PO.

GOING GOOD, NIXT SHOW, S WHITTER, CA 90038

FRANK & DONNEL IF YOU SEE EM. WE'LL SEE YOU GUYS WHEN WE GET BACK TO CHEESEY O.C. WATER, HUNGER FARM

THE DANCE OF LIFE

29

what the new dance will be? - Al)

Dear Flipsiders,

"SAT, DID YOU CHECK.

THE TEAMSPOSITEAST

I mean tomorrow.

Richao Polysorbate 60

I've recently been enlightened by the ultimate punk rock experience. No, you don't know the "band;" you don't know the "place." I was out in the boondocks of Sherman, New York at the

Well regardless, don't give up hope. There's always yesterday,

(Richao, I just read an interview with Eno (of all people!) in which he spoke

of the same thing! No, not reprinting old Flipsides, the idea of a muterock

club. What a concept. Of course you will need all the things that go along

with that. A chemist could be hired to create a new designer drug, one that

would promote only audio hallucinations (like what happens on say I in

10 acid trips). It would be as hip as doing X to get into the scene at a Rave. Somehow getting more and more people together will produce a "vibe"

just like at a "sound" gig, except the gatherings will be really easy to

conceal (because they are so quiet). Oh, it sounds so wonderful. I wonder

Starwood pagan festival. Around midnight, people would build a bonfire, start hitting drums, and dancing. If you don't think this is punk rock, you haven't lived it. You didn't hear the primal beat. Your average shit kicker plays maybe an hour. This stuff works until dawn and beyond. But you've got to remember the rest of the scene -- the dancers circling the fire, the drummers off to one side. Sometimes dancers drum, drummers dance, or both at once. Anyone can pick up the rhythm with anything -- two hands, two sticks, a pair of antlers, a rattle, borrow a drum or

buy one, you sucker. Or make one. In any case, you can dance. And a lot of us were naked as jaybirds, and a lot of us were pretty good looking girls. Topless was a big scene. (You can look, but nudity isn't really erotic without an invitation or modeling. We're stripping away pretentions, inhibitions, and throwing them into the fire!) Talk about breaking down the barrier between performer and audience -- the drummers weren't there without dancers, dancers weren't there unless there were drummers, and anybody could be anything else. No one to interview after the show, no end of the show, no

"show". No cops (inside or outside). Maybe you see what I mean.

Start a fire in your own backyard. This has been a report from Mole Magazine.

Thanks.

leff Bagato, Herndon VA

(leff, I saw something that sort of reminded me of that - although it was a lot more orthodox, in fact it was a "show". That was Sharkbait's Crush Fest '91 at the I-Beam in San Francisco. It sounded a bit silly at first, everybody bringing drum sticks to "crush" metal along with the band, but with the band prompting the audience along with the use of a lot of fire and dancers, practically the whole club joined in. The band finished playing their final number but the audience continued to play for a good half hour longer. Everyone became the band and totally got lost in the whole sensation of it all. This had to be the best show I've been to this year. The whole concept and it's extremely successful execution was just inspirational. And that was at the I-Beam! There's magic in music, especially percussion, right? - Al)

THE **JEWISH**

Dear Flipside,

QUESTION

This is belated, but your interview with M. Hoy conducted by A. Backwords referred to a remark I made to Backwords that he conveniently misconstrued. So I claim a point of privilege.

What I said was that his forum on Holocaust-denial reminded me of a "debate" that J.B. Stoner, the Montgomery Bomber who claimed Hitler "too moderate" on the

racial question, might approve. Emphatically, I did not say Backwords (or Stoner, for that matter)) were WORSE than Hitler. Subsequently, I've learned from Factsheet Five that Stoner publishes a fanzine. I suggest that Twisted Image and Flipside trade with

I forcefully pointed out to Backwords that the neo-Nazi Bradley Smith and his (Willis Carto-funded) Institute For The Historical Review were declared crooks by an American court after they refused to pay a Holocaust survivor who took up their dare to prove the historicity of the Holocaust. Backwords reposed, don't tell me what a court said. "We don't need no filthy badges!

Finally, Backwords broke off our dialogue when I told him that he'd look stupid when Leonard Nimoy's drama about the very same Holocaust survivor was broadcast. I don't know, maybe he

still doesn't feel stupid, probably he's just vicious.

That Michael Hoy and Backwords don't devote ALL their pages to anti-Semitic ravings proves little since "Mein Kampf" was largely about non-Jewish matters. They do devote a lot. That's all.

Sincerely, Steven Grayson

BE QUIET, I CAN HEAR THE BAND

Your magazine's been around so long you make "life" seem young. It would be nice if you had a reprint package of your first 5 issues. Punk (Hollywood Masque days) nostalgia seems to be gaining more curiosity, especially among folks who felt they missed out on something at a time when it was less crowded and intense.

The next music scene, I predict, will be absolute silence. It'll be called Muterock (R). Records will have no grooves. Tapes (bootleg or otherwise) will be blank. People will wear earplugs where they'll go to unannounced shows to hear nothing. It'll be power through silence, music from the void (cosmic or astral). Just a prediction... either that or Nazi Skinhead Tropical Music or music utilizing parts of the body and food as instruments therefore completely abolishing the need for orthodox equipment. Ha. Ad infinitum...

NIRVANA AND MARTIAL ARTS

Dear Flipside,

I've finished reading my back issues of punk zines (part of a project), and I want to thank the good folks at Flipside for putting out the best living document of the punk scene. After reading a zillion letters to the editor, I'm writing to toss in my inflationdevalued two cents. My response to the majority of letter writers -- your opinions sure did make me stop, think, and change my views, thank you for explaining in such clear terms punk/religion/government. I'm sorry people don't accept your blue mohawk and punk attitude, you can't be an asshole if he/she is even a bigger one, and, of course, you favorite group is the greatest and that other group does suck. Nirvana is only one more conspiracy theory or angst-filled complaint away! That said and done, if anyone wants to trade punk tapes or martial arts training videos, please drop me a line. Dog bless Sideflip!

800 N. Highland, Arlington VA 22201

PUNK'S NOT DEAD LETTER

Hey Flipside;

liust read some letter in Flipside #72 which whined profusely about how punk is dead and the "scene" is apathetic and a big rotting corpse. No, punk isn't dead. it's just that the definition has expanded. The new crowd might not be thrashing like the Buzzcocks or the 'Pistols but bands like Filth and Blatz still fuck shit up.

Then there's this emo-core stuff a la Dischord, Fuel, lawbreaker - emocore is merely punk with a pretty name. If you're looking for the truth and values of the old punk ideal, then maybe you're just looking in the wrong place. I know plenty of pseudo punks who wear their leather jackets and Doc Martens but who don't have any idea about the politics of punk, hell they don't even know the music. Values can still be found hovering around the more forthright hardcore/SEHC/punk bands and labels like Counterpunch, Groundwork, Dischord, Ghost Town, It's all out there, you just have to look a little harder nowadays. There's still a lot of good local scenes. Keep an eye

Mat Foote, Tucson AZ

(Mat, we've been doing this zine now for about a hundred years and we haven't run out of bunk bands to cover yet! And we rarely duplicate. Ok, there's a few hardcore or metal bands that get into these pages, but if you ask me the punk scene is just fine. It's underground, it's always been underground, which means you have to look under rocks (there's a pun there somehow - think about it). The International Pop Underground festival in Olympia was living proof of the vitality and maturity of the bunk network. Alive and very well indeed. - Al)

THE TRUTH ABOUT BUTTTOUCHER

Dear Flipside and its readers.

I am the back-up vocalist for a hard working rock band called Butttoucher and the Rose City Rockers. Right now I'm on my two year vacation that Butttoucher gives to all good employees that do a good job in his back-up band, and on May 25th, 1991, I did a good job. The

other day I was reading issue #73 of your mag and I came across 3 disturbing topics that I will take the time to complain about. Now:

1) A very nice young gentleman by the name of Ryan Hopeless wrote a letter in talking about some assholes names "Suckubus Incubus" and "Pathetic Turmoil" that broke mirrors and windows, and wrote stupid poser punk shit on the walls at the Plummer park show in West Hollywood on May 25th. But not once did he mention that all this shit happened in Butttouchers dressing room! Much less, mention Butttoucher and the Rose City Rockers! Who does this jerk think that he is anyway?! By the way Mr. Hopeless, those assholes that you were talking about that broke all the shit ain't my fuckin' friends and

I don't care if they think they can skate better than me!

2) In the "Dear Krk" section there is a semi-large photo of a beautiful young boy sticking a long needle through his arm and in the background you can kinda catch a glimpse of the almighty Butttoucher singing and playing his bass. That dick with the needle isn't even in Butttoucher and the Rose City Rockers. His name is Tyler Ferret Studley and he's nothing more than an illusionist/grouple who owns a car. Now we know that you guys were snapping photos of us through our entire set, and I suggest you print the good ones in your next issue or else!

3) This last complaint concerns the shitty review of our show at Plummer Park on May 25th. Dearest Mr. Thrashead, who the fuck gave you the authority to crown us "the worst band in L.A."?! And why the hell did you write, "They may be awful musically but fuck were they ever hilarious?" We are no fucking joke! Punk is a joke! I think you left a few minor details out of your review, like the part where I pounced on the unsuspecting audience and knocked over or broke every chair in the whole goddamn place and then returned back on stage to finish my backbends, cartwheels and handstands only to be dragged back offstage seconds later by screaming teenage girls who attempted to strip me nude and in the process ripped my best dress. But I still went back on stage, bruised and bloodied to finish the set. And I think you also left out the part about all the great songs we played that warm summer day like "Fist Full Of Love", "Luv Makin' Luv (To Myself)" and "Skate & Masturbate". And you also left out the part about how after our set was finished half the audience went home and the other half was in our dressing room enjoying cocaine, Jim Beam and teenage flesh. Oh yeah, and by the way that's Butttoucher, not Butt Peor Alter +615 . were been having ps. Pet Person his treat is have been missing the me the

Toucher, fuckface.

Yours truly, Willy Motive, Sacramento CA.

DOMESTIC TURMOIL INDEED

Dear Flipside,

Our band "Domestic Turmoil", was recently mentioned in the July-Aug issue. I was disappointed to hear that Ryan "Hopeless" blamed us and another band for the damages that occurred on May 25th at Plummer Park in Hollywood.

If Domestic Turmoil was responsible or involved at all, we were not notified by Ryan. Instead he took cheap shots at our bands through a fanzine instead of confronting us.

He talked about how he would never put us on any of his shows and we were "extremely stupid" people, "besides being shitty bands." Ryan does not realize that we are not interested in his opinions and we would never contribute to his money making schemes in the first place. We don't want Ryan to have anything to do with Domestic Turmoil because we feel we're doing just fine without him.

But getting to the point, it is pretty low of Ryan to put down a band he knows nothing about, and accuse us of damages that made him loose his "wealth." Speaking for Domestic Turmoil, we don't mind if he says we are a shitty band, and the fact that he can't admit this to our faces has nothing to do with it, but calling us names is a very immature way of dealing with it. In my opinion he has done nothing for the punk scene except make money off of it only to benefit

Maybe we aren't a great band, but we are just individuals trying to get a message across.

Domestic Turmoil



good shows 14 3 4 days were over se a long times

plipside Mutida the Corp

40 Unde Al

PO BOX

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THREE DROPS IN THE SEA

Dear Dudes at Flipside;

I want to state that you guys do a pretty good job as far as your review policy goes. But, however, I think you guys pretty much ignore three of the most unusual and very best indie labels in the music business. It's not just you guys at Flipside, I'm talking everybody in the scene (both listeners and zines) don't give these three labels much recognition, review or attention.

The first company I'd like to talk about is Ralph Records/T.E.C. Tones. The Residents are absolutely the #1 band in the avant-garde scene today or ever. Yet, not that many

people are aware of them. And it's not just the Residents that Ralph/T.E.C. has. Jad Fair/Half Japanese, Only a Mother and Fred Frith are also fucking ultimate artists. In fact, Fred Frith and Jad Fair are two of the most original musicians in modern music. Even the older Ralph stuff (Snakefinger, Renaldo and the Loaf, MX-80 Sound, Nash The Slash) is truly fantastic. Yello, Chrome, Eugene Chadbourne, Big Butter, Negativland and even Sonic Youth have had association with Ralph.

Another label that doesn't get much exposure is Shimmy Disc. I know they

PENNYWISE



LP, CASSETTE, AND COMPACT DISC OUT NOW ON EPITAPH RECORDS



don't have a whole lot, but what they do have is terrific. Bongwater and Shockabilly are truly genius. King Missile, Dog Bowl, BALL, Fred Lane and Daniel Johnson are also very good. Shimmy Disc even sells Tuli Kupferberg stuff. Now any label with the balls to manufacture this stuff deserves respect. Even if you don't like 'em

Yet another fantastic company is Bomp!/Voxx. You dudes at Flipside do give this label some attention, yet it is still very much unknown. Not only is their new stuff (Ant-Bee, Laughing Soap Dish, Starvation Army, Brood) excellent, their older stuff too is great (Pandoras, Barracudas, Plan 9, Spacemen 3, Miracle Workers). Even their re-releases of 60's garage (a very ignored rock form and the first stage of punk) and early punk are very well done.

In closing I'd like to see these three labels (and their artists) get more recognition and attention not only from Flipside but everybody in the whole scene. They deserve it.

See ya later, Chester T.

(Chester, I would say that Flipside's coverage is mostly dictated by what we see live. A lot of us want to cover certain bands, and we patiently wait until they come to town to do an interview! article. That is true for a lot of the bands on the labels you mention. We just don't know what to do about bands/artists that don't tour. Mail interviews suck, phone interviews are awkward, and we want to see the fucking band prove themselves live - then we get all jazzed, they buy us beer and we do an interview. No formula other than that and if we like them or not in the first place. Send them all to L.A., we'll sort it out.

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Home Club who hires you for \$5.00 per hour, takes taxes out, and even shows you videos about how good the place is. They also make you take a drug test. Well if you pass it shouldn't they pay your more than \$5.00 an hour?

Keep thinking and wanting change, Doug Shepard, Temecula CA

RIP OFF SCAM EXPOSED

Dear Flipside,

Summer is drawing to a close. August will be a memory soon so I thought it was about time to write this letter. Way back in January I was planning on trading Butthole Surfers stuff with this dude Dave Gilchrist. Bad idea. I sent him 6

audiotapes (Maxell XLIIs - not cheap shit!) a video tape and \$30 (for a supposed unopened copy of "Blind Eye See's All" w/ 5" record). He told me he had lots of stuff in return. He seemed really sincere and I being a long time believe in goodness in human nature (I'm a naive fuck!) sent my stuff off to Canada, I patiently awaited my stuff, I'm still waiting. This dude fucked me out of at least \$60.00. He's a phony fucking dick who never learned that this scene is about trust and brotherhood. Fucking over another punk (for lack of a better name) is like fucking over a brother. His phone is now mysteriously broken and I'll never see my stuff. I just needed to warn the true people out there about this fuck! Fuck you Dave Gilchrist; Edmonton, Alberta, Canada. Don't believe a word he says! I'm not the first to have been

fucked over. Lying dick = Dave Gilchrist. lim Bones

THE HAPPY ENDING?

Dear Flipside and readers,

I would just like to write in and tell a bit about the "scene" and what I'm doing today. When I was 14 years old I would get off the bus in my town of Claremont California. We had a village in the downtown area. It was 1982 and I was shocked at this movement called "punk". I was so interested and curious about these people's lifestyle I started to ask questions and listen to the Circle Jerks. The first punk song I heard was "Letter Bomb." I had never heard anything like it in my life. The intense music of Black Flag was exceptionally great. All of the energy and quick endings to the songs really was new and fantastic. Anyway, I got more and more involved and met the Pilsbury Hardcore guys. Two of them went to my school in 1983-84. We had a lot of fun. Pilsbury played with MIA and 7 Seconds at the Sun Valley Sportsmans Hall and that was my second show I'd seen.

All and all everything was great. But my parents are hardcore Christians and my mom and grandma would bake cookies for my "punk" friends in downtown

Claremont. Winning souls for God with cookies? My grandma was against my girlfriend. In summer of 1986 my girlfriend was over at my house with me. My grandma came in and tried to cast the demon of punk rock out of her. This not only ruined my relationship with my girlfriend but hurt me deeply that my grandma would think from the way she looked that she was into witchcraft. Even if she was, why should she be judged?

I won't bore you too much longer but I learned so much from punk and "alternative lifestyles of the happy and bright" that I have learned to act politically and think, be open minded and not be a rule book person. This also might interest you, I'm almost an L.A. Sheriffs Deputy. I have two more tests to make before I get hired for the academy.

With my experience in the punk scene I have learned to accept people where they're at. I am a junior in college and am going to be a deputy because they need more understanding ones. Change from within the system is the key because I know it's all politics at the top of any organization - but why not change at the

Tell people what you are into and your ideas, that's what I'm doing. Talk and no one should be ashamed about what we stand for. I know I'm going on and on but I am anti-big business and would like to say "Get screwed!" to places like

JESUS SPEAKS TO US

Dear Flipside;

This is to your issue #73, July-Aug 91 and cost \$2.00. This is going to be quick. This is to the idiot Robert Quetz, Austin Texas. You don't know what's up at all. I know you sound like you're from Tex-ass, I guess you guys are full of Skoal, cowshit and four wheel drives. If you ever get near the stage I'll make sure you're targeted. Hove cunts, bitches and tits. So I say fuck you. You should have tea with Tipper Gore. You know that cunt, yeah she's a bitch too. Well, we got that out of the way.

Now this is to Flipside: I went to a Hole show at the Covered Wagon in San Francisco on June 25th and there was a band called the Screaming Bloody Marys on the same bill. They're great! I hung with those guys. Man, they have this fast punk sound, with great hooks. The guitar player Dave buzzed the singer, he had that raped ape look, a must to see. I'll take them over the Misfits anyday. I found

out they're on Die Laughing records, so when they're down that way check them out. Let's just sum it up, if you don't like the Misfits, Buzzcocks, Johnny Thunders (RIP), then you'll hate the Screaming Bloody Marys.

Thanks, Blag Jesus, Dwarves



SO HENRY NEEDED A **NEW SHIRT**

Flipside,

Catch Henry Rollins posing for GAP in Rolling Stone? (issue 611). He was modeling a hooded black t-shirt (a cheap \$20.00). Printed on the opposite page was "Mark, it's a clear cut sign that what you do you always do your way. Classic GAP, for those who never have to state their claim."

C'mon, who's being fooled here? GAP is one of the greatest progenitors of this countries ACCEPTED fashions. Topping it off, at the Lollapalooza festival (Lake Fairfax, Va.) Mr. Rollins treated us kiddies to a ranting speech about how everyone is telling us how we should be and blah blah blah. Great. X-cuse me while I go beat my head against the wall.

Henry Rollins, I've been turned out.

Greg Hagan

Stevens, PA.











What you have is a short but to the point talk with Mecca Normal. The most recent band that has come throu I.A. to truly stump me! Jean has the most interesting voice, which is neither haunting nor dulcet, but equa captivating. With all her might, which is a hell of a lot she manages to keep up with David. David being one the most innovative guitar players I've seen in guite some time. Together these two nuts are careening on not too often traveled path of innovation and just plain instinct. Ladies and germs, Mecca Norm

Krk: It's really strange seeing two people on stage. Did you guys think it was strange when you first started do

Jean: Not when we started because we were good friends and because we wanted to fool around and ma some music and that sounded like the thing to do. After that, it became strange when we realized that ot people thought it was really "unacceptable" to be on stage just a 2 piece. So that's when we realized we had pursue it. A kind of mass exodus from the room in which we play

David: Yeah. We thought people would like what we did. We thought they'd find it interesting and different. little did we realize that people seemed only to be interested in our conformity of music. That was the big sho Jean: We just thought that we were a punk rock band. That we were gonna play a bunch of hardcore bills a everyone would think we're a punk rock band. That's how I perceived us and that's how we came out. It wa real shock to realize you had to be 4 guys and have regular gear to be that thing. You can't just have the ide say perception, that those bands have and make loud fast music. It has to be strictly... And it still seems like it h

Krk: I was on the phone w/ my friend telling him "You have to go... it's a girl and a guy. She screams, he pla guitar real loud." He was like "Is it a folk band

Jean: How stupid! You should hear us trying to book this thing. I was on the phone to this guy in Cleveland. was told he should book us, that we're great and everything. At the end of the conversation I'm like, ok, sour check is at what time... and if we don't make it, it doesn't matter, we're only a two piece anyway... He was l "Woah! Woah, what do you mean you're a two piece." He was confused, didn't want to take any chance Krk: Have there been moments when you have been... a drum machine or bas

Jean: They're have been some defeated moments with tears streaming down our faces. We were thinking, we never be able to do this the way we want to do it. But not lately, things seem to be going in our favor more that anything els

David: Also, you wonder a little bit if you're crazy but when you see other people write reviews... where the articulate what your intentions are. You don't know this person, so you realize you are actually connecting with people. Some people do get it. It's not that we're wackos. People have written some very articulate things. So we just continue o

Jean: You wrote the last review

Krk: Yeah. The singles were interesting, but live it was amazing. I was really impresse Jean: That's mostly what we have, a whole bunch in that vein. It's not so much literal lyrics and a driving ro beat. It's much more evocative and emotional, more texture to it. I think that expresses that what we're doin just as well as the literal stuff. I don't need to be saying "Man is the oppressors", "Woman and man have a terrib time together", "Everything is lousy." It works equally as well to express that with the components that we have the range that we have - voice and quitars. I'm happy with that change we've come across the last couple

Krk: So there has been an evolution

Jean: Yeah. When we first started out I really felt I had to say exactly what I felt. This is how it is and this is how should be. I think just through working on it and continuing being friends, playing a lot, it's changed, that who natural purpos

Krk: How did you come to meet David: We were both working at the same job, a newspaper. One day... Jean had never sung befor

Jean: In a band. I was in a choi

Krk: Very distinctive voice.

Jean: Yeah, I don't know why. I seem to have a better grip doing things my way than sort of trying to imital someone els

Krk: Your guitar playing, where does that come from David: It comes from a general rock... primal rock sort of feel. The chords are pretty simple, then playing aroun with it. Trying to play the guitar the way it's not supposed to be played with. Trying to work with that and be minimal as possible. The struggle is as hard as ever. If one were to use 10,000 chords... I think it's really easy t write songs. I think it's a lot harder to write good songs with one or two chords. So that's the direction I try to g in. Another thing on what we do is... that there is no reference point for it. A lot of people have trouble figuring

out where we fit. We really can't be compared to other people. So we get these narrow definitions sometimes It's very hard sometimes when you try to describe yourself

Krk: It must be hard. When you think of two people you think of acoustic/folk/poetry readings. Must be tough Jean: Yeah, we have to emphasize the screeching, screaming, those "S" words. Scorching

Krk: How do you relate your voice to David's guitar playing Jean: I think I pick out a lot of notes that are within my key. I'm not sure of all the technical terms. I think we

make a full sound. He doesn't make a particular melody that I then replicate. With what I'm doing, he'll try to counter. Sometimes I have a melody and he'll work the guitar around that Krk: I would think that most female vocalists wouldn't want to go up against some guy playing crazy guitar Jean: It seems like so much of the thing we've been doing for so long! It's hard to step back and go, This is really

> off kilter somehow", but it still works. For us, it's just what we do Krk: You didn't think about it, you just did it

MORMAL

Jean: Yeah, I can be very insecure also and say "Oh God, this sounds awful, I can't possibly do this." I think we're both very supportive of each other to break out of the conventions, to take a chance basically, take a lot of risks. David: We've come to understand what we do as well, so it makes it easier to evolve. It becomes more complex. To me it's at the point where I hope our records are the kind of things you put on the stereo and go "My God, the stereo's broken." Not something like creating records that sound like a record. I'd rather have people think "What is this? A mistake?" That thought process has taken awhile to evolve. So now we're comfortable with it and we have figured out how to work with it. It's too easy to mundanify everything, to go "This would be nicer if it had drums..." You start to lose perspective. I think we have a strong focus on what we're doing. It works. Jean: It seems to me that the point that is the hardest to come about, is choosing what you're going to dopicking a direction once you've made your decision. Putting some effort into it. Pursue it. Everything will fall into place. It's that initial deciding that it's just going to be guitars and voice. It's going to be loud, we're going to make a whole bunch of records, get in the car and tour all over the place. Then once you decide that's what you're going to do, you just have to do it.

Krk: That must be great. Two people in a big car. Fun.

Jean: It's fabulous, we have an excellently fun time.

David: It's very enjoyable.

Jean: It makes it easy. We tour a lot. We can fairly easily fly back east, it makes it affordable without all this tonnage of equipment or working around a lot of people's schedules.

Krk: Practice must be easy too.

Jean: Yeah, it's just a fun thing to go and do - it's not this overwhelming thing to go and do.

Krk: What would be the down points that you have noticed?

Jean: Well you don't get to work with a lot of other people. I like to work with other people. I've organized a lot of tours that have been with other minimal musicians and poets and different bands. I really enjoy that - bringing different personalities together and creating something. So you kind of loose out on the group process. I like drums a lot. We were just playing this afternoon with Distorted Pony and we had this major jam session. It was so much fun to have this major rhythm section - you don't have to invent it in your head. That's what you sort of loose out on. I wish there were more people that were taking these ideas and going on tours. Taking what they know about their place or a bit of themselves. Communicating. Should I dare say, even in L.A. we have met really nice people. It's always this scary thing, everyone's so mean. It's been wonderful.

Krk: Off track a little, I noticed the both of you also play on the "Bright Like Ice" 7".

Jean: Yeah, that's the group of friends feeling. We all got together and recorded one day.

Krk: It seems strange that you play bass on that. Any particular reason for you switching instruments?

David: Just something different to do. I don't really play bass. To me it was like going back to the primal base, but picking up an instrument and learning how to play Seeing how that comes out. Approaching from that

just picking up an instrument and learning how to play. Seeing how that comes out. Approaching from that field, not trying to be a great bass player but approaching it with what kind of things you can create with it.

Krk: It's funny because as easy as it sounds to be minimal, it's not. You're just so used to walking, if someone tells you to crawl backwards, you're like "what the fuck".

Jean: Yeah, that's what David and I are doing, crawling backwards.

David: We'll use that metaphor.

(Conversation drifts...)

Jean: As soon as we went to Montreal, the first place we actually went, we got an encore and it was sold out.

All these people were clapping and clapping. It was this weird dream-like thing. So many times we watched the last person go out the side doors! This was like in 1985! We were also doing a lot of covers, CCR songs, Monkees, Sex Pistols, Who... You don't like to talk about this, do you David?

David: Uh, a lot of crazy songs.

Krk: Yeah, that's it, crazy songs. Is Smarten Up! your record label?

Jean: Yeah.

David: Yeah, we put out three records. Our first LP and the two recent singles, other than that we had "K" release some stuff.

Krk: Do you feel you've found a home with that label?

David: Oh yeah, just buddies. Again, that's the part of meeting people who like what we do, we like what they do. It's more of a group project. We've gone down there and done part of the mail out, licked all the stamps. So it's not like someone from a higher stand is saying "All you have to do is appear, we'll light your cigars for you." We do both smoke cigars during recording sessions too! It's all just real friendly, low key thing, not this industry phenomenon. Also, the smaller labels is where it's at. We're not hoping to raise to a bigger, more aggressive label. I'd much rather be making music that my friends will put out.

Krk: Do you feel the same way?

David: Yeah, it has a much nicer feel to it than feeling that you're working for a major who will dump you as soon as you're not selling enough records. Or kill your creativity. Our big goal is doing what we're doing right now and that's about as exciting as I can imagine it ever gets.

Jean: That's as good as it gets.

Krk: Can you think of any childhood experiences, not necessarily musical that could have triggered the direction

that you're taking now?

Jean: Well, one comes to mind and it is musical. When I was young I was in a choir... my mom doesn't read Flipside so I'm not in danger of insulting her. I was just around the house singing this little song and she said "Oh, sing that again." So I fully, confidently, openly with all my heart sang the little bit of music again. Then she said, "That's awful!" I was just tripped! I crumbled! I never fucking sang again. Then when I open my mouth again... well the rest is history.

David: I can't top that!





It's not often that you can find a band that can combine the best elements of rock music, industrial noise and tribal rhythms as well as being good live entertainment but Sharkbait do it all. With a brand new LP just released Sharkbait finally made it to the L.A. area. Their gig in Long Beach was so good I had to see their next set of shows in San Francisco to see if it was real. It was. So naturally we did the interview thang.....



Sharkbait in Long Beach; the full road show with no fire. Chris, Pat and Kimba belt it out.

Present for this interview were:

Derek: aka Mr. Clean - a washed body and a dirty

Killian: host, ex-Sharkbait conspirator.

John 3:16: percrushion - eternal driver of drumation.

Pat: vocals, analog Revox sampler

Kai: real time optical enhancement

(We started out just talking about how long Sharkbait has been around and said, what the fuck, lets turn the tape recorder on...)

Pat: Well me and Chris, Mr. Sea Tea, we met like 10 years ago in Santa Cruz. He was a dope smoking hippie back then, and I guess he still is. Now he's a dope smoking Union man!

Gus: What Union?

Pat: 510 - it's a trade workers union for conventions. Sharkbait is real responsible, we even have home owners in the band!

Al: Did you have a band in Santa Cruz?

Pat: Yeah, we were in a couple of bands together. One was called Big Red that had this huge woman with flaming red hair and everything. But we were young and in college and not really giving a fuck about anything. We used to play with those guys in Camper Van Beethoven-they all went to Santa Cruz too. We'd all take these electronic music classes together but we left Santa Cruz because it was...

3:16: Stale?

Pat: It's very stale! It's a great place to go and take drugs and hang out I guess...

3:16: Run around in the woods...

Pat: So we moved up to San Francisco and we didn't play together for about 3 years of so. Finally we got back together and the big search was to find other people who liked to be demented... So slowly we assembled this team of dementia. John 3:16 became the eternal driver of drumation, dirge of death to the

speed of light. Isn't that what you do John? 3:16: I guess...

Pat: Whitey Hoe used to come to our shows and photograph us, and he was like "Oh, you guys are so great. I really love you guys. I'd really like to play in your band sometime. Well, we had this other guy who was playing metal but he was just too much of a cultured person-you've got to have a very loose ass to be in this band. Right Derek!! (Laughter)

Derek: Yeah! (Laughter!) Ouch!

Pat: This was about three years ago - Sharkbait actually started about 5 years ago but it has only been the last 2 or 3 years that we became what we are. Actually ever since Derek joined us, which was 6 months ago that it all happen. When we got the anal penetration on stage - that's when we knew things were happening! But when we auditioned Whitey Ho we had him come in and do something and he basically destroyed a TV for us, I think?

3:16: He crushed down a garbage can.

Pat: Right. He came in with a garbage can and he just smashed it to pieces.

3:16: Killian and Whitey auditioned at the same time. Pat: And they both got the job. Killian was the legitimate percussionist and Whitey Ho was the illegitimate child of destruction. He still is.

Al: Did you ever incorporate more guitars than you do now?

Pat: Chris does play a little guitar here and there.

3:16: Sometimes we have guest people sit in.

Pat: I used to play bass, and it tended to be more guitars and bass for awhile but we decided we wanted to get away from that and get into throbbing percussion and double basses.

Al: When did you do the first album?

Pat: That was in '88. That was the old line-up.

3:16: Before Whitey Ho, before Killian.

Al: I hadn't heard anything about you after that. Did

Al: Other bands do percussion, but most are either dance oriented or gothic/drone.

Pat: Yeah.

3:16: I'm into rock a lot so. I'm the metal end of it. A lot of it comes from there I think.

Pat: It's definitely rock. We don't want to be like... there's this whole genre of white, middle class... that buy a ten thousand dollar sampler and have everything programmed, maybe up there with a little drum pad or something... when you watch it there's not much of a show and it comes off almost like a disco. You could put a wall up and you really wouldn't be missing too much. Seriously, I seen it happen. People stop playing and you can't really tell.

3:16: They do their sound check sitting on the other side of the room!

Pat: Their DAT and their sequencer is taking off, but we want everything live. We've talked about having stuff, sequencers, but no we don't want to do it. really completely defined so there is a little room for

Al: So for your sound you don't use any synthesizers or do you?

Pat: We have one "Pop keyboard". It says on it "Pop keyboard". They bought it for like \$199, it has like 100 sounds with stereo speakers on it.

Derek: It works for the amount that they use it. Al: And you use a CB radio...

Pat: Yeah, and a lot of reel to reel tapes. I use that for scratching and stuff like that.

Al: That sounds really good, like on "forward fast".

How does that work out?

Pat: It's a good sound, what I really like about it is that it's basically an analog equivalent of a sampler but I never quite know what it's going to sound like as opposed to when you hit a key and it always sounds the same. I never quite know what is going to happen. 3:16: I though you knew by looking at the counter.



you put it on hold for awhile or something?

Pat: We didn't have any money, we weren't really organized...

Derek: Nobody still has any money, but we have home owners!

Al: But there is a new album out?

Pat: Yeah. We couldn't record or do anything for a long time. We were just playing trying to slowly get a gathering. There's a lot of problems with what we do. We're not a "rock band" so... We're trying not to think of ourselves as "We're a rock band", it's more like we're this theatrical performance that plays rock music. So there's a lot of this stuff. (Killian and 3:16 are preparing a prop that is to be burned tonight.)

3:16: That way if you don't put a title on it, you can do anything.

Derek: We're a tabloid band.

Al: Is the "rock" part of it important to you? Pat: Oh yeah.

Everything is live.

Killian: I've never seen drum machines and sequencers that were entertaining.

Pat: The only one I've seen is Neubauten, because they do use them. 3:16: The Young Gods were pretty good. Pat: No, they play all their stuff live!

3:16: No they don't!

Pat: Yes...

Derek: Guys! Guys! Get a grip...

Pat: Maybe they do, maybe they don't. I know Neubauten does and they do it pretty good. But if everybody in Neubauten stops you can tell, whereas in most of these bands it's only two or three people on stage.

Killian: It's just nice to be able to control where you're going - stop now or keep going and feed off the vibe that is happening in the room.

Pat: We try to have a little spontaneity. Even in our set shows we try to have one or two pieces that aren't Pat: I do, but you know, I got spaces that I know what is in them but I never know exactly what is going to happen. It might be the sound of a car or it might be 2 seconds later which is the sound of a screech. There's a little bit of improv in there.

Al: Is that how it worked on the record too.

Pat: Well on the record I could hit it just perfect if I wanted to, I had time to set it up. But one of the songs on the album was total improv. Was it "Oh My Bothers" or "Song For Trees"?

3:16: Both.

Pat: Both of those were improves. Yeah, because they walked out and said here, read this and we did it. Al: On our compilation you guys did "Mr. Fernando." That song was a little different than stuff off of "Blowtorch Facelift".

Pat: Yeah... I don't know if you remember about 2 years ago there was this drug smuggling gang in Mexico bringing drugs into Texas. And this guy that

headed it, who was obviously not completely in this world, was really into paganism and occult stuff and whatever. And he would tell the people in his gang that if they did these certain things they would be invulnerable, bullets wouldn't hit them, the DEA wouldn't be able to find them, they could kill the other gangs, nothing would happen to them. It escalated to like ritual murder where they were killing people. One day he decided, because I think things were coming down, he said that the only thing that they could do to save themselves was to kill a white person - an anglo. So they captured this kid that was hitch hiking and they killed him and all of a sudden it was like "Oh, they killed a white person!" Suddenly all the government agencies were trying to find this person and they found this gang and captured them and I think the guy got killed or whatever. But we were reading about it in the paper. So the chorus is "Mr. Fernando,

Pat: This one we came up with, actually we were doing this jam the other night and Mr. Sea Tea was saying - I thought - "the secrets of life". So one of our jams last night I just came up with that phrase "the secrets of life" and I started just talking about the secrets of life. I think I want to make that into a song because I really like the concept of like the hidden secrets of life. Everybody is just like, if I only knew something life would be great. They feel like they're missing something.

Al: What's up for the future, are you planning any tours?

Pat: The problem with touring is just that our set is so huge, we don't have any money too. I think we're going to try to record another EP or maybe an album in the next couple of months. We'll come down to L.A. again at the end of September.

Derek: It's hard because we've got so many people

are really the five. But then there's Killian, Derek, Indra - there's a lot of performance people. Kai is like our lighting manager. We also do these other things; Sharkmeat, Sharkbeat, which is like a variation of Sharkbait where it is basically all improv. Last night really was a Sharkmeat show. We agreed to do that gig and then realized it was the night before our big show (Crush Fest '91 - San Francisco) maybe we really didn't want to do it. We almost backed out but we just brought like one quarter of our shit and had like a rehearsal of what we were going to do at the end of the big gig. We did manage to take a lot of stuff-the main thing is John 3:16's drums and the percussion that hangs over it, the bass guitar, and my tape player and Renee's stuff.

Al: As far as San Francisco goes, is there any sort of experimental/industrial scene that Sharkbait feels a part of?



In San Francisco Sharkbait present the full Crushfest '91, fire and rhythm.

bring me an anglo." That's why John said we're a tabloid band, we always read the tabloids...

Al: I thought "Mr. Fernando" was more of a story song than a crush groove song.

Pat: We do have some story songs...

Al: What is the idea behind the "crush"? Derek: It's takes a physical form when we hit metal

and everything but on a larger scale it means basically taking a lot of religious and political icons and putting them to shame. We're into destroying myths.

Al: Does that ever come up lyrically?

3:16: Maybe not as much.

Pat: Lyrics are just presenting things, you can take them your own way. It's not a matter of taking a stand at that point. We leave it open one way or another. A lot of lyrics are just news items, sometimes they're just the howl within - the crush within...

Al: Last night you played a real improvisational set and the words seemed just like chants or mantras.

involved, we have to get so much together, people have to get off work.

Pat: And just getting shows. Rumors spread fast

3:16: Yeah, we played at a club a few weeks ago and got pulled and now there's rumors that we burned the place down!

Pat: They pulled the plug on us because they didn't like some of the stuff that we were doing.

Derek: They didn't like the fact of a man flogging a woman on a cross with an American flag! Al: Oh!

Derek: They couldn't get into it!

Al: Is there a core group of people that make up Sharkbait?

Pat: Yeah, there's Sharkbait and then there's the Bteam, which is the Sharkbait Ritual Players kind of. Sharkbait is 3:16, M.C. Whiteyho, me Charlie Beer, Mr. Sea Tea and his wife Renee Chicken of the Sea - those

Derek: There is sort of a scene up here but it's geared more towards electronic dance stuff...

Pat: I've seen so few bands like that that are interest-

Derek: There's a lot going on here but it's like the Wax Trax dance thing. It's really boring to see. It's really made for the studio.

Kai: Well with Wax Trax, at least the Revco/Ministry thing has gotten pretty visual. When they add three to five guys playing guitar...

Al: When you do gigs here, who do you end up playing with? Last night was with Flipper but...

3:16: Grotus...

Pat: We got booked with a bunch of Wax Trax bands. We almost opened for Meat Beat Manifesto...

3:16: No, we did open for Meat Beat Manifesto, Front Line Assembly closed us down. I hope they enjoyed getting fish bombed.

Al: You threw salmon at them, right?

Pat: Yeah, something like that... fish heads, it was really smelly. We were really upset about that gig because it was the 15th of January and we were supposed to go and start the Persian War and this was going to be our War Crush show. A full on War Crush and it meant a lot to us. And I told those guys - we don't want to play at the I-Beam, we don't want to play with you, we want to play on this night, it is important to us. They were like, we don't care about politics, we're Canadians...

Derek: Quote: "We're Canadians, we don't give a fuck about the war."

Pat: One of the things they said was that politics mean nothing to you if you don't let it effect you. Here's these guys, they're Front Line Assembly, their whole image is political. They didn't care.

Al: Obviously that was a very emotional night for

Kai: I can safely say that we all strongly oppose the war of President Bush, It was a bullshit maneuver. Pat: We're not over preachy about our politics but we definitely have our leftist leanings. What Derek and Indra do is like putting up these icons of society and fucking with them and seeing how people react to them. It can drive people over the edge. Derek: We've been attacked by people over our views on God, and politics and feminist issues.

Pat: He's been attacked by both sides

Derek: It's ridiculous but it's great. It's not only for shock, I don't want to comfort anybody or reassure their reality. I want them to have their reality questioned. I want them to walk out just going "Goddamn!"

Pat: Most people walk around not knowing what their complete beliefs are. We just react to things and sometimes you see something that make you have to decide where you're coming from. Sometimes when you see things like crosses and people getting beat - it's like "Ahhhh!" Our society is like... not only are we polluting the world with our lifestyle and have these regimes that are killing people and that just doesn't disgust too many people. But seeing a naked body on the cover of a magazine sends people into a frenzy. Killing 100,000 people in a month and we lost 39 people, that was ok. I saw this graffiti in Oakland it said "Believe, follow, massacre, celebrate", which was a good summation of the war.

Al: It sounds like you need more of a multi-media presentation.

Derek: Video during shows is not the Sharkbait thing. Crash Worship were in town recently and they had this video of a man pissing on a woman. Everybody was looking at the video going "Ha ha ha, look at the man pissing on the woman." But if you have that live - people would be freaking out. People would be shitting a brick.

Al: I don't mean live, I mean you listen to your record and it's one thing, those images don't

always come across at home.

Pat: Sharkbait is more of a live thing than a recording thing. There's no way to record the crush. A video would be great. There's actually been a lot of shows video taped but nothing has been done

Derek: It's really hard to see just one show. We did that show down in Long Beach and this feminist was really offended. She said don't you ever turn your performance around where you are taking the beating. She didn't see the performance before that where I took it up the ass on stage. We can't do everything in one show and every show is completely different.

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Thom: I would just like to go around and have you guys introduce yourselves; say what you do...

Bob: My name is Bob and I am the drummer for OBS. I am fuckin' damn ugly and I work in a lawnmower shop. That's all.

Martin: My name is, uh, Martin, I guess that you can call me the percussionist, I don't care, whatever. I play a trash can and a clown, and that's about it, and I just get paid for looking good.

Brett: Hi, my name's Brett and I am in OBS, I am nineteen, and-that was a nice fart. I also do that a lot.

Joel: Hi, my name is Joel. I play with myself and many other things, and I guess you might call that singing but I wouldn't call that singing...but here's Spook.

Spook: I play guitar. Thank you.

Thom: Basically, I am just gonna ask a couple of questions so whoever has the "urge," fight for this [tape recorder], but try not to talk on top of each other-Joel: [To Spook] Fuck, I am gonna kick your ass!

Brett: Now children!

Thom: First off, I just want to know a little bit of band history: how long you guys have been together-Bob: Well, it all started in 1776...

Joel: Two years ago!

Bob: Noooo.... when I was about fourteen, I came up with the name "Our Band Sucks" and me and Gabriel made OBS, he went to the army (Gabriel is

"Spook"), Spook went to the

army, came back, and we formed the new OBS, new and improved. Thom: How long

ago is that? Bob: About two years ago we recreated it.

Brett: Backyard par-Bob: We started at

vard parties and...

Thom: So you guys are from the area? Joel: We're from EL Monte.

Bob: El Monte/Whittier. Joel: The home of Gary Coleman!

Thom: I want to give you guys the chance to describe your own music.

Joel: Shit! **Bob: Shit!**

Spook: Shit! **Brett: Shit!**

Martin: Shit! (laughter...)

Thom: That's what I was going to say! You can't paraphrase me!

Spook: Ok, CA CA!

Brett: Heavy Metal Thunder!!

Joel: We're just like NEW KIDS ON THE BLOCK! Martin: The EVERLY BROTHERS and KISS

Thom: What are all of your songs based on and what kind of twisted mentality influenced this kind of- All together: Food, women-chicks, and our ugly faces.

Bob: Like when we wake up in the morning every day and brush our teeth we know that we are going to look like this for the rest of our lives so we might as well make fun of it.

Thom: How has L.A. been to you so far? All: It sucks!! Joel: We can't play nowhere...

Thom: Why?

Joel: Because we are either too young or too ugly and they won't let us in...

Brett: Oh, and our EP has two cuss words-

Bob: Our EP has THREE cuss words! Joel: Oh, we cuss TOO much!

Thom: Really? You guys aren't all twenty-one? Joel: Nope.

Bob: I'm nineteen, man. I just got out of high school. (blah blah blah...)

Thom: Who has the biggest nipple fixation here? Martin: Not me- Joel!

Joel: Not me, I like big tits-yeah I guess that is a nipple fix, big nipples are the same thing! (They then proceded to show me Joel's ability to make his belly button move from side to side...)

Thom: You guys have an EP coming out, I would like to have a little information about it, like when, who, why, what-

Joel: It is coming out on Nemesis records, on a Long Beach/Big Franks label. It should be out in two weeks hopefully but you know how that goes. And it is going to be a 12" EP it is going to be 45 speed which has about six real songs and about four bullshit noise...

Martin: Hey, I got a guestion!

Joel: It's got a neat cover. It is coming out on album and cassette, CD and DAT and video, laserdisk, 8 TRACK and...CNN, and MTV!

Martin: I got a question. Are we getting paid for this, if not, I'm sorry, I need that tape recorder! (laughter...) Brett: Let me see some ID here!

Thom: Free publicity just isn't good enough for you guys, you guys want cash!

Martin: Darby. He wants a date with Darby!

Thom: Darby... got someone here that wants to Interviewed and transcribed by Thom. meetcha... uh... never mind. Joel: He Actually, it was Wednesday, July 10th.
The place? The back alley at the Gaslight.
The time? Right after they played; It was a dark, stormy night needs more gel for his

Thom: Pornography? Joel: Pornography! That's it, homeboy! Just bring on the

big 'ol jugs! Brett: Cristy Canyon...

Joel: I thought I saw her in the audience!

Thom: Ok, now I would like to know about a couple of your songs, especially your opener, "Surf." Lyrically beau-

Joel: Thank you!

Thom: Beautiful... I want to know exactly what the HELL you are trying to say with a song that just goes Surf!...Surf!...Surf!...

Joel: I got it! I got this one! Well, what it is, one day, I had to wash my clothes, and I saw this big sign on the side of a big truck and it said "Surf detergent." So that's what it's

Bob: I made up the music for that song, guitars, drums-- Joel did the lyrics.

Thom: It's a great song!

Joel: So, what other song do you have questions about, young fan?

Thom: Well, lessee here... "Rich Girl," I want you to comment on some lyrics: "I don't care if she has a big fat ass/Just as long as she's got a lot of cash!"

Brett: That's my favorite line!!

Joel: That's the only way it works! You are not going to get ahead in this life unless you have a lot of cash and who cares if she's got a big fat ass, you know you can put your face in and go [Flaps his lips...] and still you got the money in your pocket, who cares?

Thom: Yeah, that's right!

Martin: You can always cheat on her...

Joel: She can always get thin.



back-

Martin: So just fork over the cash and-

Thom: Why don't you just shut up? (laughter...) Ok, do you want to name off some of your musical, or hey if your influences come from outside of the musical realm, like maybe outer space or something, why don't you... Martin: JIMI HENDRIX..

Brett: Ancient temple PAUL MCCARTNEY chimes. Bob: Me and Joel are SMITHS fans. (everybody: "booo!!!")

Thom: Morrisey, huh?!

Joel: He's just there, you know? Uh, we like, uh THREE STOOGES, and we like..

Bob: MARX BROTHERS.

Joel: Marx Brothers. I like the HONEYMOONERS, and I like, food!

Thom: Your songs are about girls and food, can you elaborate a little more on these fixations and why they drive you to-

Bob: Well, it's the things we know best. We always eat. Look at the size of Joel.

Brett: I'm on a diet. I used to be about 230, and I am on a major diet.

Joel: Hey, he's on a diet from chicks too! Brett: Yeah, and I'm on a diet from chicks.

Bob: We're never seen with women, therefore you're given the impression that we're all gay.

Thom: Are you gay? [To

Joel: Didn't I see you in BLUEBOY magazine?

Joel: No, that was my brother here. (blah blah blah...) Thom: Joel, I noticed your BETTY PAGE tatoo and my girlfriend Tiffany over there... it looks a lot like her. At

Joel: Actually, I got your girlfriend's tatoo. Who's Betty Page? (laughter...)

Thom: What past experience prompted "I Want to Kill Your Family?

Joel: You see, the song was originally titled "I Want to FUCK Your Family," but we get so much shit about saying "fuck" so much that we made a twist of it...

Brett: We would have so many good shows set up and then they would like hear our demo and cancel all ages shows- we can't play 'em.

Joel: It's still just as bad as "I Want to Fuck Your Family"... Brett: Our demo, whoever would listen to it would say "No, that's just too much.

Thom: A lot of the clubs in the area are starting to go to pay-to-play. What is your attitude on pay-to-play and it is ok to get pissed off if you desire:

Joel: It sucks!

Brett: Fuck them!

Joel: They can suck my big fat red..tit! Martin: 'Cause he don't got a dick! Bob: Pay-to-play and CD's both bite my balls!

Martin: We're a contract-type band so if you want us to play somewhere talk to the record label, and our people will get in touch with your people and-that's it.

Joel: Shut up Martin! Lessee... I want to talk about "Popcorn" and "Pick-n-Save."

Joel: "Pick-n-Save" is about, you know how you go to the store and you always see a mother beating her kid, because the kid always wants something? So we wrote a song about about being beat by your mom for just wanting a pack of gum. And Pick-n-Save seemed like our



favorite store so I gave them the credit in the music. Brett: It's my favorite store to shop at all the time. I buy my clothes there!

Joel: "Popcorn" originally came out because we all hate it, because you get the kernals in your teeth and they always cut your gums!

Spook: Popcorn sucks!

Joel: And you are always picking your gums for this popcorn shit and you don't know where it came from. Thom: Ok, next question. Who does your hair?

Joel: I do my own hair. It takes me about five minutes. Bob: Who does my hair? Mark Anthony Ovula [sp?], my friend down the street from me, for four bucks every three weeks in his garage.

Thom: So you guys have been around for two years.

What do you have to show for yourselves? Joel: Fuckin' ugly faces. Brett: Ugly faces. Bob: Fuckin ugly faces, man. Joel: No chicks because they are all scared of us but- if there's any chicks out there, I live on 3179... ahh yeah right-just come to the show! Bob: If anyone want to come visit me, 3110 Gage Ave. Thom: Well, I noticed all of these chicks running up to the stage fuckin' rippin' your rippin' your clothes off and shit and here you are telling me that... Joel: The point is that they don't love ME. They only love me because lama rock Brett: Yeah, they don't like him for his GOOD LOOKS! Joel: My handsome good looks. Thom: "I'm Ugly and

Glad' has a lot to do with that whole attitude, right?

Joel: Well, that's just a little twist on it, you know, to make it., feel better.

Bob: Ah, shut up!

Martin: Off the record, Joel actually like little boys and leather clothing. (laughter...)

Thom: Ok... 'Macho Shithead Mother-fucking Asshole...' Bob: Me and Joel wrote that song. We wrote it in a small room at a mannequin place that Joel used to work at. Joel: I got canned.

Bob: They were some pretty good lyrics but we lost the original ones and we re-wrote them..

Joel: It's about all those macho men dating chicks that are like sixteen when they are like forty years old. It makes no sense to me. Just let US have the sixteen year olds. Since we are only twenty, sixteen year olds are more of a better chance than, you know, forty and sixteen.

Bob: Yeah, and you know the macho shitheads you can spot 'em, they are the ones with the hairy fuckin' chest, big gold necklace, big ring on their fingers...

Brett: You know, like a white MR.T with hair? Joel: Like RON JEREMY.

Thom: If someone approached you and said, "Hey, I+m from MCA records and I am willing to give you guys \$50,000 if you will turn into a fuckin' disco band," would

Martin: I'd tell them to suck my dick!

Bob: I'd spit in their eye. Joel: I'm already a disco!

Spook: I'd spit on 'em.

Thom: So how is the money situation? Do you guys ever make any money doing this shit?

Spook: No. We just like playing. It's fun.

Bob: That's why I work at the lawnmower shop. Brett: That's why I work at a welding shop.

Joel: That's why I do nothing. Thom: Do you just live off these guys?

Joel: Yup. Thom: So, this release coming out, this will be your first? Joel: You see, what it is is we recorded a demo, and then we sent it to Zeds or whatever, and they said that they liked us so much that they wanted to release it as a release. So it really is our demo but it is also our first release.

Bob: It stinks.

Joel: And they want to do a new album of full-on good

shit if we sell good, so everybody buy it so that we do good new shit. Brett: Yeah, please. I'll even pay YOU if you take one. Thom: I recommend it, too. Okay, who writes the music basically and who writes the lyrics.

Brett: Brett and Gabriel make basically the music and me and Joel words, well actually we all have started doing the everything now...ever since I got out of school I can't write songs anymore. I Joel: Butyeah pretty much it

> tion. We try to keep it all within everybody in a sense, instead of putting it off to one person and giving them all of the credit. Fuck that. Let's all get the credit!

is collabora-

Thom: That's a good attitude. Real democratic. Joel: Yeah, but it's kinda hard though

because after we are,

like, spitting on each other-Thom: Yeah, beating each other's do you have any tips for other starving

ass...Ok, musicians?

Bob: Keep your day job.

Martin: Yeah, keep your day job.

Brett: Keep your day job and practice at night.

Joel: Aw fuck practice just play! Who cares about prac-

Bob: Graduate. Don+t be like me and fuckin' don+t graduate.

Joel: He didn't graduate from school.

Bob: El Monte high school. I didn't graduate. Thom: What year would you have graduated? Bob: '90.

Joel: Yeah, don't practice. Just make a lot of noise and be lighthearted. Serious bands suck nowadays. We are illiterate and we have fun at it. Thrashhead [in a cameo appearance!]: I'm THRASHHEAD, and these guys are illiterate, and they suck, too!

Martin: I am going to say goodbye now because people are touching my drums and I don't want them to-

Thom: Well, THEY can't touch my monkey! Yeah, let's end this interview. Joel, is there anything you want to say in closing?

Joel: Well, I've got to take a big shit right now and we're really happy that you guys came out and seen us, and come out and see us again. Come see us at Madam Wongs, whooooo!

Thom: When is that?

Joel: I don't know when- the twenty-fifth [of July].

Thom: This might not get printed by then...

Joel: Oh, fuck that then.

Thom: You got any other shows coming up?

Joel: We're playing San Diego in September, that is like the soonest thing right now. Any club that wants us to play, we'll play

Thom: How do they get in touch with you?

Joel: You can get a hold of me at 575-3178 and that's 818 area code, name is Joel.

Brett: Beautiful city of L.A....

Thom: Note to all club owners: These guys will play for FREE, so give them a call. (laughter...)

Joel: Some food or beer or somethin

Thom: Thanks alot! Take it easy!

Spook: One more thing, after we break up, our next band name is going to be "Our Band Swallows..." I just had to put that in... haha.



So, this guy Larry, who I see at every worth while gig (and record store) is egging me on... "Interview the Gibson Brothers!" I'm like "I don't know..." "Come on." "Well, only if you help me do it." Ok." Well, good ole Larry was nowhere in sight when I hit record. Ladies and gentlemen, another interview that could have gone better. None the less... the Gibson Bros.

Krk: How'd these guys con you into touring with them? John Spenser: I've been a big fan of the Gibson Bros. for years. This is the third tour I've done with them. I love the Gibson Bros.

Don: Even though we were about to throttle each other the other day over a busted transmission.

Krk: Actually I've heard this tour has been really rough on you guys.

Don: They're all rough. Yeah. We learned some lessons

in auto maintenence. John: Personal hygene.

Krk: I thought it would be tough cuz there doesn't seem to be a circut for "vintaged" rock n roll.

John: We're hard core. Lay it on the ground, we're hard

Don: It's true. When we play in New York we excite the noise crowd for some reason.

Jeff: We fail to do that in Seattle. John: We're grunge.

Don: Yeah, there doesn't seem to be an audience... Krk: Does it help to be on Homestead? I saw this show advertised "Homestead Recording Artists".

Don: Who ever did that fucked up. They kicked us off the label. We got that law suit filed against us. That last record the A-Bones, this band from New York, (mumble mumble) oh, I don't wanna talk about this... The A-Bones sued us cuz we took one of their songs and destroyed it. Said they sucked. Called them a piece of shit. Then they

sued us for 50,000 bucks. Krk: That's a lot of money.

Don: It was enough that Homestead got scared and essentialy didn't want to put out our next...

John: Well they pussed out, that's for sure.

Don: It's a shitty label. It was getting to the point where it was embarassing to be put in the ads with the other

Jeff: Not to mention any names...

Don: The bands they're getting now just suck so bad.

Krk: So that's how Sympathy came about? Don: Jeff got that.

Jeff: I did a single with him back in February.

Krk: What was that? Don: Laphong.

(4 or 5 people all speak at once here) Krk: You guys playing older style music today... is that a

conscious thing, to bum everybody out? Jeff: Bum everybody!!, /1'11

John: Bum everybody's trip! Krk: Uh, didn't mean it as an insult.

Don: We started doing it for fun... It seemed like 12 people wanted to see it the first time, then 24. It never really got above 24.

Krk: Is it like, you hear what's going on. And you're still

John: Well, the "Couch Dancing" album is hip to the times.

Jeff: Comedy...

John: Rap. It's all on there. Don: We like a lot of rap music.

John: The Gibson Brothers are aware of what is going on

Don: You make it sound like we are a bunch of

Jeff: We thought no one would notice, if we played it

Krk: Is there a time era in which you would feel more comfortable? Keni

Jeff: No! I hate the 60's.

Don: I would have liked being in a band in the 60's.

Jeff: We would have made more money...

Krk: Even your instruments...

Jeff: I don't think it really matters.

John: It's not like it really matters. We didn't go searching. It's just cheap stuff we've picked up on the way. Don: The cheapest stuff has always been the mentality. We have vintage stuff but we get it for a hundred bucks

an amp. \$75 a guitar.

Greg Manchu: Yeah but the Gretch wasn't \$75! Jeff: A pawn shop guitar. Got it for \$250. It's worth more. Don: He's got a good eye for that shit. He used to spend all his weekends in pawn shops. At one point everything we were playing came from thrift stores, swap meet adventures.

Krk: How come you can't keep a line up going?

John: They're fuck-ups!

Don: Well, it really hasn't been a big change. We had one guy who was a total shit head, quit the time on stage. Jeff's girlfriend who was drumming, she guit the band. So we got John and Christina. John liked us, booked our first show in New York. Then his girlfriend couldn't keep playing drums, then we got Rich.

Jeff: For recording, it's whoever is around. Don: This line up is so much more fun than any we ever

had. Krk: Rich, tell us how you got involved with these guys.

Rich: I was friends with Don. Played a few times. Don: Rich was a friend of a friend. We were doing a show in Columbus. We needed a drummer. It was kind of a

desperate time. It worked out good. Krk: Not having a bass, is that conscious?

Don: We had a couple of bass players, on and off. We used to switch a couple of songs in the set. I like bass in

funk music or blues, but it doesn't really add much to rock. I think that's why John liked us in the first place. Krk: Tell us about your new 7 inch, is that new material or old?

Jeff: One original song and new material. "My Huckleberry Friend" and the B-side is "Old Devil".

Don: It's something I just recorded. Bo Carter, blues song. He wrote a lot of, what do you call it... suggestive porno type stuff. "Suck my dick... smoke my cigarette" type stuff.

John: Like uh, Jack Baker.

Don: He's kind of like an early Jack Baker, not that it's all nails.

John: "Happy Days"!

Don: He said he only drummed on one episode of Happy

Krk: How did you end up hooking up with Jack Baker anyway?

John: Everyone knows Jack Baker who comes to LA. Don: John loves porno...

John: I worship Jack. I'm a big fan of Jack Baker.

Krk: How come he didn't jam with Pussy Galore when they played LA?

John: I wasn't as hip to Jack Baker as I am now.

Krk: Is this your first time in LA? Don: Yeah.

Krk: What do you think?

Don: Well... I hate the east coast, been there so many times. This is great as far as I'm concerned. Krk: I think a lot of the bands don't do too well here their

first time in LA. It always takes 2 or 3 times.

John: I'm not bummed! Don: No, this is great.

Krk: I didn't even know about the Jabberjaw show...

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guess the turnout wasn't too good...

Krk: Was that your idea (Jeff)?

Don: Yeah, he didn't want to do another 'Couch Dancing". When we did "Couch Dancing" we just had a lot of fun putting that together. We said we never wanted to do a straight rock album again, so that was cool. I want

Jeff: ...a comedy album.

Don: An X-rated comedy album. At the same time just to get that shit out of our system. Do it for a dinky label. Krk: Did you get any slack for the "Couch Dancing" cover?

Jeff: Not really, our fans are too retarded to know. We $\hat{\sigma}$ try to offend but no one gives a shit. Don: No women ever pay attention to us.

Greg Manchu: Didn't some women throw cups at you

tonight?

Don: That was with Jack Baker. Well, if you stand there and say "I have a big dick in my hand and I want you to suck it people will finally... a woman will take offense. Actually Marion Lina, a girl from the A-Bones, thought we were really racist and sexist with that cover. But that wasn't the intention at all... Krk: Even the Work Dogs cover showed a girl...

Don: We like women. It sells records. We did the Couch Dancing cover... It was kind of a parody of the 2 Live Crew album. The shot was so dingy. It came out different. You know a really sad story about that... we went and got a stripper to do that and I drove her home. And she got beat up between the time I left her and the time she got to the front door of her house. All the money we gave her got ripped off. I couldn't find her anymore... she has a fake name... It's a bad world.

Krk: You guys play the underground club circut, release your records on alternative labels... are you into that?

hooked them up with Jack Baker?!!

Drunk Guy: Well, Larry knows me... Did you hear about the show he did with the porno chicks?

Krk: Ok, how about Evan John & the H Bombs? You see him playing the same clubs year after year... does that encourage you or discourage you?

Don: Who would want to be affiliated with any aspect of the the music industry? The people that we knew that wanted to get contracts... It's just fucking disgusting. This is great. These little shit holes where we get a hundred bucks.

Krk: But you feel different?

Jeff: If the money's there we'll take it.

Don: It would be nice to get 3 or 4 hundred dollars a show.

Jeff: Everything's bad. The booking... the whole thing. Krk: What keeps you going?

Don: Loving it.

Jeff: The new record.

John: Diet Pepsi.

Don: If you split that guy (Jeff) in half, it would all be brown. Tainted diet Pepsi innards.

Krk: What other fluids keep you going?

Don: I drink Dandelion root tea, which is a blood cleanser. He drinks diet Pepsi.

Krk: What about John?

Jeff: Milk.

Don: John drinks milk. Rich doesn't drink anything. Well, coffee.

Krk: Tell us something about Rich, what's he like? Don: Kind of a milktoast personality.

Jeff: Quiet. Nice drummer.

Don: On the beat. Doesn't cause any trouble. Also a





Don: Well, we drove 75 hours through 175 degree heat. We get there and they don't have any beer! "We don't choose to honor a contract here" is what they said... John: We respect what they're trying to do as alternative concert space, but it would have been nice to get beer and get paid.

Don: We didn't get any money. I really like what they're doing, it's hard to get pissed. We had some decent paying shows once a couple years ago.

Krk: Well tell us where your new material is going to be recorded?

Don: Thanks to-

Jeff: Sympathy Records is going to-Don: At Sun Studios which is a hundred dollars an hour. Stupid fucking idea, but we're going to do it.

Krk: I don't think it's stupid.

Don: Hundred dollars an hour.

John: He's into it... Krk: Yeah! John: Stop the press!

Don: Hundred dollars an hour. Jeff: Most famous studio in the world, you know.

John: Dwight Yokum doesn't have any hair, that's why he always has a hat on. He's bald. Drunk Guy: I just want you to know... I hooked 'em up Larry (NOW he sticks his head in the interview): YOU

Jeff: No majors want us!

Don: We wouldn't want one.

fucking inept... retarded...

Don: No, fuck that.

Don: Penn & Teller...

Jeff: He's an English major.

Jeff: We want to play the big clubs!

Jeff: I want to fly into every show...

Jeff: Have a jazz band behind us.

Jeff: Penintela?! That's a big cigar!

Don: He wants us to be Dwight Yokum.

Don: What we're doing now is exactly where... we're too

Krk: That's cool... there's a big contradiction between

the both of you. Does that work for you of against you?

Don: A friend of mine always said we're Penn & Teller.

graphic artist... does our album artwork for free. Nice

Krk: What about John? Jeff: Rock n Roll. That's it.

Don: He's a rich kid who doesn't know how to take criticism.

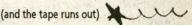
Krk: Do you like his previous bands? Jeff: Yeah, Pussy Galore.

Don: Pussy Galore... They went through phases. The Sugar Shit Sharp stuff and then the Feel Good About Your Body stuff. We really love that, so that worked out good.

Krk: Any other current stuff you like? Don: NWA.

Greg Manchu: Even without Ice Cube? Don: Yeah. I think that new record is as good as anything they've ever done. That whole thing with Ice Cube being the soul of the band is bullshit. The first side of that new record... I keep rewinding it and playing it over and over in the van. It's just great. We like the Butthole Surfers up

to "Cream Corn", even "Hairway to Steven".....





interview by al and krk this photo by gina villapando opposite photo by al

Ok, so they are a disco band They're also a rock band, a publication band, a dance band, a noise band a weird band, an interest band, a great band I could go on but you get to point, and here's what they have to say

(We sit down right after an intense rehearsal...) Carla: This is really fun right now-sometimes it's less fun, but now it's really fun, we're playing new songs and stuff.

John: Whenever we write a new song it just makes it really fresh, it's not dirty diapers anymore!

Al: It seems to me that you guys got the band happening pretty quickly and it just took off. How long have you been aoina?

John: Unofficially uh. about 2 years ago...

Biff: That's "officially". I'd say the last 9 months to a year has been gigs and work - it kinda got out of the garage

Carla: Last year we were only playing once a month, this year we're playing five times a month! There's a differ-

Biff: And we got some vinyl out (4 song EP on their own

John: And we'll have a maxi-12 inch out on Peace of

Biff: Just doing the vinyl makes things a little more happening

Krk: Was it scary at first because there weren't as many bands compatible with you guys?

Biff: Not so much a year ago, but over a year ago - it was weird. The first two or three shows, or more, that we did were weird.

John: ...big flops! People hated it, they didn't know what to think.

Biff: Yeah, mainly confused. "Where's the guitar, man? Where's the guitar?!*

Carla: We played this really great show at Cal Arts where people threw a potato at us, a cookie and a Pepsi. We got the show, and it was really good pay - and they paid us before we went on I So we totally went off because they hated us and were fucking with us so much. Biff: They had a band that sounded like Chicago on

before us

Carla: They hated us. They were throwing shit at its we

were taking off our clothes and making rude gestur John: I took my pants off and shoved the micro my butt! I'm thinking, yeah it's Cal Arts, Finley, performance art! Right on Carla: They were so un hip

ngs just to curse John: We stopped between st Carla: And fuck with them jockey shorts with a big dilato gli

was naked on top - she was like "Erch erch". John: All these butch dikes were up front going "Yeah! Yeah!

Al: John, what kind of sounds did you manage to get out of that microp

John: I was to screaming, I was screaming loud berate in my culo! I gave it back to enough for it to the sound mar e's like "Oh, if it's broken I have pay for it!" And out they money they day l was like 'Hei saying 'Naw between his y version as sow if you have to. Al: I guess th

Biff: Give yo mic! (Laughter) The first time I Al: No, singil

Carla: That was an Club XYZ...
Carla: That was with 20 million girls. That was the first time we had girl dancers.
John: We were called "sexist" by feminists in the audience. We asked these girls to dance, thinking none of no but all of them did show up! There

ost seemed more experimental back

rla: It wa

iff: Our olde ngs are rawer, more minimal straight much one bass line, although some of ine songs. Pr our songs no one bass line although they're colored so it's more, erent. Then it was more straight out grooves tha id. We still do a fair amount of those older songs, ey've improved. The live thing has just of ways. fore to a "disco" type beat? improved in

Al: Has it go

en real 'dance', real sequencer... Biff: It's alw Carla: Is tha

Al: Not 'bad

great. I love it. We have a lot of people us, we have a pretty religious following to shake their butt - it's great. Carla: I thin that really and they al

Biff: The main, thing that concerns us is making sure there's an innovative edge on it. Because you can do all that and it would be pretty boring. We make sure there's a lot of edge on the vocals and the sounds - without using quitars.

de Vilysti t? ofni orne s 's because I've played quitar for so long in I've just gotten sick of it! I wanted to do erent

When we play a show there's usually at least two other bands with guitars, so you'll get your fill of guitar no matter what. When we write these songs, we're like thinking it's too pop, or it's too gay...

Carla: Not gay enough!!

Biff: But then if John and Carla are going to sing on it then it's not going to be too happy. It'll be happy, sort of, but it will have vocal edge. There will be a lot of anxiety no matter what.

Krk: What did Geza X do on the record besides produc-

John: He just produced the one song "Silly Dawg". It's one of our poppiest songs, considering it's Geza.

Carla: He helped sing on some of the back-up vocals. John: He did a great job though, we're really happy with that. He works at Paramount Studios now and does lots

Top 40 stuff - and he's happy. Biff: He's going to use our tape in his portfolio.

Al. Every since you used those dancers awhile back, it has



stuck.

John: Yes, we narrowed it down but it has definitely stuck.

Carla: We have our two favorites - Jimmy and Michele, Miss Hell! She's wonderful!

Krk: What happened to your last band John, Here Eat This?

John: Silly differences - just like any other band that breaks up, we just split up. People decided they didn't want to do that project anymore and went on to other things. I started doing stuff on my own, at home, on 4 track. Actually that was during Here Eat This-at the end of that. I had drum machine stuff and lots of guitars and lots of over processing...

Biff: One of those songs is going to appear on this 12", it's called "Mustard Requiem". It has weird guitars on it and backwards vocals.

John: And it lasts all of one and a half minutes! Most of that was really short, I was just doing it to get it out of my system. I was trying to figure out my next plan of action. In the meantime I played with Chris D. in "Stone By Stone" and we recorded an album "I Pass For Human" here at Biff's studio. Then I joined this other band, Four Way Cross (that Biff drums for), and toured with them.

Biff: He's on one album, he goes by the name "Ethyl" Meatplow".

John: I was still doing stuff on my own and Carla was coming around and started helping me with it. At one point I brought some stuff over to Biff, because we had recorded with Biff in Here Eat This. So I brought over my four track and a bunch of cassettes and we were transferring up to eight track, and we decided to make a real project.

Biff: He said "I really want to do this kind of percussion band thing", and I wanted to do that kind of thing as well but I never found anybody to collaborate with.

John: I just purchased a sampler and I was getting into the programming thing. He was always into the programming thing, he had drum machines a long time ago, so it just clicked.

Biff: We did a bunch of songs on 16 tracks and made a cassette - this was like two years ago to the day. We put it all together on a cassette called "MK Ultra". John: Carla sang on some of it.

Biff: We still do just about everything on it but some of

it has changed.

Krk: What kind of background do you have Carla? Carla: I've been in a few bands. I was in Neon Veins when I was 16. It was a punk rock, sort of - we couldn't settle on a style! That was fun, we played around a lot. That was like 9 years ago, then I died for a few years! John: Yeah, I did too for awhile...

Carla: Then I was in a band called Invisible Chains with this person named Joey, who is dead and is not coming back. Invisible Chains made a record that I was listening to the other night. We made it in like 45 minutes at Radio Tokyo. Mike Watt was going "Ya gotta hurry man, we've only got 20 bucks!" I was listening it and thinking how Joey didn't know what he wanted to do, I think about him a lot because he's dead. I liked him a lot. He didn't know what he wanted to do, but since we've been doing this project I think, this is it, this is what Joey wanted to do. We made that record and it was really rinky dink -Casio drums.

John: It's really hot! Great!

Carla: Joey would say he wanted to do a sort of jazzy, drum machine... this is what he wanted to do.

John: That's about the time I met Carla, I was in Incest Cattle and we used to play together...

Carla: We used to play together - Neon Veins and Incest Cattle.

Biff: Four Way Cross played with Incest Cattle as well. John: We all kinda met each other a long time ago. We needed time to get fucked off for awhile.

Biff: To get totally disenchanted and come back. Krk: Why do you think you've gained such a large following so quickly?

Biff: Freshness.

Carla: It's a different sound that people don't get to hear. We're not an "industrial" band because we're not into just trying to assault your ear drums, or make the ugliest sounds possible, we're not into like oil drums and shit - which I connect with industrial. Biff: We're not as "down" as industrial, which is a little darker... We always want to make sure there's plenty of anxiety or intensity but not really just darkness.

Carla: It's fun music, people have fun when they come to our shows.

Al: I think you guys have a definite sex appeal, a sexual

Biff: I think it's the kind of think where if you come to see us you'd want to take your clothes off. Carla: And go home and fuck.

Krk: Does it bother you when they called the band "sexist"?

Carla: It would bother me if we were sexist, but we're not. I don't care what they call us.

Biff: It was real quick and we got a male and female

Carla: Because Jim is like the God of the world-he's come through above and beyond anyone else - we've had like 50 dancers work with us and he's the consistent one that always there, always doing something really fucked! That's why we have a male and a female dancer, but sexist? We're not sexist.

John: We're not picky either!

Carla: Any time you get into any kind of sexual theme at all you risk people calling you sexist, no matter what it is. John: Today marks the day that I start my sex therapy it's official. I went in for my first session today.

Carla: He can't sleep anymore, all he can do is fuck - all

Biff: We're gonna put a lock on his zipper at the next show!

John: I'm having problems right now! In a genital sense... Al: How far can you take the dancers with nudity, and whipping your dick out and stuff. If you get popular you may have to change all of that.

Carla: The mid-west could be a problem. John: Definitely not going to do it in Florida! Carla: Well it's not really like our thing, it's just something that goes down sometimes. We don't depend on it at all. Al: But I think it is an attraction to the band. Carla: It not like we get into a huddle..

John: Ok, third song my dick comes out! (Laughter)... Carla: The last time we played my parents were there in



Ethyl Meatplow at the Jabberjaw photo by Krk

the balcony with my sister who has found Catholicism, and when I got on stage I went to the mic and said "I know my parents are in here somewhere", I'm basically saying this for John's benefit, "Where are you mom and dad". And they're in the balcony "Hello honey, how are you!" but of course John gets his dick out and Michele is dressed as Jesus Christ with pastes and Jim is dressed as the Virgin Mary! And I'm like "Fucking chill on your goddamn penis my parents are here! My parents are up in the balcony like this (covers her eyes)!!

Biff: This one time we played the Radio, I don't think we had any dancers so Carla said "If anybody wants to come up and take their clothes off and dance with us that would be great." That was a mistake, all these people

Carla: This was this girl in this brown, fringe, Indian sort of get up with leopard skin thigh high books dancing very pristine and I ripping her dress. I was like "Take off your dress or I'm going to rip it off!" and she's like "Go ahead!". And our friend Rich Costigan, he's like the lizard boy, like 4'11", weighs 80 pounds, he gets on stage with these pants that are way too tight, without a shirt with this belt this is belt that is tightened...

John: Like an onion ring without the batter...

Biff: And this little couple came up to the side of the stage and were dancing with each other - the guy got down to his boxer shorts and the girl had this big white bra and white underwear! It was weird! They were losing it!

Carla: They come to all of our shows now.

Biff: With a lot of bands you can just flap your hair around or push people...

Carla: It's fun flapping your hair around and pushing people though!

Krk: What bands have you guys seen that you can get off on like people can get off on you?

Carla: Jesus Lizard! L7 kicks ass forever...

John: There's a lot of bands that are fun and you can get

wild to... I like lots of stuff... Carla: I like really fucking loud rock'n'roll. I'm into that

whole headbanging bullshit.

John: I like Helmet right now, and Nirvana a lot. We saw Neubauten, Meat Beat, Consolidated, Severed Heads they were fucking hot, they made Tommy Pressure Hed

Carla: Pressure Hed! Slug! Oh boy, this could go on! You asked that when we started if it was hard because there weren't a lot of bands like us - well there aren't a lot of bands like us but there are a lot of bands that are compatible with us. There's five or six bands that are like the incredible six fingered hand: like Ethyl Meatplow, Babyland, Slug, Distorted Pony, Pressure Hed and Death Ride 69. Like those bands, in any combination, we've played billions of shows together from the beginning. John: An incest thing.

Carla: But what I like about what we've been doing lately is playing a really diverse bills. We're playing with L7 next month and they're totally totally different but

they really great. That's the best thing.

John: We're doing the Whisky with 6 guitar bands! Carla: We played the Lingerie with like Electric Love Hog and Haunted Garage. There were all these rocker guys going "I like it. I don't know why. But I like it. Fuck me, I don't know!"

Al: I don't think that the single, Ethyl Meatplow on vinyl comes across as well. When I listen to it I just don't picture

it - the chaos, the anxiety.

Biff: On the single the song "Car" is the closest song to coming to that dance, take-your-clothes-off thing. The single kinda represents the past, it's older stuff.

Al: Like the song "Silly Dawg" sound like something some big commercial band would be doing.

John: It works! It works! On our new 12" we do a Carpenters cover, "Close To You". It's our rockin'est song. Biff: In terms of recording, we could use a good producer. It's hard to get that same intensity as you do live onto a recording, in every aspect. That "loudness" is hard to get in a studio. A lot of punk bands go in and record and their sound just gets sterilized. It's always so much better live. Sometimes when we're playing "Silly Dog" live

there's all this mayhem and I can even recognize it!

Carla: I like to really go off, particularly on that song. It gets boring otherwise. There's room to fuck around on the songs. There's a structure, they're all written a certain way but there's room to fuck around.

Biff: Our songs are pretty short, when we write them they're pretty short and we have to lengthen them.

John: Remnants of punk rock thinking.

Biff: It's weird how that works, we try to keep them tight, but live we have a lot of songs that aren't totally tied down to sequences. They're sequenced but John mutes and un-mutes things as we need. So they're not totally

Krk: Are you approaching lyrics like you did in Here Eat

John: I write the same way, with symbols, double meanings and stuff like that. Carla and I are both writing the lyrics... Visions, hallucinations, high school stuff, Jr. high

Carla: Love, lawnmover...

John: Concrete, jail, butt-pliers... I'm being a lot more honest with my lyrics, collectively... No! It's too deep to be the truth... We're starting to get a lot more respect lately. Getting interest from the music business people... Al: Where did you develop your vocal style John? Does

that go back before Here Eat This?

John: Yeah, well back in Incest Cattle it was because I was up for too many days in a row. That's where it started - poison psychosis. By the time it got to Hear Eat This it was a parody on myself. Also it was a wackier thing and made fun of these testosterone bands that were up and coming at the time. That's when all that glam stuff was kicking off on the Strip, so I was like "Wahhhh wahhhh whaa" and it was a habit that stuck... like my sexual problems! (Laughter).

Biff: It cuts through! We always have to get the sound

man to turn down the vocals.

John: I screech and Carla belts. Carla is very soulful. Biff: When I first recorded him I was trying to figure out what was going on - there was all this high frequency mid-range and this vibration from one of his teeth! I could hear this metallic vibration!

Krk: How did you loose your tooth?

John: My teeth actually, now. One busted out with a microphone. Initially it was from a car accident. I was on a bike and busted my teeth - not out, but up into my gums, into my upper jawbone. Pretty gnarly. I've had serious face problems from 4th grade on. I guess that contributed to my vocal style or lack thereof.

Krk: Do you think those experiences contributed to the

way your life is now?

John: Yeah, I had to spend a lot of time by myself. I was accident prone as a kid and it had me laid up in my room, alone. A lot. It gave me a lot more time than I needed to think about things. All these delusions about the world from too much television, too much talk radio and a lot of comic books.

Krk: Any childhood experiences or traumas that might have triggered your being in a band?

Biff: Where do we begin..

Carla: I was trying to think of something funny, rather

than tragic...

Biff: I knew how to have an orgasm when I was five. I was masturbation king! When I was 5 I could climb a flag pole. When I got to the top I felt really good, I didn't know why! I just climbed - Wow! Full body experience! John: I used to get warm, tingly feelings in my groin region when my 1st grade teacher would touch me on the back.

Carla: I was into technology. I had an electric toothbrush! (Laughter)

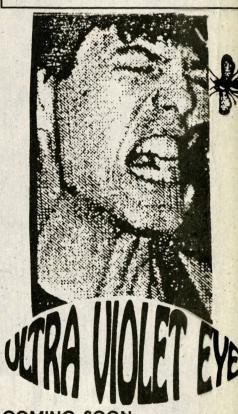
Biff: In terms of where we are at now, I guess I like it the most because it reminds me of when I was 7 or 6 and I would play air drums and my sisters would all dance around the living room to like the Beatles or whatever. Now I have these like out of the body, youthful experiences when we're playing live. I think about all my sisters

John: A lot of the stuff that has to do with our band had to do with childhood stuff, definitely.

trinkets and baubles are yours

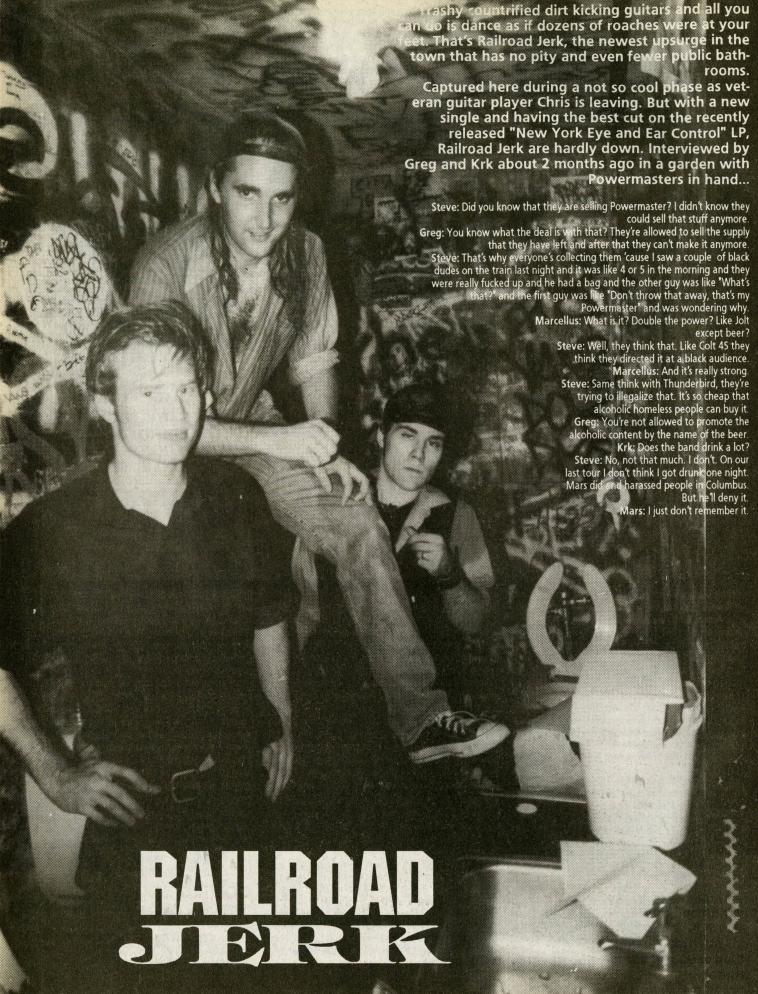
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Krk: What were the crowd reactions like?

Mars: Good. Really good. Everywhere we went. We went to Minneapolis, Chicago, Pittsburgh, Philadelphia and south to Atlanta.

Krk: Doesyou playing with Boss Hog (Mars) or Drunktank (Steve) get in the way?

Steve: Not yet. Tony plays with a band called Motherhead

Bug too.

Mars: We all have side things going but Railroad Jerk

takes precedence. Mars won't even acknowledge the fact that I'm in Drunk Tank so...

Krk: Is your guitar playing different in Boss Hog?

Mars: You know I've only been in Boss Hog a week!

Mars: You know I've only been in Boss Hog a week!
Steve: He really is a substitute. I'm really IN Drunk
Tank. They don't even want him.
Krk: Do you like playing with Boss Hog?

Mars: Yeah. It was fun. Someone said, "Oh, you turned it into a funk band." I said really?! I don't take much pride in my guitar playing, I really don't. That's just the thing. I just do what I have to do and that's it.

Steve: I didn't even know he was playing. He

didn't call me or put me on the list or nothing.

Mars: Well my main interest was to have fun... and Christina said we'd get money for it... for our gig...

Krk: So, as far as the original line-up goes for Railroad Jerk... it was you (Mars) and...

Mars: Tony, yeah... I met him at a party and I knew Jez from a bar. And she kept saying let me play drums. I was skeptical and finally I said ok. We jammed and she played well. I thought it was kinda like the Fall, kinda ragged. We played for a year and a half and she sorta quit and we kinda said 'Get out" at the same time. Her interest was waning and we wanted to move forward. That was last September and we called up Steve and he said "Yeah!" He had heard our record and was

Steve: I was already a Railroad Jerk fan. Krk: What bands

interested.

Krk: What bands were you in before Railroad Jerk?

Steve: Let me think... was I in Drunk Tank before Railroad Jerk? OH MY

GOD! LOOK ATTHE SIZE OF THAT SUNFLOWER!! It's like nine feet tall!! It's gigantic!! (I guess they don't see much nature in New York City - Jes). Ummm... I was playing with Dee Dee Ramone in his band Sprocket and that went nowhere. That was the only thing I did.

Krk: He bought your drums for you, right?

Steve: No, actually me bought me some really nice cymbals.

Krk: Oh, that's nice.

Steve: And I was playing with Chris the guitarist. We were doing a band called Father Centipede. We never really did anything with that. One day they just called me up and I was going home to visit my mom and I never even talked to her. I was sitting around trying to learn all the Railroad Jerk songs. Then I got back and I never even played with the bass player Tony Lee. We played Maxwell's and it was the night of my birthday. Tony just got off the plane from Japan and jumped on stage and started playing. It was a pretty weird thing.

Krk: Did Sprocket sound anything like Railroad Jerk? Steve: Sprocket? No. It just sounded bad. I had never played in a band like Railroad Jerk - it was a weird thing to get used to. Mars: No cymbals.

Steve: Yeah, I'm like Mr. Minimalist with my one crash cymbal.

Mrk: Yeah, I kinda noticed the difference, Sowhowrites

Krk: Yeah, I kinda noticed the difference. So who writes most of the stuff?

Mars: Right now we're collaborating a lot. On the last record most of that stuff I wrote and nobody would really put into what I brought in, which was usually a basic structure and some words and ideas.

basic structure and some words and ideas about how the drums should go. We have our o w n

with Chr the last Mars: Cl

the girl Jez the drummer.

Krk: But you didn't really record that way. The album with Chris.

Mars: Yep. Right before we got Chris. Did you know that

or did someone tell you? Yeah, it was just me, Tony and

Mars: Chris just saw us play at CBGB's and said "I want to join your band." And we were interested in having a forth person so... Then four months later Chris Lombardi from Matador Records said "You wanna make a record?" and we said "Okay."

Krk: Is that before Gerard [Cosloy]?

Mars: Yeah.

Krk: And what about the single? Who recorded on that? The four...

Mars: Yeah. The same line-up.
Actually we did this thing
on WFMU radio station in
New Jersey, an acoustic set
and Steve was drumming.
We were excited about that
because it was sorta unique
and it turned out good and
everyone likes it.

Steve: That's on the second track, right?

Mars: Yeah. An old Bubba White

tune.

Steve: Bucka White.

Mars: Bucka White? It was called "Fixin'To Die". We got that through a guy in San Francisco John Mortsugus. He makes rock'n'roll movies. Anyways he went to (Blah blah?) University and now he's there making films and he made a recent one called "Hippy Porn" which Matador gonna distribute. So he got all sorts of people to contribute a song to it. Our song on there is one of the acoustic songs we did. It's only like 2 verses

Greg: Is the entire thing on the soundtrack?

Mars: Oh yeah. Matadors gonna release a soundtrack and I assume the whole song will be on it. But knowing Matador, it could be a long time before they put that out.

and he cuts it off.

Steve: Yeah, we recorded that with Bill Burgess who, strangely enough, is gonna play guitar on the new Railroad Jerk record. He's in that band Uncle Wiggly. I guess they're gonna be coming out with a new Shimmy Discrecord. We're also using Tom Greenwood for Jonestown.

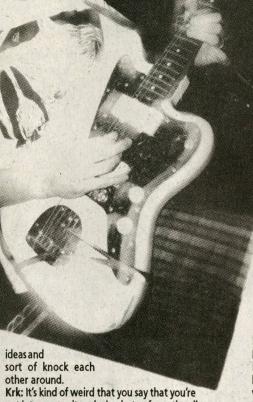
Krk: What I was gonna ask you was your guitars - they were clean, like you didn't use any pedals -either of you. Is that pretty conscious to stay crisp, your sound I mean? Mars: I stay away from pedals because I like the sound Iget without one and it's so cumbersome to have one. To have pedals in general, there's just that much more to worry about. To me, the guitar playing isn't so important. Maybe if Chris has pedals. I don't think they used them for the show...

Steve: He has some weird little thing he uses for a 15 second part for one song. With Chris, he switches guitars a lot. I mean in past tense: switched guitars a lot.

Mars: Personally I like Chuck Berry or something... just bring up your guitar and play. You can do so many things with that, and I don't need pedals.

Krk: I noticed that a lot of New York bands who were into noise use a lot of pedals and effects...

Steve: Like John from Reverb Motherfuckers uses like... Mars: We play in a space with them on 4th Street and it takes John 45 minutes to pack up his stuff. One thing I do is tape my strings, because the more minimal the better, for me at least. It gives it an almost acoustic feel. Sounds sorta like a banjo. Clunk. No sustain. That's why I don't like cymbals. I don't tell Steve not to use cymbals. It's just that whole sorta "psshhhsss" sustain.



Krk: It's kind of weird that you say that you're not into your guitar playing but as far as the album goes it's a pretty guitar based band.

Mars: Sometimes they say "Bass heavy" and stuff. I guess it is. But it's not me, it's Chris who plays lead guitar, I just play the riffs and chords.

Krk: And Chris isn't going to be playing with you guys anymore?

Mars: No. Krk: Is tha

Krk: Is that gonna be a damper on the band? Steve: It'll be hard to replace him...

Mars: No, it won't be a "damper", it'll just be different. It's a real recent thing, so we can't really say. I don't think that just because Chris is gonna leave it's gonna make things worse. It's gonna change. We're not gonna let it slow us down, we have new people in mind already and they'll probably contribute to a new style. We appreciate what Chris did.

Greg Manchu: Were you a three piece at one time?

Steve: The washiness is gone. We're real careful about the washiness-it's unspoken. Like an open chord... or the washiness of too many crashes and stuff. We're more rhythmic. We're more into rhythm than washiness. Like harmonic things.

Krk: Is recording difficult for you guys? I know a lot of bands have a hard time in the studio.

Mars: Well we've never done it with Steve yet so ... Technique wise, Steve's drumming is much better than Jez's. We were pretty democratic when we recorded those other things. We kinda made way for each other. Like "I think it should be like this. What do you think?" Krk: Is the single from the same session as the album? Mars: No, that's only eight tracks. It has a real kind of tin sound.

Greg: Was that a completely different session?

Mars: Yeah, that was also with Warton Tiers and that was 16 tracks, the same as the LP. The other was eight tracks.

What Greg: about the song on the compilation? Mars: pleased with that! That and the single I think are better than the record. Steve: Entirely different feel than the record. Chris comesoutas a part of the band more because when he joined the band, the songs were already formed.

For the record, he didn't have as much.. he couldn't put as much into the songs. On those Chris comes out as part of the band more. (Tape recorded takes a major dump and for about 5 minutes everything is a blurr. The conversation went into Mars

and Steve's playing...)
Steve: ...you definitely don't sound schooled, that's one thing. I don't think we sound schooled. I hope the funness comes through. Sometimes I feel we do these strange rhythmic parts and I don't think we go on too long... but I don't want people to think we're a Knitting Factory (stuffy avant garde coffee drinking "artists" hangout) band, progressive thing. "Wow, we're much cooler than Yes." We're much sillier, like we're fucking up. We like to think of drunken people. Like the new single "Younger Than You" I think sounds like a drunk man stumbling down the stairs. If it's not that, it sounds like a drunk man trying to talk.

Mars: Or going up the stairs.

Steve: Yeah! If it doesn't sound stumble enough we work on it more.

Krk: I was impressed. The new stuff sounded as good, if not better than the old stuff. You know how it goes, as bands first stuff is usually better than anything they do after that...

Mars: Some bands first three records are great, most

Steve: Sometimes after the first record..

Krk: Playing with other bands should help to keep you fresh.

Steve: Playing with Drunk tank has nothing to do with playing with Railroad Jerk. I get my rocks off and hit cymbals everywhere. Not that I don't get sweaty doing that in Railroad Jerk, it's a different thing.

Krk: You make more faces during Railroad Jerk.

Steve: Really!? Fun faces? Cuz I have to concentrate more during Drunk Tank, not as much time to have fun. All my friends call me the Muppet Man. I look like a muppet when I play with Railroad Jerk.

Krk: I know you have your art work (Steve), do you have any other releases besides playing guitar and singing? Mars: I do artwork too, do cartoons 'n stuff.

I do similar (local paper like the L.A. Weekly) I was visiting Long

> type goofy drawings. That is my escape, good way to describe it. Flipflop

> Greg: Do you have a pretty regimented practice schedule?

> Mars: Some bands look at us surprized when we tell them we practice 3 hours, but we recently lost our practice space. That's the practice thing in New York. No one has their equipment in there home. Everyone has big studio things, kinda weird.

Krk: Did any of you grow up around Railroad tracks? Mars: I guess I did.

Krk: Did that have anything to do with the name? Mars: Lonesome whistle late at night...

Krk: Did you have rock fights when you were a kid? Mars: Yeah, but I never connected that. Putting pennies on the tracks.

Steve: That's funny because we all did grow up like right on the edge of little suburban towns. Little rivers or big rivers... the mighty Mississippi in Mars' case.

Mars: Yeah I'm sure that Huckish element comes out. Chris is from Wisconsin.

Krk: I keep trying to pick a word on it... hokey, country,

ences?

Mars: We call it industrial folk, Krk: I was wondering if those were childhood influMars: I know I listen to all that stuff more recently. In my high school I listened to more "rock". Stuff we all listen to. My family went to this church where they used to listen to Steven Fuster type stuff; "Will The Circle Be Unbroken." Full circle, wow. I listen to that stuff from library

Steve: We got some great tapes! This one has a black cover with a blood red crucifix. We play that a lot.

Mars: I bring that into the band. Steve listens a lot to Captain Beefheart, Scratch Acid, Jesus Lizard. That influence comes in... I used to listen to the Fall and the Birthday Party and I always thought that that and Robert Johnson would smash together... Literally the whole idea of contrast was on my mind... when I joined up with Tony... Tony was always into... Kiss? Steve:

That's not funny! Me and Tony can talk... when someones equipment breaks we do "Ace Of Spades" by Motorhead. All the old Judas Priest stuff... we'll start singing Saxon to each other... bad stuff! Getting drunk in the woods listening to bad heavy metal! Krk: So how did you guys end up in New York? This is pretty contradicting to where you grew

Mars: I'm from Minneapolis. Chris is from Wisconsin, Tony's from New Jer-

Steve: There's

something here. You look

at a Village

Voice, that kind of did it forme. When I saw a Village Voice Island. One of my friends moved to Long Island. Wow! Look at all the bands playing here... look at all the art galleries. That's pretty much why all the artists come

here, that's all that lives here is artists... and musicians. Mars: And immigrants. Steve: Other than that I can't think of any reason... I hate

cities.

Mars: I love cities.

Krk: Do you like your record being on CD? You strike me as the type of band that might not have CD players... Mars: We don't!! But we don't have any morals against

Steve: I do! I think it's incredibly silly and being a drummer the cymbals sound so incredibly fake on them. That tinny high end isn't there in real life... I always think of Star Trek. Like when people get beamed up. It breaks your body apart and it puts it back together in a new order. That's what it seems to me, the whole digital thing. I don't know. I really love old crackly records. I love putting on my old Ray Price records that my mom gave me. Old crackle stuff. If I grew up with a CD it would probably be different.

Krk: Should we mention anything about your bass player? Anything come to mind?

Mars: Tony...

Steve: Tony Lee, Tony... The Tony man. Tonester t-bone.



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Ace Backwards chats with photo by Krk

(Last month Ace talked with Henry on the telephone, it's always interesting to hear Henry's thoughts on current

Ace: Hi, this is Ace Backwards. Do you remember me? Henry: Sure.

Ace: I'm half awake still, if you'll bare with me a second... how did you get hooked up with the Lolapalooza thing? Henry: Perry wanted us to be on it and we said "Sure." How did he happen to get ahold of you?

Henry, Well, we were on tour together. He walked over to us and asked if we wanted to do it. We said "Sure." Him and his manager - very cool people.

ice: Can I get some thumb nail sketches about some people, I was always curious about what you thought about some of these people...

Henry: I'm not going to talk any trash, so be warned of

Ace: Oh, no gossip, well our readers will be disappointed.

Henry: Well, you don't have to take the shit from your readers like I would.

Ace: That's true and I take enough shit as it is! Anyway... how about Jello Biafra?

Henry: I've got no problems with Jello.

Ace: Ian MacKaye?

Henry: Ian and I grew up together. We have a history that you have no idea about.

Ace: George Bush?

Henry: I don't know the guy. Ace: How about, Perry Farell?

Henry: I've got no problems with Perry.

Ace: Tim Yohannon?

Henry: Eh ... Tim I don't like so much and he doesn't like me, but who cares? I mean I don't hate the guy, I wish no harm to the man. We have basic disagreements - and that's ok.

Ace: I guess my disagreements with him are stronger... Henry: Well I don't know him really. And I don't have many dealings with him. I talk to Tim about once every 2 years. We both laugh, it's cool.

Ace: How about Al Flipside?

Henry: All have no problems with

Ace: Lydia Lunch?

Henry: Lydia... I don't know I haven't talked to her for awhile, I think she's doing of

te: How about Black Flag - do you see any of those

Henry: No.

Ace: I heard Greg Ginn was really into basketball... Henry: I don't know...

Ace: I was wondering if there was any...

Henry: I don't know.

Ace: How about Mark Sperry? Do you know him?

Henry: Yeah, yeah I know Mark. Ace: Do you follow his work at all?

Henry: It kinda follows me, don't you think?

Ace: Yeah, uh, it's kinda interesting...

Henry: Yeah, it's "kinda" interesting, it's not that interesting.

Ace: Bizarre in a way. I wouldn't say he's a Rollins disciple but it's intriguing. How about Dave MDC? He left San Francisco to become a truck driver...

Henry: Ace, Ace... this really isn't... these people who you're talking about, besides lan, I don't really ever even think about. For instance, I don't read Flipside. I don't read Maximum Rocknroll. I get them in the mail because I take out ads in them but I don't ever read them. It has zero interest for me. Like none. I've got other stuff I'm doing, and I'm not putting these publications down but that's really not my world. I have no idea what you've been doing for two years, I don't see anything you do. I'm away a lot. I'm on the road. I spend a great deal of time in Europe, Australia, on the road playing every night.

Because I'm a musician, and I don't read these magazines. I don't watch MTV. I don't read any music magazines very much - I'm really not interested.

Ace: I guess I kinda associated you with these magazines because you are in them just about more than anybody. You've been interviewed by a hell of a lot of them...

Henry: Sure, sure. I'll do interviews with these guys... But I'm 30 years old and so a band of 16 year old, straight edge guys from Oxnard having a band - I think is great. But it's not all that interesting to me because what they're saying is stuff I've already been through. You know what I mean?

Ace: Sure.

Henry: I say 'Right on, go make beautiful music, have a fucking great time", but I can't really say, and be truthful, that this is part of my life. So I get on with what my concerns are: which is my band and my publishing company. And all the little ruts that I'm in.

Ace: Do you find that your audience has changed over the years, since Black Flag, or do you...

Henry: Oh definitely. Sure.

Ace: It's hard to generalize, but you do you consider your audience to be?

Henry: Young people between the ages of 14 to 35. Ace: Do you have any opinion on marijuana?

Henry: Yeah, I think it fucks people up. I think it's horrible stuff.

Ace: Have you ever tried it?

Henry: Yeah. Yeah I tried it once a couple of years ago. That was one of the most boring things I've ever done. What a waste of an hour,

Ace: How about psychedelics?

Henry: Yeah, I've tried LSD before, mushrooms...

Ace: What was your impression of that?

Henry: I thought it was cool. I liked LSD, I've tried it a couple of times and after that it was just kinda like a circus ride. If you have that much time to take drugs, then I feel sorry for you. With my schedule ... I don't know, I've seen too many casualties.

Ace: You're pretty legendary for your touring...

Henry: Absolutely.

Ace: I've read about bands that "have" to tour to promote a record...

Henry: I never do tours to promote a record. I do tours because I like to rock.

Ace: Do you think that is an exception to the rule amongst most of the touring bands?

Henry: Yeah, I talk to them and ask them how they're feeling now that they're out on the road. I hear a lot of complaints, they'd rather be home. And that's alright, not everyone is built for this. But everyone has their own opinion, right? My opinion is that if you can't take it on the road then you ain't shit. Ok? Because I reference everything back to James Brown. James Brown could kick it live 300 plus night a year, only stopping to record. Ted Nugent - 300 shows a year for two years. The next two years 250 shows a year.

Ace: Who do you like if you go out to see bands play? Henry: Ummm, let's see. I haven't seen any bands lately. Ace: James Brown?

Henry: Nope, I was in Europe when he was here. Let's see what have I seen... we played two nights with Einsturzende Neubauten in Vienna Austria, and Budapest Hungary. That was fucking godhead! That was amazing. Ace: How about Jane's Addiction? What are they like

Henry: Great. Their drummer is just unbelievable. Some of the riffs in their music I've heard before, they sound "like" Led Zeppelin sometimes. And I think they gleefully genre rob, I think it is part of their thing. Like "Ha ha remember this song?", they have fun with it. But when they kick it live it is absolutely crushing. Without ques-

Ace: Do you do the same set basically, night after night?

Henry: No. We like to mix it up. We've been concentrating mainly on all this new material. We've been in the basement all winter writing new material and that's the stuff we're excited about. So on this last tour we did a few weeks in America with Jane's and a few weeks in Europe by ourselves, and we concentrated on the new material and on improvising - making up stuff right on

Ace: One of the most asinine things I hear from bands on the road is that they "heve" to do the came show in after night and it get state. But they pure have to. Henry: Yeah, we would surfer it we clid the same every night, because the guys in the band are very sk musicians and they get bored easily. That sawhy it's for us to write songs a put sonds have surfit a lorequirements. Like if we could have payed to last year immediately throw it out. If it sources like any thing did last year - we throw it out. If it source throw it out, it's pretty fucked up.

Ace: Have you seen the Dead? What was your in

Henry: Yeah, Amazing when they're on, I've seen th fuck up pretty badly - like when they walk off and go "Oh" well, maybe next time." But I've seen them just be absolutely torching. I think they're one of the greatest rock'n'roll bands that have ever been.

Ace: Do you have a whole bunch of interviews to do

Henry: Uh, yeah, today I have four interviews.

Ace: How about some, just general political questions? Henry: I'm not a very political a

Ace: You must have had some sort of lings about the war in the Gulf?

Henry: Yeah, just .. it's typical Just 1 p that money coming in so American's can leve like a Go expend a few marines, go kill a decadent pigs. people many thousands of miles away that # have to smell their blood rotting.

Ace: You don't feel it was for

Henry: No! Come on a Sall at Come m, making a buck over there.

Ace: I heard the fighter a in to Sammy Hagar as they were bo

Henry: Well there you go Ace: Do you vote?

Henry: No. No. I don't hear a saving "Shoot a pig in the face." politicians don't want to shoot pigs so I can't hang with

Ace: So if that was Bush's campaign slogan, then you'd get out there.

Henry: Yeah! He could get me out to the polls if he said "Shoot Daryl Gates in the face!" Or if he shot him on MTV and made a video out of it, I'd vote for that guy.

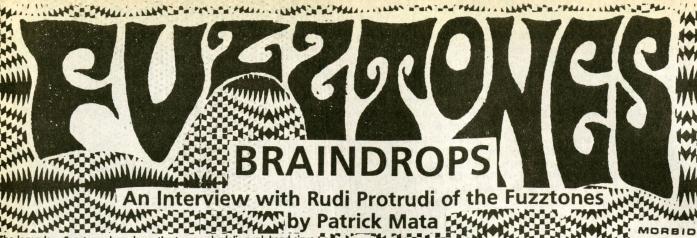
Ace: You still live in the L.A. area?

Henry: Yeah.

Ace: What did you think of the Rodney King incident? Henry: I think Daryl Gates needs to be shot in the face, along with every other LAPD. Do your remember that punk rock band Circle One?

Ace: Vaguely.

Henry: Did you hear about the singer? He got shot four times in the face. He had chemical problems, he was chemically imbalanced, you know truly fucked up. He got off his medication and started going off on people at the Santa Monica Pier. He threw a guy off, went into the McDonalds and punched a woman out, he was screaming "The devil is here! The devil is here!" He was trying to pull a guy out of his car and a cop shot him four times in the chest and face. I went out to where it was the other day and there is still blood everywhere. They didn't even bother to mop it up. John's blood is all over the bushes, all over the sidewalk, on the fucking trees...



The legendary Fuzztones have been the top psychedelic punk band since their beginning in early 1980 in N.Y.C. Since then, there have been several historic line-ups and a number of classic recordings and performances. It seems ironic that a punk band who plays to 20,000 fans at a gig in Europe can't be appreciated in their own country. Stemming from the original sound of the lysergic 60's, they have never sold out to please an unknowing audience or even the recording industry. This is a story of a man with a true concept. Rudi and his band have a new LP coming out on the Music Maniac label in the fall and have decided to go relocate in Europe, where they begin a major tour to promote "Braindrops".

Pat: When was your first band and what was the name of it? Rudi: 1967. Rigor Mortis.

Pat: There are so many bands named that.

Rudi: Yeah, but we were the first, and our singer did Iggy's whole entire act before Iggy was even out. The whole bit. We were writing our own songs. Very juvenile type songs. Our big number was entitled "Crotch Rot". We were really very punky and the singer would jump out into the audience but first he would take off all of his clothes except his jeans which were ripped strategically at his crotch so that his balls would hang out. Pat: This is before Jane's Addiction.

Rudi: This was 1967! We would get kicked out of every church canteen we played. He would jump out into the audience, crawl around on the floor with just his pants on and I ometimes with no shoes and he'd climb back onto the stage and take the P.A. columns lown on to the floor and wrap his arms around them and hump them. He'd actually absolutely horrify everybody. I mean it scared us even!

Pat. Well, what did you think about that?

Rudi: Well, I loved it! That's why we had him in the band, because he couldn't sing a note at all. I insisted he be in the band because I thought that was rock n'roll. I had never een anyone do anything like that before. One show we did, he just jumped into the audience, found a cute little innocent 15 year old girl and just pushed her up against he wall humping her while he was singing. Like I said, we got kicked out of absolutely verywhere. We had a girl organist. We wrote a song called "Penis Between Us." Mom nd dad came to see us play and we're singing "There's a penis between us" and doing like as lucidly as possible so everyone could definitely hear it. So, she was, actually all the kids were, banned from playing with me, because, of course, it was my fault. Pat: Well, you were the leader.

Rudi: Yeah, I held a gun to their heads, and made them do all this horrible stuff. SEE IT-FEELIT

Pat: Let's talk about the first thing that you heard that influenced you the most? Wh caused all this dementia?
Rudi: Zacherle.

Pat: This is one of those records that had the quadruple grooves in it on one tui correct? The Fuzztones also did a tune that way.

Rudi: Yeah. There was a compilation record that Music Maniac put out. That is our label in Germany. It was a sampler, but they don't have a label on it so you can't tell who plays what, and on each track the bands introduce their own song in their own way. It is very hard to find, I have never seen one here but you can get them in Europe.

Pat: There was a secret Fuzztones line-up. Before the Lysergic Emanations Fuzz that we all heard came out. Who were they?

Rudi: Well actually there was one and a half Fuzztones before that. Well you see, I used to live in Harrisburg, Pennsylvania. That is where I was brought up, then I moved to New York in 1977 with Deb O Nair.

Pat: You two were an item then right?

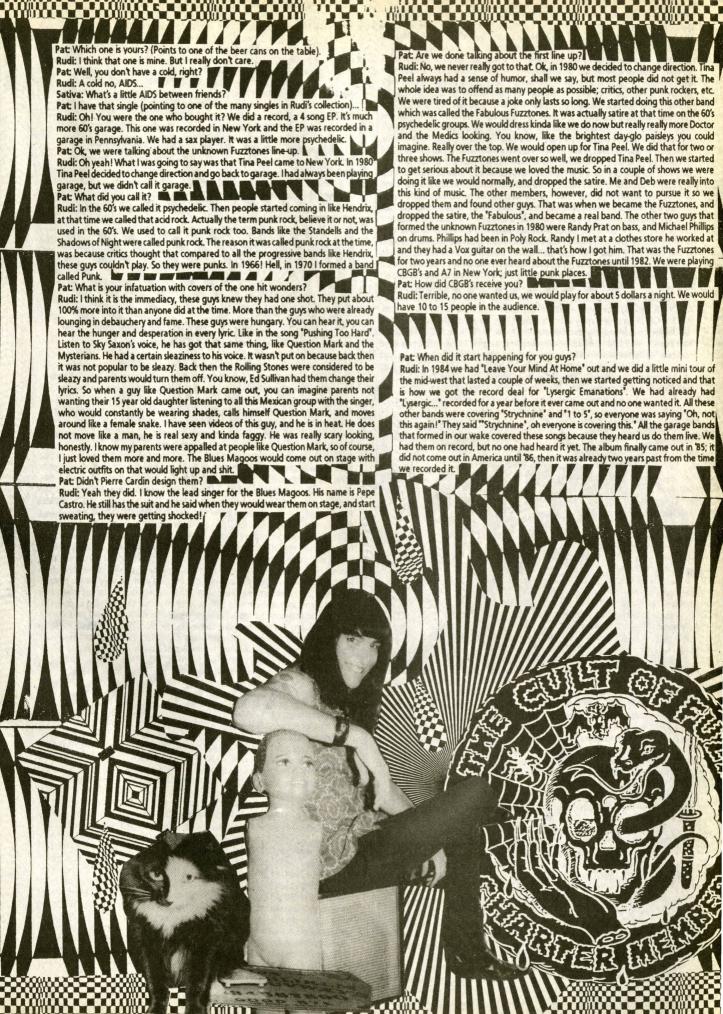
Rudi: Yeah, we were lovers. We had a band in Harrisburg called Tina Peel, which no one ever got.

Pat: I am holding the single for Tina Peel and on the credits it says Rudi Protrudi, is the your real name?

Rudi: Yes! No one ever believes me. I can prove it. (He takes out his drivers license. It says "Rudi Action Protrudi") It is just because my parents had this perverted sense of humor. They thought they would name me something people would remember. It's like a boy named Sue. I learned to fight in school because I would be hassled for my name. In "The Heathen Set" where I say Action is my middle name, it's because Action is my middle name! If you read the credits it says R. A. Protrudi.

Call them punks... Call them animals. But you better get out of their way!

Design by Sativa Novak



Pat: Didn't you side on bass for other artists? Weren't you in the Dead Boys for awhile?
Rudi: For one night. That was before the Fuzztones. That was when we were just forming Tina Peel in Pennsylvania. I came to New York to see a show. I went to see the Dictators at CBGB's and the Dead Boys were opening for them. I had never heard of them then, and they did not have a bass player, there was just two guitars, Stiv and the drummer. They were the wildest thing I had ever seen. They all had short hair and mine was as long as it is now. I didn't think they were a punk band, I thought they were garage.

Pat: They were for Cleveland and they said they were into that stuff.

Pat: That was their original bass player.

Rudi: Yeah, little does anyone know that I did record with them on their first album, on 'Little Girl', 'that's me playing bass. They didn't give me any credit, but that's me.

Pat: Did you do anything else as a side man?
Rudi: Yeah, in 1985 when the Fuzztones broke up we came out to L.A. to find new band members. While we were looking I heard that the Miracle Workers needed a bass.

player so I did a few shows with them.
Pat: Where were the shows?
Rudi: Anti Club and Scream.

Pat: Didn't you back Screamin' Jay Hawkins?

Rudi: Yes. The Fuzztones backed him in '84 and put out a record.



Pat: When I was living in England in 1985, I saw the Fuzztones open up for the Damned on their Phantasmagoria tour. I must say that that was one of the best shows I have seen.

Rudi: Yeah, that was the night I met Ian Astbury. I didn't know who he was. Everyone kept saying Ian's here... Ian wants to meet you. I finally meet this guy and he looks like some big hippie. He had brown hair parted in the middle, he was wearing bell-bottoms. To me he was just this hippie. This was the Ian Astbury who I had no idea about at this point. I forgot all about him until we moved out here. In 1988 he started showing up at our shows. Then I had heard the name the Cult but I had still not actually heard their music, then we started jamming together.

Pat: So the Damned show in England, was that your first tour to Europe?

Rudi: Yeah. The Damned specifically asked for us because of "Lysergic..." They were very into this type of music.

Pat: Well of course! They had the side band Naz Nomad and the Nightmares. Do you think you inspired them to do that?

think you inspired them to do that?

Rudi: In my opinion, I did. Rat Scabies denies that but... see, there was a girl we knew that went out with Captain Sensible. She had tapes of us that she played for the Captain.

Pat: Bootlegs or the record?

Rudi: Bootlegs. So when the record came out they wanted us to tour with them. During sound checks they would play "She's Wicked". We put out a disc of Rat Scabies playing with us. It is really terrible, but it was fun.

Pat: After the initial invasion of Europe, you became very popular. I saw a video tape of you headlining in Belgium to 20,000 people. It looked like fuckin'bloody Woodstock!

Why is it that you are so huge in Europe and you can't even get a show in L.A.?

Well for one thing, there is no MTV in Europe. They have a music channel, but it is a very open minded music channel. When we put out a video, it is played in succession

with Madonna and other pop bands. They are much more open minded. People will see it on rotation. They do not separate it by saying "Well this is alternative and this is pop, etc." Evidently there is no payola. Here we don't stand a chance of ever being on MTV. Even if we totally sold out and kissed ass. Since the average kid is only exposed to MTV, what could we possibly expect? They are against playing rock'n'roll so... that's way.

Pat Haye you had violent shows? I heard that when Carlucci was in the band that he

dislocated his collar bone at one of the shows.

Rudi: How did he tell you that happened?

Pat: He said it was a riot, and some fans rushed the stage.

Rudi: Yeah! The riot was with me and him in the dressing room one night. That's how it really happened.

Pat: You dislocated his shoulder?

Rudi: I sure did. Twelve stitches too! He and I both wanted the same girl. He was really drunk and he threw some orange juice in my face. In five minutes we had absolutely destroyed the entire dressing room and he had to be taken to the hospital. That's the

Pat: Hmmm... So do you want to talk about the personnel changes and the new line

Rudi: Well, the 'In Heat' line-up lasted from '87 till '90. We broke up after three headlining nights at the Marquee. On the third night I announced it on stage, to their amazement. I had been playing with a band on the side called the Head Hunters. It was me and Mike Chzechov and Chris Harlock and Rich Coffee from the Tommy Knockers, and John Rudgers from the Groovie Ghoulies. We were playing around town for quite awhile doing what I wanted to do which was hardcore 60's garage punk. I felt that the Fuzztones were heading in a direction that I didn't want to go in. Certain people in the band we so desperate to get more famous and have more money... blah blah, that they wanted to sell out. It was a constant power struggle.

Pat: What kind of music did they want to play?

Rudi: Well, because we were signed to RCA, they wanted to do anything that... let me put it this way: they would listen to anything RCA would put out and they wanted to go in that direction. They thought that if they did anything that RCA wanted, they would put the push behind us. None of the guys in that line-up ever listened to garage music on their own. I had to force feed it to them. They resented it.

Pat: Why did they join the band in the first place?

Rudi: Because it was happening. I just got really tired of pushing and fighting. Every effort was a compromise. They would have to compromise with me and I would have to compromise with them. I got really tired of it. I thought that the band suffered in

to compromise with them. I got really tired of it. I thought that the band suffered in a lot of ways because of it. Now they seem to be bitter, but I think I did them a favor. I am not making them do what I want anymore. Now they are free to do whatever they want. Now I am playing with people who love this kind of music, they live this lifestyle, they enjoy themselves and it isn't a struggle. I think the people in the last line-up had a lot of talent, they were writing stuff on their own that they wanted to do in the Fuzztones, it just wasn't for me. It just wasn't Fuzztones material. Now I am doing my thing on'my own and they are doing theirs.

Pat: Then why are they going around playing gig's under the name Fuzztones?

Rudi: Your guess is as good as mine. Maybe out of spite or maybe a joke but I don't speak with them so I couldn't tell ya.

So what direction is the material going to take? Rudi: It's a lot more like material for "Lysergic Emanations." It's getting more toward the Electric Prunes, the Doors, Music Machine. Bands that had a little more than just three chords and a fuzzbox. I am not putting that down whatsoever, I love really dirty, mean three chord punky garage. "In Heat" is full of it. Even though Shell Talmy tried to produce the grunge out of the record. This album has very little of that. It has a lot more moody, like "Charlotts Remains" or like "Just Once" or "Highway 69" off of "Lysergic..." The Fuzztones were the only band doing that kind of stuff when there was a garage scene going on. Any band could do a cover of the Haunted or something like that that had just three grungy chords like the Sonics. Everybody was doing the Sonics. There is nothing wrong with that, because I love the Sonics and I will continue to cover their songs. We write new material, but we will always do covers because I like them. No matter how many critics say the Fuzztone's are a 60's cover band, the Sha Na Na of the 60's. They don't have a clue. That's like saying Chris Issac is a Roy Orbison tribute band. If you can't see beyond that then you should be a rock critic. They can't see beyond the absolute most obvious reference, it's astonishing. The thing I can never understand is that people will read the reviews and will take them to heart without knowing anything at all about the critic. Do you know what this critic looks like? Do you know how he dresses? Do you know anything about his musical taste? Do you know how old he is? Do you know anything about him? No! Yet, he writes about a band and you believe it! It's astonishing! Anyway... I like to do stuff that's right on the borderline of garage and psychedelic. There was one year, 1968, when garage bands were getting psychedelic. It was before Hendrix and Cream and all of the acid stuff. All these 16 year old kids were taking LSD and so these kids who were previously playing "Louie Louie were inspired to get psychedelic, although all they could play were these three chords.







Rudi: Everybody tells me that, but I can't get any work. Why doesn't anyone ask me to design their tattoo or album cover? I'm up for grabs.

Pat: I don't know how many people out there have seen Rudi's artwork, but you can find some of it on the covers of all or most of the Fuzztones LPs, Garage Sale, Garage Compilation, The Best of Pebbles compilation and countless others. I love the Garage Comp. cover. Besides the fact that the Fuzztones and the early sound of the Pandoras are on it, the cover features a sort of Big Daddy Roth proto type of a monster model from the mid-60's, only it's psychedelic punk. I hear your sister is a tattoo artist? Rudi: Yes, and she's almost completely tattooed. Right now she raises hairless cats. Pat: Would you eyer want to get into tattooing on the side?

Pat: When does the Fuzztones European tour start?

Rudi: It's been set back until October, not only are we going to play the same twelve countries that we always play, but we'll also be playing in Yugoslavia, Belfast, Greece which we've only played once, and there is talk of playing Japan and Australia.



Pat: Has anything weird or strange happened to you lately?

Rudi: Anyone I know leads me to someone else that is important in my life. This always happens. I mean, you saw the Fuzztones in '85 in Northampton U.K. and now we're sitting here, and I also just played on your new album. It always looks this way. A guy that did my tattoo, did it in New Orleans. A year later I met him in New Orleans and took him to New York. He tattooed the whole punk scene in New York. When I moved to L.A., the first day I was here I went to a club and there he was. He moved here. Everybody who gets involved with me, no matter how much they want to get rid of me, will see me again.

Pat: You guys were called "The Psychedelic Pussy Pose" were you not?
Rudi: We were also know as the "Johnny Appleseeds of rock". We sowed our seeds all over Europe, I felt that it was my duty to rock and roll. To propagate as many little future Fuzztones as possible so that when I die, hopefully someone's going to carry on to play rock'n'roll. In America, let's forget it, no one wants to play rock'n'roll. But over there, the moms will bring up the kids to play rock'n'roll and they'll be inborn with my questionable talent. So, I figured it's my duty, and even though the band didn't see eye-to-eye on a lot of musical issues, at least the guys saw the same way about that.

Pat' is there anything you'd like to say to today's generation of punks? Rudi: If you're a musician, play what you really love because the audience really knows, whether people like the Fuzztones or not, I'm going to keep on doing what I've been doing for eleven years. If anything else, it's not a sham. I'm playing the kind of music that I believe in and as far as 'rock critics' are concerned, they should give it the respect that it deserves, for someone who is not jumping onto any musical trend that comes along. I don't care if I become rich or famous. I just want to make a living off of the music that I like and get a little respect for being one of the few people around today that's trying to keep real rock and roll alive. Because in my opinion, it's an art form as valid as y baseball, comic books, hot dogs, apple pie... and I think we should preserve it.















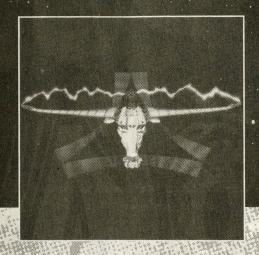


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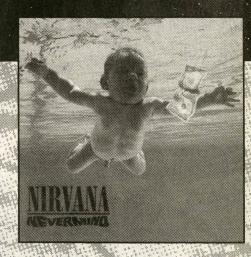
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Total Chaos started in November '88 with a few lineup changes and have played at parties and halls. After a couple of their shows someone showed an interest to put out an EP. Their musical influences are Discharge, Disorder, the Varukers and Chaos U.K. They still carry on an early 80's U.K. punk sound. They carry a message that deals with freedom, peace, Indian rights, animal rights, chaos and fun. The band also have a sense of humor with a lot of energy on stage. Interview by Jae

Jae: Why do you still spike your hair when no one does it anymore?

Total Chaos: Because we've been spiking our hair up since high school days. All of our fiends don't do it no more, they've burnt out on it. They're all conformists and I am proud of being a square peg in a round hole.

Jae: Do you think the punk movement is dying out?
Total Chaos: Fuck no! It's changing but it's still the same, it's about to change in the music and world and lifestyle. We will never give it up, we will keep on fighting for change. It's part of us and we are part of it. It will never die.

Jae: What is the line-up of the band? Who plays what? What are your ages?

Total Chaos: The line-up is Gary Doom on guitar, Joe Bastard on bass, Robert Clawson on vocals and Simen on drums. Joe is 24, Sime is 21, Gary 19 and Robert is 20 years old.

Jae: How do the audience respond after you play live? Total Chaos: They go crazy and slam their heads off. Lots of chaos, we love it. People walk up to us wanting us to play parties, interviews etc. They really like it more now than before.

Jae: You have a strong stance towards racism with such song titles as "Nazis Why?". Have you had any trouble

with racist people at gigs?

Total Chaos: Yeah, fuck racism. We've had trouble with the pinheads, they don't like what we had to say and we've had a lot of positive response about it form peace punks and anti-racist people, and they agree with it. Maybe the intelligence of a racist is measured by the length of his hair <Satanic Malfunctions>.

Jae: What is your response if people start fighting when

y o u playing?

Total Chaos: Nobody has really started fights at our shows which we think is real cool because it's not the time or place to fight at our gigs. We think we should unite and fight the system and not each other.

Jae: Lately I've heard that you've been having a lot of bad luck at shows. Any explanation to that?

Total Chaos: Everytime we had a chance to play the cops would show up or the parties would get too violent and get broken up.

Jae: What was your main reason to start the band?

Total Chaos: We were tired of the typical L.A. hardcore
style and we wanted to make a difference.

Jae: Do you guys also attend protests? If so, what kind?
Total Chaos: We do attend protests such as anti-war,
anti-racism, environmental etc...

Jae: What was the best gig you guys ever played?
Total Chaos: Since we enjoy playing so much, everytime we play is the best.
Jae: Do you put on your own gigs?

Total Chaos: Yes, everytime we have a chance or find a place we'll put on a show.

Jae: How can the punk movement become improved?

Total Chaos: It all comes down to the individual who will either make it or break it. People should put more energy into the scene and fighting the system and not using it to fight each other.

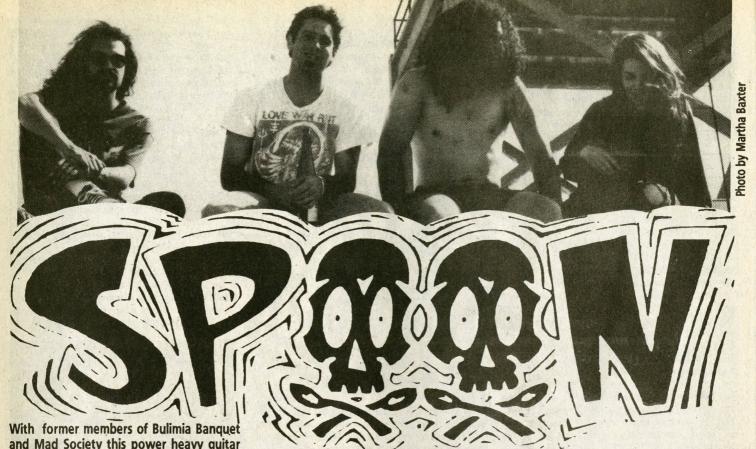
Jae: Any future goals for the band?

Total Chaos: To put out a record and tour the U.S. and

Europe. Write to us for shows and other information:
Total Chaos POB 6188, Fullerton, CA 92634







With former members of Bulimia Banquet and Mad Society this power heavy guitar group are just starting to attract a loyal following. A 7 inch single coming out this fall and a song on a up coming comp Lp, they're ready to give you a spoonfull of sugar which goes down hard............Gus

Spoon are:

Mia Ferraro - Vocals/Guitar Bret Gutierrez - Vocals/guitar Louie Metz - Bass Patrick Faas - drums

intro Interview by Martha Baxter and Rich Fritsch

Martha: What does the name Spoon refer to?

Lou: It's our favorite utensil, because you get lots of food with it

Mia: More is better.

Lou: We're into like getting more out of life. Any kind of bowl like scooper is our thing.

Pat: Actually we wanted to be called "ladle", but we thought that would be a little overpowering.

Lou: That's when we're really feeling life-affirming, we call ourselves "ladle".

Martha: How long have you guys been together? Bret: About a year.

Mia: Since July of 1990.

Martha: You guys are all from LA?

Mia: I grew up in LA county. But I've lived in the city for the last couple of years.

Pat: Me and Lou are from LA.....

Lou: I was born in Puerto Rico.

Martha: Were ya born the son of a share cropper?

Lou: Why are ya prejudiced? Martha: Na, I was just curious.

Lou: Actually my Dad was in the Army. He was stationed at Fort Brooks in San Juan, and my mom was in the Army too. There's some controversy for ya. She was their at the beginning of Israel. They were doing the frontier/

Photo by Arlan Helm





pioneer thing, so even women wielded weapons. Martha: I hear you've got a Sympathy record coming

Mia: It's coming in September, it's a seven inch. Martha: What color vinyl are ya gonna put it on?

Mia: It's a seven inch on "black Vinyl".

(During this entire interview, there was a hispanic Jimmy Swagart screaming his head off about "hell fire" in the background)

Mia: We canceled a gig one time.

Martha: Was it that K.X.L.U gig?

Lou: It was KXLU, but it wasn't out of disrespect for them, Nirvana was the same night. They announced their show right after our show was announced. We got there and there were like "Depeche Mode" and "OMD" type bands.

Pat: So we bailed.

Bret:That guy is going off over there. Martha: Where are you from Bret?

Bret: Southern California. I lived in Ventura county for a while, then I moved to Venice, then Mid Wilshire.

Pat: What county are you from Bret?

Everyone: LA!!!!

Martha: Would you rather be considered an LA band or

a Hollywood band?

Lou: A Valencia Band. (laughter) Bret: I don't know. I like hollywood it's kinda grungy and dirty and shit, and our music is kinda grungy and dirty. Martha: So you guys don't want this weird drug thing

associated with your band? Everybody: No not at all!!!!! (laughter)

Lou: I'm so surprised that people are associating.... Rich: The 1st time I heard "Spoon" that's what I thought. You know you put Spoon and "Big Rig" in the same

Mia: Spoon is when you and your lover are laying in bed....

Lou: Yeah, like "Shine On Harvest Spoon"

Mia: What do you think? (to Pat)

Pat: I'm loaded, I have no time to think.

Mia: Pat has the best hairdo in the band, people say we look like cave dwellers.

Pat: It is a Jheri Curl.

Lou: He had a hair weave too. His real hair is totally straight and he looks like Elvis.

Mia: Lou is the individual in the band. He's the only one who doesn't have much hair. He's on Monoxidyle maintence.

Bret: Steroids, that's the only drug we do.

Mia: We're trying to work up to that Danzig image. Lou: Mia's kinda bummed right now 'cause she was taking the Monoxidryl and it's not really working. There's just some peach fuzz on the sides of her face. But it was totally bare before. (laughter)

Martha: You guys are gonna do this Flipside comp thing?

Mia: Yeah, I talked to Gus yesterday...It's coming out tomorrow.(October-November plug-plug....)

Martha: Do you think anybody knows who you are outside of LA?

Mia: Yeah my relatives in New Jersey...L7 knows. Lou: I hope they're reading this, I think Suzi reads.

Bret: I think they all read.

Lou: I think they all write, too. Mia: Hey they're my friends. Don't talk shit about them.(why not!!!)

Bret: They're my friends too, but...

Photo by Arlin Helm

Pat: they've come a long way, they've worked hard. Rich: What are you guys, punk rock?

Bret: We grew up in punk surroundings. Mia: Somebody told me we were grindcore. I don't

know about that. We're just really heavy. Martha: You used to be in Bulima Banquet, didn't you?

Why aren't you any more?

Mia: I got a baaaaad attitude! I'm a high anxiety person, they couldn't handle it, they're mellow.

Pat: That band is more of like a one person type thing. In this band we all have our own input. We're like downtown. You never know what you're gonna get downtown.

Lou: For the record again, I don't know where people get that drug association with us.

Pat: Myself I don't do drugs. But people can do what ever they want as long as they aren't fucking shit up or fucking themselves up. I don't care what people do, in fact I Like the drunk people at our shows better than the straight

Martha: Is there anything you want to say to the guy

who gave you the shitty review in Ben is Dead? Mia: I know who you are.

Pat: Thanks for the comparing us to Danzig, Chuck Biscuits is one of my favorite drummers.

Mia: Yeah, I like Danzig, thanks John. Pat: And about that Sunset Strip thing, hopefully that'll get us a major record deal. Then you can really talk shit. Lou: You'll really be crying when Mia grows those

fucking lamb chops..... SPOON P.O.BOX 3424 LOS ANGELES, CA.90078

Lundense



Theo, Sindi, Becky, Gina, Squid After three years and three records, the Lunachicks made their highly anticipated return to Los Angeles. Club Lingerie was packed by 9:30 pm with a crowd ready to see them and the reunion of New York's underground rock and roll gods, the Dictators. This was a once in a lifetime type of show, and we've all got the whiplash to prove it. After sound check, the 'Chicks provided us with an update. -Mia

(photos by Krk)

Krk: Your name, your instrument, and your favorite

Theo: My name's Theo. I'm the singer. My favorite movie is Desperate Living by John Waters.

Gina: My name's Gina, I play accordion, and my favorite movie is Desperate Living as well.

Sindi: Sindi, guitar, Desperate Living without a doubt. Dan: Tell us about the movie Desperate Living...

Gina: Have you not seen it? You poor deprived people! THE best John Waters film ever made. It doesn't have Divine in it, but it's fucking great, man. They have a scene that's kinda like Babysitter's on Acid, which is kinda where we took that from.

Theo: Besides real life practice. Not cooking babies, but definitely tripping with them. Sharing the experience with the little ones.

Mia: I wanted to ask you how you got this tour happening with the Dictators. Were you friends with them? Sindi: Richard, Dick, brought it up to me. He said "We're getting a tour and they'd like it to be a package. How about the Chicks? Then I asked the Chicks, and they said, "No fuckin' way." Then I asked the Chicks again two weeks later, and they changed their minds.

Squid: Get me outta New York! We'll do it!

Mia: You haven't been out here in awhile. Gina: No, it was almost three years.

Mia: Last time you were here you didn't have any records. Is it making a big difference?

Sindi: Yeah.

Squid: Our records aren't handled really well. Theo: Last night a lot of people knew songs.

Sindi: The record's here. It's weird. There's a lot of places where there is no Lunachicks record. We just went to nine countries in Europe, and most of them only had trickles of the album. One person would show up at a show with an album for us to sign, and we would say, Where'd you get it?" and "How much did you pay for it? And it was always something ridiculous. Even in Canada it's \$34... and that exorbitant price gives zero to us. We get zero percent. Tape it from a friend.

Squid: A lot of money was not put into any of our recordings. The record company used budget for hype and photos, all that girl band stuff instead of quality. Mia: Well, a lot of bands need that stuff, and they don't

get the

money for it.

Gina: In our case, we got hardly any money to record. We had a day to record.

Mia: You did the whole album in one day?

Gina: It was in two days, but the session on one day got cut in half. So basically in one day we recorded it. And it was mixed..

Sindi: Over a period of nine months going in like one day every two months.

Gina: They put maybe two dollars into the record and a shitload of money in all the pictures. And that's not the way it should be done.

Sindi: If we would've had the money that it took to make a 12-page color booklet...

Theo: Which was not our idea.

Squid: We would've made it sound a lot better.

Krk: The booklet wasn't even your idea?

Theo: They said, "We're making a booklet, so what do you want to put in it?" And they made it how they wanted it anyway. Even after we told them how we

Sindi: They printed horrible pictures that we didn't even know they had.

Squid: We'd like to do stuff. But if stuff is gonna be done, we want it our way absolutely. Y'know, have our artwork and shit.

Sindi: It's just a little too much. The first single had a picture on the front and a big picture in the middle. The second single is a poster AND individual pictures AND a picture on the back. We had to work to get it on the back



(and not on the front). That was our one triumph. Then the album is a picture on the front, a picture on the back, and twelve pages of pictures in the middle.

Theo: Those things are collectors items, so that's what makes them cool.

Sindi: But we're not THAT cute.

Theo: It's a novelty, but we wanna be more than a novelty.

Krk: It sounds like your label is trying to sell you on the fact that you're girls.

Mia: Are you going to do something else with them?
All: No!

Mia: Is there another label yet?

Sindi: No.

Gina: We're homeless.

Squid: We have all this material that we're dying to record.

Krk: I heard that your label initially signed you on Thurton's word that he saw you and thought you guys were great.

Sindi: Yeah, he thought we were great because we were horrible.

Theo: It was our second show ever.

Gina: We couldn't even play and he thought we were like a noise band.

Squid: We tried to record with them. And her (Sindi) distortion box broke, and it was making this horrible noise. And they were like, "Leave it in, turn it up. "And we're going, "You don't get it, man. We're trying to make it sound like music." We're a rock and roll band. Fuck, not the Shaggs.

Dan: How is it at home?

All: (mumbling, griping)

Dan: Why don't you leave? Squid: Because this is not heaven for me. New York sucks, but...

Dan: Where would you go?

Squid: Where are we gonna go? Sindi: I like to be moving constantly.

Gina: Just be on the road really.

Sindi: It pays the rent...just. (Becky, the drummer came in a little late.)

Becky: And we only get our rent paid when we're not there to enjoy it!

All: (laughter)

Krk: Do you mind being sold as a girl band? Is that a problem?

Gina: As far as all the stuff that happened with Blast First, that was a major problem. That's why we left. We'll find a new label and put out a decent quality record that sounds good and is not a pussy-package. It's gonna be real music.

Krk: Is your live performance a lot more what you want to put out?

All: Yes.

Krk: You should put out a video album.

Sindi: We should do a lot of things.

All: (laughter)

Sindi: But until somebody gives us some casharoo...

Squid: It's not just cash, it's organization. You need a fucking mastermind... We just signed very recently with a manager, and we never had one.

Becky: We were waiting for this person, and we found her. So now everything, s gonna be alright.

Mia: How do you guys do in New York? Do you play a lot?

Sindi: We don't play more than once a month.

Mia: Is the turnout pretty big?

Sindi: Yeah.

Krk: I saw you once at the Pyramid. I think it was last year. At a New Music Seminar show.

Sindi: When we went on at twenty after three...

Krk: That was really lame. I kept going back to the Pyramid and you weren't even close to playing yet... You

were really upset about doing that show. What was wrong with that show?

Sindi: Well, we were told that equipment was going to be provided. And then it wasn't. And all the other bands were from here and there and everywhere else. We had our 'equipment, and we were put in a position where everybody had to use our equipment. It was six bands. Squid: It just reminds you... never play a seminar show. Not in New York.

Sindi: For free!

Squid: They just rip bands off. It's such a fuckin' scam, man. All these dudes are making all this money. They don't pay the bands.

Sindi: They pack the clubs..

Squid: Everything's rented out. All the money goes somewhere. Everybody pays \$60 for a pass, and you can go in any of the clubs.

Sindi: \$300.

Squid: \$300 for a pass?!!

Krk: Yeah, depending on how many shows you want to see.

Squid: I wouldn't pay a dime for any of it.

Krk: Do you guys feel you're playing new music?

Gina: I think new music is more like new bands.

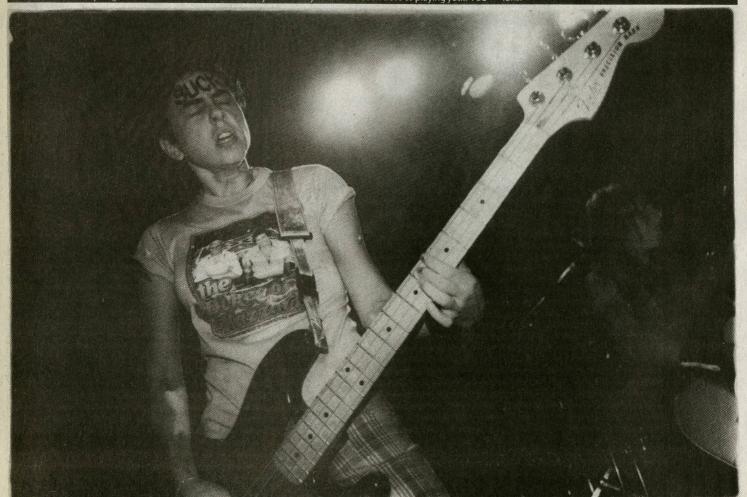
Sindi: But the new bands can't get the good shows. It's

the old bands that get the good shows.

Becky: It's only new because fuckin' idiots sitting at home watching MTV never heard of it. That's to me what they mean by new. The Buzzcocks have been around forever, but you ask the average person that's our age have they ever heard of them, they're like, "No." But you put 'em on MTV... ten minutes later they've heard of them.

Krk: You guys are playing with the Dictators, does that help? Do you see a lot of Lunachicks fans at the shows? **All:** Yeah.

Krk: I'm sure you would. Probably more than Dictators



Sindi: No comment. Becky: There are a lot of people that are blown away that the Dictators are there. So it's a mixture.

Krk: My friend went to your show last night, and she said there was a bunch of little girls outside the show that couldn't get in.

Sindi: Eleven-year-old girls. They came with their dad.

Krk: Does that happen a lot? All: No.

Squid: That was incredible. We were all just freaking out. That was so cool. Gina: They were so star struck... that they revved their engines and couldn't handle it anymore.

Becky: Other people at the show were going over to the door... they said she was totally getting into it.

Sindi: I went over to the door and played to her a couple

of times. Krk: So you get a lot of little girls totally into it?

Gina: No. Eleven is, I think, the youngest. Becky: Mostly older men. Sindi: There's been a really good turnout on this tour than ever before. The chicks are really there for us. And they come up to us

and tell us. It's great. Gina: One girl gave me her bra. " You guys rocked so hard, you rocked my bra off! All: (laughter) Krk: Is it a conscious thing, five girls playing loud music? You wouldn't come out and do

Becky: I play acoustic all the time, so I don't know what. Sindi: In the beginning it had to be loud and noisy and distorted to hide the fact that we couldn't play at all. But that's what we like. Dan: You guys are all self-taught, right?

an acoustic set or something like that? Gina: We couldn't if we wanted to, we

Sindi: Yeah Dan: What's it like from the first time you pick up a guitar until now? Is there a process? Sindi: Lots of times I feel like I've reached a new level where all of a sudden it's that much

set. I'm not gonna get a cramp in my hand, I'm not gonna get tired, I'm not gonna blow it. Dan: What about learning music? Gina: I'm starting to take lessons, as of the last two weeks. I found a teacher... I was kind of sick of being so limited after so long

easier for me and I know it. Now I know I'm

gonna get up there, and I can play the whole

Dan: Had you played for a long time before you got in a band? Sindi: Fifteen minutes!

Gina: This is all of our first band. I was playing for awhile before we started this band. Sindi: I bought a guitar when I was sixteen

band. I had to start completely over because I hadn't learned that much to begin with. Dan: How much equipment have you gone through since you started playing? Or are you using the same

and played it for awhile. I was 21 when we stared this

Squid: We got so lucky man. The record company picked

us up basically when we were just beginning. And they realized if they were gonna make money off it, we were gonna have to sound better. They basically said to a bunch of kids who don't know what they're doing, Alright, go out and buy whatever you want. Go pick out amps and guitars, g'head." And we were like, " Ahhhh! Marshall stack! Marshall stack! SVT!" We got really

we've had it ever since. Sindi: Thank god! Mia: Did you say you went to Europe?

lucky, man, really early on. We got that equipment and

Sindi: Yeah, we were just there for two months, nine

Squid: It was great. And everybody showed up in L7 shirts everywhere we were. Sindi: Every show there would be at least one person in an L7 shirt. It's like, "Oh, it's a girl band. Let me wear my girl band shirt." All: (laughter) Mia: Do you feel you get that comparison too much?

Theo: Always, all the time. Gina: And I think they get it, too.

countries.

Theo: We love them, and they love us. It's just so stupid that people keep doing that

Mia: That's cool that you're friends...

Squid: The first time we were here, Jennifer got us some

shows. She put us up in her house and stuff. That was so cool of them to do that. When Becky first came to New York from Belgium, she came from New Jersey, both L7 and us at the time needed a drummer. We had these bands formed with solid players. And we were looking



for drummers and going through different people.

Drummerz 4 life - Dee L7 and Becky

Mia: How did they find you? Becky: I saw them (L7) at a show in Dobbs, in Philadel-

phia, and it was like, "Whoah! I play drums! That would be great. Ahhhh!" But they had a drummer. So I went, " I know these girls in New York. I think I'm gonna join their band! I'm gonna join their band now! Ahhhh!" I just freaked out cause they were great, they were fuckin' great. That's where I met them. And a couple of months later when I had decided to join the Lunachicks... I was up in New York TRYING OUT for 'em. They couldn't even play... L7 just called me up on the phone. They never sam me play before... and they're like, "You wanna join?" I'm going, "you never even heard me." And they're going, "

Krk: So why did you pick the Lunachicks? Becky: I don't know. I don't think I wanted to live in L.A. Sindi: We tied her down.

We don't care. We know you're good. You wanna play?"

I was like, " Ahhhh!"

Krk: Smart move. Becky: They give really good head. That's what it is.

All: (laughter) Krk: What bands did you see that you said," Oh man, I gotta form a band!" ??? Theo: The Rolling Stones when I was five.

Gina: You saw them? Theo: No. I saw their record covers that my mom had.

Becky: The Osmonds. Gina: Jimi Page. Squid: There was this band in New York that nobody

Krk: What about you, any band?

ever heard of, and they were the greatest. They were called the Cretins. When I was 14, I used to go see them all the time. We've all been listening to classic punk since we were kids and love that shit. But it was actually like getting to go with people that I knew. They really fuckin rocked out so hard, man. And it made me wanna do it

Sindi: No, I didn't want to be in a band. I didn't wanna play any shows. I was just doin' it y'know. I thought we were just gonna fuck around. Then all of the sudden, somebody wanted us to play a show. And I really didn't wanna do it. But then, of course, as soon as I did it, I ate it up. I wanted to do it every day.

Dan: You guys listed Jan Brady as an influence. Tell us about that. Theo: Well, she's a real person. Out of all those plastic Bradys...Jan got the braces, she got the glasses, she had all the problems, she was the

middle kid. Sindi: The poor thing had freckles. Theo: The kid was real. Krk: On the album, why do you redo songs from the single? Sindi: We thought we were gonna be able to make it sound better.

Gina: Also, the single was kind of hard to find. So we wanted those songs to be on the record for the people who couldn't find that single. Squid: The album was supposedly going to be more accessible than the single. Krk: You come off as a pretty fun type of band. Is that a conscious effort?

Gina: We just like to laugh y'know. We like to

Gina: Ace Freely, when he had make-up on.

Squid: I can't just take it all that seriously sometimes. Especially lately. Really, it's all so

Sindi: We gotta amuse ourselves. Krk: If you could bring back to life any rock stars to be in your band, which would they be?

have fun.

Sindi: Do they have to be dead? Krk: No, I guess not. Sindi: Richard Hell, my idol. Theo: I would have Ace dance on a big plat-

form. Becky: John Bonham. Gina: I wouldn't mind having Elvis doing back-up.

Theo: How 'bout Urethra Franklin? All: (laughter) Gina: Big Mama Thornton.

Sindi: Anybody really fat. Gina: Divine Krk: What if you could do the opening song for a TV

show? Becky: One written by John Waters.

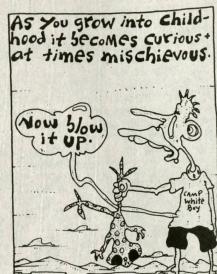
Becky: Well, the general band answer is Desperate

Krk: Oh, oh no, what's your favorite movie?

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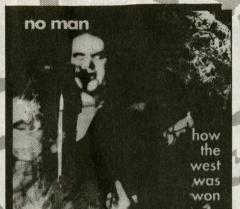


Q91 John (rowford

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no man



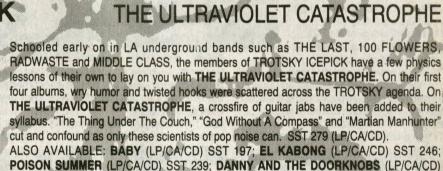
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Slugs hard work, determination and good looks have paid off. They have almost overnight turned into one of L.A.'s best bands. With duel guitars and bass, these guys are a tidal wave of "noise" that I can't see being matched any time soon. Pick up the 7 inch - look forward for the 10 inch, and go see them live.

Interview with SLUG 8-7-91 at Jabberjaw by Krk & Thom, transcribed by Thom, photos by Krk

Krk: Okay, go around and introduce yourselves, and tell us whether you have a motorcycle of not...

Todd: Todd. Guitar. No.

Steve: Steve. Vocals and Percussion... no. Michael B.: Michael B. Undistorted bass, no. not really.

Tomas: Tomas, drums and pipes, no. No motorcycle.

Damien: My names's Damien, I play bass, and I have a little Honda '75 dirt bike that I have never ever ridden, but I guess it belongs to me, I don't know.

Rich: My name's Rich and I play fuzzed out guitar and no motorcycle.

Krk: So what's with all the motorcycle paraphernalia?

Steve: It looks good.

Damien: Well, we had a song, it's on a single. It's called "Pain Baby" and it was sort of— we played the song and we got really tired of it and we decided that, well, this is a lame song. And then Todd brought up that if you just think of motorcycles it just makes the song totally hot.

Steve: Old stock footage of old '30's...

Damien: Yeah, old motorcycles racing. So basically we just sort of, you know...

Rich: The only way we can play that song is if we are thinking of the motorcycles going around and around. Damien: And if you listen to the song and think that you are at a motorcycle race, it is much more...

Tomas: Circa 1935 or something.

Rich: It's that much better of a song if you think of it that way.

Damien: So we just based that cover around a motorcycle theme, but that is a thing of the past.

Tomas: Well, this is Tomas speaking, you gottaidentify yourselves...

Thom: Like at an AA meeting. (laughter...)

picture on the record, we just didn't want to put our name:

Steve: 'Cause there is no REASON to see us.

Tomas: It is still the same music you know.

Krk: How many hours went behind that recording, just out of curiosity?

Steve: hmm.. like two. (laughter...)

Tomas: Uh, I dunno. What do you guys think? Rich: A lot.

Michael B.: It was like two sessions, of like eight hours or something.

Krk: How old are those songs?

Todd: REAL old. The songs themselves are like over a



Tomas: ...and that cover was just like for that single, that motif, you know, that one time. It's never gonna be used again probably, so it was just a one time shot. Damien: We'll go for something else even more exciting.

Krk: There was something else about the cover I wanted to... oh yeah your names. You guys never mentioned your names on the cover...

Steve: No...

Krk: Was there any reason for that?

r that single, year.
Tomas: About a year and a half.
Todd: ...we recorded them... last fall.
Tomas: We have some material right

Tomas: We have some material right now recorded for a 10" that we want to put out, which is our next project, but we self-finance you know, all our projects, so then—usually half the band doesn't have a job at any given time

Steve: That's the average. 1/6th of...

Damien: But we paid for the whole thing ourselves. The single.

Rich: Which is hard when you don't have a job.

Krk: So did you guys WANT TO do the record yourself, or did it just turn out that way?

Todd: Oh, absolutely.

Steve: Yeah, we had to do it that way.

Tomas: We had complete control. That's the way we wanted it.

Krk: Did you shop a tape around or anything like that?

Tomas: Well we sent it a few places but it was like, you know, whatever, we're just gonna do our own thing.

Michael B.: We didn't really blitz anything.

Todd: We sent like two or three different demos to labels we really liked and stuff.

Tomas: And a label we really liked didn't pick it up and so we just did it ourselves. One of those labels we sent it to is PUBLIC BATH, they do all those Japanese things, and they sent us back a really funny letter saying "Public Bath is just for Japanese releases, if we open a PRIVATE SHOWER label, we'll consider putting you out...* (laughter...)

Tomas: That was hot. But now MAGNATONE is going

full swing.

Damien: Yeah, I am holding in my hand the third release—well it is actually the second release. We have

now, like, three releases on a label.

Todd: It's CRIB. It's all bass.

Krk: That's an all-bass-players band, right? Steve: That's all it is. Tomas: Crib is just one bass player.

Krk: I thought that it was like a direct contradiction, like "Slug/Motorcycle."

Michael B.: No, 'cause SLUG doesn't mean that, necessarily.

Rich: Maybe it does though.

Krk: Sure. Rich: It could... Todd: It's not really, I mean, we don't really want to, uh, that's not really the point of what we do—we're not really one of those bands who walks around...

Krk: So you can brag and show it to your friends and

Todd: Why should we?

Damien: Well, a lot of people don't want to put their

Michael B.: It's just one bass player with a lot of effects and distortion. It's all experimental, generally. Damien: And the JACK KNIFE single was just completed, too.

Krk: That's your moonlighting band, right?

Rich: Yeah, my moonlighting band. On the side, you know. Trying to scrape in some extra bucks to pay for our single. (laughter...)

Tomas: It's actually becoming your main project now, Jack Knife is going on tour and all this business stuff. Who knows? We might have this BLACK ANGELS DEATH SONG/TRASH CAN SCHOOL cleft in our band.

Tomas: I bought my drums for 100 dollars off of CRINGER, some members of CRINGER when they moved to San Francisco, they had to get rid of some drums so I bought my drums off of them. And like I've lived in this apartment building and a woman "collected" things, collected junk, collected motorcycles and tables and things like that—she had some drums; so I said "Could I have these?" and she was like, "Oh. yeah. Sure. Take 'em." This was in Culver City.

so I said Could I have these? and she was like, 'On... it yeah. Sure. Take 'em." This was in Culver City.

Michael B.: And then we needed an enigmatic front man so that people would like us when we were live, so...

the behalf of the country of t

Rich: "WITH members of Slug." That's like the newevery record on L.A. is going to say, "With members of SLUG!"

Krk: To help draw to your shows?

All: Yeah!

Krk: So those songs are like a year old at least, so that means that you guys have been around at least a year I quess, right?

Tomas: We have been together like two and a half years now, I think.

Steve: Maybe you should explain about the very

beginning.

Todd: Originally it was me and Tomas who started,
we were doing some projects in the studio and then
Damien joined shortly after that—about six months
later—and we all worked as a team for probably a

year...
Tomas: Six months.

Todd: -six months to a year...

Tomas: When we say "in the studio," we were using a two track recording device making tape loops with noise behind it, and that's about it.

Todd: Yeah. And then the next person to join was Michael B.

Michael B.: No, Rich.

Rich: No, Michael B., you were the next one to join; Todd: Yeah, Michael B. was next.

Michael B.: Well, Todd and I played guitar together along time ago through another incarnation called BIGGLES COMBS HIS HAIR, but we couldn't work together really.

Todd: No, that never really got anywhere, this is the first thing that we have really done—and then Rich joined when I was out of the country awhile, he just kinda filled in and played.

Rich: Yeah.

Todd: -during rehearsals, and then when I came back he stuck around and then we couldn't get rid of him. Damien: And Tomas gave up the trash cans and got some real drums. Todd: We played our first couple of show without a vocalist...well, Tomas did initial vocals but it was kinda hard to do, to have drums and—

Tomas: Yeah way back in the beginning we had a drum machine. Our first performance was at Loyola Marymount University during finals week at like 9:00

f of them. And like I've g and a woman "colcollected motorcycles playing.
- she had some drums;
and she was like, "Oh... it was part of the final. (laughter...)

Michael B.: TRYING to take a final...
Todd: ... in the building right next to where were were playing.
Steve: It was really loud and everybody thought that it was part of the final. (laughter...)

who wasn't in the band at the time-

Damien: And Robert, our engineer.

Todd: -and Robert was up taking a final.

Steve: We were taking a "Religions of India" final about creating something out of nothing and how to deal with chaos, and then suddenly we heard all these clown voices and cartoon noises and immense feedback and Robert at that time was really pissed off. I thought it was funny, though.

Tomas: Our band kinda formed like a ball of lint, because it's like, um, me and Todd were friends and we kinda grafted Michael B. on 'cause Todd and Michael B. were friends...

Todd: Since third grade!

Tomas: –and then Steve and me were roommates so he became the natural choice and I have been playing around with Rich a lot at school and I knew he played guitar but didn't have anybody to play with so we brought him in and then Damien was just...

Damien: I was just there.

Todd: God, where did you come from? Where did you come from Damien?

Damien: I don't know...

Rich: 'Cause Damien kept dropping out of school, and coming back to school. One month he was out and

one month he was in.

Krk: Wow... I guess your sound, it's not like anything else happening right now in L.A.— is that a conscious effort?

Michael B.: I don't think we really PLANNED it that way, we just, I mean it just kinda fell together and just kinda "worked."

Steve: It completely fell together.

Michael B.: It's like "Hey we want another bass player!
You want another bass player?" Sure.

Todd: Yes. It is just the addition of Michael B. As a second bass player wasn't any kind of big, grand move



in the middle of the Quad. We set up three turntables with skipping records on them, three ghetto blasters with three tapes with tape loops in them, Damien was on...

Damien: I played bass.

Tomass: on bass, we had a microphone that we were just using, we pointed it towards the speaker and made feedback with it, and this kinda caused a ruckus. Todd: A funny side note is that Steve, our vocalist,

or idea like "gee, let's make our sound really heavy..."
Tomas: But now it is strange because without any one of the six members it is like a completely different band—it doesn't sound the same, the energy is not the same and stuff so we balance each other out like really well.

Michael B.: We played a show at RADIO with Damien gone and it was the worst thing we have ever done. The worst piece of shit.

Tomas: Terrible..

Rich: I don't think SLUG could exit without us, like without one of us.

Tomas: Yeah.

Michael B.: It would just be like, "Slu-"

Thom: What are some of your collective influences, or do you try to shy away from them to find your own? It is really hard to define your sound and I am trying to get a grip on where is comes from...

Rich: It is like so vast.

Steve: I think that one of the things that we have going for us is that everybody listens to completely different stuff, and it has some strange common thread.

Rich: 'Cause I don't think I have anything in common

with ANYBODY in SLUG. (laughter...)

very complex, and very complementary.

Tomas: Well, I'm going to have to disagree, Todd, because I just learned how to go from playing like one steady foot pedal drum thing to like playing double things.

Michaef B.: And that is one thing that we should bring up, and that is that we have all learned our instruments AS we were going along, it's not like one of us was really good at bass and just showed up. Rich: I totally didn't know how to play guitar before we started.

Todd: And still don't.

Rich: Yeah, and still don't.

Krk: Maybe everybody should go around and list two things that they think are, like, their influences, just for the sake of comparison. elephant slaughter in Africa, and kinda derived out of a song that was one of the very first songs that me and Todd did as a two-person band. A song called "Motivator," and then the lyrics just started being about the elephant slaughter which Steve wrote about?

Todd: No, I wrote it.

Tomas: Todd wrote it.

Michael B.: And that song will be coming out on the PSYCHOTECHNICS compilation, too.

Todd: And that is like one of our original, the recording on that record is like from one of our original recording sessions, so it doesn't sound really at all like we do now.

Steve: This song is as old as the hills.

Todd: Yeah, but it is a good recording.

Damien: Yeah, and another thing to say is I think that



Rich: I don't think I like ANY of your guys' records! Well, maybe Damien's a little. Maybe Steve's. But... Tomas: I think my influences are like, things like THE DUST DEVILS, and DUBBED REGAE music, stuff like that I can really combine those two—I listen to the drums in both those groups and stuff. Things like COP SHOOT COP and UNSANE and things that are really buried and noisy and stuff like that, you know. I can't say that—all these people in bands say that they are influenced by jazz, but I can't say that, you know. Todd: It's interesting, and this is something that Steve

already mentioned, if you listen to Tomas' drumming it is very much influenced by Dub Reggae and stuff and it's got a real...

Krk: It's very rhythm conscious...

Todd: Yeah, and I think that that is a real big part of our sound that is definitely as important as the heavy bass thing, if not more so. And I think that that is something that I think we as a band take for granted, sometimes, is Tomas' intensely complicated rhythm structures and stuff. I mean they are. If you really listen, if you really pay attention to what he does, its

Michael B.: JOY DIVISION, and SONIC YOUTH.

Steve: Definitely like Washington DC hardcore and maybe something like TEST DEPARTMENT, early industrial stuff.

Todd: Currently I think that my biggest influences are like underground pop, like indie pop and international music like, traditional international music.

Rich: I just say stuff like PUSSY GALORE and just like noise. I just like noise.

Damien: Yeah, I am really into the heavy, just like shitty noise stuff, also. Pretty much anything that is extreme but I have been influenced a lot lately by like CAN and stuff like that. And old COMMAND records but that doesn't really apply to SLUG. Everybody else in the band really hates Can but I love Can myself. Krk: What is that "three" thing?

Damien: Oh, this is my necklace. I made it out of an elevator. It is just basically something so that people will ask me what it is...

Rich: And you fell for it!

Tomas: We actually have a song called "Elevator" that has nothing to do with his necklace; it is about the

all of our songs probably mean something different to each individual member of the band. It is kinda like, there is six of us and none of us, to any extent, tell anybody else what to do pretty much. It just sorta works out the way it does.

Krk: So then the interpretation of the song may be completely different from what it may be about, or,

what it means to everybody?

Todd: Nobody sits around and writes out music and, ok, "Rich. You're playing this, and Damien, you're playing this" or anything. We all just kind of—one of us will have one thing, one idea maybe and we'll kind of all.

Michael B.: Sometimes Tomas has come up with some bass lines and stuff like that, they'll suggest, or someone will say, "Steve, why don't you try this" like shutting up or something... (laughter...)

Michael B.: But I mean, we don't write parts for anybody-

Steve: Hence the instrumentals.

Krk: How important was that lock groove on the end of that one song?

Tomas: "Pain Baby."

Krk: They both [songs] lock but one of them locks into

someone talking or something..

Tomas: "Dah dah dah dah dah..." that one?

Krk: That one, yeah. Basically I think that that is the sound of the announcer at the races. I thought that it was perfectly, like some kind of enchanted, satanic... Tomas: We used to play with a skipping record. We used to play with a skipping record on stage.

Michael B.: Instead of tapes.

Tomas: I used to work at a park and rec. center, and one of the very first, early SLUG instruments was a record player that had an amp inside of it so a microphone could be powered from it, so you could have both a record playing and a microphone going-a person talking into a microphone at the same time.

because this is not obviously what started out, right?
This is REALLY different from what started...

Tomas: I love it, but, umm... no, it's excellent. The best. But I want to bring trash cans back into the sound because, my only problem was that they, uh, they sounded really great but they would disintegrate really quickly.

Damien: You could always get the rusty ones...

Tomas: -and it is hard to mount them...so maybe if I could find a way to mount them...

Krk: Bigger oil drum maybe...

Tomas: That might be it.

Michael B.: But everyone uses oil drums, you know? If you walk up on stage with an oil drum everyone is gonna go "AAAaahhhhh! SAVAGE REPUBLIC!" Whatever, it is just-

Tomas: It's cheaper. It costs us less than 200 dollars each to put out a record.

Krk: Wow, that's good...

Tomas: We made a thousand of 'em.

Krk: Is this a one time pressing of 1000?

Tomas: Yeah, well we might later sometime make

Tomas: Yeah, well we might later sometime make more but at this point we are concentrating on moving on with other things.

Rich: There needs to be more different songs rather than the same songs.

Damien: The songs on the 10" are definitely going to be a lot different than the 7" type of stuff. We're fooling around more with just pushing it—pushing the limits of what we already have and it is going to be interesting to see what the reactions are going to be. Rich: But these songs aren't soft, by any means.



We actually used that for a bunch of shows until it became too difficult to cue up records between songs. Damien: And find exactly the right skip that we needed for that song.

Tomas: And like the basses would be rumbling and shaking the needle off so it would be on a different skip by the time the song was over! (laughter...)

Rich: "Pain Baby" started off with a different skip, like

a totally different one.

Steve: But they are still, there is just recordings of the skipping records, so we actually use the same thing. Krk: So when people see you guys live they will still get some of that effect?

Steve: Hopefully.

Rich: We just don't have a big stereo to lug around

Todd: It's just a little ghetto box. We had to spend a lot of time trying to find a skip...

Michael B.: Which made our live shows pretty bad, we're sitting there over a record, going, "Nope. That's not it. Nope. That's not it..." for like ten minutes. Krk: Well, what do you two think of the band now,

Krk: That's true.

Todd: I dunno. I feel that it is definitely, it turned into a great thing. It is actually much more than I ever expected it to be, 'cause originally it was like this weird experimental thing that I don't think any of us, either of us really knew, me or Tomas, really knew what we were doing. We were just kind of fucking around, and we didn't have any kind of plan or anything. And as people attached on to it, it kind of developed its own identity.

Tomas: It seems to be going really strong at this point and it's kind of funny, just because it is so disjointed at the same time, like all of us are really doing our own thing—I guess we have like a big momentum that we just keep moving with. I don't know.... We have problems getting practice time, though.

Krk: Yeah, I figured it would be impossible to get six people in one place.

Tomas: Yeah, it's tough. Like cars are always breaking down. But the advantage with having six people is that we can split the costs of things a lot easier. Michael B.: It's like five bucks a rehearsal... Todd: No nonononono! We aren't wimpy now...
Tomas: Don't give it away Rich! (laughter...)

Tomas: We haven't gone soft. I swear.

Steve: It will be interesting. It will be real interesting. I am looking forward to just getting it out there...
Todd: Some might not be into what we end up doing with this new stuff, but...

Rich: A lot of people didn't like what we were doing in the first place.

Todd: That's true.

Tomas: We're just going to do whatever we do and fuck 'em.

Todd: RIGHT ON!!

Tomas: Those are the people who expected us to go into the grindcore direction and stuff.

Damien: We're not really the next HELMET.

Tomas: No. Not at all.

Krk: How do you feel about playing with hardcore bands?

Tomas: We like 'em.

Todd: It's not a situation that we wouldn't want to play with them, it is just a matter of would the

audience be interested in seeing us? I think there would be some people that might wanna come see us there, and the people that wanted to see the other hardcore bands, and just...

Damien: It's hard to say because I think in one way or another each of us has had some sort of roots in hardcore, in some band or another. And when people just askyou to play thrash or play faster all of the time, all we can do is just turn it up louder.

Tomas: I think the MELVINS said that, though,

Rich: So we turned DOWN!

Tomas: I don't think it is our goal to be categorized into having to play with one genre of bands...so I think we'd love to play with more hardcore bands. I think it would be a good thing for us.

Rich: But don't get us wrong. That is not something that we are passing up.

Tomas: We played with DICK TIT, they're a pretty punk band.

Steve: They are great.

Rich: They've got marshmallows, though. And I hate marshmallows! All over my chords, all over my guitar... that really upset me.

Damien: But I thought that that was a great show, and...

Rich: I was bummed out because I don't like Marshmallows all over my shit... I feel very strongly about this. Whenever someone asks me how they were I always say "they had marshmallows."

Thom: If somebody played your 7" backwards, what message do you think they would hear?

Steve: 000000.

Tomas: It would probably sound even worse!
Rich: It might sound better!

Tomas: Well, if you read the etching...on the vinyl...

Damien: Don't give it away!

Rich: Maybe you should tell them about the other locked groove.

Thom: Don't worry, I won't transcribe this part [and I didn't... sorry! Some clues, though:

Todd: ...it's a hidden...

Tomas: ...more for your money...

Damien: ...with an automatic turntable you can't...]

Rich: Um... we like playing at JABBERJAW.

Tomas: Yeah. Jabberjaw is the best club.

Krk: You like playing with HOLE at Jabberjaw?

Rich: We like playing at Jabberjaw. Todd: We'll find out. (laughter...)

Rich: No, I blew my amp last night and so COURTNEY
LOVE is letting me use her amp, so-

Damien: That was very nice.

Rich: --she must be o.k. Just for letting em use her

Krk: And when you blow it tonight, what's she gonna say? (laughter...)

Rich: So Jabberjaw is like a second home for us, kind

Krk: Did you guys read that letter in Flipside?
Rich: I LOVE that letter!

RICH. I LOVE that letter!

Michael B.: RICHARD ALATORRE

Todd: ROBERT Alatorre...

Rich: Robert Alatorre. "Slug. A big joke and one of the worst bands in L.A.— one of the worst bands I have ever seen... [All together:] C'mon let's get pretentious and make noise!"

Tomas: Wow. Something to quote on a flyer...
Todd: We put it in one of our ads, actually. In BEN IS DEAD.

Tomas: I would like to meet him, because I think his views are—he's got some valid points and stuff to make about the scene... but at the same time I think he has misinterpreted some things and it would be cool to just sit down and talk with him, so that he is not this cynical guy who is going around going "fuck, man, I'll never get in, I'll never get included in all this

shit." Because that is not how it is at all!

Rich: It kind of sucks to feel that way, to feel like you're being purposely left out and to think that people are saying, "oh let's not let this guy in the scene." It is just not that way at all.

Tomas: So we would like to meet him someday.

Damien: You see, I was always the guy in grade school who would get picked last for all of the games and stuff

Rich: That's because you're a geek! You and Michael B. are geeks!

Damien: No, we're dorks!

Rich: Oh, dorks. I'm sorry. I used to get beat up on in high school

Michael B.: I was thinking of writing a response to it, but it really doesn't need one. Like Tomas said, it would be interesting to talk to him and see what his side of it is.

Tomas: I actually like the "scene" but there is no clubs, which is why we all gravitate to Jabberjaw. I think L.A. would be a lot healthier if there were more all ages shows. You got places like GOD SAVE THE QUEEN and they book maybe one alternative act per month along side of maybe six glam bands. Same with ENGLISH ACID and the same with CLUB WITH NO NAME.

Todd: It sucks because San Francisco gets all of these great shows, like COP SHOOT COP and HEAD OF DAVID played up there and they did not play down here. There was no place for them to play.

Rich: In San Francisco you can go and see like three or four bands for like three or four bucks. Shows are so much cheaper up there.

Tomas: A lot of the stuff up there is 21 though... Rich: Yeah, a lot of the clubs are 21...but heck, I'D like to see those bands!

Steve: And where does a young hardcore band have to play? One without a demo tape out, or what have you.. and they could be the best band in the WORLD, but where are they supposed to play?

Thom: That's strange, because I was talking to JOEL from OUR BAND SUCKS a couple of weeks ago, I interviewed them, he was saying the same thing 'cause a lot of their members are under 21 and he's like, "We can't play anywhere!" [Read the OBS interview this issue for more info on this...] ...this is "L.A." it shouldn't be like that!

Steve: The only way to do that, I mean it sounds real idealistic, but the only way to change that is to really try to get in contact with other bands from other places and show 'emthat L.A. doesn't completely suck and it is not COMPLETELY run by all of these money grubbing club owners and stuff. There are, hopefully, there will be more venues that people will be like willing to get in contact with bands and set up shows. I think to a large extent Tomas has done amazing legwork to do that, and Jabberjaw should really be credited.

Rich: Yeah!

Tomas: And Jabberjaw is not even doing very well. It's too bad... life sucks.

Rich: L.A. sucks.

Tomas: It is a shame because before bands can get together as units and like make something change in L.A. they tend to like move to another city instead like Seattle or something, or San Francisco where there is something already established. But I have a feeling that it is going to take one individual or a couple of people or a small group to start something, and basically the biggest drawback right now is an investor. If somebody could get an investor they could rent a space, they could get insurance, and that would get the ball rolling. That is ALL it takes! Because there is definitely good bookers out there! And there is agents who WANT to bring the bands to L.A. and stuff. There are tons and tons of local bands forming.

Steve: Yeah it is not like there is no local bands...it's crazy to think that...it's just a real bad perpetual cycle. Tomas: Because if there were more places to play, there would be a lot more bands.

Thom: I have a feeling that, with the frustration level getting so high, that perhaps there may be another explosion soon...

Steve: Perhaps...

Tomas: L.A. is like a scene that just can't find itself.

Krk: Have you had any childhood traumas that might
have triggered you being in a band?

Todd: Well, Damien was held at gunpoint.

Damien: Yeah I was robbed as a nine year old and tied up with duct tape but—that's true—but I was always sort of like an outsider and people always sort of made fun of me and I was never part of, like, the "in-crowd" or nothin'

Todd: And he still isn't!

Damien: No, I'm not, and people—I always had long hair and people had short hair. My name is Damien and people thought I was really weird...so I never really got stuck into being like everybody else, and I never worried about it.

Rich: I used to get picked on in high school.

Damien: But you were president of your high school...
Rich: Yeah. I was president of my high school.
Krk: Wow...

Thom: Really?

Rich: I was senior class president to get revenge on everybody that I hated, because I hated everybody SO

Tomas: My mother taught at the same high school I went to, so like I couldn't get away with much. I would go there and she would be around somewhere and then I would go home and she would STILL be there. So that kinda sucked.

Michael B.: I was in a lot of plays in high school, and I liked getting attention, but no one would come to the plays. Sol figured I should try something else other than acting to get attention from people. It's still not working...

Todd: I don't even have one to talk of...

Steve: My dad was a singer in the church choir. My dad's got a great voice.

Krk: Does it sound like your voice?

Steve: Actually, the first time I played our single for him, he turned it on and said, "Damn, I think that stereo's finally had it!" (laughter...)

Steve: And he was checking the needle and he started checking the back of the speakers, and he said, "What? Is there fuzz on the needle? What's wrong with this thing??! All I can hear is distortion..." But he likes it now, he loves it. Maybe we'll do a split single with my dad some day...

Todd: Well, my entire childhood was just one big trauma...I can't decide on any particular incident. Krk: I was going to ask you about the little facial hair

you got goin' there. How long did it take to grow?

Steve: I don't even remember. It's been a while...

Damien: Everyone says it is gross.

Steve: Yeah, it is pretty obscene actually.

Krk: Oh, I like it.

Steve: Thanks! Yeah, I've heard something about facial hair and vaginal envy but-girls touch it though. Todd: Makes him look like SATAN, and that's all that really matters...

Steve: Yeah, that's what we want.

Thom: He looks kind of like a possessed COLONEL SANDERS. (laughter...)

Steve: That hurt.

Damien: A possessed UNCLE SAM, that's what it is. Steve: Because he is ALL of our uncle...

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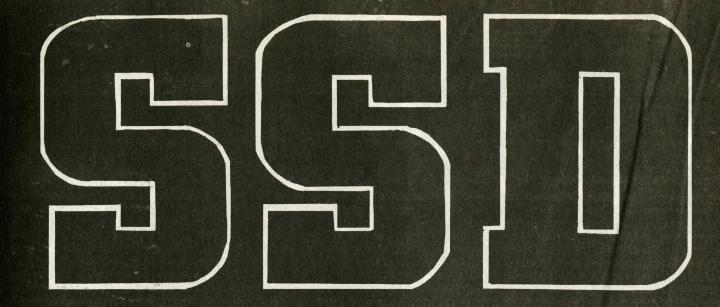
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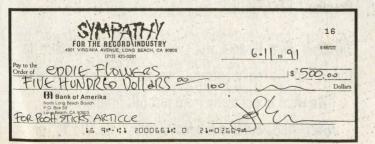
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BY EDDIE FLOWERS

The NIGHT I TALKED LONG-DISTANCE TO HUE, THE SINGER FROM THE Pooh Sticks, he had just returned from seeing In Bed With Madonna (UK title for Truth or Dare). He was impressed. The Poohs were in training for their appearance at the Reading Festival (only ten Pooh gigs to that point), and Steve Miller's "Fly Like an Eagle" seemed to loom heavy in the Pooh future. After Frampton—why not?

I wondered what Al's kickback to *Flipside* would be—money for the revolution? And pop *is* money, right? I was glad I was drinking tequila, instead of spliffin', because otherwise, I'd probably question the ethics of the whole project. The Pooh Sticks' American label, Sweet Virginia, is actually Long Gone John's Sympathy for the Record Industry, same label my all-girl pop group (like the Monkees, only prettier) Crawlspace records for—and there objectivity gets sticky. Right? Heh-heh-heh.





Great White Wonders
"We used to play all in white"

THE POOH STICKS HAVE A NEW CD, THE GREAT WHITE WONDER, on Sweet Virginia/Sympathy. That's the premise.

THE POOH STICKS ARE FROM SWANSEA, WALES, UK—HOME TO OTHER such pop notables as Bonnie Tyler, John Cale, and Dylan Thomas. Their first single, "On Tape," in '87, was a clever little thing about record collecting. [gasp!] Then came two live "bootleg" LPs: Orgasm in '88 (reissue with bonus cuts coming), Trademark of Quality the next year. Bubble-punk

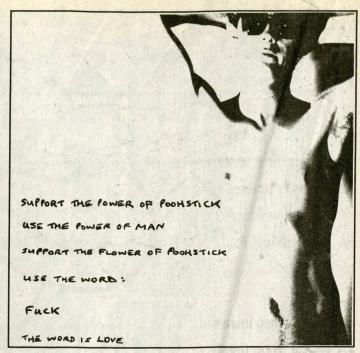
was the cover, but the pop-heart still dominates ALL THE WAY—"Foxy Boy," "Sex Head," a couple they'd re-record later, a song about the Jesus and Mary Chain's manager. There was also a box set of five one-sided singles, in '88, including the darling "Indiepop Ain't Noise Pollution." [sigh!] Flexi-discs too—uhm, and "still" available from Sympathy: pic disc with one of three takes on "Tonight" I've heard ("Bandwagon Version") + 2; but even better, dig the non-LP B-side GLORY of "The World Is Turning On," like some L-soaked Brian Wilson Coca-Cola commercial ca. 1970. White—vanilla—cream—white—orgasm (POP!).

SUMMER FEELS LIKE THE MONKEES' HEADQUARTERS—1966/
1967—I want to be Fang, even after he quit the Raiders; or maybe Zappa, bought Freak Out! (uh-oh) and my 10-year-old head went WHAT?!

ca. 1975—Raspberries, Big Star, Hudson Brothers (!)—
the underground pop-punk-zine word from Krazee Ken's
teen-guru Brother Bill Rowe: "I like 16 magazine because it
lies to me"—"S-A-T-U-R-D-A-Y night!"—KISS and ABBA
(and Patti)—Creme Soda, "I'm on Fire" on the radio, "You
Tore Me Down" on Bomp, Jan & Dean forever—re-buying
the Monkees—Oui teen cream dreams (and Creem)—
John "#9 Dream"—Dictators, of course (so pop! in spite of
their riffs)—and . . . Can?

I didn't dig power pop, though, unless you WANNA count the Ramones.

1990: Formula One Generation by the Pooh Sticks. Long Gone John was a big fan of Fierce Records, the UK source for Pooh, and fell madly in love with the Trudi vibe—then signed 'em. On the phone, Hue seemed naturally intent on promoting the new CD, but Form One Gen is their masterpiece, thinks me, so far: Raspberries/Move/Big Star, even some Stooge-wah thrown in, but laced with the unmistakable eternal Pooh-teen chirp and hum—and the



Ooh! Who's your fave!?! Sonic Pooh: Hue uses the word; one of the girls (Trudi? Amelia?) makes the gesture.



'delic elements ("I like my blue fingertips"), the drippy romantic necessity, teenage highs and "Dare True Kiss Promise." BEAUTIFUL.

THE GREAT WHITE WONDER, HUE SAYS, IS OF COURSE A REFERENCE TO

Dylan, but it's really because "we used to play all in white."

"We want to get away from just 60s influences."

TGWW starts out like the Move riffin' into "Do Ya" or

"Down on the Bay," and quickly moves into a world where Neil Young and Peter Frampton are equal pop icons. Yeah, the 70s thing. Again. Redd Kross? Hue says they dig 'em, and are also fond of Jellyfish. I dunno, though, the Pooh

Sticks happen because it sounds so unbelievably pure, so stupidly optimistic, so breathlessly sincere—Americans, even the McDonald bros ten years ago, are too snide. The Four Seasons.

Telly Savalas. Alex Chilton. Really.

"We're the Pooh Sticks and we do acid"— And then there was "Tonight" on Form One Gen: 8 mins. of goofy, touching, even tranquil dosage. And now there's "I'm in You," the Framp-Brian-Charlie orgasm reaching towards the 15-minute mark—ooh! Get out the bong—something to GET INTO: you. (TGWW's first vocal bit, Hue's invite to the orgy: "Hey! Get into it! And if you can't get into it, shine it on!")

James Taylor too. Ozark Mountain
Daredevils ("Jackie Blue": what a song!).
Helen Reddy. See, Trudi, their
tambourine player (now branching out, it
seems, doing synths, tapes, and piano on

TGWW), details all this in the liner notes, gushing like a 14-year-old who just got a whiff of Donnie's jock strap, telling us in detail where they stole the songs from. Cute.

"Desperado" is mid-70s hard-pop: "We're an American Band," most KISS, BTO's hits. Only with *nice* vocals (and that Eagles reference too). The Pooh Sticks are very, very *nice*. A section of the epic "Tonight" (Form One Gen) reprises; these kids are as aesthetic as Zappa, y'see, or

Brian, just lost in the reruns. So very nice, yes. Wonderful! like that Smiley Smile song. In fact, the Poohs even had an early original called "Heroes and Villains," like most of their song titles stolen. With pride. Like a DJ finding a cool record to sample, even Hue concurs in the analogy. Pop has

indeed ate itself (never heard 'em, though, because I'm as lost as Pooh).

Then it ends, tongue almost out of cheek: a piano ballad we'd hate if it were really 1974. "When Sunny Gets Blue"—the title from an obscure Jan & Dean record. Yeah, it's all very perverse—like you don't have any "secrets"!

WHO ARE THE POOH STICKS? HARD TO FIGURE. THE CURRENT lineup, in addition to Hue and Trudi, according to *The Great White Wonder*, is Amelia (vocals), Paul (guitar), Alison (bass), and Stephanie (drums). And producer Steve Gregory. When pressed, Hue admitted, "It's me with other people—it's mainly me." What about the girls—? Okay, what about Steve, the producer/manager/Fierce Records guy—? "He indulges me in the things I want to do," Hue finally spilled.

"He's a few years older than the rest of us,"
the 23-year-old tennis coach added.

their new equipment: a double-neck Gibson and a voice-box (yes, like Frampy used to show us the way).

Finally, I asked the cliche' rock-crit question, "Do the Pooh Sticks have a message for teen-punk America?"
"I'll reveal—" He hesitated.

"Buy the record. Yeah, that's it, just buy the record!"
See, they're already pop stars. Can't wait for the
animated version!

FANZINE SPOTLIGHT

Some female zine editors and their zines, part 2 by Shane Williams

Missed the deadline for the issue (which would have been #73) subsequent to the one (#72) part one ran in - this being mainly due to my writing to get a quorum's worth of responses and partially to my spacing out and thinking the next deadline was in July and not June. Oh well... With Al's set-the-clock-by-the bi-monthly schedule these days, it will be but a nonce before you'll be seeing this so "No tears for the creatures of the night. No tears!"

The point being - that here are the replies of three female fanzine editors to the same set of questions that Carrie ("For Your Skull" et al.), Chris (Slug and Lettuce) Debi (Real Life In A Big City) and Kimba (Scrogg Munsta) answered last time around - this being a pseudo-symposium type collating of mail interviews done with these worthies.

This time Flipside brings you: Verna Doherty. She has been doing fanzines for 10 years starting with "Young Punks" in '81, "My Awe" in the mid-80's and "Heavy Petting" bringing us into the 90's. Her current zine is a collaborative effort with another woman, Kaisa and is called "Ten Commandments". Verna also put together "Zine Orgy" in which 5 zines shared space in one publication. I think you will find her answers amazingly thought provoking or at the very least, amazingly communicative for mailed back responses.

K.K.R. North, known from here on out as KK, is the editor of "Lil" Rhino Gazette". She was up to issue #9 by '87 and I think she implies that it was the Cures first LP that got her into doing her zine - so that was awhile back!

Ivana Ford does "Sensured" - a frequently published zine that covers the "club" scene as in afterhours/ underground/ evolved for the "acid house" trend type stuff - you know, the scene Al wrote about in depth not too many issues back.

Since there will be not bracketed comments interrupting the answers out of me like there was in part 1 (these are absent due to logistic reasons) I will throw in my tuppence's worth right now.

I haven't even seen a "Ten Commandments" yet - but Verna is an exceptionally expressive editor and I know it'll be worth checking out. In her answer to the question about the relationship of femaleness to editorness she does comment that you probably wouldn't find photos of naked women - please check out the cover of "Heavy Petting" with the topless punk depicted along with the quirk "What are little girls made of". It seems to me that if a naked photo (man or woman) or penis remark fit in with an incidental point of view or artistic expression that Verna would use it, and that though she feels women must wrestle with sexism/sticking up for their own, she is no kneejerk feminist. That is true of most of the women editors I've interviewed here, or read zines by who don't appear here, but I have my reasons for knowing Verna is not a prude.

The funny story about KK is that in a way she is kind of a fan of mine from way back. Though I'd seen her zine reviewed I had never read one - but I got interested in her through a letter or hers that was printed in "Twisted Image" (Ace Backwards' newsletter cum comic strip repository). So it turns out she is a fan/trader with Carrie (see part 1) and remembers Carrie's and my collaborative comic - and even questioned Carrie about it when she interviewed her back in '87. "Lil' Rhino" reminds me looks/layout wise of a zine I used to coedit called "Sporadic Droolings" if that tells anyone anything. Now that I've seen a bunch of issues I can definitely definitively recommend it.

Ivana's zine is extremely good looking, it is the size of pocket porn, and I guess the compu-graphics used is almost the most sophisticated I've seen in a music zine. It is funny that she tells me in the interview answers that sex, drugs and rock and roll are irrelevant - cuz one of the coolest features in "Sensured" is an ongoing story with sex and drugs episode staples - not to mention the fact that the club scene is so associated with X/acid (being the 90's equivalent of the late 60's ballroom acid tests) and open / flaunted sexuality. But since Ivana is 20 I guess it is only right that she guffaws at concepts ancient punks like me still brandy about.

All these zines are cool - all the girls doing 'em deserve kudoes and general adulation - - read on, read on!

Shane: So where do you call home for your zine(s)? And does the locale/location influence it's character or content?

Ivana: I consider Pomona to be the home of "Sensured" even though most of the club we cover take place in Los Angeles. Pomona is about 45 minutes east of L.A.. We definitely have a different perspective on things than if we lived in L.A. and I'm sure that effects the feel of Sensured. Another thing that effects Sensured is the fact that we go out every weekend and sometimes during the week. Not only is the driving hectic but it can be difficult to avoid getting burnt-out on the scene. Sometimes the clubs are shit, but once in awhile there's on that is particularly pumpin'. That often makes it difficult to stay positive. Sensured is gradually evolving and since my attitude tends to be reflected in it, I kind of have to reinvent my excitement to take it to other levels. KK: The Lil' Rhino Gazette resides in Arlington,

RK: The Lii Knino Gazette resides in Ariington, Texas - which is midway between Dallas and Fort Worth, and is home to the Texas Rangers and Six Flags Over Texas (THAT'S for all those bozos who think it's ALL in Dallas!). The only "influence" I could possibly see is the fact that we always try to provide addresses for readers to get their mits on the stuff we write about; and this comes mainly from the fact that, although the Dallas-Ft. Worth are is supposedly a "major metropolitan area" (and thus should provide it's residents with easy access to most anything it wants), I still find it difficult to find records or zines (esp. comix!). And if it's difficult for me living so close to "big city" Dallas, what must it be like for someone living in Troy Mills, lowa?

Verna: Seattle is our home, therefore we are influenced by massive amounts of HEAVY music and HEAVY coffee. My best efforts come in caffeinated psychosis during a down pour, so I guess living in Seattle helps me get the shit happening more than if I lived in D.C., where there is no good coffee (ha, ha), or California where it never rains (so I've been told by people who have moved up here from there.)

Shane: What about the fact that you, the editor, being a female? How does that influence the character and content of your publication?

Verna: We write about the issues and music that interests us, and I guess we don't go and print penis jokes or photos of naked women. We probably don't take things as seriously or egotistically as some male editors might. Being women we feel free to express the emotional side of music more openly and vividly than some male editors into the macho trip or something. I don't even thing of myself as a female editor. To me, I'm just an editor. We have a responsibility to our sex, to bring up any issues we feel are grating on us at a certain time, that affects women as a whole.

that affects women as a whole KK: Hmmmm... a lot of readers (though I've "dropped hints" as it were) will be guite surprised to find out I'm female, so that should tell you SOMETHING! The thing is the Lil' Rhino has five male writers who contribute a large part of its content, and they have free reign on what they want to do or say. So, it's not really a "female" zine. Actually my age, (by the time you read this I'll be 30), background experiences and Christianity probably influence the content and character of the Lil' Rhino more than me being female. (Of course, my being a Christian would also probably surprise Lil' Rhino Gazette's readers!) Wow, major revelation time! The major influence Christianity has on Lil' Rhino Gazette's content, is just the fact that it enables me to be tolerant and unjudgemental of others' viewpoints / philosophies. It's not a "religion" thing to me, so readers will often find as many "anti-religion" comments / attitudes as in any other underground zine.)

Ivana: I go about creating Sensured the only way I know how, and I honestly couldn't tell you how being female affects the character of Sensured.

Shane: Assuming you do consider your publication(s) punk rock fanzine(s), is there a particular sub-genre you prefer to cover? Ivana: I consider Sensured to be a club fanzine, the sub-genre would be L.A. underground dance clubs. I got into House/Acid by going to clubs. Verna: The only reason I even did my own zine in the first place is that I saw Wilum Pugmyr's "Punk Lust". It blew me away. The whole Do-ityourself attitude of punk rock made it easy to jump right in and start publishing, just getting it out there. Wilum made it look easy-just do what you want! So, when I was 16 I did just that. As you get older things like drugs, work and relationships, and getting tired of what you've been hearing for six years or whatever, can get in the way of your enthusiasm to do a zine. Also, when you start paying rent and work 8 hours a day, it's hard to see the point, especially when it is really such a thankless task for the most part. Sometimes I feel like the rabbit in the Trix commercials - "Hey, punk rock is for kids!" Other times I feel like I am 16, when I'm actually 25. So, the challenge is not to fake it for the sake of being "cool" or "punk rock", but to be true to what you feel is pressing and real in your life at the time. The next 10 C's, due out in July, was going to be a "War" issue. Although the war is "over", there is a lot more to it than just what went down in the Middle East. I believe strongly that there is a war going on right here in our own country, a war between people and inside people, that needs to be commented on. Speaking from the heart and mind is more important than reviewing a record just because someone unknowingly sent it to us. I mean, HEAVY PETTING got shit from CBS, what the fuck is that? Some things are just more important to us than punk rock, but that is where we've come from-at least, that is the music that totally changed my life and woke me up to my own creative needs. The spirit is alive and kicking that's for sure.

KK: Nah; no particular sub-genre. Just whatever we like really; be it punk, basic guitar/drums/ bass rock, industrial, hardcore, metal, folk, reggae, ska, caribbean musics. My personal special interests are in industrial, punk, reggae, ska, ethnic musics, the new dance stuff that's evolved out of Manchester; plus bands like Jesus Jones who use samples innovatively; bands that mix some or all of those elements; underground comix, zines, mail art & other cultural flotsam. We try to cover as much local music as we can, too. I got interested in "underground" music when I saw Adam Ants "Kings of the Wild Frontier" video in a Dallas club one year. I was so sick of Louver Boy, Van Hell'n, Ruling Stones, etc. that to see and hear Adam Ant was like waking up from cryonic sleep and finding myself in another century! Around the same time, I had heard this song called "Grinding Halt" by some band called the Cure, but of course didn't find anything by them in the local Musicland or anything about them in Rolling Stone. So, well, I had to look elsewhere... and in the process uncovered weird record stores, reams of do-it-yourself publications and loads of other bands playing all kinds of weird shit. It was like discovering aliens living amongst us! I'm still always looking and uncovering new things that Ilike, or sometimes whole new musical styles evolve right under my nose (like the new mix of dance, industrial styles and sampling), so obviously the content of Lil'Rhino is going to change accordingly. I don't think it'll ever be stuck with one genre or even in one particular decade. My attention span is too damned short for one thing! I get bored easily.

Shane: So, what is the most important reason for doing a fanzine? What motivates you?

KK: Well, originally I did it because it was fun. Of course, you'd think once it became a lot of hard work, I'd give it up, huh? But by then, I'd discovered it was an incredibly great tool for communication and contact purposes! People write me from everywhere! I've even had the opportunity to practice my French and German (Ya gotta admit, there's very few opportunities for that in Texas!). Record labels and independent artists send me free stuff to review, I get in to see free shows, get to visit with the bands, and all that, but mainly the reason I keep printing the Lil' Rhino is because of all the people I've met because of it, and more importantly... all those I've yet to meet. Actually, like Carrie, I've become addicted. (Ya think you can handle it... you think you can quit anytime... but one day you wake up and find... you're outta control! Hi, I'm Kelly and I'm an underground editor addict.)

Ivana: I like to create images and be able to meet a deadline not to mention that I can get into the clubs for free.

Verna: The most important thing to me, is just getting what I do out to the unsuspecting masses. I get off on it, totally. I don't even have to use my real name if I don't want to, but I can still express what's going on. The whys and wherefores still fluctuates, but for now it's like, the reason behind this is just to do it. Maybe I feel like it's "right" again. Shane: What turns out to be your favorite aspect of editing/publishing - what gets you off - what is in it for you?

Ivana: I like the fact that it keeps me productive. It gives me a sense of accomplishment. I look back on the past year and I have something to show for it. Verna: My favorite aspect is, first and foremost, the satisfaction that comes from completing the task at hand-looking at the finished product and feeling like-a baby was born, like: "It's a zine!!" and

diggin' it totally.

KK: Mainly, it's meeting and corresponding with so many people. But also, it's really great to get responses back: letters from people telling me they saw a friends copy of the Lil' Rhino and they want their own; or they picked up a copy in Tower Records in London or See Hear in New York... wherever, and they wanted to tell me how much they liked it; or especially from bands who were told by a Lil' Rhino Gazette reader to send their tapes or vinyl to the Lil' Rhino for review.

Shane: Is there something special in each issue you hope doesn't get overlooked by the readers?

Verna: If they ignore the record and show reviews and off-hand commentary, I hope the walk away with a essence of me—the spirit of which the zine is based. If they get a feel for what I'm doing, then that's more important than the fact that they went out and bought a record after reading a review. KK: OVERLOOKED?!! Why, Lil' Rhino Gazette readers hang on our every word! Ha! Well, naturally I'd like the Lil' Rhino to be read from cover to cover, but the print is awfully tiny and there IS a lot of information packed in between the covers. If someone was doing just a quick read, the things I'd hope they would read would probably be the Intergalac-

tic News Bulletin (whenever we run it), Mark

Alman's "Deep Ellum, Dallas & Points Beyond" (because no one else out there is covering the Dallas scene any closer!), our record reviews (because the music is what it's all about), and any special feature articles (like our stuff on censorship or drug testing). And geez, I hope no one misses my "Editor's Say"!

Shane: If you could get paid by a larger magazine to write about music or your scene would you prefer that to work and expense of putting out a fanzine?

KK: No. All the reasons I have for publishing would be obliterated instantly! Besides, it's not really the writing I enjoy. It's the creation of the zine as a whole that I consider fun; choosing and placing the artwork and pasting it all together. Verna: No, because a part of the joy of doing a zine is that it's MINE. I own it, even if it's a debt ridden act of futility at times. Plus I have low selfesteem-who would pay me to write anything? Ivana: That actually sounds very tempting. I work and go to school and that never interferes with Sensured, so I see no reason why working with a real magazine would prevent me from doing Sensured. Besides if I was offered a job to write about the undergrounds, it would either be me or someone else, and I'm getting sick of outside sources misrepresenting the underground club

Shane: Do you get much face-to-face responselike do you sell copies at gigs? Or do lots of people at the gigs you go to know you do the zine? Ivana: Everytime we go to a club we get responses from club goers, promoters and DJs.

Verna: No, that's an avenue I haven't walked

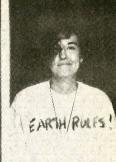
down for some time. I used to try to sell zines at

shows, or even give them away, but usually it's just too chaotic to hang with that aspect. Plus, I'm pretty sensitive, especially when there's a chance my zine may be trampled underfoot in the pit. KK: I don't sell zines at gigs. I don't get out to a lot of shows. Maybe 5 or 6 a year. I only like to go out on weekends, because I have to be at work at 8:00 during the week, so no; hardly anyone knows me at gigs. Which is fine by me because, from past experience, when people know you do a zine (which is a rare and wondrous thing in these parts) they'll talk your ear off about whatever ..., promise to send you stuff, write for you, do some artwork, all kinds of shit to impress you, and you exchange addresses, etc only to never hear from 'em again. I'm usually busy photographing, anyway. Some of the local bands know us (some of them force us to come to their shows by putting us on their guest list and making us feel guilty if we don't show up! Oh, the rigors of zinedom!). Mainly, The Lil'Rhino is sold through record shops and the

Shane: How about bands? Have you met and gotten to know bands you might never have known as well without doing the zine? Such as? Verna: Yes! I've met quite a few bands from doing the zines that I would not have even approached had I not done a magazine. It's always a good way to cop some validity—just so the band doesn't automatically assume you're just some starry-eyed fan, even when, at time, you are! Being a female, and being really into certain bands, the assumption is—"Oh, another groupie!" Doing a fanzine puts a different picture in people's minds, I guess. I'm not going to do any name dropping of bands I know because it's not the point of the question, now is it?

KK: Not sure how to answer this one as I'm not sure what you mean by "well"; it's not like I'm real close personal friends with any of them. I have









K.K.R. North from Lil' Rhino Gazette



Ivana Ford from Sensured.



Verna Doherty from My Awe, Heavy Petting etc.



met a lot of bands though; all the bands I've interviewed at shows (like Fetchin' Bones, The Cavedogs, Dead Milkmen and locals Plunge & Cafe Noir); or via phone Dream Syndicates Steve Wynn, Modern English, Straitjacket Fits, The Samples, Lori of Babes In Toyland, the Hollowmen and a couple others) and I've corresponded with a few, but the only one's I've gotten to know and follow pretty closely is Glass Eye, TOA and Carrie's Geko (of course, I knew Carrie before Geko). The Lil' Rhino has also staged two benefit shows for which various local bands contributed their time, so obviously got to know those bands well.

Ivana: Bands aren't too much a part of this type of music. The DJs have replaced them not only in playing the music but also in creating it. DJs seldom tour, but we have met Frankie Bones

and Baby Ford.

Shane: What other zines do you read regularly? Do you have respect for stuff covering music that is more of an alternative magazine than a fanzine, like Spin, Option or Alternative Press? Ivana: I used to collect all sorts of zines like Flipside, Maximum Rocknroll, Ink Disease and various others that I found out about in Factsheet Five. I don't get those anymore because I wasn't into the music as much as I was into the do-ityourself concept. I like looking at everything on the newsstand, just to know what's out there, what works and what doesn't. I like to buy the Face, Mix Mag. American Photo, Mondo 2000. Beach Culture, Paper, various fashion magazines and Atari computer magazines.

Verna: I read anything sent my way, but consistently MRR, Flipside, Factsheet Five etc. I respect Alternative Press and Option, and catch myself reading the Utne Reader sometimes!

KK: Whew...! That's a tall order, Shane; I read voraciously! I read Flipside, Ben Is Dead, The Big Takeover, Alternative Press, B-Side, The Bob, Bad Newz, Factsheet Five, RAW Comix, Twisted Image and all of Carrie's stuff religiously. I also occasionally read MRR, Sound Choice, the Village Noise, Forced Exposure, Party Fears (Australia), Consumer Junk (Australia), Garbage (recycling zine), Option, Utne Reader, Whole Earth, Your Flesh, MONK (whenever I can get it!) and Reflex. Plus all the zines sent in for review. I stopped reading Spin long ago, so I guess that means I don't respect it. But yeah, I respect Option and Alternative Press; if for not other reason than both of them started where the Lil' Rhino did and worked their way to a larger circulation. Also, Alternative Press does some great article/interviews with bands that wouldn't otherwise get the circulation exposure in the States. (Besides, they have Jack rabid and Andrea Enthal!) And Option still reviews an enormous variety of releases.

Shane: Is there one particular writer - not necessarily a rock critic, not necessarily alive, that you wish could/would write something for your zine? Or an artist?

KK: Yeah, Fred Mills would be great! Man, that guy's got a supply of never-ending adjectives, adverbs and a bunch o' other modifiers no one's even named yet! And he's prolific, too! Tim Stegall also does great reviews. Jack and Andrea would be great too! If I had loads of money, I'd steal them all away! And it'd be cool if Carrie would write something, too!

Ivana: I'd like Chaka (L.A. graffiti artist) to do a cover for Sensured. Sandra Bernard is funny, I'd like her to write something for Sensured.

Verna: God, there are many, but I would go for

William S. Burroughs, Jesus, Lenny Bruce, Lou Reed, Ian MacKaye, Will Shatter, Henry Rollins, Crispin Glover, Winona Ryder, John Cale, Andy Warhol, Gus Van Sant, and you!

Shane: Give me some kind of ratio or idea of what elements you zine actually consists of (interviews, reviews, art, etc...) Is there anything you would like to have more of, and are you actually looking for contributors in any department.

Verna: More, more, more! Art, cuz Ican't draw, photos cuz I don't have a camera, interviews because I'm tongue-tied, etc.

Ivana: Ads-50%, text-50%, pictures-25%, filler text - 25%. We'd like to get more ads and more filler text. We're always looking for contributions in all departments.

KK: It all fluctuates really. Sometimes there's more band interviews, sometimes more comix coverage & other time no comix coverage. I guess the average Lil' Rhino Gazette would be 60% record reviews, 20% interviews, 2% zine reviews and/or strips, 16% miscellaneous news, articles, letters, views and general craziness, plus the usual 50% blood, sweat, tears and other masochistic tendencies.

Shane: Are all zine writers frustrated musicians? If you had a chance to do an interview / get photos of a band - or become a member of that band - which would it be?

KK: No, I don't desire to play music. I desire to "create", sure, but not music. I prefer channelling my creative energies into the Lil' Rhino, photography and various other art side-projects. Verna: I wouldn't say all zine writers, but I definitely am. If I could express myself as well in a band, then I would go for it, and have pursued that before. I was in Dog With Dreadlox, the Blatant, Jack Klugman and the Icepix and Noise For Nothing, all famous Sub Pop bands (just kidding...). But, I like to do what I do, and hopefully this summer will kick it in a band just for fun, but it's not eating me up like a couple of years ago. Who knows!

Ivana: I don't know. I would want to interview and photograph a group rather than join in. Shane: Do you practice any censorship... meaning for either reasons of desired political correctness or aesthetic continuity or just to avoid any legal hassles do you exclude anything from

KK: Actually, I think the word "censorship" is too overused. "Censorship" is when a governmental body forcefully prevents individuals from expressing themselves, or when one group of people (like the PMRC) attempts to use legal means to force their philosophy or morals upon others. "Censorship" attempts to prevent individuals from making personal choices. Therefore, no, I don't censor anything. And I haven't really come across anything yet that might cause me legal hassles. I suppose, if I'm personally offended by something (especially sexist or racist material), or I just consider it puerile. I might "censor" it; in such that it's a personal choice for me not to include it, but I haven't done it yet! Ivana: Not really. We'll pretty much print anything. There are certain things that we won't print just because of the nature of the undergrounds as far as legality is concerned.

Verna: No, I never say never as far a what will be included in my zines. I definitely find it hard not to censor or control a bit what I want to say and how I say it, but that's just editing. I'd like to think that it's my zine and I pay for it, so I'll put whatever I want to put in it. I don't need a

fucking warning label or not print something just because it's offensive—even to me. But, if I don't like something I'm not going to print it for the sake of freedom of the press or some shit. That would be like reviewing a record just because someone sent it to me and I owe it to them, even though it's a fuckin' CBS rap group or something. I don't have any strict guidelines as far as people using the politically incorrect pronouns or something.

Shane: In the expression "sex, drugs and rock and roll" do you feel any one of those is incompatible with punk rock, or your zine? I mean, it is conceivable that someone could reject all three if they didn't even like to equate "punk" with rock and roll.

Verna: Definitely compatible! Punkrock's foundation as a total nihilistic expression manifested itself through people freeing themselves-either creatively, self-destructively, or a little of both! Usually both. I still write about sex, drugs and rock'n'roll, even if I am not using any drugs now. It's just a fact that rock'n'roll can be perverted, re-gurgitated, alienated, castrated of all meaning in some cases-but it will never die. Look at Neil Young! He plays his heart out and he's living proof that you are never too old to kick out the jams and do whatever the fuck you feel is right for your own self. Where did rock'n'roll come from? The blues! And, man, if the spirit of punk ain't blue, I don't know what it is! Of course, there's posi-core and straight edge, but some of these kids ought to listen to an Embrace record! Or, fuckin' Rites of Spring, for that matter.

Ivana: I'm not sure if I understand the question. I do know that "sex, drugs and rock and roll" is such an outdated standard of rebelliousness that I find it to be irrelevant.

KK: Hmmm, my conception of punk rock is that it's just another embodiment of the do-it-yourself attitude; the entrepreneur spirit. That whole idea that life is what you make it, not what corporate entities tell you what it's all about. That you have personal choices outside of the traditional "a", "b", or "c". So in one sense "Sex, drugs and rock'n'roll" have everything to do with punk rock; in that all three are personal choices (and should be treated that way by society). Then again, for the same

reasons, they don't have to have anything to do with it. I'm not into drugs myself, but my zine is open to mentions of it or discussions on the subject.

Shane: Is having fun more important than changing or influencing people?

KK: Having fun is more important! I'd like to change people's attitudes about music, though. One attitude I'd like to see dissipated is that you can only like one type at a time, excluding all else; ie - only hardcore, only "straight edge", only "underground music" put out on small labels, etc. God, there's so much to experience, why limit yourself? But hey, that's one of the personal choice things.

Verna: Not really. Part of the fun for me is challenging myself to come up with ways to write something gripping, as opposed to just putting a little nonsense in there because it's more fun than getting people to think. I don't think I can change or influence anyone to a dramatic extent, but the fun is in trying!

Ivana: It IS fun to change and influence people!

Shane: Is there anything that has been implicit in your zine or your answers so far that you'd like to say more explicitly now... perhaps as a bludgeon to get a point across or as a hook to draw in prospective readers?

KK: Well, I'd like to say that even though people may think they have the Lil' Rhino pegged and aren't sure we'd be open to their submission(s) (be it article/comix/interview) or their writing/art style, they should send it in (or inquire) to me anyway. I get bored easily, and would love including anything wild and/or unconventional!

Ivana: No.

Verna: Tough question. I think that what I really want to say to anyone, male or female—do your own zine! Anyone can do it with as much money, time and effort you want to put into it. Somehow punk rock got a little less fun for me when I saw bands tune for fifteen minutes between songs. Man, just allow yourself to play out of tune for awhile with your zine. Fuck the thought police, whether conservative or radical or liberal—make up your own mind and don't let anyone tell you you can't say what you want.

That's it.

 Sensured is available for 2 bucks perissue (cash/check/MO) ortrade
 send whichever to Ivana Ford

publisher, money God at: Sensured 3560 Temple Ave., Dept. H221, Pomona CA 91768

or look for it at the next all night club/event you make it to.

•Ten Commandments is available for 2 bucks cash, or possible trade to: Ten Commandments POB 85193, Seattle WA 98145

• The Lil' Rhino Gazette is \$2.50 PPD or subs of 6 issues are available for \$15 from: Lil' Rhino Gazette POB 14139, Arlington, TX 769094 The new issue should be out anytime and has a cool Baboon Dooley cover.

Meantime, also look for future fanzine spotlights in these pages. Those interested in having me pursue their publication cansend them to me (in addition to the copy you send to Flipside for inclusion in the regular zine listing section).

Shane Williams 73673-012, Saguaro East, 8901 S. Wilmot Rd., Tucson AZ 85706.

Publications or epistles only - unfortunately my installation of the gulag will not deliver vinyls/other now artifacts to me.



LIFEHOUSE

BY BRYAN DAVIS



Perry Serpa - vocals • Tony Taylor- guitar • Steve Gonzalez - drums • Ron Rossnick - bass.

New York has often been viewed idealistically as a cultural nerve center, a place that provides a broad musical exchange in which artists of all kinds come together to create new music. In some ways that's true, but it's also where bands are bought and sold, signed and dropped by large and small record labels alike. Where independent alternative acts finally run out of cash and patience, disband and fade into obscurity. Where the musical pulse of the underground is determined by market trends, fan club memberships and product sales under the control of corporate Rock America. Where there's so many bands, so many labels and too many lawyers. Where untalented, simple minded bands get signed and promoted cause they fit the desired cloned image of what media polling deems popular and "on the cutting edge". Yet for all it's failings and misconceptions, New York produces some excellent bands. Especially those bands of individuals who care to do it their own way without joining the ranks of the existing followings and genres. LIFEHOUSE from Queens, New York, provide an escape and departure from so-called "Progressive" or "Alternative" rock. Abandoning conventional elements that make bands sound so much like other bands. If the PIXIES were just to be called a rock band, than LIFEHOUSE is a Rock band. If EMBRACE or FUGAZI were just to be described lyrically as emotional and intelligent, than LIFEHOUSE is that as well. Knowing of those bands, simple adjectives like these do not do them justice. They don't convey the feeling that you get when you listen to them. They don't describe the insight and thought that you may share in their lyrics. LIFEHOUSE are a sincere, self-produced, thought-provoking band with vision and musical depth in their songs. They are unusual survivor that has slowly achieved a status of a unique, original, up and coming talent. They have released two demo cassettes and have recently been signed to a small indie in New York. They self-financed a trip to England for a week long stint of gigs, including one at the infamous Rock Garden in London. Vocalist Perry Serpa, a publicist for Relativity records no less, answers a few hard lines on the bands rise to getting there.

Bryan: How did you manage to get a gig at the Rock Garden in London with only a 3 song demo as your first and only release? Had it even been circulated to publications for review at that time?

Perry: It was actually pretty easy. I got the club's number out of SOUNDS magazine and called. They told me, "Send some material and get back to us in a couple of weeks." So, I sent a press kit and a tape to The Rock Garden and a few other clubs, called back, and got some dates. We already had a really favorable demo review in METAL FORCES with a photo, but we had to limit ourselves to the venues that could provide us with backline systems. It also helped to let them know that we weren't interested in making money. I told them, "Pay us like you'd pay any other British

unsigned band." They said, "OK. When would you like to play?" Anyway, Irounded up three shows for us in the UK in one week. I thought "This is ridiculous! It's easier for a New York band to get shows in a foreign country than it is to get booked in their own city!" The incentive to go to England was really to play, but it ended up being more of a self-paid vacation.

Bryan: From an article on that gig that I read in METAL FORCES (British monthly), it appeared the reviewer was more enthusiastic about you than the audience, according to his commentary. Being an unknown, it must have been awkward to sway a jaded crowd. How did you feel about the gig afterwards?

Perry: It was strange. At first, the crowd was reminiscent of something you'd see at CBGB on a Monday night-

bands running in and out with their equipment during somebody else's set, lots of people milling around, clutching their drinks, and not particularly interested in what was happening on stage. In fact, seeing it as a distraction to their conversation. It was nothing we weren't used to. When we got on, the climate was a much like the same thing but, by about the third song, we somehow got the audience to at least look at us. Towards the end, I looked out into the crowd and saw a bunch of people we handed passes to on the tube. That would have never happened on a Manhattan subway. They'd just tell you to get the fuck out of their face. That's the difference! People seem like they're interested in hearing new bands there. There's an open-mindedness over there that's lacking here. That's

the reason why new trends so often start in England. Nobody's really interested in perpetuating the same

tired sounds. They're hungry for originality.

Bryan: Would you be ready to go back and do it again at a moments notice, if the opportunity presented

Perry: Definitely. I don't know how everyone else feels but, I would go. Especially, if we are supporting a record, and if we had some backing. The trip financially broke some of us. But, it was worth it.

Bryan: Your first EP was very polished, 24 track, excel-lent clarity and received favorable press all around; yet you abandoned that for the second EP and decided to do it in an 8 track studio with a noticeably harder final product. Was the production on the first EP ... at the expense of the music?

Perry: The first EP was, as far as production standards go, a success. As far as energy, creativity, and expression were concerned, it was a fucking disaster. We had previously never worked with a producer, so we felt it-would be worth our while to give it a try. Mainly, to get some creative objectivity. It was one of those deals where everything seemed 'fine' before the project began. This producer had offered us somewhat of a special deal, which stipulated that he would shop the tape around for us as well as produce and engineer it for a reduced fee. We went for it. Later, we found out his knowledge of music didn't get past 1975. He kept bringing up Jethro Tull and Boston. I wanted to kill him. He insisted that Steve's fills be taken out. It would make the recording more "accessible." He pretty much decimated the bite in Tony's sound by making him use seven different guitars and none of his own setup, and Ron's bass in the mix was so low in the mix, you'd almost think we had no bass player at all. As for the vocals, they were overemphasized. We spent thousands of dollars on an end product that sounded so sterile and sucked all the emotive qualities out of our songs. We were so dissatisfied that we felt compelled to record were so dissatisfied that we reliction period to record again. But, this time we wanted something more raw... like our live show. We needed to sound heavier and unrestricted on tape. So, we ended up going to Don Fury, who's worked with AGNOSTIC FRONT and SICK OF IT ALL. Don had a really good concept of what we needed. He knew exactly what to do with the guitar and he wasn't about putting restraining orders on averyone. on everyone... even though he was just engineering the recording. In the end, we left actually feeling good about everything and we realized that was the way we should have done it in the first place.

Bryan: Your lyrics touch upon a variation of emotional levels, yet they are not stream of consciousness nor reflect passive observations. They convey in as few words as possible, a clear picture in thought and feeling. What relationship between writer and listener are you hoping to achieve?

Perry: Lyrically, the songs on the first demo were dark. "Goodbye, Superman" dealt with a loss of innocence in child who perman dealt with a loss of innocence in

a child whose parents are drug addicts. How children see everything. How their minds will shut out the world if their first experiences are negative. It's something I witnessed first hand. I would like to say that the goal in writing my lyrics is to "move people to do something." But, it's hard enough just getting people something. to listen at all. When I write, I really write for myself first. I write to get things out. Generally, I'm not an angry person, but I get pissed off and writing is a good way to get it out, I think. When we're on stage, it really

acts as a venting thing. I get kind of violent. I break things sometimes. Anyway, I don't strive to be clever or anything. I just write.

Bryan: "LIFEHOUSE" was the proposed name of a film by 'THE WHO' that was never completed (maybe never even started), in which they constructed an entire film studio to produce. I was just curious if the name came from that project?

Perry: No it really didn't. Ron kind of stumbled upon the name as a derivation of a few other names we had come up with. We liked it because it seemed to conjure up various images, negative and positive. Ond it sort of had a ring to it. When we came up with the name, we really weren't conscious of the Who movie. It was more like someone brought it up affer the name was chosen and we went, "Oh yeah. That's right. Bryan: Working as a publicity agent for RELATIVITY records, did it frustrate you to see signed bands on various labels (that fucking suck) get the big promotion push, while you remained unsigned and struggled for gigs and name recognition thru self-promotion? Perry: Well, I try to keep those two aspects of my life as separate as I possibly could. Even though I have confidence in my band, I still get excited about working with other bands. It gets a little frustrating when you try hard to achieve certain things that signed bands have no problem because they have a record out and money behind it. Specifically booking shows it could be a real

hard fo achieve certain things that signed bands have no problem because they have a record out and money behind it. Specifically, booking shows. It could be a real pains in the asstrying to convince a club owner that your band will do well in their club when you really can't substantiate what you're saying. But, most every band goes through their trial and tribulation period. Some stay together long enough to get recognized and put a record out, some break up before then. Some bands not club.

Bryan: Now, it seems that a small indie is ready to sign

Bryan: Now, it seems that a small indie is ready to sign you up. What's happening with that?

Perry: Well, it looks like we're going to be doing an EP for a small indie called Circumstantial Records. The record will probably be recorded sometime in September and released in the new year. We're all gonna help promote it and I like things that way. We like to have our hands in everything. We don't want to be ignored.

Bryan: Although there are many New york bands that encompass a wide range of musical styles and forms in the alternative music scene, it appears to be punctuated by the "Harder Than You" attitude. Hardcore, encompass a wide range of musical styles and forms in the alternative music scene, it appears to be punctuated by the "Harder Than You" attitude. Hardcore, Speedmetal, Rap, Hard Rock, it's got to be forced, fast, hard, heavy, loud, cruel, which I like!... but you offer a more personal, sensitive view in your music. Still covering some of the same issues and views of those bands lyrically, yet it presented in a way that makes you reflect rather than get angry or frustrated. EMBRACE, and FUGAZI touch upon subjects in the same vein, is that part of the mood that you're trying to create? Perry, I don't know if we're trying to create a mood as much as simply trying to write good songs and play them. The effect that this band has on people varies. I've had people come up to me after a show and tell me that we've "moved" them. How do you interpret that? Anyway, treally respect Fugazi, and I think lan MacKaye's lyrics are especially powerful. I'm glad that you make that comparison, but I don't know enough about what they're trying to say is a similar thing. Maybe, though. Bryan: What is 'Dragging In Everything' about? Perry. The song is kind of a strike against people who love to wallow in their ownshit. Energy sappers. People who think that they're the only ones in the world who have problems. I know a lot of individuals like that. They're not satisfied unless they could drag you down with them, make you feel their pain.

Bryan: Have you found acceptance in New York? Perry Einding acceptance in New York is a very difficult thing these days. There's really nothing going on. All of the past scenes are dwindling down to nothing. Even

thing these days. There's really nothing going on. All of the past scenes are dwindling down to nothing Even the Hardcore scene is suffering. We'd do better in Seattle or Athens, GA at this point. I don't know if the problem is that there's too much music, like overkill. in

New York or not enough.
Bryan: What do you hope to achieve before the end of the year?
Perry: Nirvana. No, I don't know. We're just going to throw a couple things against the wall to see what

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Always No.1 in the charts.



The Muffs are a band to watch. Since forming late last year, they have quickly attained a cult following in the L.A. scene. With TWO new 7"s out by the time you read this, which are already destined to be classics, Muffs fans everywhere will have something to take home and rock to! Interviewed outside of DAVE NAZWORTHY'S house/practice room (due to L7 being in the room recording... we had to sit with the roaches. All "bug confrontations" have been flagged in this transcript for your pleasure...) on 8-7-91 by Thom, with photos by Bob, the sincerity of this band is quite apparent. Read on kids! Enjoy-Painstaking interview and transcription by Thom

Thom: I think that what we should do first is just go around, and each one of you please introduce yourselves.

Melanie: Melanie Vammen. Rhythm guitar, otherwise known as "Melanie Muff..."

Kim: Kim Shattuck. Guitar. Vocals. And I write songs, too.

Criss: Kimmy Hendrix...
Thom: Yeah I've seen
the ends of a few
shows and you definitely have a little bit

'o Hendrix in you!
Kim: Oh god! NO
WAY! Yeah, I light my
guitar on fire ALL the
time.

Criss Crass: Drums and wild stage antics when available.

Ronnie [to Criss]: Didn't you have a hit a few years ago, "Sailing?" Oh, sorry. That's CHRIS-TOPHER CROSS... [laughter...]

Criss: I play drums and sing vocals. Sometimes. Ronnie: Um, Ronnie Barnett. I play bass and sometimes attempt to

sing.
Kim: And he's wearing
a KISS button on his
shirt!

Ronnie: GENE SIMMONS.

Thom: Gene Simmons is god!

Ronnie: Earlier Kim had to ask me which one that was... Kim: I DID NOT!!

Ronnie: And-

Kim: AAAAARRRRRGGGGHHH!!

Thom: There's a roach! [Kim is standing on a stump screaming... Criss ends the bug's miserable existence.]

Thom: And that just got on L7's tape...

Kim: I saw a cockroach and I am totally phobic about that!

Thom: Okay, first question is: What is the purpose of The Muffs? What is the reason for their existence?

Criss: Yeah that's true, too much seriousness. Kim: Too much METAL.

Melanie: OH MY GOD! Where is it? Where IS it?!! [another cockroach.. this one was put to death as well...] Kim: 'Cause we do exactly what we like and there are so

many bands that do what they don't like just to be big or somethingkill it!!

Thom: I got him already [the roach].

Ronnie: And we can't play anyway so there is no way we can be big, ever.

Kim: I'm gonna freak out...

Thom: How long have The Muffs been to-

gether? Criss: Well, we have been playing live for six months.

Ronnie: We have been together about eight.

Melanie: Eight? Nine months... Criss: Well, about eight

or so. I think we started practicing in like, October of 1990.

Thom: That's ten months...

Kim: And that was the LAST time we've practiced, too! [laughter...] Melanie: We never prac-

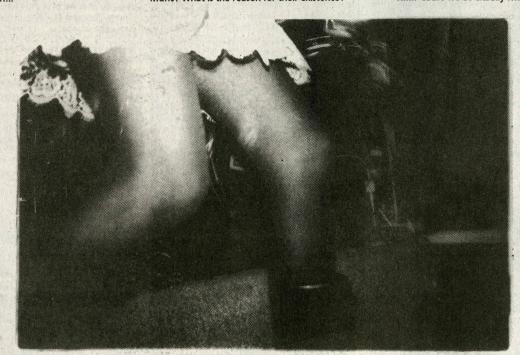
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Kim: Nope. Never.

Thom: So, let's immediately talk about your new singles. Tell us about 'em, label, and all that happy shit... what's on 'em?

Kim: Yeah! I am not going to rest until that cockroach is dead!!

Thom: HE IS DEAD!



Kim: Because we were bored. We needed something to

Criss: I think to have a good rock-n-roll band! Because

there seems to be a lack of those in the local Hollywood

Kim: They are few and far between and we just wanted

DO. We're all jobless-except for Criss.

scene, like fun rock-n-roll bands.

to get together and do that, MAN!

Ronnie: Everyone is so serious here, yeah...

Kim: No, I saw another one. Ronnie: One single is on SYMPATHY FOR THE RECORD INDUSTRY. And one is on the Australian label AU-GOGO. Ronnie: Two separate singles, two separate countries.

Thom: What's on the Sympathy one?
Kim: 'I Don't Like You,' "You Lied To Me," which is a cover by some dead guy, and ummm... "New Love." "New Love" is also a video that this guy GREG did and it is really really cool! It is in black and white film, and we are at the cemetery and the beach and-we are just being happy little kids

Ronnie: And the AU-GOGO one is "Guilty," and...

Kim: "Guilty" and "Right In The Eye."

Ronnie: Right.

Criss: Another two of our snappiest numbers!

Kim: Snappy..wacky numbers.

Thom: I've heard your four tracks-Kim: The ones with "Get Me Outta Here?"

Thom: Yeah, and I thought that they were great. But obviously you have stepped up to 16 tracks for these

Kim: Yeah, well that is just because they gave us money to do it. If they give us money again we will just do the whole fucking thing on four-track and save the money,

wouldn't that be amazing? Ronnie: But we couldn't have done the 16track if it had not been for the studio wizardry of BILL BARTELL

Thom: Ok, now is the time to transgress back to the PANDORAS -- [Cat calls by Kim and Melanie...]

Thom: I don't think the story ever got out, what happened to them. I mean there is a lot of

rumours and stuff about it. Kim: We can clear that up right now...

Thom: Why don't ya-talk about the Pandoras

for a min. Kim: WAY TOO FUCKING HEAVY METAL! Way

too WHITESNAKE and DOKKEN. I just couldn't deal with that anymore! Melanie: It just wasn't happening anymore. It

wasn't happening!

Criss: It wasn't fun like you wanted it to be ... Kim: It wasn't fun.

Melanie: It used to be fun, it wasn't fun. I was very very unhappy and Paula wanted to be totally rock-

n-roll and didn't want keyboards anymore and so..

Kim: Keyboards and the organ that Melanie played were TOTALLY rock-n-roll. So, whatever.

Melanie: But it was a mutual parting of ways, me and her.

Kim: We didn't have the right-we just thought that we could do better than that. How long can you go on doing a band that goes from being 60's punk rock, to 60's pop, to metal, to MADONNA, we just couldn't go through it, 1000 different kinds of-we had our tastes, and it was just time to go.

Melanie: We believed in what we liked, and... Kim: But Paula is a really super nice person.

Melanie: She is, and what she does she does good. But being in the PANDORAS at the end was so embarassing, people wouldn't even come to the shows anymore...

Kim: I don't blame them!

Melanie: At one time we had big crowds and stuff, but at the end there it was, like you could hardly get someone to come to a show.

Ronnie: The big rock dream just wasn't happening... Criss: You know, The Muffs probably would have never happened if Kim had just stayed with the Pandoras 'cause she was gonna stay with them...

Kim: Just to go to Europe, and then quit after that...

Criss: But I was thinking that I was not gonna be that into it, you know, if she was gonna go off and be in two bands and go to Europe, and so maybe The Muffs might have happened without me playing drums, but it might have taken a little longer...

Thom: How DID you meet anyway?

Criss: I went to a couple of Pandoras shows. Melanie: I saw him play with PANTHER BURNS.

Criss: Yeah, they saw me. It was really weird because actually the very first time I saw the Pandoras was at WHITE TRASH AU-GOGO, with JAYNE COUNTY—

Kim: WITH Jayne County....[snicker snicker]

Criss: With Jayne. I took her to the show and she LOVED the Pandoras...but you guys were great that was when you were still kind of in between that 'going into the hard rock" thing but the 60's thing was still there and it

Kim: Yeah we were still pretty cool then, yeah... Criss: And then I went and saw them a few times at the COCONUT TEAZER...and it was getting more metal, and--but we talked, you and I, I met Ronnie and Kim at that

Kim: Well, I saw you with Panther Burns too and I said to Ronnie that you are like a totally amazing dream drummer, but he's all 'nahh... we'll never get a drummer, like Melanie: And we talked about that. We got Criss' num-

ber from ROY MCDONALD and we're all, "I wonder if it is the guy we saw, Criss, in Panther Burns. No way that would be like the best drummer in the world to get!" Melanie: Fuck! Another roach! [Thom stepped on it] Oh, gross! He stepped on a cockroach... Criss: Yeah, all of these weird coincidences, like when I

met Kim and Ronnie, they were kinda talking about starting a band at the Coconut Teaszer-let it be known that people are killing cockroaches during my big speech here..

Kim: This is totally scary!

Criss: Anyways, so you know the band, we sort of talked



about it, but then the real link in a way was Roy McDonald who used to play drums for RED KROSS, he was my boss over at the Warehouse on Sunset and Western, and they had asked HIM if he wanted to come jam and he was busy because he's got a kid now and a wife and they moved back to Texas where his wife's from.

Ronnie: He was their FIRST choice...

Criss: Yeah, but Roy gave me this number and I called it up, and we just started jamming.

Kim: There's a guy with charisma, which is something that most drummers I have seen do not have

Ronnie: He looked like a cross between JOHNNY ROT-TEN and JERRY LEE LEWIS...

Kim: And he is like a "babe" and stuff. So we were like, "Yeah! Yeah yeah!" But we didn't think he was available and we didn't think that someone of that caliber would really go for us, who were really new on the instruments and were really trashy and stuff.

Kim: We were all born together and we all share the same last name of "Muff." [laughter...]

Criss: It was funny, because the first couple of jams we had, Melanie couldn't make it and Greg, the guy who made our video, who also plays keyboards and guitar kind of came and jammed..

Kim: He jammed with us a couple times. Criss: Until Melanie showed up..

Ronnie: He kind of came along with the 'Criss package.' Criss: But like everyone that comes within our, our-All: "Sphere!!"

Criss: Thank you-like you, I mean we seem to attract these wonderful people...

Thom: Aw, shucks.

Kim: Ahhh! VIOLINS! VIOLINS! [She pretends to play one...] [laughter...]

Thom: So, Ronnie, tell your story...

Criss: Yeah, how did YOU get so lucky to hook up with Ronnie: Um, lessee... I knew Kim and Melanie, I used to hang out with them, and blah blah blah-Kim was always

band together, she still had the Pandoras going. Criss: Go back, go back to TEXAS, boy! Tell him the WHOLE story!

Ronnie: Ok. Ok. Criss: He just got back from Texas by the way, that's why we haven't rehearsed for like, two weeks.

Ronnie: Anyway, I'm from Texas and I met Kim on the road in '86 but it wasn't what you're thinking...we became friends, I came out here and stayed a few months, and then, uh...

Criss: Fell in LOVE... Ronnie: Nah nah...

Kim: Oh, shutup! None of that shit!

Ronnie: We became close friends, anyway I went back to Texas for a couple of years and then I decided to move out and I used to hang out with the Pandoras, you know...for lack of ANYTHING better to do!

Melanie: He was a GROUPIE!

Kim: He happened to say he played bass one day, which I never knew all of these years, and-AAAAARRRGH! Melanie: Stop yelling!

Kim: I can't help it! There's a cockroach right there! KILL IT KILL IT KILL IT!!!

Thom: Time out for a sec... [a cockroach-stomping-party ensues...] Ok, no prob.

Criss: I love it. I love this.

Ronnie: Anyway, I was in bands. I played bass in high school and gave it up for five years, and actually I did the "rock critic" thing in Houston, I was one of the music editors at our equivalent of the L.A. WEEKLY there and-blah blah blah I decided to drop everything and move out here and Kim had all of these songs and always wanted to have a band, and then, you know, the girls got out of the Pandoras and basically we just happened really quick. Within the month after Kim left.

Melanie: Yeah, 'cause me and Kim started practicing even before I was out, and practicing songs because I wanted to play rhythm guitar.

Kim: Yaaaaaay!

Melanie: -And then, like that, it happened just like that. Really fast. Ronnie: Yeah you used to play different instru-

ments in the Pandoras. Kim: So now we play different ones again!

Thom: Kim and Melanie, do you see the Muffs as an extension of what you wanted the Pandoras to become, but couldn't, because you felt so tied down?

Kim: Yeah...if the Pandoras was more of a collaborative thing, then perhaps the Muffs would have never existed. This is more collaborative than the Pandoras.

Criss: To see them live, I always thought that Kim and Melanie were the coolest, you know they were on this, each on the other side.

Thom: Like bookends?

Criss: Yeah, and they were always the ones that-Kim: We were the BOBSEY TWINS.

Melanie: Sisters. Separated at birth. Kim: We're both "wacky..."

Ronnie: With a girl posing in the middle...

Thom: But the Pandoras DID break up on good terms?

You guys are still friends? Kim: Well, yeah, they did. They did.

Melanie: Yes.

Thom: You two are in a project right now.. what are the other girls up to?

Kim: SHARI is in HARDLY DANGEROUS, a metal band on the strip.

Melanie: And RITA's in AFRICAN VIOLET...and our old drummer KAREN is in the REBEL PEBBLES.

Kim: She is actually doing the KISS-FM circuit now.

Ronnie: She's signed. Kim: She's signed, man. She's making good for herself...

Criss: She LOOKS fine, too..

Ronnie: Rita's also in HUMAN DRAMA.

Kim: Yeah, that's right...

(The following was done at Raji's the night after PAULA

PIERCE of the Pandoras passed away [by Bob, Krk, and Thom: Let's talk about the Pandoras again. First off, I want to extend condolences from the staff of Flipside on

Paula... Kim: Thanks. Total shocking..

Melanie: We found out last night at four in the morning writing songs, and she always wanted to get her own

that Paula died of a heart attack, completely unexpected, no reason that it should have happened. Kim: At least we know that when the band broke up it was mutual and on good terms and everything.

Melanie: We were all still friends and everything. [lots of blah blah blahing that refers to the first part of this interview...]

Krk: Was there ever a problem as far as the name "The Pandoras' goes, I mean did you guys ever want to tag the name alongside "The Muffs?"

Melanie: No way.

Kim: We wanted a clean break. We didn't want to ride on the coattails of that, but we know, of course, people are going to say "ex-Pandoras" or whatever, which is fine,

Krk: BIG CHIEF. Kim: Good! You don't like him?!

Krk: No, we're not gonna fucking edit it!

Rric Oversted. So, what brought that whole thing on, I mean, ok. Coconut Teaszer gig [June 23, 1991]. Let's hear the WHOLE story. Kim: Ok. SureI THIS is the story: "The Big Chief Getting Urine in Their Drink" story. You can edit this if you want...

Melanie: They came into the club with the BIGGEST fucking atti-tudes with NO reason to have an attitude.

Kim: They just got signed or were about to get signed to a major

much because she was, like, causing the biggest scene and I just said,
"What's with you and your rock starego and attitude? We don't need

this! We're all here for each other, you know? We are all into helping

each other, we're not into screwing each other out of their time

Kim: That's right! And that's what we were acting like, right? And she

was acting like, "Oh, we're from out of town, and we are so important and we're about to get SIGNED..."

Thom: So how did this all end up, anyway?

Melanie: Ok. Well, ok, we went up there and— Kim: Tell him about his saying shit about us on stage! For NO reason.

Melanie: We played our set and everything...

Kim: He actually came up to me and said, "That's a really good set!

You guys are great! Can't wait 'till you come up to Detroit 'cause you're really great!" and I am all "Thank you, thank you" to the Danny

you're really great! and I am all 'I hank you, thank you'r to the Danny Bonna-douche-looking guy.

Thom: C'mon... keep going...WE know the story. YOU tell it!

Melanie: So, he went up there and he started to go, 'This is for all those girst that are in bands that work at McDonalds."

Kim: We don't work there, but even if we did I would be proud of

Melanie: So he just kept ragging, going "Yeah, like we're going on five hours late" blah blah blah and stuff like that, bitch bitch bitch.

Kim: He apparently does that all the time, but it is nothing new. Ronnie: They wanted to switch with OLIVE LAWN the night before

and they actually talked CLAWHAMMER into doing it at AL'S BAR the

Krk: That's 'cause Clawhammer are very nice people.

Thom: FUCK BIG CHIFF.

Thom: No way in hell!

Krk: Way too much hair.

Kim: Way too much WEIGHT!

Thom: DANNY PARTRIDGE

Melanie: And they wanted to take our spot. They wanted to bump WHITE FLAG off of it, and that was

the whole reason for the

Thom: It was the White Flag

reunion gig in the first

Kim: Right! But their man-ager, who is a female man-ager which—I don't even know her dumb name, but

anyway... Krk: I think it was "Bimbo."

Kim: The bimbo from Se-

attle. She started becoming
"Miss Professional Road

Manager and she was do-ingit really unprofessionally, she said that "WE have a

contract. WE have a certain time we have to go on

Melanie: A contract which

Kim: They never mailed the

contract so I go, "Oh, yeah that's REALLY professional, so professional." And we

were in her face pretty

Thom: There should be a unity in the scene.

they never mailed...

night before that

show!

but you know eventually it will go away and-it's nothing that bothers us.

Thom: Do you guys ever spat?

Do you ever fight? Kim: All the time!! Melanie: Yeah!

Thom: Now I would like to ask: Since you guys started playing out as the Muffs, what was your favorite gig, where was it, why, and what happened? Kim: God, what WAS our favorite gig?

Ronnie: Vancouver! Kim: Seattle...

Melanie: No, I HATED Vancouver. I had PMS that day. Ronnie: The show was great. Melanie: Seattle was cool...the LINGERIE with EL VEZ, that was fun.

Kim: The Lingerie show was amazing, with EL VEZ and THE RINGLING SISTERS...

Ronnie: That WAS fun.

Criss: My favorite gig was the one we played when we came back from-

Kim: RAJI'S, with THE CREAM-ERS...

Criss: Yeah. That was like our homecoming gig after we played Seattle, Vancouver, San Francisco and San Jose. We came back and we played and it was packed. Everybody was, like, smiling. I thought we were really good that night. It was really fun, and to me, for my money.. that was the best.

Thom: If any one type of music could be responsible for singlehandedly destroying the music scene, what music do you think that might be? Take L.A. and totally wipe it out...

Kim: Heavy metal!

Melanie: Heavy metal's doing it right now.

Kim: Heavy metal's BEEN doing it in L.A. for years.

Criss: The whole GUNS-N-ROSES thing has just gotten, like so out of hand...and it really seems like it has killed any cool L.A. punk rock.

Melanie: It did. There just is not that many cool bands anymore. Everybody wants to be "Strip."

Criss: Those people that were into rockabilly and punk rock and stuff, the "doos" and everything, they have all grown their hair out, got tattoos, and are in a metal band now.

Kim: They must have been posers in the first place for having their "totally trendy hairdo."

Ronnie: They get a logo and want to get signed immediately.

Thom: Yeah, and I don't know how these metal clubs

make any money with everyone on the guest list... [laughter...]

Kim: I know. Really.

Melanie: Yeah, and it's total pay-to-play. It is like, they have to give a couple hundred dollars to play and they are like "we'll give you back your deposit if you bring in this amount of people...

Kim: It's a "Rag-On-L.A." session! [laughter...] Thom: But it's the way you feel...

Criss: We have been treated pretty good at CLUB LINGE-RIE and THE SHAMROCK, RAJI'S, GASLIGHT, those kind of places. Because they don't have idiots running them. Kim: They are straight-up. They pay the bands, they have good shows.

Ronnie: You make what you earn...

Kim: Well, we're nice too but we don't take shit, but before we went on actually, I am reverting back to something, a couple of guys in the band came up to me and said, "Oh our bass player is sick. PLEASE let us go on." I don't know why they were asking me,

Ronnie:-and said, "Why won't you go on earlier??!" So she got

really pissed and said, "You guys are going on last. I don't care. You're not going to shake anybody in this club." Kim: He said "We only shook you because we thought that you were the Muffs." and

> DONE Melanie: And some un-

Krk: Robert...!! [laugh-

Thom: AND Chris. Chris

did it too!

asked for a beer from the audience, first of all. Kim: He asked for a beer from the audience, and this guy who I knew, who is our friend, but we weren't convincing him of ANYTHING...he just goes, "Oh, I'm gonna buy the guy a beer," and I am like "Oh. GROSS! No! Don't buy HIM a beer! He is gross! "Then he got the bright idea in his

Kim: We were all just innocent bystanders laughing our asses off

idea and we didn't convince them to do it, they just did it and we were laughing so hard.

about "What if this was Darby Crash's piss? How much would you pay?" Like, how cool it is, like every fucking band from out of town that thinks that they have any history to them comes up and talks about the L.A. punk rock era! Ronnie: Yeah, RIGHT! He wastalking about JANE'S ADDICTION,

Ronnie: The moral of the story is: Don't be a dick and ask the audience to buy you a beer.

Kim: That's a GREAT moral! [Everyone laughs and claps...]

Thom: That's classic!

Melanie: That was so great...he had the nerve to slap me on the back and blame me for it, too. Yeah, like I squatted and pissed

Ronnie: They were squattin' on the patio. It was hot!

like I had anything to do with that, but I said that I'm not into it.

thinking it was one of the girls in our band-Kim: DOREEN.

are like, when she told us that, we were...we were

wasn't our decision...

feeling like you sold out?

dumb

thing.

mentionable people which were not part of the Muffs-

Kim: A Flipside writer! Ronnie: He ["Danny"]

Ronnie: To piss in one of those big goblets that they have there. Melanie: And then an

even brighteridea came. How about THREE guys

then pour a little beer on top to chill it. because we knew they were dicks...

Ronnie: It was our friend, anyway.

Kim: We knew they were dicks but we didn't come up with the

Melanie: So, the cup got on stage and he had been drinking his other beer and it kept going down and down.
Kim: And all of a sudden the audience was SO HUGE. Everybody was just watching for, like, 'Drink it PLEASE! Drink it!'

Krk: Wasn't it funny though that he was up on stage just talking

Krk: It's like SHUT THE FUCK UP, man!

in a goblet.

Kim: I mean guys are more likely to be doing that, right?

I really want to play. Ronnie: And one of them shook the girl who booked the show

Kim: But we're crazy. We're nuts. We're-AAAARRRRRGH! A spider!!! [Another one bites the dust, so to speak.] Criss: On our own terms, always.

and stuff.

Don't let those STUPID A&R people tell you what to do.

We went through that in the Pandoras and it really

Melanie: They destroyed every good thing that we had.

Kim: People should not listen to other people as far as

creativity is concerned. It always should be the band,

NOT the A&R guys. They don't know ANYTHING. They

just know what other people tell them to like. They're

Thom: As far as "Crass Commercialism" goes, how com-

mercial will you guys allow your band to get without

Kim: We would never change our musical style or any-

Thom: Would you accept those terms? Even if there was

commercial.

a lot of money involved?

Criss: I don't think the band is

going to EVER be consciously

Kim: We are just what we are.

Criss: I am sure we will "refine" just like any other band. We'll

get better at our instruments

Kim: I just want to be loud, grungy, obnoxious.

Thom: I guess that what I am saying is that no matter where The Muffs take you, you are not willing to compromise yourselves

in any way? Kim: No way!

Melanie: No way in hell...

Kim: NEVER! EVER!! NO com-Criss: There seems to be an ap-

peal that this band has, that people who don't even like loud punk rock music seem to like us because you know, I don't really think of us-maybe we have that sort of "alternative" edge to us, but I really think of us as a rockn-roll band. And a lot of people have been saying that to us. They say, "You people are just a great ROCK band... and that's the best you can hope for! Instead of categorizing yourself, 'oh, they're punk, they're alternative, they're fuckin' metal, they're--" if you can be just a great rock band then you are doing the best you can!

Thom: You DO seem to dodge labeling, because your music is accessible, yet it is obnoxious... Criss: Yeah!

Kim: Right on!

Thom: ...it's loud, yet it's catchy. The vocals sound really good, Kim.

Kim: Oh, thank you!

Thom: But then you turn into this, "WWWAAAAAAAAHHHHHH!!!!"

which is also great so you guys have a little something for just about everybody.

Kim: And that is totally just-that's not unnatural at all. It is totally

the most natural thing in the world, all that. All thatwhatever you just said. I am sitting here worrying about cockroaches.

Criss: We seem to like all kinds of different music within the band. Ronnie and I are record collectors and Kim and Melanie love all kinds of different music, and so it's like--I think that that is why we appeal to a lot of different musical tastes because we have-

Melanie: No. We're all in it for the money!

Ronnie: As you can tell. That's why we're doing this kind

Criss: A club that made a big mistake was the ANTI-CLUB. They used to have really cool shows there. Kim: Now it's pay-to-play...

Thom: Did you hear about HELLO DISASTER? They got signed and the label booted the lead singer...

Ronnie: Really? There's only ONE BILLY IDOL. You see? These bands get signed and they do anything the label tells them to do!

Thom: Yes. They just aren't artists anymore.

Kim: That's so WRONG. Stick to your guns, creatively.

of interview.

Thom: Let's do the overkilled, typical interview-type thing, and go around and quickly get some influences? Kim: Someone go first. I have to think about it.

Criss: Well, I have been buying records for over 20 years. I have been into all kinds of music. My favorite bands are like totally different, you know, like the BEACH BOYS and the BIRDS, and the RAMONES and the SEX PISTOLS. KEITH MOON is my favorite drummer. CAPTAIN SEN-SIBLE is one of my favorite guitar players. SANTANA-

Kim: SANTANA!! [laughter...] Criss: Yeah, I grew up listening to

Santana.

Kim: Harsh. Very harsh. Criss: They were one of my main influences

Thom: The rhythms, maybe? Criss: Oh, yes, exactly. Kim: STEP ON IT!! [Another cockroach...]

Melanie: Aw, god...yuck.

Ronnie: Santana was not cool until he got busted for pot.

Criss: I mean, go ahead and laugh, but they WERE influential. I mean, watch WOODSTOCK and, man, that drummer is going OFF. Only 16 years old and if that ain't punk, I don't know what is.

Ronnie: We are not going to mention Santana in the interview, are we?

Criss: Why don't you tell him about some of the shitty bands that you

Ronnie: That's right. I like ALL shitty bands.

Criss: He likes just SHIT. Go ahead, tell him! GUMBALL, and all shit! [laughter...] Thom: So... what kind of SHIT do you listen to?

Ronnie: Yeah, Gumball is shit, and Santana is good... Criss: Go on! Go on! DINOSAUR JR., just keep going. Tell him about all of that stuff you like.

Kim: Can we make fun of other people's musical tastes? Thom: You can do anything you want!!

Ronnie: Hell, I don't need to say anything after that...it speaks for itself... [more laughter...Kim fell off the stump

she was sitting on.]
Melanie: I like ALEX CHILTON. He is like one of my most favorite... I like CHEAP TRICK, I like the DIDJITS. I like a band from New York called THE VACANT LOT. I like stuff like THE CARPENTERS. I like-

Criss: Yeah. I second the motion. Melanie: I love 60's punk music!

Kim: You just got RICHARD CARPENTER'S autograph...

Melanie: Yeah I got his autograph.

Tiffany: COOL!!!

Melanie: My favorite music is pop-punk music, you know, loud guitars with a pop melody and stuff.

Thom: Like the BUZZCOCKS, maybe? Melanie: YEAH! I love the Buzzcocks!

Thom: Kim, your turn...

Kim: I am trying to get away from the bugs! There's a spider now and I am like freaking out...ok... I like the BEATLES, the STONES, the KINKS rule. DAVE DAVIES'



guitar playing. When he didn't know how to play he was totally god. The Didjits' guitar player is amazing-god-like guitar player. Mid-60's, grungy stuff is really really cool, too. Ramones, of course. NIRVANA rules. That's my favorite new band...L7...

Ronnie: You're just trying to kiss their ass... Thom: Ha ha they didn't hear! No points! Ha hah! Who writes your songs? How do they get written? Where do they get written? What makes you write these lyrics about-

Kim: Death and insanity? And for people to go away? Thom: YET you want people to come and see you! Kim: That's right!

Thom: And then you turn around and tell them to go

away.. Kim: Yeah, I guess that's kind of weird, huh? Well, they could if they want to if they feel offended or anything,

they could go away, I guess, if they are offended by the lyrics [said tongue-in-cheek, by the way]...well, we all pretty much do...I've written most of them and me and Mel wrote a song called "Eye to Eye" and me and Ronald wrote a song called "I Need You," and-

Criss: You two wrote that together? Kim: Yeah, he did a bunch of arranging on it, I mean

enough to qualify...

Melanie: If somebody comes with something, I mean if there is like somebody, a friend, that said, "I got this great

song. Would you guys listen to it?" if it was an amazing song, we would do

Kim: So send your records and tapes in! [laughter...]

Kim: Coming up with lyrics... hmm... I just sit there and I get these sick thoughts in my head and I just kinda type it or write it out. In various places like the car, or while I'm watching TV, dumb things like that. Boring, dumb things like that.

Ronnie: So, you have a lot to say, in other words.

Kim: No! I have NOTHING to say, absolutely nothing! I really have NO point of view, nothing to say. I lead a really uninteresting life. So that is where all of the inspiration comes from-my boring, uninteresting life. Thom: So, what are your day jobs? [grin]

Melanie: We don't have 'em. Kim: Unemployment.

Criss: Up until about a month ago, none of us had jobs. I am the only responsible person in the band.

Thom: So, you support the rest of them then? Kim: Yeah, he does. He pays rent at all of our places. Criss: No, we all got "sugar daddies" and "sugar mommies" stashed around town, you know...

Thom: Conveniently located. Like a 7-11. Wherever you happen to be, just shoot over and get 20 bucks...

Kim: That's right.

Melanie: We panhandle on Melrose. Kim: We play the guitar at Venice and have people drop our rent checks in hats...

Criss: Well, these girls' unemployment runs out real soon, so they are going to have to get jobs. Either that,

or instant rock- stars, just add water. Ronnie: Just add water, earn a million bucks.

Thom: What is your one personal favorite 70's sitcom? Melanie: GOOD TIMES.

Kim: That one's really cool...DRAGNET! Dragnet cracks



me up, I don't know if it is a comedy or not, but I think it is quite funny.

Thom: No, one could call it a comedy of sorts. Kim: JACK WEBB is like one of my SEX GODS. I really think

he is amazing Ronnie: SANFORD AND SON.

Criss: Yeah I was gonna say that one but since Ronnie

Ronnie: WHAT'S HAPPENING, too.

Criss: FAT ALBERT!!

Kim: Yes! Fat Albert rules!

Thom: Does anybody have any personal SEX STORIES

that you wanna tell? Kim: Criss has one. Ronnie: Criss has MANY!

Criss: I have quite a few. I got a ton of 'em, man! Thom: Go ahead, Criss. Tell us a good one!

Ronnie: NO animal sto-

ries, Criss! Kim: No, Ronnie. That's your thing!

Criss: Here's a good one. Iremember, I met Jayne County through LEVI DEXTER, the rockabilly singer guy, the star that never was, right? I was gonna play with Levi but, you know, I just became friends with him. His band, it seemed like it took forever for it to get off the ground. But I was hanging out with him, and who came out for Christmas from England, but "Jayne County." And so I met this person that I had known about, but had not been exposed to, like, in THIS way...

[laughter...] Criss: -but...

Thom: Or was she exposed to YOU?

Criss: Yeah, and so we like, after meeting her I found out that she was like really funny and this person who does great songs and has a lot of history, and-

Kim: You fell in love... Criss: Not quite but... Ronnie: Does she have

a penis? Criss: I'll TELL YA in a minute!

Kim: He's getting to that, Ron!

Criss: Let me adjust myself, here. I am getting a hard-on just talking about it... [By the way, everyone is rolling on the ground laugh-

ing the WHOLE time this story is being told...]

Thom: Poppin' a woodie...

Criss: Yeah, a woodie, we'll call that a woodie. And so, lam over at Levi's, and Levi-this is a great story-Levi went to sleep with his girlfriend and Jayne and I were still up and we were drinkin' and partyin' and I was gettin' drunk, and we were gettin' to know each other a bit, kind of smootchie-koochie...

Kim: Oh, god! I am sick!

Criss: -Anyway, and so we are talking, we're gossiping

too, you know... Kim: Like girls...

Thom: Just get to the part about intercourse...

Criss: There was NO intercourse. I didn't want to stick MY thang anywhere. I let her "schlob the knob" a little bit... Kim: Oh! GROSS!

Melanie: I am sick!

Thom: Looks like SHE got the scoop and not I, no pun. Criss: yeah, but she didn't get "Ol' Faithful" that night, though. But we were gossiping about, 'cause Levi used to be married to PLEASANT, right? And we were gossiping and like in the middle of this, ACT, Levi stuck his head out the window and like balls us out, "Bwaaah! Talking shit about me and my ex-wife!!" Talk about breaking the concentration...and so he went back to sleep and I deflated. But as far as I know she is not a complete sex change, she still got her weenie-I never touched it or saw it-but here's the deal. She is masguerading as a full sex change but she didn't have the money or the guts to get the thing snipped.

Ronnie: So what would you call her?

Criss: We were gonna call ourselves "Chicks and Dicks..." Thom: You guys are like SPINAL TAP, you know, like "One

Criss: A SHE-MALE! She's your bonafide, 100% she-male. Ronnie: Chicks with dicks...

loudah..." [laughter...]

Kim, Paula and Melanie. - photo by Krk

Paula Pierce 1960-1991

Paula Pierce, the leader and driving force behind the Pandoras was found dead of an apparent heart attack in her home on August 10 1991. She was 31. I went to nearly every one of the Pandoras' gigs during the mid-eighties. I dug their sound, their sixties

garage look and influnces and the fact that they were an all-girl band that wasn't trying to be the Go-gos or the Bangles. (The Pandoras on tour antics are the stuff of urban folk-tales - not at all "girl next door".) They were exciting and different back then. And they were the product of one person's vision: Paula Pierce. Paula was always adamant about what the band's look and attitude should be and this was frequently the cause for turmoil within the group. The turn-over rate for new members had always been high, even in the bands earliest incarnation. (For a while there were two bands using the name "Pandoras". A Paula-led group and a band formed of ex-members!) All this means is that the "tough-chick" act was no act. She was tough and she was ahead of her time. Listen to the Pandoras' Moxie and Voxx singles and you can clearly hear the influence for bands like Dickless, STP and even Hole. (Courtney Love once told me that the Pandoras were a big influence for her.) Well, things changed later and from what I understand Paula became a sort of heavy metal answer to Madonna and foddder for the pages of Bam and Rock City News. The last time the Pandoras name appeared in an issue of Flipside was a couple of years ago in a review of a show they played with Redd Kross. It read "Pandoras stink!". I didn't care for their hard rock stuff either but I didn't want that to be our last word on the Pandoras. Personally, I feel that if there was an architect (even an unconscious one) for this whole "Fox-core" thing, it was Paula and her hard work paved the way for bands like L7, Babes In Toyland, The Lunachicks and (of course) The Muffs to exist.

Robert Cantu

Thom: 'We put elevens on our amps...'

Kim: Have you heard my sustain? Thom: Oh, it's excellent when it doesn't get unplugged... Kim: Yeah, I know...

Ronnie: Me and Kim have a Spinal Tap story. The guy who played the keyboards in the band? He sold some dope to this friend of me and Kim's. We actually smoked some dope that came BY WAY of Spinal Tap.

Criss: That's cool!

Thom: We got the DIRT tonight!

Kim: Oh yeah...

Thom: If you guys could take AXL ROSE, individually, out in the middle of an abandoned field, and there was no one within 20 miles of you, what would you do to him? Criss: I'd make him drink piss like JERRY LEE LEWIS did to PAUL ANKA in Australia. He actually did that. He took Paul Anka out in a field and-

Kim: No way! That is SO crue!! Ronnie: Man, I would never make anybody drink piss. NOBODY. Criss: He would probably ask for an autograph, man! Ronnie: AXL ROSE. I would have to do something about his voice. That is what bothers me. I like his attitudes but that voice, and that vibrato of his...has got to go. Kim: All vibrato on the face of the earth has got to go. Ronnie: And Criss was in a band with Guns-n-Roses. Criss: Yeah, I was in a band with DUFF.

Kim: I would probably just ignore him. That would probably hurt his feelings more than anything in the world. Take away his attention. Or breaking his legs.

Melanie: What would I do? Criss: Fuck him!

Melanie: Noooooo, I am not attracted to him like that. I would probably take him out into a field and tie him up and let a bunch of wild pigs go after him or something. Kim: That'd be cool. That would work.

Criss: I played in a bunch of bands with Duff in Seattle. Ronnie: His name was NICK O. TEEN in the VAINS. Call him that.

Kim: GNR is so unimportant in my life.

Ronnie: If you like 'em, though. He is out looking for pussy every night in Hollywood.

Criss: I would never want to be that successful if that is what it does to you. I want the Muffs to be successful, but not that way. Kim: Bad karma comes to you when you sell out.

Thom: Criss, what are some of the bands that you have played in?

Criss: I started playing in 79 in Seattle, played in a band called the RADIOS, with Kim who is now in the FASTBACKS which is a pretty well-known band that is from Seattle that is still going strong. And then I played in a lot of rockabilly and a lot of punk rock bands: The Vains, that one was with Duff, The KITTY KATS, the CROCODILES, those were rockabilly, um, FOUR BAD DUDES, LITTLE BEARS FROM BANGKOK, weird bands, LOOSE CREW, a ton of bands in Seattle. Moved here about four years ago and played in some cool bands and met up with Jayne County, Panther Burns, toured with SLEEPY LABEEF, locally I played in SADDLESORES and SPIDERBABY and now I've with the MUFFS. And this is the band that got me back into rock-n-roll.

Thom: So, do you have any plans for the future? Looking a little bit forward from the releases that you have coming out, do you have anything on the horizon that is still in the planning stages?

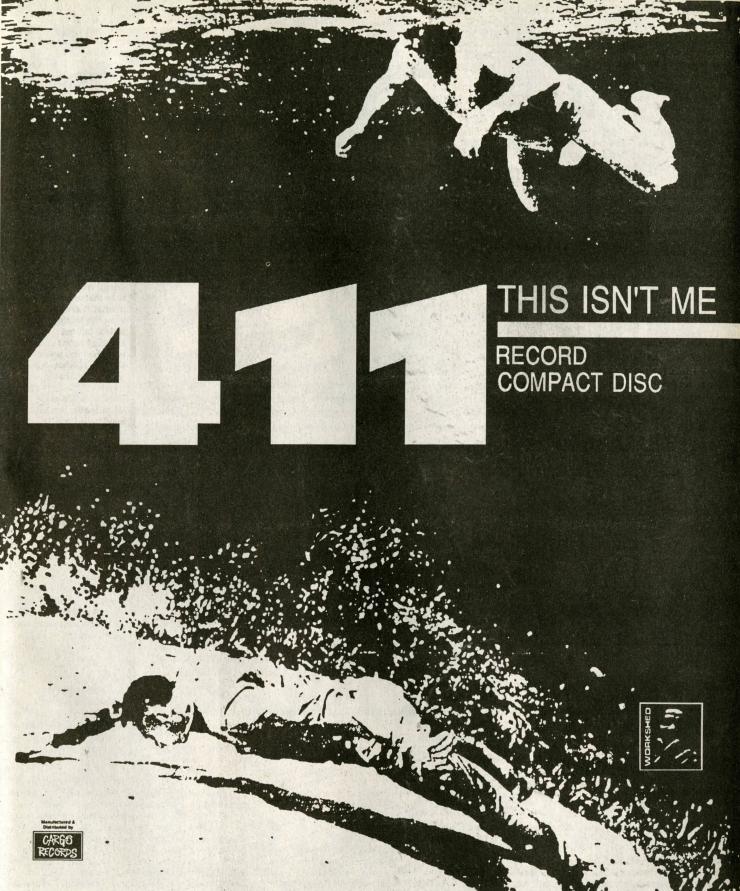
Melanie: Well, we'd like to do an album.

Kim: We'd like to make some money. Of course, that's not all we care about, but it would be nice to get a couple of bucks for gas sometime.

Melanie: But have fun is the utmost, because if you can't

have fun, then what is the point?

[Hey guess what? We're having a contest!!! Just count the number of times an insect is MENTIONED throughout this interview and send it in! All right answers will be put into a drawing that will take place at some future Muff's show, and the lucky winner will receive a SIGNED copy of their SYMPATHY single!! Fucken'yeah! Deadline for the contest is October 15th, drawing date to be announced. Winner need not be present! Send in your answer to: "Nice Muff, Thom!" c/o Flipside]





A lot more than simply a band, Gronge is a project that started in 1985 involving an open line-up that expresses itself through an amazing mix of unpredictable melodies, industrial noises, hallucinatory lyrics and strong and uncompromised political behavior. Their live performances are unmissable and often reach frenzied moments of improvisation. The audience is often mesmerized by the combination of images and music. The public and press offered incredible response to the bands 1989 tour through Germany, Switzerland and France. After dealing with problems such as the complete destruction of their studio and equipment due to fire, Gronge is back with a full length album entitled "A Claudio Villa (Original Sound)" on Italy's own Wide Records. We had this interview with Marco (drums) and Sandro (keyboards).

FS: What inspired you to start a band and what were your intentions at the beginning?

Sandro: We wanted to create something new and exciting. Also we wanted to combine many different people who had different backgrounds in order to

communicate with people using many different musical influences along with theatre, poetry, dance and painting. FS: You are a pretty unusual band, you share many of the typical punk issues, but you have a unique approach with music and lyrics. What does communication mean to you and how much importance does it present in your shows? Marco: It is kind of like a research experiment concerning communication towards others and ones self. Communication doesn't depend on the level of difficulty. It's more important that your audience understand what you are saying than how strong you are saying. Complete communication can be in effect at different levels. We feel that we have much in common with Heinrich

Boll who reached high levels of intellect but, he was able to communicate these levels of intellect in a way that all people could understand regardless of their background. When we play, we play with strong intensity because there are so many things that you

always carry on your shoulders and you can't just forget them when you go on stage.

FS: Why have you dedicated an album to Claudio Villa, a pretty popular Italian singer of the 40's?

Sandro: As Claudio Villa has been a symbol or Rome, a

thing new always comes out and this is what Gronge stands for. In the 40's Claudio Villa was more popular than the Pope and we want to do the same in the 90's. FS: You're often considered a political band, what do you think is the role of an artist in this society?

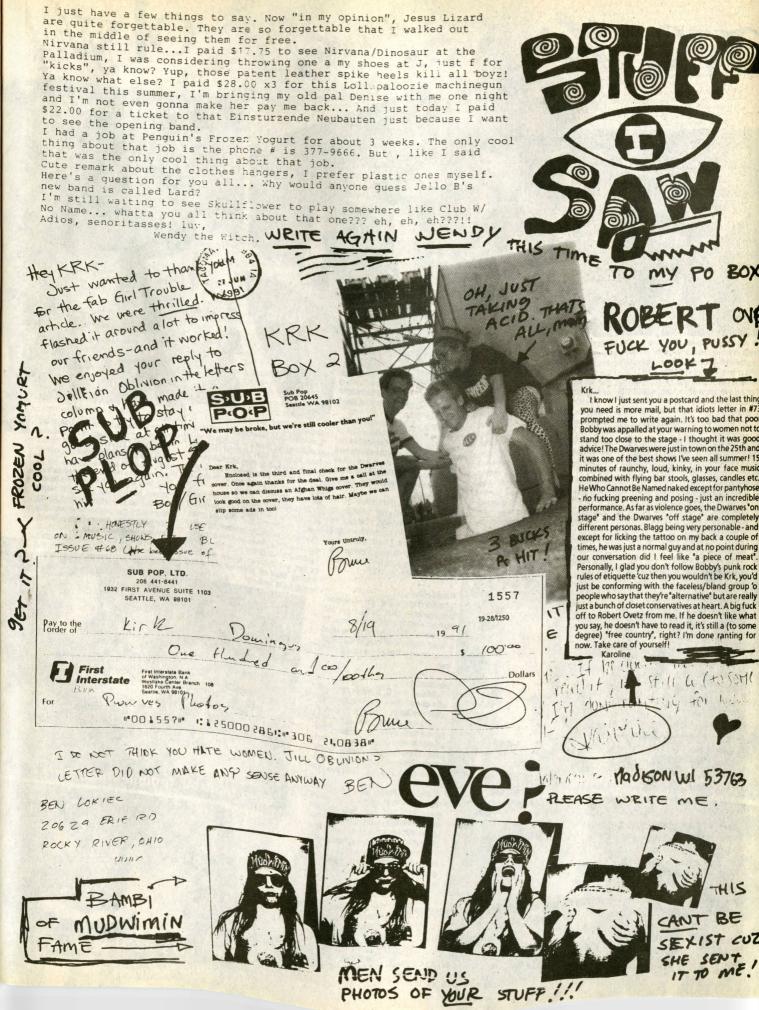
Marco: Every song is political because not saying anything in a song is a political stand in itself. Music played at the time of court jesters was filled with subtle but powerful political statements that often put the artists life in danger. But the meaning of play music got lost. If you express with your lyrics a strong social protest, your art will gravitate close to the center of the social system, otherwise it moves to the boarders. FS: How is it going with the new album and what are your plans for the future?

Sandro: We're very satisfied with the new album, it's selling well considering the music we play. We're now working on a video clip for "A Claudio Villa (Original Sound)" that will be released soon and we will tour Europe again this fall.



huge, chaotic and provincial metropolis, for thirty years, Gronge represent the Rome of today. In the title track there is a contrast between a high-tech instrument like a drum machine and a sampling of a Claudio Villa song of 30 years ago. You know from an opposition some-

If anyone is interested in Booking Gronge, please contact Massimo at A/Z Music tel 6-4272793 - fax 6-4272792. Or write c/o Wide Records, POB 309, 56100 Pisa Italv.



nyc Kvs. & oly.



It would be rediculous to sit here and rantand raveabout how much fun! had at the NMS last July. I did that last year. Plus I saw a lot of the same bands I'm always pushing on you. So, how about going over some of the high lights then focusing the attention over to Olympia Washington where K Records organized their own little music revolution.

Number one on the old memory, getting to meet the one and only Michael Lavine. Yep, smooched with the man that can make any has been look good. (Michael, need an apprentice?).

What I should have done was record the conversation I had with Sean and Julia. Talk about opinions. I walked away wondering why I even bother to write bout music in the first place.

This whole trip was based around catching Unrest and Bastro. Both bands I've been following for sometime, both

bands who consistently get better. Bastro played at the Knitting Factory, a horrible "art" club. Luckily it's a sinch to sneek in the back door, which is actually the front door, cuzl wasn't about to pay \$10 to see Weird Paul. I wonder if anyone can honestlysay they liked him?

Bastro sounded nothing like Big Black, which was my biggest worry since those early records were so... "influenced". They just rocked out. Unrest were really fucking great too, minimal, climaxing and pure. Lottsa fun. Vertigo, biggest surprise. I thought they were gonna choke hard. They too, upbeat guitar rock. Really solid. Hammer Head, what if Unsane did Helmet covers? That's Hammer Head. Boss Hog records have yet to make it on my priority list. Like they weren't too impressive the first few times, but just recently they killed. Maybe it's cuz the have Railroad Jerks Mark filling in the voids with more

twang rattle 'n roll? Really good. Strong rumors are that John's new band John Spencers Blues Explosion is great. Can't wait to hear that.

What trip would be complete without seeing local scuzz rockers Rats of Unusual Size or Helmet? My bet for the next big thing Unsane, the ugliest wall of hell fire in a long time. It was just so much fun and I could scrape too much detail for the small amount of space I have this issue.

I owe you all more space. Sorry. Within two weeks after finding out about the K convention, I bought my ticket! Sounded like a greatidea. Lottsa music, no business. I didn't even know exactly what bands were playing. I figured it would be good stuff. You know, Jimi Hendrix, the Sex Pistols...

Tuesday 20

I didn't go to the "girl revolution" thing because band bands I get too much of already and I wasn't about to pay 5 bucks to tell some girl tell me what a "sexist macho idiot" I am, at the top of her lungs. I get that all the time and it's free.

Wednesday 21

Missed Jessi Q, bummer. Tsunami were one of those charming textured guitar pop bands. I thought they were a bad Super Chunk. I was about 105 degrees and we're out of beer, the Smugglers were gonna have to be real good to keep me in this shithole. To my surprise they were! Fun dance with ants in your pants 60's bop. Vintaged but what the hell.

The Tree People were actually ok. They had lots of catchy songs which made their 'rock' sound bearable. Still they were only 3 years too late with this sound, but what the heck, better late than never. At least they kept me awake.

Somewhere inbetween it all, Fits of Depression played. A raging hardcore unit. Oh boy, this towns really cooking now. Luckily this club was showing MTV

Thursday 22

Vertigo

Smithfield Cafe. New day, more coffee! I can't believe how the people in this twon consume that shit. Oh well, any addiction is better than alcohol, right? I went to this poetry thing cuz it was free (donation) and I ran out of record stores to thumb through.

stores to thumb through.

But one particular person did stand out, Juliana (sp?) or as she was calling herself "Baltimore Joe". She was great. The most intensely captivating story teller ever. You must give her a chance. I spent the rest of the trip trying to talk to her but she was always too busy chasing cops on bikes or just being popular. Oh well.

Northshore

Got stuck paying for this one. Brian from Puget Motel caught me!! Missed Dumb Head. Bikini Kill, with a name like that you know I was front and center but one loud screeching song led to another and this band started to bug, big time. A girl screaming and a couple others playing bad, hoping it would comeacross as modern' too bad. Mecca Normal are the only band I've seen that can pull off the minimal thing. There's an interview with then in this issue, you've got to check them out as well.

Hole in front of CBGB's





in the other room so I watched a lot of that which was more entertaining than this show. Glad I snuck in the back for this one.

I didn't go to the Capital Theater thing - it looked too arty and I was already in a bad mood, plus 5 bucks?



Tom "Heart of Gold" Hazelmeyer giving to the homeless

Capitol Theater, 9:00 PM

Love Rock Revolution Girl Style Now Seven Year Bitch Bratmobile Jenny Olay Tiger Trap Rebecca Gates Jean Smith Tobi Vail and surprise guests \$5.00

Wednesday August 21

North Shore Surf Club, 5:00 PM Treepeople Smugglers Tsunami Jesse Q

Capitol Theater, 9:00 PM ws and Substance

This is a show featuring ten to fifteen minute performances by artists who work outside of the rock'n'roll medium. The Olympia Chamber Orchestra, lead by conductor Timothy Brock, will debut a new work by local conductor Timothy Brock, will debut a new work by le musicians and composers Connie Bunyer and Jeff Bartone entitled Mrs. Warhola. Terry Lee Hale is a sometimes folk singer in a cowboy hat who releases cassettes of his songs. Heather Perkins halis from Eu-gene, Ore., where she has been forging her own casset seconomy. Infamous Menagerie are three women from Seattle who annoyed city councilman Gil Carbone when they played Capitol Lake Park in 1989. Rich Jensen and Steve Peters will make up some songs sometime before they are supposed to perform them. Steve Fisk, Mark Hosler and Bob Basanich are a trio of double income types with no kids. \$5.00

Thursday August 22

Smithfield Cafe, 2:00 PM seone Said...

This will be an afternoon of poetry and spoken stuff nized by Slim Moon, whose Kill Rock Stars record label is releasing a series of wordcore 7° 45s. Reading w be Slim Moon; Jean Smith, a Vancouver poet who a performs in the band Mecca Normal; Billy Childish, of Chatham, England, currently editing a new series of novels by North Kent writers; Kathleen Hanna, the author of two books and several tirades; Stacy Lavine and Peter Tolliver, two Seattle writers who will share the hext wordcore 7" on Kill Rock Stars. donation requested

North Shore Surf Club, 5:00 PM Solomon Grundy Mecca Normal Dumbhead \$4.00

Capitol Theater, 9:00 PM Scrawl Pastels BEAT HAPPENING Nation of Ulysses \$5.00

Disco Dance Till Down

Friday August 23

Alexander Berkman Collective, 10:00 AM Ind Fair **Kicking Giant**

Bratmobile

The Evergreen State College Soccer Field. NOON to 4:00 PM Sub/Pop Dub Barbecue

Co-sponsored by Sub/Pop Records On the menu: Salmon, marianated vegetables, polenta. Vegans will be accommadated. Potluck salads, chips and

Access via IT bus 41, leaves Columbia Street bus station in downtown Olympia on the hour and half hour. donation requested

North Shore Surf Club, 5:00 PM Mummies Courtney Love Unwound Olive Lawn \$4.00

Capitol Theater, 9:00 PM Thee Headcoats Girl Trouble Fastbacks \$5.00

they were the best girl/guy combo this whole K thing had to offer. Solomon Grundy had this big guy up front that looked familiar. Turned out to be the old guy from the Screaming Trees. I can see why they kicked him out. Bland rock, like bad recent Screaming Trees with half the soul. Yucko, glad that day was over.

Capital Theater

By now this trip was starting to really drag and the Nation of Ulysses was exactly what we needed. Young energetic and all over the fucking stage. Great showmanship. The singer was like a cross between Jerry Lewis and Ray Charles. Musically like a hardcore Fugazi, 'cept not as good. Just more pushy. Still they came across like a pack of wild bulls

Beat Happening were Beat Happen-ing. Sounded good. You either like the 'naive pop' by now or you don't.

Scrawl literally put me to sleep. I woke up with a bad cramp in my neck so I left. They too were "charming" girl pop. At best a bad Breeders. (Krk missed the Pastels, but I didn't. Theywere an ok clean up act. I just got there and couldn't get into them right away. - Al)

Friday 23

Woke up early and as much as I wanted to see Jad Fair I had already decided I wasn't going to pay to see nay more "charming" excuses for shit music with girls screaming at the top of their lungs. I just don't give a fuck. Either you rock or you suck. I don't care what sex your are or hate. Luckily it was so early every Olympian was out drinking coffee so we just walked right in.

Everyone had told me how obnoxiously horrible Bratmobile were and they were right. The boppy girl on stage

Juliana and friends

said "we change our instruments after each song just like Beat Happening. Every band in Olympia is like Beat Happening." Great thing to fucking say.

It was like that highschool talent show you HAD to sit through. Kicking Giant started out ok. They had a set up like House of Freaks or No Man - one

drummer one guitar player. But eventually they too became "charming" with twangy guitar songs. Ugh! I tempted to donate a bass to this town or better yet a couple of effects pedals so every guitar doesn't sound identical.

Ahh, Jad Fair, now this man knows how to rock. Got so worked up in the middle of the set he unplugged his guitar and left it that was the entire remainder!! Then he guit singing into the mic and just clapped! Hillarious! This was fun.

I went tot he Sub Pop barbecue just out of curiosity. I wanted to see how rubbery the food tasted. To my surprise it didn't bounce! I tried to eat a hundred dollars worth but the chefs, like their bands, ran out while the line of people waiting to collect just got longer and longer.

Northshore

Took a nap and accidentaly missed Olivelawn and the Unwound (Ah, but I didn't. Both were really good! I even liked Olivelawn, really! I must have been on acid or something! - Al) Unfortunately I caught Courtney Love, a very unimportant acoustic thing. Waste of time. The Mummies were the pick-up I needed, Sounding almost too vintaged for their own good, still really funny...

Capital Theater

This is where the gigs start to happen. Seaweed were way better than the last time I saw them in L.A. Tight, fast and enthusiastic, like a very rock pop influenced hardcore band. Good songs. These guys might pull it off that the pace they're going.

Fastbacks were also on top of the situation. Fun punk-pop. Great set. Girl Trouble have yet to do two

things: Play abad set and play "Wrecking Ball."

Thee Headcoats, drunk and making complete fools of the just as drunk audience. It was a complete disaster. It all went accordingly. This show was the best altogether.

Saturday 24 Open Park Gig

Sleepyhead opened, at first I thought they were some sort of Replacement thing then as Rich pointed out... it was a total Dinosaur Jr. rip-off. So obvious I was embarrased for them.

Shadowymen played for what seemed like hours. It's not like I don't like them. Their whole vintage-surf instrumental thing is gobs of fun but they over-stayed their welcome like Gus always does at Al's house. Besides I couldn't wait to see the Melvins who did tons of new stuff and had a 10 inch record and flexi for sale. Anyway, they were not as heavy as usual. I know it was because the sound didn't bounce off of four walls, it just blew towards the trees. Probably bummed out all the city folks. Still. Great set and I got it on video, so there.

Jad Fair Northshore

Had to make a decision. Go to this gig or sneek into the way sold out Fugazi gig. You guessed it!

Some Velvet Sidewalk were actually

good. Really spontanious and wild eyed

with crazy songs that had both energy

and guts. Worth your trouble. L7 really

put allt he other girl bands to utter

shame. L7 ruled, big time, one of the

loudest, fastest set they've ever done.

High Performance were like rap/dance

show. The rapping wasn't too good at

even bother with opinions on this band

so I'll just go to the most interesting

thing that happend tonight. At the

beginning of "Suggestion" lan asked if

anyone would like to come up and sing.

After a minute or two of silence a girl

comes up and lasts about two lines then

she breaks down and cries. Really in-

tense moment as Ian takes over the

vocals. He looked as shaken up as she

did. Everyone in the audience looked

was a major success and very well orga-

nized. I just suggest that next time they

try something like this... get real bands to play. Not focus on sex but on musi-

And of course Fugazi, it's useless to

all but the dancing was really good.

Capital Theater

Olympian from local businesses and community organiza tions announcing prizes to be awarded for vario categories of pets and costumes. The judging is done beforehand at Capital Lake Park. The parade starts at 10:00 AM heading from the park up Fifth Avenue to Franklin, one block to Legion Way, then down to Sylvester Park, where all participants are awarded free ice

The Pet Parade is an Olympia tradition that dates back to

1929, when the 4-H Club sponsored a children's event during the Pagan Festival, a Pre-Lakefair summer fair.

Pet Parade "floats" consist of children towing a menag-

erie of pets, dressing as various mythical or political

figures, riding decorated bicycles or re-enacting storybook

legends. In 1939 the Olympian began to sponsor the Pet Parade. A week ahead of time they print ads in the

The Pet Parade

Saturday August 24

Capital Lake Park, 1:00 PM Sponsored by the Olympia Parks and Recreation Department: Melvins Shadowy Men on a Shadowy Planet Sleepyhead

North Shore Surf Club, 5:00 PM Witchypoo Duh Small Factory Wool \$4.00

Capitol Theater, 9:00 PM Fugazi **High Performance** L7 ne Velvet Sidewalk

Disco Dance Till Dawn

Sunday August 25

really freaked out as well. As 'emo-Sylvester Park, 10:00 AM Fallout Brunch tional" as I've ever seen around that big o-sponsored by Fallout Records There it is, my best recollection pos-On the Menu: toast, fruit, coffee, tea Feel free to bring other breakfast foods. sible at 1:30 AM. All I can say is the K

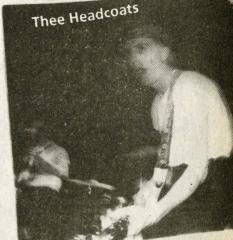
International Pop underground week The Smugglers

itall owei to all the possible. One last thanks to made my trips pour. Thanks!!! have m to you.

set. Interesting.

cianship.





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DANZIG

Lucifuge the Video

Without exaggerating, there must have been 2 or 3 dozen metal kids, mostly girls, plus the expected one or two punker types that still haven't figured it out, all crammed into some pre-backstage room, awaiting Danzig I suppose. I was passing through to another room where I had to sign a photo release thing, it basically stated that I couldn't reprint any photos of Danzig without his written consent. I signed it "Donald Duck" and took my photo pass (which I sold after the gig for \$20.00 to a girl who thought she could use it to get backstage and touch Glenn). I walked into the room again and I overheard a few blondes dyed black squeemingly giggling and verbally fantasizing about Glenn and his hairy chest. Down the hall there was half a dozen security guards in a football like huddle. I snuck up thinking I might get a photo of them beating up someone, but no it was only Glenn in the middle comparing biceps with a security guard. This video? Bad Kung Fu movies crossed with Elvira of the Dark.- Krk

(Def American 9157 Sunset Blvd., Los Angeles, CA 90069)

HEADFIRST VIDEO

Dunno how many of you punker types are into BMX (mainly freestyle) but if you are, you have to see this. It's all footage of this guy, Matt Hoffman, he is absolutely nuts. But - let me make one quick point before all the

worshipping.

This is an independent production, made by, of, and for kids. Which is really rare in the mega business shit world of BMX. At least in the skateboarding world you have lots of stupid dread heads taking lots of drugs and making money. All by, of, for kids. The BMX world has no underground. It's all shit and the people who run the show are a little less than that. So buy this knowing you are helping the underdog.

Anyway, Matt is a complete daredevil fool. Riding ramps the size of you house and break-dancing on a bike. I've been riding BMX bikes for close to 10 years and I've never seen anyone as amazing and death defying as this

guy. You really have to see it to believe it.

Lots and lots of footage from ramps, to streets, to obstacles. 360's everywhere and, oh my god, 540's, no handers, no footer, look ma, no brains. Either you're into it or you're not. - Krk

(Action Video POB 5485, San Diego CA 92165)

PRIMAL SOUNDS FROM NEW YORK CITY

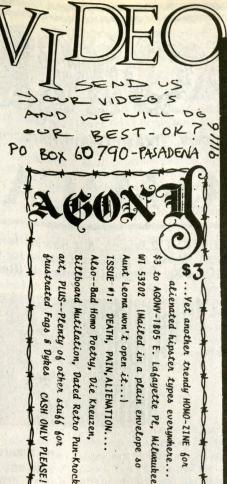
One camera shooting, sound is fair to good. About 90% of the footage is shot at CBGBs with the clubs lighting, really making this video look good. My only complaint is that all the shooting is from one spot - the back of the club, zooming in and out. By doing this I'll bet that it's an overall better representation of the gig and bands but I like the camera up front.

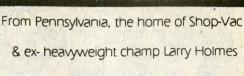
Bands being the only downfall, I'm sure what this video is is a representation of some of the local acts, but man are they mediocre. Really bland stuff. There is some fun stuff, like Ed Geins Car, Rats of Unusual Size and of course the highlight, the Lunachicks, but fuck if the other bands don't just plain suck. Tired and overdone.

(Hardcore Video)

ABC NO RIO
"Spoken Word"

One camera on a tripod, kinda dull as the footage varies little. The artists are Johnny the Punk, Ken Demaggio, Jay Donnelly, Vipin, Huberman, Bob Hart, Paul Skiff, Gina Bonati, Matthey Courtney and Margaret Petron. It's interesting to see how the styles of the readers change and some interesting things are said. But very little spoken stuff moves me...





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ETHYL MEATPLOW/HAUNTED GA-RAGE

July 3, 1991 at Radio by Martin McMartin

The fact that Flipside or any other 'zine wastes more than a line or two on Ethyl Meatplow shows how hard-up the so called underground press is to find a new direction, or something "different" or shocking. Bad disco is bad disco is bad disco. Period. This act was the equivalent of a room full of two year olds boasting about their heiny holes to a techno beat. The "singer" really digs talking about his asshole. After a long wait, gore-kings Haunted Garage took the stage to play most of their best known hits off the singles and more. I almost wish these guys would give up the buckets of blood and props, because those gimmicks tend to overshadow what a killer punk rock band this is.

If lead nut-case Dukey Flyswatter and company came out in "normal" clothes without the props and played as visciously as they always do I think it would be twice as threatening. Can't wait to hear the forthcoming Metal Blade Ip. The only bummer about this rippin' scene was the unusual amount of brawling between fans as well as tension between bouncers and fans. Obviously a Haunted Garage show is not for the timid, but it put a damper on things to see people getting dragged out violently while the band did their thing. Two bouncers placing themselves strategically between the crowd and the band after things start getting out of hand certainly is no solution. I'm not attempting to place blame without all the facts, but the band, the promoter/booker, and club owners, none of whom are new to the club scene, could take better precautions to avoid the inevitable skull cracking that occurs when the "fun" gets out of hand. Why not recruit some beefy fans of the band to protect the monitors, etc., who would get into the spirit of the show, push people away with a smile on their faces, and not view it as an "us against them' kinda thing? It would involve a bit of extra time and effort to coordinate, but a few phone calls along with a bit of encouragement from the band and it might be a plan. Any opinions out there on this?

TROTSKY ICEPICK/CARNIVAL ART/TVTV\$

July 8, 1991 at Club Lingerie by Martin McMartin

I guess I'm a masochist, but I was bored on this summer Monday and couldn't pass up a chance to see a free show despite the unpleasant experience I had here the last time around. Uncle Al told me that a guy from some ancient punk band (the Urinals) was in Trotsky Icepick so I listened up. They were middle of the road pop rock leaning toward a new wave side, and the singer's style reminded me a bit of Julian Cope. Kinda ok. (1 guarantee there will be a new wave revival hot on the heels of the current 70's infatuation so don't throw out those skinny ties in the back of the closet. You heard it here first.) Carnival Art were doin' that "down and out-I've had a hard life but I'm only 24-sensitive strained songwriter thing" not unlike the Replacements, and are really ripe for college radio, so if that's you're bag check them out.

It cracks me up when bands bring the music down low in the middle of a song, and the rythym section gets in a quiet groove, so the singer can tell one of those hard luck type stories about sex, getting loaded, or doin's ome gig back in Anytown, USA. As the story peaks, the boys in the band bring it up a little louder, and right after the punchline, the power chords kick in and everyone shakes their hair. Carnival Art did that aboout six times. TVTV\$ fly their punk rock flag proudly and have real potential. Magnetic in-your-face front man Blaze is the main focus, and he sounds like a young, pissed Richard Butler of early Psychedelic Furs at times. Damien, the bassist, pops off tight riffs and animated stage presence. Nick, on lead guitar stands firmly planted by his amp behind shades and does a helluva job keeping the nearly danceable groove going, occasionally breaking for a flashy solo and a shit-eating grin that serves as comic relief from whatever inevitable destruction Blaze is up to. There was a quest drummer from local band Snailface sitting behind the drum kit who appeared to be having a great time shaking his head and laughing as Blaze tore into the sound man concerning the disappearing p.a. The vocals were barely audible and Blaze asked for a little help from behind the sound board about 8 times before walking off after four or five songs. What's with this joint?

DICK TIT

July 9 at Gaslight by Thrashead

Dick Tit features the infamous CAKE (FS shitworker) on vocals. Dick Tit plays some rocking snotty punk rock with a slight metallic edge for crunch. Dick Tit have well put together songs with twisted lyrics, and Cake is a crazy frontman. Everything from insults to candy was thrown back and forth (and not the cheap candy, either-only the good shit!). Great stage presence and catchy songs are Dick Tit. Check 'em out.

WHITE FLAG, ELECTRIC FERRITS, MUFFS, DOWN BY LAW

Friday July 12 at Raji's

by Thrashead

WHITE FLAG started the evening off with their kicking brand of rock-n-roll. They did killer versions of 70's monster rock classics like Kiss' "Deuce" and some of their own classics like "Shattered Badge." Dressed in Dominos pizzaboy uniforms, White Flag kicked ass. Next up were the ELECTRIC FERRITS. The Ferrits railed through a set of classic 77 style punk ditties with vengeance. Lots of energy abounds when Greg starts jumping around, killer set. Once again, the Muffs turn in another classic energetic performance with a lot of audience participation. Last up, DOWN BY LAW hit the stage. One killer hardcore set was played here. They did a lot of songs off of their recent killer LP and a couple new rocking songs. Everybody was in top form bringing the roof down at Raji's. Great show.

TRASHCAN SCHOOL

July 14 at The Shamrock

by Thrashead

We pushed our weekly bowling night a couple of hours earlier because of the show. We all bowled and Jim and Andy invited us all to the show. TRASHCAN SCHOOL pulled out all of the stops playing their more popular tunes and ripping through a couple of impressive new songs. Great set as usual, Trash Can School never disappoint.

BUZZCOCKS + 2

July 20 at Universal Amphitheater by Thrashead

Eternal thanks to Al for helping me and Allyson see this show. The first band, LIFE SEX AND DEATH were one of these glam/metal/guns- nroses type Hollywood-Sunset Strip rock acts trying to get signed. Basically they made me sick. DREAD ZEPPELIN were next. They were funny at first but after three songs, the humor wore off and they became boring and EXTREMELY irritating. Finally, the band I came to see hit the stage: THE BUZZCOCKS. What can you say that hasn't been said before about this band? So, I'll just say that they were incredible and that was one of the best shows that I have seen all year! They played the classics like "I Don't Mind," "Harmony in My Head," and others. They also played eight new songs that totally rocked just like the old stuff. The Buzzcocks have one of the most nonpretentious stage presences I have ever seen. No gimmicks. No bullshit, they just got up there and fuckin' rocked! Intense performance! During the encore, they pulled out the real classic Buzzcocks tunes. They started off with "Orgasm Addict." They played "Boredom" and ended with a 15-20 minute version of "I Believe." They got the whole crowd shouting, "There is no love in this world anymore..." at the end of the show. Then Pete came out and threw a handful of backstage passes in the pit. Now THAT is punk!! Timeless band. Timeless tunes. Long live the **Buzzcocks!**

WOOL, MEATWAGON, UNSOUND, BOOB, SPONGE

July 20 at the Nudist Colony

by Sophia Possidon

This show/party was way over due, but finally did happen. I want to thank Flipside for printing my article about Palm Springs. The response was great and as a result this event occured.

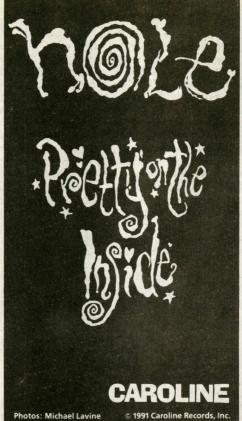
People started arriving at about 8:00-8:30 pm. At its peak there were about 300 people out there. It was a pretty windy evening and the roads were pretty bumpy to say the least. However, things went smoothly. Sponge, a local three piece band just showed up and asked if they could play and since half of Boob was not there, Sponge played. After Sponge was Unsound and they ripped! They played a lot of new material which sounded great with the addition of their new drummer. Following Unsound was Wool. They are fucking hot. I never heard them before and I was impressed as was the rest of the crowd. People were dancing all over the place, so much so that the band kept moving back out of people's way. It was amazing how responsive everyone was. These guys are rockin', check them out if you have the chance. I want to thank Wool for driving out all the way from L.A. to play the desert. You guys are incredible.

Then from san Diego, a hardcore band called Meat Wagon who have been around for awhile, playing in L.A. and San Diego. What a band, they crack me up with their crazy lyrics and etc. They got everyone out there slamming. I even joined in for a little of the comical antics. It was like the old days for a brief moment. Meat Wagon defi-

nitely raged, loud and fast.

By the time Meat Wagon finished their set, it was over 2:00 am. Things ran a little late, no surprize. However, Boob set up and cranked, this being their debut show. They are also from San Diego. These guys are awesome! Unfortu-











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nately, people had started leaving and there was only a handful of people left. But all those remaining were just blown away, as was I. I hope they play out here again in the fall.

Overall everything went great and I want to mention and thank Scott Reeder for doing the sound. It would not have been possible without you. Scot is the bass player for The Obsessed who were scheduled to play this party/show but cancelled due to an emergency. But, I hope they will also play in the fall.

PAPER TULIPS, POPDEFECT, TVTV\$

July 26 at The Shamrock

by Thrashead

We missed the first band. When we got there, the PAPER TULIPS were setting up. The Tulips played one tight, intense set made up of mostly new songs. The song "Mistakes" was fucking killer. POPDEFECT played one of their usual fun, great intense sets—this band has to be seen to be experienced. The TVTV\$ also played a really intense set of their newer material. All of these bands have new recording that will probably be out by the time you read this.

DICTATORS, LUNACHICKS

August 9 at Bogarts by Thrashead

When we finally got into Bogarts, the LUNACHICKS were well into their set. The Lunachicks rocked their hearts out playing tunes mostly from their "Babysitters on Acid" LP. A couple of new songs were thrown in and a hilarious cover of BAD COMPANY's "Feel Like Making Love" capped off the evening. Loud and obnoxious, the Lunachicks delivered. Then the bad boys of rock-nroll, the DICTATORS took over the stage and the club with some mean guitardriven intensity, complete with inspiring rantings from one HANDSOME DICK MANATOBA. The Dictators are a force to be reckoned with. Playing classics like "Young, Fast and Scientific," "Science Gone Too Far," "Weekend," "Stay With Me," and capping off the evening with a fucking killer cover of IGGY's "Search and Destroy." The Dictators could do no wrong. The Dictators play no-bullshit stripped-down rock-n-roll, the essence of what punk rock was, is and always will

THE DICTATORS / LUNACHICKS / SPINOUT

August 9-91 at Bogart's by POOCH

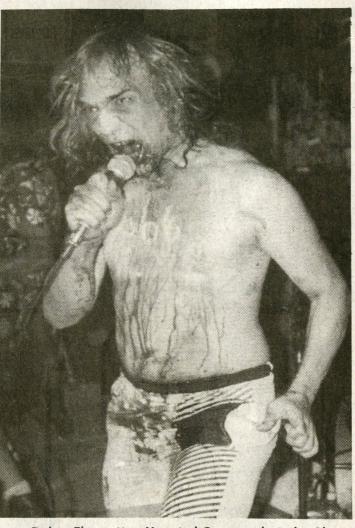
Hard to believe 15 years ago, your's truly, and the everlovable AI, caught two shows of The Dictators on their "Manifest Destiny" Tour. My ears have never recovered and few bands have since matched their fire. You could imagine my excitement when I found out the band had reunited for a tour and were playing within amp-hum of my University! How were they? Well, let me talk quickly about the opening bands.

SPINOUT - They had the makings of a decent Stooges band, but if they didn't rock, the audience would've been as bored as the singer appeared to be. At least he had a sense of humor. They covered "Cherry Bomb" by the Runaways (How "bout" American Nights", someone), but their show seemed little more than a rehearsal.

THE LUNACHICKS - Tatooed and crude, these wimmen

can rock as stupidly as any man can. I haven't witnessed this much hairflinging since Soul Asylum or Red Kross. The drummer was tough. I liked the singer's body punctuation. But as a group, they weren't my cup o'tea. The audience dug 'em though.

Now, to answer my earlier question. The 'tators are still damn near the greatest Rock 'n' Roll band playing today or ever. Their experience in outside projects have made them even tighter and more powerful, if one can believe that. From "Master Race Rock" to "New York, New York", they played 'emall. Handsome Dick Manitoba is no longer a "secret weapon", his delivery's as slick as his hair. Propelled by the twin guitars of Top Ten and Ross the Boss, Dick's as energetic and passionate a frontman



Dukey Flyswatter, Haunted Garage. photo by Al

as you've ever gonna witness. You could tell this band is (and always has) been in rock for the fun and exhilaration of it all. The tour-shirts were cheap, but the not the performance. These men may not be young and scientific-but they sure as hell can play faster and louder than most. If they come to your town, whatever you do, don't miss them! They're swell guys, to boot! Yeah, yeah, yeah!

SUPER KOOLS, RIOT ACT, YARD TRAUMA, SPIDERBABY

August 16th at The Shamrock
by Thom (with some fart noises by Cake)
I missed SUPER KOOLS but BOR CANTUS

I missed SUPER KOOLS but BOB CANTU said that they kicked ass as usual. I saw them at Raji's a few days previous and liked them then. Sorry dudes, catch ya next time! RIOT ACT, featuring CARMIN HILEBREW on lead vocals and guitar, was up next. I enjoyed their raw live

sound a lot, and definitely have to see them again soon! Also, Bob actually went up on stage and sang a song which made Cake and I laugh pretty hard. YARDTRAUMA followed. They absolutely kicked my ass for a loop! What an excellent live band they are! If you have been living in a closet all of this time and have yet to see them, then you are a dork! LEE JOSEPH on bass, with his facial distortions (which are more distorted than a muff box plugged into a flanger) is hilarious! You (Flipside reader and worshipper) MUST see this band! Lastly, I had to leave, but CAKE hung around, so let me now turn this review over to him: SPIDERBABY finished the showcase with an energetic powerpop and punk influenced set. The crowd went into an energetic frenzy, smashing all of

the bottles, cables, and people in their way, especially during the performance of "Turn On Me." The best part of the band to me (Cake) was the antics of the drummer, MAXWELL, who looks and acts like KEITH MOON when he drums. Definitely a band which will have a lot of future success. Now Thom is going to close this review: If you, by chance, went to LINGERIE to see TOO FREE STOOGES, you paid too much money (even though they are cool), and you missed an excellent show here. Many thanks to DENNIS DAVIS who didn't bitch TOO loudly when I brought my video camera to tape Yard Trauma.

"THE SPLATTERING OF THE TRIBES"

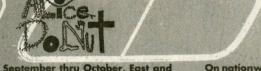
August 24th, in the middle of the Mohave Desert

by Thom

This show was set up to be one of those allnight "In The Desert" shows. Some of the bands that played were PORNO SPONGES, THE RAILS, CELEBRITY SKIN, LIQUID JESUS and SOFT SHOE. The good part was that the whole idea of the show was GREAT. The thought of being up until the crack of dawn listening to some great bands for FREE made me jump for joy. However, this is what really happened: The bands that DIDN'T get to play are: HARSH, WEIRD SKULL CONTROL, HAUNTED GARAGE, PIGMY LOVE CIRCUS, THE SORT OF QUARTET, DEAD KORPS and DC3. The reason? The wonderful Sheriff's department of whatever bumfuck county it was showed up and shut it down. Their "reasons" were that it was a fire hazard and that "someone drove by and complained." BULLSHIT! I don't know about you, but when was the last time you have seen DIRT AND SAND burn??! And TELL ME WHO drove by and complained, when NO ONE

lives within 10 fucking miles of the place? Hmmm? Well, the reason I am pissed off is because A LOT of people, expecting to be there for the evening, blew it out totally and got drunk as hell, among other things. The police, having been told this, refused to allow them to staythereby FORCING them to drive drunk, a THREE hour drive! Geeez! "To Protect and To Serve" MY ASS! As a matter of fact, on the way out, Tiffany and I spotted an overturned motorcycle on the side of the road. Sure enough, somebody flipped their bike and got messed up pretty bad on the rocks. We drove back and got an officer," interrupted her arrest of three teenagers, and showed her where the accident was. Also, during the show itself a man got hurt somehow and got messed up pretty bad-a big gash in the back of his head. NINETY minutes later, NO ONE volunteered to help the guy, who was BLEEDING by the soundboard all of this time. Meanwhile, whatever band was up at the time was saying









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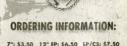












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PAPER TULIPS, VEG EX, DICK TIT, POPDEFECT, THE WILD STARES

August 25th at Jennifer's House (Her moving out party...) by Cake and Thom

Cake is on the phone with me (Thom) and we are going to review this one together. First topic, PAPER TULIPS. Cake: ...energetic pop punk set, led by the insane bass doodlings of TOAST. Thom: ... they were cool from what I hear. I wasn't there yet... Next was VEG EX. Cake: ...a really cool sound, like combining JEFFERSON AIRPLANE, VELVET UNDERGROUND and latter-day X. Thom: ... I still had not shown up yet. Third was DICK TIT. Cake: ... I don't remember what happened during this set. I sort of blacked out, I guess... Thom: Wow! Cake looked like he was totally blacking out. This band is fucking cool. I think that of all the bands in L.A., they are one of the many bands in L.A... Oh, and I showed up as they went on. Fourth up was POPDEFECT. Cake: ..it was cool that Popdefect let everyone use their equipment. As always, they put on an impressive show, showcasing their surf/ punk sound. Thom: ...fucking cool instrumentals! This band is tight, fun, and yet loosely constructed. Awesome. Last up was THE WILD STARES. Cake: Led by one of the nicest persons in L.A.-Steve, the band has got an incredible and original sound, reminiscent of the original TALKING HEADS. And THANK GOD they did their DEBBIE GIBSON cover, too! Thom: Debbie Gibson would fuck a football team if she only knew the thrashing her sweet little song was getting that night. This band is HOT. You NEED to see them soon!

LOLLAPALOOZA

Rollins Band, Butthole Surfers, Body Count, Nine Inch. Nails, Siouxsie and the Banshees, Janes Addiction

Irvine Meadows Amphitheater by Al

Touted as the "alternative" event of the summer, it seemed like a nice way to spend an afternoon. The premise of the event ("something striking") definitely did outshine any performance by the bands, and since I can definitely relate to Krk's wisdom "Who wants to see a band from 50 feet?" I won't even talk about them. The point is, what is so alternative/striking about a \$30 show, in a big commercial arena, with the only common thread that ties the bands together is to make their huge guarantee? Well, whoopee, welcome to yet another rock concert. But, alas, I must back up. From my perspective, I would much rather have seen Perry Ferrell (the instigator of this event, it is rumored) put on a free show out in the Mojave. But these days that is such a completely ridiculous notion, even though Perry's previous band had no problem with that just a few short years ago. Again, I would rather see that, but as this festival was indeed aimed at the bands real MTV audience, then maybe for them it was indeed alternative. I mean they had a tent giving a lot of different activist /alternative groups a chance to showcase their stuff. Ok. And perhaps someone there to see Jane's Addiction got exposed to the Rollins Band, yeah, that's a good thing I guess, because God knows that those people would not seek out anything "alternative" on their own. If it's force feeding the masses are used to, let's force feed them. So here we are in a nice big controlled situation, feeling all free and alternative, grooving to the wonderful bands in the sunshine. Well except for a few folks you bit off a little more blotter than they could chew, nothing did get out of bounds. But then again, what did I want? I don't fucking know! Even though I kinda hated it inside, I had a good time. But, you know, I won't be back soon.

FRISCOZONE

by Gary Indiana

It's the end of an era as yrs truly gets ready to leave the Haight-Ashbury. Landlord's booting me from my cave so if you know of some cheap alternative space with lotsa room for motorcycles, let me know at the address way down below (North Mission preferred)....Just a few choice gigs to comment on this time starting with the splendiforous KPOO Benefit at Klub Komotion back on Sat. 7/6, Dave Kaplan out of the hugeness of his heart put this on to help out Poor People's Radio and one of my fave stations (dig the oldies shows). Arrived just in time to miss The Euge, who else could that be but that cool dude under the lightbulb in the Decline, yes Eugene himself performed by request of Dave-o. Walked in as HEMI was laying down the rock n' roll law at peak E level as they are wont to do, next up was NEW POWER SOUL, a swingin' band with three slightly older frontbros doing a varied and lively set heavily laced with trad funk/r&b/James Brown stylings. Rounding out the evening were the STIMMIES, a band that's getting lotsa fans hereabouts with their fun pop/punk sound and violin contributions from the crazy singer guy. To top the weekend off, I indulged in a little bit of beer and sushi down at Nightbreak on Sunday with CREEP, whom you've read about here before but! they're going through changes and are

So it's work work and then Friday the 12th at the IBeam HOUSE OF WHEELS doing their rockin' thang as a foursome, Paul's playing guitar along with the vocal duties now, then comes the new incarnation of the megamighty JACKSON SAINTS. Chuck (ex-Lawn Vulture) quit the band so now from Kansas City they got J.D. Michaels out fronta the band, dude be knockin' 'em out with his very powerful vocals. I think we just might have some-

thing here folks, watch these guys.

Next afternoon I invited half the town down to Zeitgeist to share a keg of Sierra Nevada and proclaim that birthdays suck, especially mine, as I've had too many of them, I was thinkin', Just a choice crowd actually showed up and we were all blown away by the guitar virtuosity of CARLOS GUITARLOS, who jammed like a mofo for hours or so it seemed. Also performing were Lisa and Julia of the GARGOYLES (call them the GARGIRLS), most of House of Wheels, Eric from Jackson Saints, and others I may not remember because my memory of the event ceases about dusk. It was a great party and thanks to everyone

that helped and everyone that drank.

Right about the time I was pouring the first pitcher we were all very grieved to hear about the death of Jeff Camletti. I had talked to Jeff the night before, at Zeitgeist early in the evening and about 2AM after the bars let out on Haight Street, and he was stoked about coming down and helping destroy the keg the next day. Although he was a good friend of mine I wasn't aware that he messed with heroin, just occasionally I guess. Anyway sometime early Saturday the 13th Jeff OD'd. It's hard to express just what Jeff meant to everyone that knew him; he definitely made a big impact on the scene. He was probably the only true cave man I've ever known, a big guy, who wouldn't stop for nothin', had the biggest parties, destroyed apartments, livened up a lotta women's lives I suppose; everyone liked him. Some of you saw him as lead singer of SPEEDRACER, or barreling down lower Haight on his skateboard, pulled by his dog Sarge, who was just as feral as Jeff was. Well, the party at Zeitgeist did double duty, a beerfest for me and my friends, and a wake for Jeff; many people had some serious blues that day. Jeff's mom came and took him back home to New Jersey

This would be a good excuse for me to pontificate about the evils of heroin. People I know are fully pissed off at losing friends to the shit. I would hate to make up a list of those that have disappeared from the scene because of that shit or speed or whatever, because it's been going on for years. Everyone knows it's stupid, but people keep dying. What can I say? Anyone got any ideas on what to

do? Here's my slogan: kneecap a heroin dealer today! Nevertheless, moving on, Sunday the 14th Operation

Rock day at Shoreline Amphitheater, and a heap o'thanks to Stephanie Slaughter for the comps. Those of you who know Dream will know why I missed the first two bands after riding down in his van, so no Dangerous Toys or Metal Church. Did catch MOTORHEAD though, and they rocked with gusto, undaunted by the fact that the place was, very strangely, less than half full. My heroes, these guys: one of the greatest rock bands ever, tireless troupers, playing in the middle of the bill with no props, no frills, no costumes, just relentless rock. They certainly had a lot more substance than he who came with the twilight, ALICE COOPER, whom I haven't seen since the Billion Dollar Babies tour back in ehhhhh 74, 75? Did half a lude that night but this time I was stone sober and generally enjoyed Alice's set, although the concept seemed kind of used up. Yeah he had lotsa props and scenery and one Bride of Frankenstein skit where they fake transmuted a girl into a dummy with a half eaten face which Alice abused, the whole thing very misogynistic. The band were crack arena virtuosos, though, very impressive despite the posturing, and Joe Satriani came out and jammed with them. During the long break I ran into all kindsa Friscozoners from House of Wheels, Gargoyles, VERBAL ABUSE, PROUDFLESH, MR. T. EXPERIENCE, among others. Plus I ran into the Reno Mafia, the Borghino Brothers and company, who were sitting right down front. I squeezed in with them as the lights dimmed and stage smoke enveloped the demonic sci-fi set. A roaring, rumbling, threatening sound poured from the p.a., louder and louder...it's Satan's Harley! Oh my God! The front of the drum platform opens up, evil, swirling light pours out, the roaring gets louder, and out comes....Rob Halford!!!! Decked out head to toe in leather, dripping with shiny chains and crosses and studs, ON A FUCKIN' HARLEY! I coulda shit. If he pulled that stunt at the Folsom Street Fair hundreds of leather fellas would cream their chaps. As the bug-eyed audience cheers, out comes the band, JUDAS PRIEST blasts away, and my eardrums were goners. I would say that Priest was God but that would be inappropriate, better to say that they were Beelzebub. First time I'd seen 'em, finally; they played all of their songs that I know and like, were just plain bad as fuck, I jumped up and down screaming Priest! Priest! like everyone else and totally lost my voice, and had almost as much fun as the AC/DC show last December. Heavy metal rules, dude. Oh, and no suicides occurred that I know of.

Almost as much fun was Tuesday the 16th down at the Covered Wagon with House of Wheels and PAPA WHEELIE. I've said it before and I'll say it again, Papa is one of the best bands around, getting better every time I see them, and are a joy to behold and/or listen to. Can't figure out why one member is such a bitch to me every time we

meet but hey whatever.

After being MIA for ten days or so, I wandered down to the Chameleon to see a few bands on the 26th. HUNGER FARM is just cranking up when Karen the owner grabs me and rides me to the Albion to see YOLA TANGO. We go back into the steamy crowded backroom (where you can see some of the coolest gigs around if you can find out about 'em) and I was totally entranced by this guy and gal duo who played some very catchy, thoughtful originals as well as a punk cover or two just for fun. If you haven't heard their song "Speeding Motorcycle" check it out, it blew the minds of everyone at work when we heard it on KUSF. We headed back to the Chameleon in time to catch SEKIRI, "Japan's #1 Female Punk Sensation" as Karen advertised them, and they were pretty good, definitely a different kinda sound. All Japanese vocals too. I got a crush for the bass player, which I tend to do for some reason. She looked like a Japanese Dinah (45 Grave) Cancer! Afterwards JILL THE WITCH played an intensely freaky set for their strange conglomerate of fans.

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CUT ALONG DOTTED LINES

Monday the 29th I was shocked to walk into the Kennel Club and find the DIESEL QUEENS from San Jose playing. Buncha ugly tattooed guys in lingerie, jock straps, make up, whatever, hitting and licking and spitting on each other; the crowd loved 'em. A hard act to follow and I was not impressed by the CHEMICAL PEOPLE, in fact I sat in back and read a book. I know that's unfair but I dunno, they didn't move me, y'know? You couldn't help but move for the next band however, the DIDJITS (good 'ol midwestern punh and yeeha!) reminded me of part Toy Dolls, 999, Dickies, and maybe some Subpop band or other but they had that punkrok spirit that came across very well. A great band and so's their new record.

Other than attending the 49ers-Broncos game Aug. 7 (on the field! They pay me!) I laid low until I rode down to L.A. on the 10th to catch the extravaganza at the Lingerie, one of the greatest shows of all times, first up was L.A.'s

SPINOUT who were pretty rockin' altho I spent most of the set talking to Kelly and Charlie from XXX, then ohbestillmyheart it was rock goddess time with the mighty LUNACHICKS from NYC, I mean even the attendant L7 girls were in awe of the way the 'Chicks rocked, they were tight and right and had the crowd screaming for more sweaty encores. And then, and then, those Olympians, those Rock Gods of the Rock Gods, the DICTATORS, what can I say, some say they're the greatest, could be so because this was one of the best shows of my life. I hear Krk didn't like 'em (didn't see him after the Lunachicks, hmmmm) but you can't deny these guys are pure pro, along with the Ramones these guys are the roots and foundation of punk rock as we know it today ladies and gentlemen. And Handsome Dick Manitoba, the Handsomest Man in Rock and Roll, whatta entertainer, he had the crowd in stitches with his bullshit the whole set through. I hope to hell they come back, and reissue all their albums, and make a new one!

And what could possibly cap the weekend than the show next nite at the Roxy. Took RTD so of course I missed the first two acts but walked in as the COWSILLS was coming to the end of their set, no big loss as they were kinda plain sounding, good but kinda Holiday Inn Lounge. Then these infernal Sweeties came out, I still don't understand, apparently some LA. cable TV weirdness, God forbid they'd ever be broadcasted, then CELEBRITY SKIN came on for a lively although some what subdued set. They obviously didn't want to get as riotous as they usually are

and be banned from the Strip but they were good nonetheless. And then, goddess time again kids, lotus blossom goddesses: finally I got to see SHONEN KNIFE! I was going to see them in August of '89 but broke my arm in Whittier just before their show so I was stretched out in County and missed 'em. Well, they were just so goddamn cute at the Roxy, tiny li'l things, real quiet and shy and they messed up a coupla times but they could belt out a big sound, played almost all my fave tunes and I was dee-lighted as was the adoring crowd. Thanks to Bill Bartel for bringing 'em back. Back up in SF the Lunachicks did a last minute opener at the Kennel the following Wednesday, putting on such a good show that I lost interest in the other bands and could only follow the 'Chicks around like a puppydog. Saw part of the set by THINKING FELLERS UNION 282 and while they were interesting and kooky and probably would be hella fun at Brainwash or Hotel Utah I wasn't digging it tonite. Missed Volcano Suns altogether, oh well.

One place I seldom go because I'm lazy is the El Rio, way the heck down Mission below Army. It's actually a cool place with a nice diversity of entertainment, you walk in through the bar and out the back into this big spacious outdoor garden

patio and in again to the room where the bands play, which is kinda like a large suburban family rec room. Caught Creep there Saturday the 17th, except they'd become HEART PUMPING BOURBON (from the Short Dogs Grow song of the same name) and now may well have broken up, at least for a while. Anyway tonight they entertained the heck outta some loyal fans, people were actually dancing and having fun which you gotta do what with Tom Pits bouncing all over the place.

Another milestone in my life occurred next day, Sunday afternoon in Stern Grove, you may recall the last freebie I attended their was the Preservation Hall Jazz Band, and now I've finally seen the DUKE ELLINGTON ORCHESTRA! Shoulda seen 'em while the Duke was alive but Mercer had the band jumping and it was just a very, very swingin' experience.

Only a couple more shows did I see in August: Saturday the 24th MOTHERLODE opened up at the IBeam and thrilled

Jeff Camletti and Erin. photo by Gary

the crowd with their straightahead reborn rock, ran out for drinks then caught SWAY who are also pretty straightahead but eh a bit posish, plus they tried a Motorhead cover that didn't work well. Gotta catch them some other time I think. And then the end of the month we had BHANG REVIVAL out from Chicago (their latest vinyl was reviewed last ish). This rockin' femme trio played down at the Chameleon to a star-studded crowd (those of us who blew off the big FUGAZI show in Oakland) but didn't feel with it this night, although they blew away the sushi Sunday crowd next day I heard. After the set the band and I blazed over to Nightbreak to catch the Jackson Saints, well worth the trip 'coz dude they ripped. The crowd would not leave until they'd squeezed out two encores, wotta show.

That's it

HOT SHIT GOSSIP: (I wish I could do this as well as Tar did)
Karen of the Chameleon will also be running Nightbreak by
the time you read this. Send her those demos! She loves 'em!
The WITNESSES have reunited, and have played gigs!

Some bitchin' new CD's out by SISTER DOUBLE HAPPI-NESS (on Warner), ASSASSINS OF GOD, and the MOL-ECULES. I'm poor, I don't have 'em, somebody send me a tape.

Brave New World is a new club thang at Fulton and Masonic (below USF). It's normally known as the Off Plaza. If you want booking you can write ITN, 1827 Haight St. #224, SF CA 94114.

HOT SHIT HOOSIER GOSSIP: It's been confirmed that 3 of the 4 original DOW JONES & THE INDUSTRIALS, the band that terrorized Purdue and central Indiana eleven years ago, are living in SE! Dr. Science is reportedly in New Jersey. If you're adventurous, you can catch Tim North and his Hoverdrum act. He played at the Lolapalooza Festival, at a Dead show (tsk), and will be at the Cyberarts Convention in Pasadena in November.

Paul Mahern sez a new ZERO BOYS album is in the works. Recording will begin this month in Indianapolis on 'Rock Sucker', which he claims will be even better than 'Vicious Circle'. Bitzcore will put it out in Europe and hopefully a good US distributor will be found. The ZB's plan to tour Europe in

the Spring. Paul's band the DATURA SEEDS are history, as is bassist Tufty's band TOXIC REASONS, as far as anyone knows that is. The end of an era, that. TR's git man Fefo is in BIRDMEN OF ALCATRAZ and working in that Italian joint, original member Bruce is in the RASTABILLY REBELS with Randy Creep (good lord!), Mark will always be drumming for someone I reckon.

The Gavin Report liked the BLAKE BA-BIES but they broke up, now they're called SHINE for some reason. They'll have an album on Mammoth Records in October, produced by Paul.

New SLOPPY SECONDS stuff due in November on Taaang!, including their EP '1st 7" plus some unreleased material, it'll be called 'And Then Some'.

REVIEWS AND DISSES: Got some demos and miscellaneous stuff, hon, mention goes to BRIAN RURYK'S SHAKING FLOOR (Brian's at PO Box 13, Stn. C., Toronto Canada M6J 3M7), he and two guys have assembled a painful wall of screaming noise here that you could use to alienate your neighborhood. You Toronto scenesters will know that Brian was in DINERS CLUB way back whenever. This here thang includes a cover of "You Should Never Have Opened That Door" by the Ramones in an industrial brain damage mode. God bless our Canadian friends.

And howzabout NORFOLK '91 (29 songs! 14 unsigned bands!) put out by wonderful WODU-AM 64, Tidewater's alternative! \$5 per, proceeds benefit the station (WODU, Rm. 200, Webb Ctr., Old Dominion U., Nofuck, Vagina, 23529) or call (804) 683-3441. Goes from crazy Beefheart thrash industrial to porchswing acoustic mellow-

ness to dorm dance punk obscenity to utter indescribableness. Pretty cool.

Loud rock from SNAKE RANCH (G. Frog, 2517 lvy Lane, Granite City, IL 62040). Not bad for Illinois. Funny 3-part jamahootenany from THE CLINTS. Kinda reminds me of mid-60's pop. (PO Box 88, 3208 W. Cahuenga?, Hollywood 900608). Here's a good one: BUZZOV-EN "Buttrash", a lot like Steel Pole Bathtub but mebbe denser, grungier. Wot, no address? And then there's THE 14TH WRAY with "Wig, Man! Wig!" Definitely some kinda retro-psychodelic thang reminiscent of the Lyres. Hey, they're OK, they're Canadian. (23 Nelson St. #3, Kingston Ont K7L 3W6 Canada. Or how about DELICIOUS MIND GARDEN (1118) E. Walnut, Santa Ana, CA 92704). I dunno. They rock Ok, sure. And also GREENHOUSE EFFECT (1415 Main St. #720, Worcester, MA 01603). Weeellilli....that's all folks.

THANKS AND A TIP O'THE PINT TO: All the above. All my frieeeeennnnss. And of course to The List! PO Box 2451! Richmond, CA 94802! Everything that's happening that you need to know! Send him your local gig info! Send me

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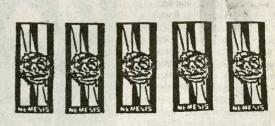
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RACISM



DEAD AGAIN Directed by Kenneth Branagh A Paramount Pictures Release

The intense Shakespearian auteur of HENRY V (1989) transforms himself into a laid-back, So-Cal Raymond Chandler in this remarkable metaphysical-

thriller. Branagh, the leading light of British theatre, performs a neat twist on Orson Welles via Alfred Hitchcock with this amalgam of plot elements drawn from CITI-ZEN KANE (1941)and SPELLBOUND (1944)

Mike Church (BRANAGH), a cynical, sexually frustrated LA gumshoe, is drafted by the C a t h o l i c archdioses to help a nightmare-plagued a m n e s i a c

archdioses to help a night-mare-plagued a m n e s i a c (EMMA THOMPSON) recover her memory. In the process, the disbelieving private eye becomes hopelessly entangled in a New Age mystery that revolves around a forty-year old murder, past-life experiences, and reincarnation. The supernatural web of intrigue spins ever tighter leading to a finale that's like a cross between PSYCHO (1960) and a grand opera.

The real achievement of DEAD AGAIN is in the absolute self-assuredness of Kenneth Branagh's filmmaking abilities. His considerable talents are applied in creating a ruthlessly efficient entertainment machine that invokes the spirit of the great Hitchcock thrillers. Like Hitchcock, Branagh's technical control extends down to each individual frame of his film. His use of overlapping dissolves achieves a poetic resonance through juxtaposition of image and meaning. In DEAD AGAIN, each frame's perfect relation in time and space mirrors the story's twisting narrative link of the past to the present and adds to the meaning of the (literally) timeless love story.

Branagh's command of filmic technique deserves comparison with Orson Welles' similiar attempts at crossing the line between theatre and film, art and commerce. Putting the New Hollywood director-brats (Tim Burton, The Coen Brothers, et al) to shame with his subtle directorial presence, Branagh draws the utmost out of his actors simply to tell a compelling story. Branagh's effects are calculated and precise in their aim. His style is definitely not self-indulgent,

film school shenanigans.

The performances are uniformly superb. Emma Thompson and Branagh are powerfully cast in dual roles as the lovers past (flashback) and present. Derek Jacobi contributes a fine turn as a fey antiques dealer who purposefully involves himself in the convoluted mystery. A suprisingly effective, extended cameo by Robin Williams, portraying a washed-up psychiatrist, adds to the lustre of the film's cast.

DEAD AGAIN is a brooding, atmospheric masterpiece of suspense. The film hooks into your nervous system and keeps you on chilly edge throughout.

THE COMMITMENTS Directed by Alan Parker

A Beacon/20th Century Fox Release

For anyone who ever dreamed of starting a band and playing rock 'n' roll music like it should be played - all heart and no bullshit - then this movie is for you. Defiant, freewheeling, and spirited like the members of the band itself, THE COMMITMENTS overflows with passion; for life, for music, and for dreams.

The remarkable cast of unknowns give down-to-earth performances that, while sometimes thin on development, never seems anything less than real. Andrew Strong, in particular, as the ego-driven lead singer Deco, is a real find. He has some of the same raw presence that John Belushi had before he was too far gone.

Alan Parker (MIDNIGHT EXPRESS, FAME, MISSISIPPI BURNING) has always favored pretense of substance over popular storytelling in his films. His manipulative handling of material has often-times reduced him to a blustering, crude filmmaker (a Celtic Oliver Stone, if you will). Thankfully, in THE COMMITMENTS, Parker plays the story straight, with little embellishment on his part. Coming on like an Irish A HARD DAY'S NIGHT (1964) with attitude and sass, Parker's sparkling direction is simple and wholly in service to telling

the story.

The real joy in this movie, though, is the wonderful succession of Soul/Motown classics that are delivered throughout; either by members of the working-class band or by the original performers. The timeless quality of these songs prove that the best music can cross cultural boundaries and retain the same meaning and spirit for the people who love it. From "Mustang Sally" to "Try a Little Tenderness", the music expresses the emotion of every generation that ever discovered the power of sex, individuality, and self-expression through rock 'n' roll.

THE COMMITMENTS is for everyone who has ever tried to live a dream. Success

is irelevent. Its the mythic journey of self-creation that counts.

BODY PARTS Directed by Eric Red

A Paramount Pictures Release

Just another possessed bodily extremity, you say? Just another "chopped off limb goes bad and wreaks psycho-havoc" movie. Those are a dime a dozen, right? Hell, just in my lifetime, I've seen THE BEAST WITH FIVE FINGERS (1945), THE HAND (1980), EVIL DEAD II: DEAD BY DAWN (1987), FIEND WITHOUT A FACE (1958), and too, too many more to enumerate here. Suffice it to say, BODY PARTS fits neatly

into this generic category. But honestly, can you ever have enough of these "A Boy and his Killer Appendage" flicks? I don't think so...

Jeff Fahey stars as the unhappy recipient of the tainted limb of a convicted murderer sent to the electric chair. His trials and tribulations increase ten-fold when the arm asserts itself and begins to react violently to any provocation. (A NOTE FROM THE CRITIC: Why is it that the possessed limb can always control the rest of a perfectly normal body?)

The director, Eric Red, has established himself as a master of the grand guignol. His previous films, first as a writer (NEAR DARK, THE HITCHER), then as a director (COHEN AND TATE - an underrated psycho-hitman thriller that's well worth checking out on video), are all blood-soaked, kinetic shockers. BODY PARTS is no exception. Faintly restrained for the first hour, the



film kicks into high-Splatter-gear and doesn't look back for the rest of the bumpy, sloppy ride. If you're like me and you've got a thing about watching people lose things; oh, say like arms, legs, or vital organs, then this is the film for you. If you're not one of us, then, I say, sit back and appreciate the serious social criticism of the entire American health care system that is subtextually implied within the context of classic genre narrative and its relation to current political trends.

POINT BREAK

Directed by Kathryn Bigelow A 20th Century Fox Release

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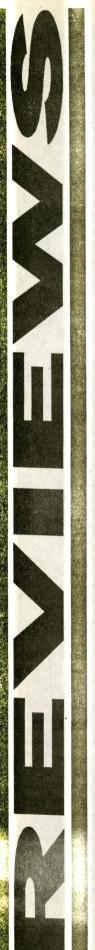
The suprise "sleeper" flick of the summer is this "Cops and Surfers" action thriller from hot-wired filmmaker Kathryn Bigelow (NEAR DARK, BLUE STEEL). Keanu Reeves stars as Johnny Utah, a rookie with a cause FBI Agent. When Utah is put on the trail of a gang of thrill-seeking surfers who rob banks to support their hedonistic

lifestyle, he has to go undercover and learn to surf before he can win their trust. Patrick Swayze, as the mystically-zonked Bodhi, gives a solid performance as the bleached-blond, criminal mind who is solely bent on living for bigger and better thrills.

Bigelow's movie is crammed full of some of the finest surf-footage in a major Hollywood release since BIG WEDNESDAY (1978). The extraordinary beauty of the cinematography gives the film a romantic kick. Even the viciously brutal action sequences have a definite sensuality and rhythmic edge. Bigelow's

nite sensuality and rhythmic edge. Bigelow's previous films share the same fascination for familial subcultures; be they the leather-clad bikers of her first film THE LOVELESS (1982), the vampire clan of NEAR DARK, the fraternity of police in BLUE STEEL, or the surfing/adrenalin junkies of POINT BREAK. All are outsiders in their own particular way, and all use violence as a means of separating themselves from the society that bred them. POINT BREAK is the work of a traditionally American, filmmaker on the rise.

By Martin Banner



5000 Gs

6 song cassette

This one sounds like a soundboard, and from what I can gather, this is going to be a good band on 24 track! Just basic, three-piece, three chord hard-edged sloppy rock with lot of rhythm changes, but very well done, "Choice of Champions" and "Stage Dive" are my personal favorites. Check this one out, it's interesting. -Thom

(5000 Gs c/o David Just 13834 Castle Cliff Way, Silver Spring, MD 20904)

ACCUSED

Straight Razor Cassette

5 tasty new speedcore tunes and two taken from the album "Grinning Like An Undertaker" make this a cassette EP of sorts. Half the lyrics are their typical slash-o-matic and the rest are good social ones. That drummer kicks, dude! - Pookie Musclehead (Nasty Mix 800 Tower Building, Seattle, WA 98101)

AFFECTED

Raw garage pop rock with not much in the way of variation or good hooks. Kinda just there. - Pookie (Rubber Box 32, Hawksburn 3142, Australia)

ANCALAGON

Cassette

Mid paced speedmetal on this 4 song cassette EP with decent lyrics about amnesia, pollution, homelessness, and Third World oppression. The production is a little rough and uneven but the tuneage is alright. - Pookie Musclehead

(Jaquet Stephan 2 Av Taillade, 75020, Paris, FRANCE)

ALMOST BERNADETTE

"Somebody Get Me a Gun/Security" 2 song cassette Here we go with another in a long series of "gun song" tapes! Wheeee! Oooooh, they are so mean, so tough, so... limp. Monotone pansy flat-ass vocals with no desire to improve. RUN from this one. -Thom (Almost Bernadette P.O. Box 571, Belmont, MA 02178)

ACTION BUDDIE

"So Who That Mutha?" cassette

Very sloppy, punkish-rap! Hah? Not your usual fare. Rock-n-roll with popping bass lines and rap vocals. If this sounds interesting to you, check it out. It ain't bad. -Thom

(Ever Rap Records P.O. Box 99284, Seattle, WA 98199)

ANT FARM

"Back by Popular Demand"

5 song cassette Pop without the sellout. Upbeat, with good vocals and riffs. Pop rhythms are splashed all over this one, but it is done in good taste. This is not a bad choice if you are looking for something accessible on an indie. Only problem I had with this one, though, is the song "Kevin," which sounds like a white version of the COMMODORES. "Superbone" has some cool lyrics. Oh, well, four out of five isn't bad! -Thom (Ant Farm 12 Champney St. #1, Brighton, MA 02135 - (617) 787-1147)

ARSON GARDEN

"Virtue Made of Sticks" (7")

10,000 Maniacs comes to mind with a Michael Stipe slurry-vocal approach. Nicely recorded. Slick and sugary and pre-superstardom.

(Community 3 438 Bedford Ave, Brooklyn Ny 11211)-Cake

AREA 51

"Just Say Fuck!"

4 song demo cassette. i get it! UFO's and stuff... hmmm.. weird. The sound is typical metallic grunge with lame lyrics: "You showed me how to live/With all the warmth that you could give/You cover me with a love so real/You may think it's strange/But that's the way I feel... Aaargh! Somebody give them a pacifier!

(Area 51 2813 Oasis Circle, Nenderson, NV 89014)

ALL GOD'S CHILDREN

4 song cassette

I just couldn't figure out what these guys are trying to do! I took it home. I'msorry I did. This is acoustic-driven traditional religious psycho-babble! Wha? They sent it to FLIPSIDE?? Well, all that I can say is that if this is a JOKE it is NOT funny! Now I REALLY want to worship Satan! -Thom

(Never mind the address!)

A.P.P.L.E.

"Neither Victims Nor Executioners" (7" red vinyl) Recorded in '86 and unreleased until now. These four recordings showcase what a hybrid of the Jefferson Airplane and C.R.A.S.S. can do. A cover of "Blowing In The Wind" is also included. Interesting anarchistic rock, kinda hard to really pin (Broken Rekids P.O. Box 460402 San Francisco, Ca 94146)

ASSASSINS OF GOD

"No Music Tonight"/"Pink Song" (7"Pink vinyl) Strange chord changes and annoying at times. Question: Why did you steal the cover from the first Smashing Pumpkins sleeve? That's kinda fucked. -Cake (Broken Records P.O. Box 460402 San Francisco, Ca.94146)

BARRACUDAS

"Hear Me Calling"/"She Knows"
Two of their 60's garage punk tunes taken from their old
"Garbage Dump" LP. (I dug their "Drop Out..." LP a lot more.) One of the better bands to regurgitate this genre. - Pookie Musdehead (Dog Meat GPOB 2366V, Melbourne, Australia 3001)

BECK SESSION GROUP

Time To Love 7'

2 really good n tight HC originals, one slightly metallic and one very poppy, with decent lyrics about consumerism and life. 2 great covers, Secret Hate's "Get On The Bus" and Jeremy Spencer's "Somebody's Gonna Get Their Head Kicked In Tonight". - Pookie

(Sinler R.A.Herbst, Gartenstrasse 14,6729, Rulzheim, Germany)

BELIEVER

Sanity Obscure Cassette

Pretty tight speedmetal with lyrics about how you must follow Christ or else. Why would you love anything so willing to punish you for free thought? Also, don't think for a minute that you guys aren't part of the mass produced greed and corruption of today's world. Off the high horse! - Pookie Musclehead (Roadrunner 255 Lafayette St., #709, New York, NY 10012)

BIG SATAN, INC.

"About A Cat(Eris)"/"Jezegrind" 7'

"About A Cat" is a rockus Seattle grunge metal tune with a bit more heaviness and driving power to make it stand out from the pack. "Jezegrind", while not a bad tune, seems to slip more into your standard Sub Pop rock fare (though it's not surprising being that they are from Seattle). - Pookie Musclehead (Over And Out Box 49795, Austin, TX 78765)

BLIND JUSTICE

"Don't Disturb Me Now" 7"

Twisty jazzy metallic HC with lots of offbeat tempo changes, slightly comical sounding vocals, and well written almost as offbeat lyrics. Sorta interesting though musicwise and productionwise it just failed to dent my drums. - Pookie Musclehead

(JFS 4359 Cherokee Ave., Apt.C, San Diego, CA 92104)

BLUE CHAIR

Where I Hurt My Enemy 7" EP

If these three songs were a little shorter and more catchier than jazz, I would swear this should have been Firehose, if Firehose didn't blow. Not bad, interesting and promising. - Krk (Jettison POB 2873, Durham, NC 27715)

BLUE GREEN GODS

Sudden Death 7" EP

Imagine Darby Crash pretending to be Dinah Cancer with a cryptic 100 Flowers chiming away, piercing guitars and off beat leanings towards a more abstract "death rock". Sounds tacky, I know, but it really is cool. - Krk

(Jettison POB 2873, Durham, NC 27715)

BRIEFWEEDS

"A Very Generous Portrait" (4-song 7")

From what I understand, a couple of members from Fugazi are in this band. But this sounds more like Hermans Hermits teleported to 1975 and being ingested with egg-nog laced L.S.D. Fuck if I know what to think about this one. Definitely the strangest record of the last two months. -Cake (K Records Box 7154 Olympia, Wa. 98507)

BARKMARKET

"Vegas Throat" cassette

Triple X puts out yet another good one with Barkmarket. Some VERY raw, sloppy STOOGES-type (yet sped up a bit) shit here with a very-much-in-pain-but-loving-it vocalist. Grab this now or else get laughed at for not being cool... -Thom (Triple X)

BOLSHEVIKS

"Cabbage in Mind" (7")

These guys are pretty jiffy-lube and cool. A neat-o cover of

"Disneyland" by the Eyes and four originals. When's the new LP, guys? -Cake

(Dr. Strange P.O. Box 7000-117 Alta Loma, Ca. 91701)

BRICKYARD

"Plump, Sweaty Marble"

6 song cassette I liked this one. Good, heavy, forward sound. Interesting lyrics and vocals. Reminds me of slowed-down, early METALLICA with straight-out-kick-yourself-in-the-nuts vocals. No background vocals here, either. Just a lot of yelling. I like that in a band, -Thom

(FFW Music 2399 Bacon, Berkley, MI 48072)

THE BLANKS

"It's Punk Rock!"

7 song cassette. Bold statement, but this band definitely lives up to their promise. It sounds JUST LIKE early 77 garage punk. Their title song, "Spirit of 77" says it all. If this band sounded ANY different then they would be posers—yet they have me convinced that they are god. If you happen to be looking for something NEW that sounds like it is OLD, then grab this one for sure! -Thom

(The Blanks 1303 Myrtle St., Hillside, NJ 07205)

BLACK CAR NATION

6 song cassette

Catchy. Female lead singer sounds like a "more seductive than even Debbie was" DEBBIE HARRY. Music is very grungy and three-chorded out-like early BLONDIE without the keyboards. Wait a second here! This band sounds so much like Blondie that I am getting freaked out! But still, it is a cool tape. -Thom (Black Car Nation (212) 995-9149/FAX 420-0611)

BLACK HAIRY TONGUE

5 song cassette

popped this one into my tape player and thrashed so hard smashed up my whole apartment! I LOVE this! Excellent, balls-out wall of sound that you just cannot sit still to! A sense of humor is added to it, and all wrapped up it creates a nice package. "Me and My Gun," "Pete's Brain," and "Fuck the Clutch" are truly statements to live by! If this band ever plays L.A. I will be in the front row! EXCELLENT! GRAB THIS ONE!

(Black Hairy Tongue 59 King St., Burlington, VT 05401)

BAD EGG SALAD

Like an early 80's UK dark pop band "Satan Game" being the most intresting with its piercing guitars, reminiscent of a lesser Sex Gang Children except the vocals are more dramatic and less effective. Ok. - Krk (Mullethead 932 Austin Ave, Atlanta, GA 30307)

BUSKER SOUNDCHECK

6 song demo cassette

This tape makes me feel "at peace with myself." Yeah, I know that sounds lame, but this soft-rock trio's first demo screams of sincerity and is filled with excellent, thought-provoking vocals. This is a definite change from my usual tastesnonetheless I enjoyed it. Light, refreshing, but not a compromise. BEGGARS BANQUET-type experimental rock. Grab this one for the surprise "Bonus Cover" alone, a covertrack that is done VERY VERY well! And NO I am not telling you what it is, either, -Thom

(Busker International Mailbox P.O. Box 338, Lemont, Illinois 60439)

BULLETS FOR PUSSY/THEATRE OF ICE (7° red vinyl)

Kinda boring industrial doodlings by two "masters". If you're patient and don't always watch reruns of Emergency!, you'll like this. Otherwise...-Cake (T.Storm/Orphanage 1702 West Camelback #315 Phoenix,

Az.85015)

THE BARRACUDAS

I'm unfamiliar with 'em, but this is a release of some recordings from '81 and '82 from this British oufit. A side, "Hear Me Calling" is a slow ballad that didn't move me, but "She Knows" on the B side is more of a pop raver that sounds fresh ten years later. Nice. - Martin McMartin

(Dog Meat GPOB 2366V, Melbourne, Australia 3001)

BIG DRILL CAR

As far as I'm concerned Big Drill Car are the only full throttle power pop band I'll willingly go see (and 9 out of ten times have a great time). So it's not like I didn't really try to get into this record. Cuz I played it foward/ backwards and at every speed my turn table could hustle. But (you knew that was coming) this album lacks all the strong points that made their last release such a fucking hit. Opening with the magnetic "Take Away" and "Restless Habs", BATCH deceivingly shines

with Frank's unmistakably playful harmonic howl and Mark's hook-like riffs, which are neither pop nor metal. Then songs like "Freep" creep in to leave a lingering sour taste. Aside from the upbeat "Freedom of Choice" the rest of these songs lack simple enthusiasm and most importantly, power. Ever at high volume this LP has the impact of a turtle and the balls to match. Not to say they can't write an ok pop song, cuz this LP is proof that they can. But they are just ok and I give these guys alot more credit than (CRUZ)

BIG DRILL CAR

Batch LP

Holy shit they've done it again! If that chip on your shoulder's too big to let you appreciate an amazing pop rock record than read no further. Bill Stevenson and Stephen Egerton from ALL have supplied their clean Midas touch on these local boys' third solid vinyl outing. Frank Daly's smooth vocals soar over the countless hooks. Guitarist Mark Arnold (also ex-MIA) sprinkles the slickest guitar licks in all the right places which echo and compliment the vocals. The rythym section does everything right. They're off like gangbusters on the first cut, "Take Away" which you'll recognize as one of the strongest cuts off Flipside's latest compilation, but a superior mix here lets the vocals shine. Frank's lyrics continue to sort out the frustration of relationships with humor and that's what keeps this fun. One of the best things about seeing them live was how he introduced every other song with, "Uh, this is another stupid one." It's not all sappy fun and games though. The two final songs, "Ick" and "Faster", are darker cuts that sound like an extension of "Annie's Needle" off the first EP, and explore the perils of excess and the fast life. Big Drill Car is the best in the business at combining their 70's rock influences and 80's beach punk agressiveness for a fresh sound. The future looks large for these guys. Easily one of the top releases of the year. - Martin McMartin (Cruz POB 7756, Long Beach, CA 90807)

BROKEN TRUST

"Straight Edge Across America" EP The music is some pretty cooking early 80's hardcore. Most of the lyrics are along the "fuck you, you dick" lines. I got a laugh from the straight edge "Beer Barrel Polka," though. I think if the lyrics had more creative satire and less "fuck you, you're a dick, I hate you blah blah blah" type lyrics, this would have been a lot better, but it's not bad, -Thrashead

Depression Records P.O. Box 219, Battle Creek, MI

BOUFFANT JELLYFISH

"Also... Dish" 6 song cassette A cross between "Motown" and punk. I know it sounds impossible, but Bouffant Jellyfish pull it off nicely. Good vocals that come across well in contrast to the music. Even has a little bit 'o rap thrown in. Funny lyrics, especially on "Little Red Riboflavin." "Mouth" and "WRH" made me laugh my ass off! Side B RIPS! I would never in a million years expect to actually LIKE this sort of stuff, but-I did. Excellent cover art too! Definately one for my library. You might wanna check it out as well. -Thom

Bouffant Jellyfish P.O. Box 164252, Austin, TX 78716-

BO-WEEVILS

"Middle Of Nowhere"/"Cheap Wine"

Light 60's inspired garage pop rock with plenty of harmony but not a lot of kick. These guys aren't bad but it's just that like hey man, these are the 90's dig? Time to forge ahead in a new direction! - Pookie

(Rubber Box 32, Hawksburn 3142, Australia)

BONE CLUB

Bless This LP

Soundgarden meets a hard but poppier college fave like Husker Du would be the way I would describe it. Not my bag but if it's yours... - Pookie Musclehead (Big Store GR. Riedbruch 12, 4600 Dortmond 15, Germany)

BONE CLUB

Live Live Live 7°

Am I just going "rock" crazy or does Bone Clubs "Mother East" have strong similarities to Nirvana's "Love Buzz", and after sniffing that, this whole single stinks of Nirvana which can be taken both ways. Bone Club do an amazing job of rocking and if you

like the mentioned band you'll want to own at least one copy of this. Nice cover. - Krk (Skull Duggery 77 Scituate Ave., Scituate, MA 02066)

BORROWED MEN

"Love In The Ruins" 12'

"Love In The Ruins" is a decent tune that's a combination of great old new wave synth Human League/ Vice Versa keyboards, older Shriekback moodiness, and some more recent yucky dance elements. Their cover of Joy Division's "She's Lost Control" isn't entirely horrible but they tried to much to make it into a dance club tune. This stuff has some potential but I still think Babyland is all over it! -Pookie Musclehead (Fiction OD)

BULKHEAD

I think I remember poking fun at a Boston comp. these guys were on. A side, "Leaves in Virginia" has vocals that sound like a peeved Mike Stipe over a little repeating guitar lick. I guess I just heard way too much bad Neil Young as a kid to get past the mellow acoustic guitar intro that preceded the bside's whiny nothingness. - Martin McMartin (Moist Records P.O. Box 3597, Chapel Hill,, NC

BURNING HEADS

"Hey You"/"Go Away"

"Hey You" is a bombastic blend of power chord punk Les Thugs, early Discharge-like thrash, and some metallic guitar pickings. "Go Away" is a more melody oriented power chord punk tune.Not mindblowing, just solid straight ahead tuneage. -Pookie Musclehead

(Black and Noir 4 rue Valdemaine, 49100 Angers, Belgium)

CHUCK TREECE

Dream'n

Chuck pretty much proved himself as a guitarist while he was with Mc Rad. This stuff shows us he knows his way around a bass and drum kit as well. "All instrumentation by Chuck Treece." What a suave, studly guy! After inspecting the "African" artwork, Chuck's be-boppy duds, and yes, the color of his skin (what a Nazi I am), I expected to hear some lite, funky shit. Wrong. Chuck has a fair mix here: hard-edged pop, reggae, metal, rock, whatever. Some of the stuff could even hold its own against Big Drill Car. But just cuz it's not bad doesn't mean it's great... - Dan Druff

(Caroline 114 West 26th St., New York, NY 10001)

CALAMITY JANE

This is what, Calamity Jane's third single? Yet little has changed. Trashy-punky-rock'n'rumble with some pre-Babes In Toyland grunts thrown in. Consistantly a fun band. So, uh, when do they play L.A. again? -

(Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805)

CAREFREE

Das Innere Des Tieres LP

Typically German punk/HC with various tempos, lots of melody, and even some sung piano and organ intros on some of the songs. These guys are pretty good but something about this didn't quite do it for me.Maybe I'm becoming too jaded toward punk or it could have not had enough intensity for me. -Pookie Musclehead

(Weed Productions Sonnhalde 45,, 7800 Freiburg, Germany)

CARNIVAL ART

Thrumdrone CD

I can see why something like this gets signed and pushed. The chops are there, the songs range from sensitive to "oh golly" wacky, and I heard Bono, Tom Petty, and The Replacements all over this. It just comes off so calculated. OK, this is our silly one, this is the trippy one, this is the political one, etc." Best cut of the 16 was "Drop Dead," a heavy one that takes a swipe a losing your marbles at a Dead show. - Martin McMartin

(Beggars Banquet 274 Madison Ave. #804, New York, NY 10016)

CASBAH CLUB

"Living Up In Center" 7'

"Living Up..." is a fairly catchy pop punk tune with



Two New 7's from Doc

GUTTERMOUTH

DSR. 7 GUTTERMOUTH 7"ep 'BALLS' Their energetic follow-up to their first 7". More early Eighties STYLE PUNK/HC like only GUTTERMOUTH can do. "These Guys Fucking Rule"-Flipside.

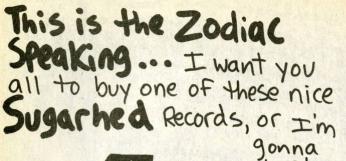
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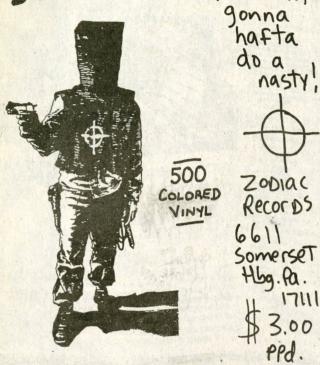
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some really speedy toasting and "Worth The Price?" is pretty much along the lines of 78 Clash. Both tunes have ok social lyrics. Decent, but I've heard it all many times before, times before, - Pookie Musclehead (Black and Noir 4 rue Valdemaine, 49100 Angers, Belgium)

CARNIVAL OF SHAME

'Go Tell Mother' cassette

GREAT COVER! Cool band. Just some well-produced rock-n-roll with no strings attached. Lots of fun swear words to keep me interested as well. I like to play this one LOUD! -Thom

(Carnival of Shame P.O. Box 15959, Philadelphia, PA 19103)

CELEBRITY SKIN

"Hello"/"Rat Fink" (7" red vinyl)

This was given away at the great Celebrity Skin party at the old Hong Kong Cafe...includes Chinese food and beer stains to boot. Anyway, this single is a departure of sorts for this wild and wacky band and an indication of how much these guys have improved from a musical standpoint. Yes, I do see a future. -CAKE

(Triple X Records)

COLORS

"Godd Jamm"/"Mean Guy" (7" Green Vinyl)
Blue Oyster Cult meets XTC, strangely enough. "My
courage comes from beer/The more I listen the less

I hear*-great fuckin'song, guys. Strange and serious.

(Icon Records P.O. Box 1746 Royal Oak, Mi 48068)

CHAIN OF STRENGTH

What Holds Us Apart 7

Totally excellent tight as a drum SE thrash overflowing with steamrolling power and catchiness. Vague lyrics in the personal pain camp. Released in the States on Foundation in 90 now available on limited edition blue wax of 1500 from ... - Pookie Musclehead (First Strike 39-41 Hallgate, Wigan, Lancashire, England WN1 1LR)

COCA CAROLA

Uninspired rock'n'roll. Real dated stuff. - Krk (Traxton Kungsholmsstrand 141, 112 48 Sthlm, Swe-

COIL

Love's Secret Domain

An occasional dance groove, but mostly gloomy background noise. Works best when they add some vocals, like on the title cut which gets evil, and "Things Happen" on which the female vocals get campy. Marc Almond makes a guest apperance but his cut's a sleeper. Can't see dropping 15 bucks for this stuff. - Martin McMartin

(Wax Trax 1659 N. Damen Ave., Chicago, IL 60647)

COUNT ZEE

Shorted bursts of so so thrashmetal with totally annoying high pitch geek vocals on this beautiful blue two sided flexi.Pass. - Pookie Musclehead (Utjsen Recordings P.O.Box 134, Waynesville, MO 65583)

CRUCIAL YOUTH

"We're an American Band"/"Smut Peddler" (7" milk

Badly recorded and produced cover of the Grand Funk Railroad original. The b-side should've been left off. Give me a break, guys! It must be great to be rich and have money to put out your own records.

(Faith Records, no address)

DADDY LONGHEAD

Cheatos LP

A lot of this sounds like livelier-psychedelic Butthole Surferes around "Cream Corn". Extended tons of instruments dog piled with a twisted drug induced edge. There might be 3 to 4 songs, the rest appears to be studio jams which hold quite a bit of weight. Butthole fans 'r going to flip. - Krk Touch and Go Records

DAGGERS 7" Paying tribute to the Ramones, the Daggers punk out "The Kids Are Alright" and an original "Kiss That Girl*. If you like the mentioned band, you'll love this.

Amazing Coop cover. - Krk (Sympathy 4901 Virginia Ave., Long Beach, CA 90805)

DATURA SEEDS

"S.&P. 69"/"D.A. Pop" (7")

Dickies/Buzzcocks pop-punk with a late '70's powerpop approach. Good song structures and songwriting. At times Television (the band) comes to mind as well. Hard crunch. -Cake (Toxic Shock P.O. Box 43787 Tucson, Az. 85733)

DAVID NUDELMAN

That's Why They Call It Dope 7" EP

Horrible acoustic geeetar playing by a guy hwo sings worse than he plays - stupid talk about smoking pot inbetween songs just sinks him further into my trash (Shit On Fire)

DEAD FIELD

"Demo #1" cassette

Sounds A LOT like the RESIDENTS. If you are into early industrial, you can do MUCH worse than checking this one out. Weird, barely accessible, yet addictive. Mostly noise and repetition with a "toy" drum machine beat, \$20 Radio Shack kiddie keyboards, and a wailing and whining vocalist. Take my advice if you are looking for something QUITE experimental...check this out! -Thom (Dead Field 1045 Haman Way, Roseville, CA 95768)

DRUNKS WITH GUNS

'Second Verses' LP

This was released so everyone who has been in the dark about the legendary DWG could finally get a taste of how great, horrible music can(') be. Imagine a Discharge 7" at 33. Heavily mono recording, dripping fuzz and hiss off all sides. The vocals are slobbering nonsense that unravel with bottled anger. Basic tempo is a barbituated mess. Considering the guitars sound like a chainsaw, it's amazing how distinctive the songs can be from one to the other. Really damaged stuff here, you gotta hear this at least once, you'll never complain about a "badly recorded" record again, but then again DWG wouldn't have done it any other way. - Krk Intellectual Convulsion 51 Bd A Blanqui, 75013 Paris

DO IT NOW FOUNDATION

8 song cassette

I put the tape into my deck and was whisked away to another time-namely the mud holes at Woodstock. Jazzy folk music without harmony sung by some true flower childs. The only way to really get into this one is with a black light and some GRATEFUL DEAD posters. If this is your cup of herbal tea then check it out. As for me... -Thom

no address given, but try "Avalon Studios" in Burlington, VT.

DIVIDED SOUL

4 song cassette (demo)

A bit stale, but these boys are trying. Basically it is up-tempo pop with a lot of "attempts" to hit high notes that are unreachable by human beings. Frankly, I was a bit bored. Also, check your duplicating system, guys, as your tape was LOADED with dropouts regardless on whose deck I played it in-or is that intentional? I couldn't tell... -Thom (Divided Soul 1721 Harbor Way, Seal Beach, CA

90740)

D.C. BEGGARS

'You're So Pretty But You Make Me Sick" 4 song 7° Four good punk songs on this one. Grunge meets good songwriting! "Die Gedanken" is in German, a anguage I just do not understand. However, the other lyrics are funny and original. Cool blue vinyl. There are some good bands coming out of Seattle nowadays, and this band is one of the best I have yet to hear. -Thom

(Rathouse Records, 1900 E. Denny WY, Seattle, WA 98122)

DECADENT FEW

Irrehuus mini LP

Kaya Decadent has the window shattering voice of an opera-punkette, together with the rest of her finely tuned band, it's hard not to sit up and take notice. Vicious guitar riffs ride a fast post punk wave of rock. Rhythms turn sharp and Kayas howl catches every cliff hanger. Impressive debut. Like a more song conscious Vice Squad. Cool shit. - Krk (Full Circle 12 Bell St., Newsome, Huddersfield,, England, HD4 6NN)

DENIAL

"Antichrist President" (Promo 7")

Actually a good speed-metal blitzkrieg from their forthcoming album.-Cake (New Renaissance)

DET GLADE VANVIDD

"Surfin Beirut"/"Gjestene" 7'
"Surfin Beirut" is a pretty obnoxious number with cheezy keyboards and men (it sure sounds like men) singing these totally goofy lyrics like women. Side B sounds a lot less goofy with the keyboards losing their cheeziness and the guys aren't trying to sing like gals.Plenty strange mon. - Pookie Musclehead (Knall Syndikatet POB 4386, Hospitalslokkan 7002 Trondheim, Norway)

DREAD

A band with definite potential. X-melodies, good songs. Punk rock with messages. Give 'emsome time and you'll hear about them, I bet!-Cake (P.O. Box 6545 Concord, Ca. 94524)

"Shift" 11 song cassette

Some fuckin' cool punk here, with a bit of hardcore thrown in for good measure. I especially liked "Square Foot Garden" and "Penis Carcass," the latter of which gets my vote for cool song name of the month. Good riffs, tight band. These guys deserve your cash. Buy it.-Thom DRYROT c/o Willie Hodges 1671 Capri Lane, Rich-

mond, IN 47374

DEAD LAZLO'S PLACE

5 song cassette

Cool hand-drawn cover; if this one came with JUST the box and no tape I probably would have liked it A LOT more. The vocals are just too self-indulgent for me. The music is total "Sunset-strip," stripped down into a vain attempt to be "oh, so.. PUNK!" I picture this band live as facing each other when they play, whilst posing for make-believe cameras... -

Lawsuit Music c/o Luis P.O. Box 265, Van Nuys, CA

DEATH SQUAD

"Split You At The Seams"

13 song cassette

After listening to the first song of this Speedmetal garbage, I stopped the tape, strapped myself into a chair to keep myself from running outside screaming into traffic, and had Tiffany (my girlfriend) start the tape back up. SHE ended up running out screaming into traffic, and I couldn't save her because I was all tied up in a fucking chair! Thanks A LOT Death Squad! I have a theory about Speedmetal: all the bands are actually ONE band masquerading as many bands and conspiring to destroy rock-n-roll. I think our government is involved in this as well. -

Ever Rat P.O. Box 99284, Seattle, WA 98199

"Voice Of Reason" (7")

Wow! Shit, man! Canada's answer to the EX (one of the most brilliant and honest bands in existence). This release comes with a poster/lyric sheet. Abrasive, biting, honest and fuckin' insane.-Cake (Vinyl Communications P.O. Box 8623 Chula Vista, Ca. 91912)

DOLOMITE

"Tarantula", the opening track is a calm Slint-like jam that creeps just like you would imagine a spider. The vocals are cryptically mumbled just a hair below the guitars which could give credit to Duane of Jesus Lizard. The last two tracks are 3 times faster, less dramatic, more of a punk shout off. Sometimes "funky", sometimes "noisy". Weird shit. - Krk (Fiasco POB 34416, Los Angeles, CA 90034)

Some pretty melodic, hardcore-type stuff. Pretty up beat. The lyrics are cool. Decent record here. -

Self Destruct 1901 Bambridge Row Dr., Louisville, KY

EARTH ARMY

Stravinsky Rides Again LP

I've been to Texas, was there about 1/2 hour. It sucked, miserable heat. It's no wonder some of the most deranged bands have come from this hell hole.

Earth Army would like to consider themselves among this highly schizophrenic breed of inbreds, but this 9 song LP sounds too strained. Like a Shimmy Disc compilation, the first songs on each side are cool. The rest is stupid nonsense with the musical equivalent of throwing a radio underwater. Annoying to say the least (most). - Krk

(Earth Music POB 3399, Humble, TX 77347)

EARTH ARMY

Experiment 7*

If the vocals weren't so fucking loud this wouldn't be so fucking terrible. Post-punk weirdness that sounds more like an excuse because they can't play their instruments. Everytime someone one comes up to me and hands me a tape, it sounds like this. - Krk

ED HALL

"Deth"/"Witless Tilt" (7")

Shit, man! Scary, beautiful, melodic and deranged cover/satire of the memorable/unmemorable Peter Criss-penned top ten Kiss song of 1975. B-side is Ed Hall's back to normalcy/unnormalcy of warped '70's guitar feedback and Arnold Horshack stagedives onto Doobie Brother-obsessed buck-toothed hasbeens. Yeah, it's good.-Cake

(Trance Syndicate P.O. Box 49771 Austin, TX. 78765)

EVERYTHING

4 song 7'

I found this one lying on a stack of L.A. Weak-lys at RAJI'S. I picked one of these records up as they seemed to be free. After listening to it I feel as if I have found a real gem-60's keyboard driven' pop/ punk with VERY funny novelty lyrics. However, I just don't see this novelty wearing off soon. "Sue That Bitch" and "Feed the Cat" deserve some recognition. This record came in a white sleeve with NO label information. I simply don't know who they are... -

(no information given...write us!)

ELECTRIC FERRETS

'2-3-4" (7" grey-ivory vinyl)

The 60's punk meets the Professionals with early Black Flag vocals. Beautifully produced and energetic powerage X 10. They are also an incredible live

(Dionysus Records P.O. Box 1975 Burbank, Ca. 91507)

ELECTRIC FERRETS

"2-3-4" EP

Hard-edged mid-tempo '77 punk pushed to the maximum. This is the Ferret's 2nd release. Killer follow-up to their first EP. -Thrashead

Dionysis Records P.O. Box 1975, Burbank, CA 91507

(7°)
A good, hearty punk rock e.p., even though the cover does not look like ROCK FOR LIGHT. Numbered to 600, you record weasels. Perhaps it's already sold out, but try...try to grab this.-Cake (Lavakoo Records 25 Gardner Street Boston, Ma.

ENGAGE

It's In Your Hands... 7"

Musically, this sounds like a lot of your Reason To Believe type posi-core (minus all the really great hooks) with a lot of extra tempo changes and a few metalish riffs added in. Productionwise, it was pretty limp sounding even though the musicianship was pretty tight and the drummer reminded me of the of Th' Inbred's. When I first looked at their lyrics I thought blabbering "PC", but upon second glance I realized that much more than the least amount of research or thought had gone into these lyrics about human/animal degradation and what could be done to stop it. Lots of information on meat eating vs vegan and lyrics to other songs not included.A+ for effort. - Pookie Musclehead (Kirbdog 2217 Nordyke Ave., Santa Rosa, CA 95402)

ESKIMO NATION

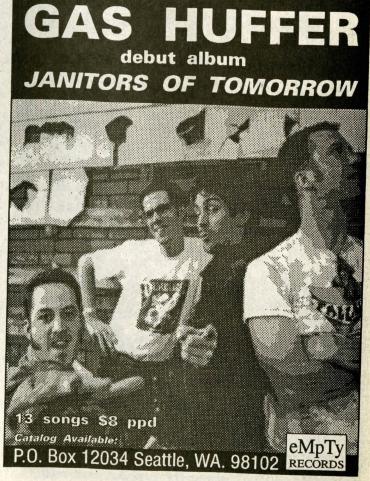
Immunization To Everything 7°

Lots ground stumbled here. Fuzzy pop, funk rock and fun punk all done well but it all comes across real 'heard it before.' - Krk (Eskimo Nation 28563 W Benjamin Ave, Spring

Grove, II 60081)

Den Felande Lanken 7° Melodic Scandinavian thrash ala Asta Kask with very RetailSLUT







tight musicianship and a few less hooks than the aforementioned melody makers. Something about this failed to reel me in, quite possibly the kinda wimpy vocals. - Pookie Musclehead

(Wounded c/o R. Sjogren Myrmalmsvagen 17c, 612 36 Finspang, Sweden)

FAT TUESDAY

Why? Take a look at the back of the sleeve and tell me why does this band exist? Do we need another BAD clone of Aerosmith-Soundgarden-Guns 'N' Roses? They should stick to the sound of the b-side "Rio" and go visit Pablo Cruise at their day-care center in Malibu-CAKE

(Red Decibel 2541 Nicollet Ave South Minn, Minn 55404)

FASTBACKS

(Double 7")

Nice cover of the Buzzcocks "Whatever Happened to..." and the continuation of Sub Pop's blood-shock sleeves. These guys are certain to be a band to watch very shortly. Don't say I didn't warn y'all.-CAKE (Sub Pop)

FASTBACKS

Answer Is You" 7" "In America" LP

Who would have ever thought the 90's would be the Fastbacks' big return to the sunny limelight? Worthwhile return it's been though. The double 7" on Sub Pop is yer basic Fastbacks traditional power pop. Catchy guitars buzz around Kim's sourly sweet voice. Rhythms simple 'n upbeat. There's also the moody/ dream like "My Letters" and of course "What Ever Happend To" originally done by... (oh come on, that's an easy one!) The live album consists of two Seattle gigs ('88). Sound is pretty good. I've never been big on live records, but this one I'll keep. Fastbacks, a band ya can't seem to turn your back on.

(Sub Pop POB 20645, Seattle, WA 98102)

Swain's First Bike Ride LP

The total East Bay Crimpshrine pop punk thing complete with lots of simple harmonies and hooks, tin pot drums, and scratchy vocals. Lyrics about relationships and people forgetting differences, understanding one another (wishful thinking). For my East Bay fix, I'd rather take Green Day anyday and look no further than the Lookouts. - Pookie Musclehead

(Lookout P.O.B. 11374, Berkeley, CA 94701)

FIFTH COLUMN

Pullman EP 7'

Modern edged poppy HC with a singer who shares some of the same vocal qualities as the now late John Macias of Circle One. Lyrics seem to mainly focus on friendships and the mistrust that develops betreen them. Not a bad record but it does seriously lack some drive. P.S. This band not to be confused with the zillion other Fifth Columns that have or still exist. - Pookie Musclehead

FREAKY FUKIN WEIRDOZ

"Extra Play" mini LP

Obnoxious speed metal with comical reggae and rap moments. A joke for the dumb. I'll bet Road Racer picks 'em up. - Krk FFW Records

THE FUMES

Desert Shield 7'

Very So Cal sounding punk with fairly weak production (especially on the guitar) and reminding me a little of old Rhino 39.The lyrics are pretty cool covering such topics as desert shield, violence at shows, pollution, etc. Lyrically I liked where their heads were at but musically this strikes me as something for people with tiny "punk rock" minds. Neato cover art. - Pookie Musclehead

(The Fumes P.O.Box 177, Cypress, CA 90630)(Clamquake P.O.Box 27021, Baltimore, MD 212301

FISH AND ROSES

Friar Tuck 7º

"Monks Hate You" an odd "pop" beat song with obnoxious vocals and keyboards. Musically aggressive with loud drums and fuzzed guitars making it interesting. Contrary to the nasaly nerdy vocals, come some sweet back up vocals by (you guessed it) a female. Really odd. The reverse "Robinhood 4" is more ambient, mysterious and shorter which helps

make it swallowable. Fish and Roses are a fucked up bunch - Krk

(Ajax PO Box 805293, Chicago, IL 60680)

FISHWIFE

Snail Killer CD

Without trying to bum out Ryan Foxie, but man do his vocals bug. I'm sure his obnoxious whine will probably become his distinctive trademark, maybe like the Talking Heads or the Crucifux, But I really don't like either of those bands that much, so? Luckily Fishwife can knockout some pretty convincing jams on this 12 song disc. "Progressive" up beat post punk. Some songs have a textured guitar thing going not unlike Fugazi. Others are darker and somehow "psycho" while still remaining funny. A weird release no doubt. - Krk (Headhunter / Cargo)

FRED

Fred CD

Track one, "Mindblower" was a brain shredding dance goove that had twisted vocals and a heavy bass riff. The next 43 minutes, though, were way subdude and she(he?) lost me. Go with the anger, sister! - Martin McMartin (Wax Trax 1659 N. Damen Ave., Chicago, IL 60647)

FRESH YOUNG FELLOWS

"Sick And Tired Of Me" sounds like up to par FYF, fun trash pop. The reverse unleashes two much more vintaged tunes. Stuff that would have Jerry Lee Lewis shivering under his piano! All covers I'm sure, great teaser. - Krk

(Skull Duggery 77 Scituate Ave., Scituate, MA 02066)

FUEL/ANGRY SON

(Split 7")

Angry Son reminds me of Dag Nasty and is a good melodic band with intelligent lyrics. Fuel is the intense, awesome band from San Francisco who should've been birthed in England. They are like a young C.R.A.S.S. and as pissed-off as they were.-Cake (Skene! FUEL P.O. Box 460845 San Francisco, Ca. 94146; Angry Son P.O.Box 54495 Oklahoma City, Ok. 73154)

G-MAN

Youth Shock Brigade 7" EP

"PS - I've felt strong affection for AI ever since I read his article on hardcore in Trouser Press. I was so young and impressionable." Better add "dork" to that list because you're dealing with me not Al. So next time instead of kissing Al's buttocks, grease my palm with cash. Anyways, this is your usual SEHC stuff though it's done with a little more nerve than a lot of the other lately. The lyrics can be a little corny at times but at least they are not toting any ramrods up their butts. Not a bad start. You know it's scary to think that AL even slightly influenced anyone, especially me. May I go out and play now Uncle Al? -Ponkie Musclehead

(Community Chest POB 808, Southwick, MA 01077)

GODFLESH

Slavestate CD

Dunno what it is that is so appealing about "disco" to "industrial" bands. On "Slavestate" Godflesh remix and just plain fuck up their sound. The only worthwhile tracks on here are "Slateman" and "Wound '91". The same two tracks that were recently delt out as a 12". Rest being extended, danced out Wax Trax type-o shit. - Krk

(Earache POB 144, Nottingham, England NG3 4GE)

GODFLESH

Slavestate EP

Egad... my 2nd favorite band has released a disco record. Now, now, don't get your tit in a wringer. Saturday Night Fever it ain't. I've never been to an acid house before, do you puds really dance to this kind of shit? Get a life. Obviously this doesn't even dare to dream of holding a candle to Streetcleaner, but it IS still Godflesh; for all the samples, techno beeps, and 739 dance and radio mixes of each song, its still heavy noise with wrecking-ball beats and sand-blaster guitars. This doesn't make me want to dance... it makes me want to spit a big ol'hawker on a pope. - Dan Druff

(Earache POB 144, Nottingham, England NG3 4GE)

GARGOYLES

Down On You LP

Why gee look Stiv, you've barely been gone and already someone's trying to take your place and be you. The millionth Dead Boys regurgitation so all you pun crock hasbeens can sit back and fondly remember the days when someone might have considered you even remotely threatening. Stolen sneers and babes in clingy clothing just don't cut it. - Pookie Musclehead

(Shakin' Street Suite6, ChurchLaneHouse, 16 Church Rd, Hove, E. Sussex, BN3 2FL, UK)

GHETTO SCHEIST

"Klaus" 4 song cassette

Fucking kick ass, "balls-out" punk rock. I especially loved "Antface," and feel I must quote a few lyrics: "Ga ga goo goo ga ga goo/Ghetto Scheist/Ga ga goo ga ga goo..." etc. "Death Riff USA" really made me pop a woodie as well. Don't miss out on this one!! -Thom

Scheming Intelligentsia Records 3025 Plaza Blvd., National City, CA 91950

GLEN MEADMORE

Boned

Don't think I would have paid much attention to this front porch moonshine swigging country swill, if it wasn't for the song titles/lyrics. "Too Queer", "Bun Boy", "Boy Like You", "Bitter Queen Blues", (Take Me Outside And) "Tan My Hide" (take me out side and grease my crack) you get the picture. Any one that is this bold and determined is ok with me. - el Krk-

(Amoeba 5337 La Cresta Court, L.A., CA 90038)

GNOME

"13 Family" / Dog Energy" 7"

I'm a sucker for a cute dog on the cover sleeve, still it's no excuse for such heard it before mucus. Like barbituated heaviness meets fuzzy pop. Oh boy, and they're from Seattle too! - Krk

(Blossom 6409 Latona St., Seattle, WA 98105)

GO!

"Root Canal" flexi

Two sided live flexi, one side at ABC No Rio club and the other radio station WFMU, originally released by Rebound in the States in '90. Old MDC meets old New York thrash with a slight modern edge. Who could argue with a band that covers synth gods OMD. - Pookie Musclehead

(First Strike 39-41 Hallgate, Wigan, Lancashire, England WN1 1LR)

GO!

Total LP

Go! are basically a righteous blend of early MDC and old NY thrash with a spritzing of modern HC elements plus some kickin social and scene oriented lyrics. This LP consists of all this previously released comp tracks that I know of ;plus, their three 7's (minus the split with Bad Trip), and the live flexi. If you didn't snag all of this stuff yet. Now's your second chance. Don't miss out! - Pookie Musclehead (First Strike 39-41 Hallgate, Wigan, Lancashire, England WN1 1LR)

GUILT

"Thru the Night" 5 song cassette

I hated this ones o fucking bad that I don't even want to fucking talk about it— but I have to. Formula!! More fucking formula! The lead singer thinks he was AXL ROSE in a past life! The band shots on the sleeve must have taken DAYS to pose for! The lyrics make mewant to puke!! Check this out: "Something crying in my head/The calling of the dead/From the wastes of time! see/Coming for me/Sudden changes/ All the meaning lost/As the righteous call the lifeless flee/Love is their enemy." God, I threw up typing this! -Thom

First Warning Records 594 Broadway Suite 1104, New York, NY 10012

GAES VADIOS

"Bem Fundo" 4 song cassette

There is a little squiggly-thing above the "A" in "GAES," but this computer can't handle that. Anyway, this band is from Portugal, and even though I don't know their language I CAN say that it sounds great! Rough, raw, yet experimental. No formula here at all! It really trips me out to realize (again) that good music knows no borders. This one is a permanent addition to my collection. Fuck yeah! -

Caes Vadios - Apartadio 4625, 4011-Porto Codex, Portugal

GENTS
'The Whole Pie' 17 song cassette

Interesting. The vocals are raw and funny, the sound is three chord metal with A LOT of solos thrown in for good measure. BUT-I like it. This is the closest I think I could get to metal without wanting to kill myself; these guys are onto something here. "Family Jewels" is worth the price of admission all by itself! Cool tune! I just hope they don't sell out. Write 'em a letter and get their tape, ok? -Thom

The Gents 3780 Lake Rockwell Road, Ravenna, OH 44266

GODS OF THE REVOLUTION

"Bullish Rage"

5 song cassette Ok. Ok. These guys want to be the first 90's "Supergroup," I can tell. Only problem is that their HUGE ego gets in the way and completely fucks it up for them. Songs like "Elvis" and "Yellow Snow" are NOT new, creative ideas. The lyrics are stupid, and the overkill love for guitar solos makes me sick. You're not funny, you're stupid. -Thom (GOTR P.O. Box 210, Madison, WI 53701-0210)

GONE IN SIXTY SECONDS

7 inch

Hard rock crap-ola trying to be Maumee, Ohio's very own Motley Crue or Ratt and doin' an ok knock-off, at that. Can't imagine why you'd want to buy it. -Martin McMartin

(Get Hip POB 666, Canonsburg, PA 15317)

GORILLA

(7")

An Animals/Seeds hybrid which Rodney B. would gladly play. The '60's, dude. Love the keyboards. Hey! They're from Seattle.-CAKE (Aroma Records 151 11th Ave #b20 Seattle, Wa. 98122)

GORF

"Rockus Maximus" / "Baby Baby"
Two Seattle rockus tunes on super limited edition barf colored vinyl. Mine is up for bids. - Pookie Musclehead (Sub Pop POB 20645, Seattle, WA 98102)

GRIND

more well executed red hots funk rock. - krk (Micro Shwarts 1363 n. ashland 4a, chicago, il 60622)

HARDLUCK SHOVEL

I swear "Cardinal" (the b-side) sounds exactly like a Blackbirdsong gone acoustic! Thick ambience drone with cries of desperation. I swear. The a side relies more on crisp guitars jangling and a much more up beat "pop" rhythm, 'cept more vocals, still firmly wedged in some sorta depressed state. - Krk (Bent P.O. Box 1695, Boise, ID 83701)

HEADCANDY

"At The Controls"/"Watching the Sun's Trails" (7*) As Al said last issue if their album, this record is just too slick and mechanically correct. Though there are some nice Byrds-like harmonies. They should have released this in 1979 with 20/20, The Pop, the Knack, etc.-CAKE

(Link Records 121 W. 27th St Ste.401, N.Y., N.Y. 10001)

THE HUMPERS

My Machine LP

It's no big secret that the best punk rock stems from mind-numbing boredom. This record is the sound of guys with guitars who are drunk, pissed, bored, and not giving one shit about what their girlfriend's are bitching about as they scrounge up change for a cheap twelve pack before rehearsal. The Humpers are the latest in a dirty line of trash inspired outings driven by the Johnny Thunders style guitar wail of Scott "Deluxe" Drake. His past projects include Thirsty Brats and Suicide Kings, whose personnel you wouldn't want near your daddy's liquor cabinet or little sister. It's anthem quality punk rock like "Planet Dirt" and "My Machine" that will find you with your fist in air yelling choruses like "Oh my, I'm high" and "Dirt! It'll hurt!" There's no justice when great L.A. punk rock has to go all the way to Yugoslavia and back to get heard. Find this. - Martin McMartin (Slusaj Najglasnije 41090 Zagreb, Samoborska 107, Yugoslavia)

HER FAULT

Want to like something about this cuz the band was cool nuff to rush us a test pressing, but aside from



Side Dragon Mercenary Crowborough

CROWBOROUGH

Powergreed
Sink Or Swim
Blue Bile III



IN PRAISE OF THE GODS:

SCAT 17: ATTIC TRAGEDY 10"... \$5. 8 song quasi-trad frock-rock. Means nothing to you, but rest assured this disc is full of tension, killer tuneage, and features an unknownto-you wildman named Sam, who is a universe unto himself. Occor ahhhh occouurbbil! Features the hit, "You've Lost that Cosloy Feeling," not to mention a packed-with-soul live take on "Chain of Fools." House rockin', toilet breakin', get on it, Jackie boy. Cleveland Archive Series volume II, and not one obscure reference to Aristophanes. SCAT 18: NOTHING PAINTED BLUE "Few" b/w "Or Do They?" 7"...\$4. California sweetie boys third blast of proof that they possess the soundest methodological principles this side of Schoedinger's Cat. Fast, non-angst pop that's only embarrassing if your dick is less than five inches long. Franklin Bruno just breathes perfect songs and we thought these were two of his best. Orphan Series number 2. SCAT 19: BURNING LESBIANS "Sister Mercy" +2 7" EP. \$4. 2/5 of Attic Tragedy in their present totally-fucked configuration. Eyeball-burning pound rock sludge pound pound pound, but unlike most noiseters these guys know what a melody is. This rocks more than a 400 pound roller derby queen. Orphan Series number 3.

the above titles all have hand silkscreened covers and were pressed in editions so small we're embarrassed to admit how few exist. Let's just say less than 10000 or so. Send a stamp for a free Scatalog with spunkloads of spizz for sale. Next: Seven #7 w/Mono Men 7" (last ish ever), Sockeye 7", My Dad Is Dead LP/CD, Prisonshake 10"/CD5. Stores: we sell tons of stuff from all over for beans.

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Jeff Dahl Group - Pussyfart K.O. Live album (pressing of 600 only) not available in stores. Jeff Dahl Group - Vomit Wet Kiss\$ 10 Original "Sympathy for the Record Industry" pressing. Very few left. L & XL only. screening. L & XL only. Stiv Bator - T-Shirt Cool face shot. Limited screening. Only a couple left. L& XL only Hot shit! Black on white. L & XL only. 7° Singles .. Jeff Dahl - I'm in Love with the GTO's (Ip)/Signed DC (non Ip acoustic cover of the Love classic). Austrailian.

Jeff Dahl – Ain't Got Nothing (Ip)/Sonic Reducer (from live fan club only Pussyfart KO Ip). UK, blue vinyl. Very few left. Powertrip - Sonic Reducer/Acid Breath (old Jeff Dahl band from early 80's), Sympathy/USA, green vinyl. Jeff Dahl/Cheetah Chrome - Still Wanna Die/Don't Wanna Understand Sympathy/USA, white vinyl. Limited pressing, last copies! USA funds only. All prices include postage in USA. Canada please

add \$1 per item. Everywhere else please add \$3 per item.

ULTRA • UNDERGROUND P.O. Box 1867, Cave Creek, Arizona 85331 USA giving them musicianship credit....I don't dig it all. Tender soulfull vocals strain to harmonize over a very mellow rock n roll thing. Bet they get on a major. - krk

(Buckshot 16136 Tukwilla Rd, Poulsbo, WA 98370)

HIPPI WITCHES

"Earth Over Lord"

Good riff-driven depressing sound. Lyrics are quite poetic. Well produced. A good time for all. Relax to this one... -Thom

(Scribble Unlimited Productions P.O. Box 415, Rutherford, NJ 07070)

HOUSE OF BORIS

Saw these guys at the Pyramid over a year ago and didn't really like em. Thought it was cluttered undirected mush. "House of Boris" on the other hand shares the same qualities but benefits from a vivid sharper recording. Songs sound less jumbled up, thus an easier swallow. Rhythm section, low heavy knuckle dragging. Guitars, sharp chiming and aside from the few dirged out songs Big Black can become a focal point. Great version of "Atomic Dog".-Krk (Wax Trax 1659 N. Damen Ave., Chicago, Il 60647)

HEAD'S UP!

"Duke"

6 song cassette

Interesting. Six love songs that don't SOUND like love songs. Some good riffs. Mellow in most places. Vocals are not bad—really scratchy. Few that read this mag will like this one I don't think but I didn't HATE it either. I flipped a coin and it came up heads-- whatever that means... -Thom

(Heads Up! P.O. Box 1590 Canal St. Station, New York, NY 10013)

HAUNTED GARAGE

"Possession Park" CD

This long-awaited first release of these L.A. legends has to be the BEST FUCKING thing I have EVER heard! If you were afraid of them selling out and going metal, think again! HG has stayed TRUE to their roots and have released an absolute punk rock nightmare! The cover art is fantastic-brilliant even! I have never laughed so hard while I was scared to death before! This album is not only a must have, but you should immediately question your insanity if you DON'T buy it! -Thom (Metal Blade Records...)

HONEYBUNCH

"No More I Told You So's" (7")

Another band slated to sign to a major and disappear...forever. Nice instrumental, though.-CAKE

(Slumberland Records Box 2741 College Park, Md. 20740)

INFLATABLE CHILDREN

Get Naked With... LP.

Musically this is along the lines of the more recent NY HC sound such as Born Against, Rorchach, etc. and would probably fit in with the whole ABC-No Rio scene. Lyrically these guys trash macho HC attitudes, Dukakis, corporate love songs, TV, etc. and even exhibit moments of humor. Not as great as their influences but another welcome addition to the new attitude in East Coast HC. - Pookie Musclehead (Evacuate POB 2176 Times Sq. Sta., New York, NY 10108)

INSPECTOR 12

Somewhat clever/catchy punkcore. Leanings towards metal riffing give it a NY mosh feel but I think these guys are coming from a better angle. Ok. - Krk (THD 2020 Seabury Av., Minneapolis, MN 55406)

INTENT TO INJURE

Really not that bad, though horribly sounding hardcore. You have definitely heard this before. The b-side is a anti-racism rap song which I couldn't play all the way through being how much I like rap. All in all I don't know why they named their band "Intent To Injure", especially if they are going to be on Nemesis "the human rights" label. Anyway, this is

beyond me. - Al (Nemesis 1940 Lakewood Blvd., Long Beach, CA 90815)

INSIDE OUT

"Cesspool of Fate"/"Mirrors" (7") Soaring melodies and strong playing. Three-piece female band with no Go-Go's or Bangles influences in sight. Surreal soundscapes; intelligent lyrics; eerie effects make this cooler than Fonzie.-CAKE (Icon Records P.O. Box 1746 Royal Oak, Mi. 48068)

IDENTITY

"Some Kind of Fun"

Rocking, straight ahead pop-punk, real happy stuff. The lyrics are mostly love songs sung and played with a goofy fun attitude. This is one of those records you bop around and smile to. Fun! -Thrashead Fourth Dimension Records 7 Wentworth Gardens, Bullockstone, Herne Bay, Kent CT6 7TT England

INFAMOUS MENAGERIE

"Toast"/"Spit" (7")

Some early Siouxsie and the Banshees mixed with Penelope (Avengers) vocals. A pretty original band after all with a cool name. If Mr. Roper had fucked Cindy Brady while being massaged by Vinnie Barbarino, Ok?-Cake

(Big Flaming Ego P.O. Box 718 Seattle, Wa. 98111)

ISRAELVIS

Half Past Heaven LP

Mainly slow, mid paced post punk with a lot of tight constricted metallic riffign and includes a decent cover of the Au Pairs "It's Obvious". The lyrics seemed prettyinteresting though for the most part I couldn't make heads or tails of them. I'll give 'emcredit for not being so easy to pigeon hole even though I didn't get into this one that much. - Pookie Musclehead (Den Gode Firkant Lillosetery 56 B, 0957 Oslo 9, Norway)

JACKKNIFE

Wish You Were Here 7° EP

When the slinky, creepy Jackknife guitarist Rich hissed "were a punk rock band that makes alot of noise". I knew they had to be either really good or really bad. Well I was dead wrong as they are both. Purposely playing as minimal as consciously possible, Jackknife lurk in neck high fuzz with sobering spurts of GERMS (Forming-era) thrash. Picture Flipper with better drugs and some sex appeal. Only 413 made.

(Magnatone POB 2576, El Segundo, CA 90245)

JACK MEATBEAT AND THE UG SOCIETY

7° EP

The type of racy, noisy "pop" the UK loves. Like a younger New Model Army? Well, probably a cunt hair more aggressive and loud. I imagine they will go far, maybe even around the block. - Krk

(Trash Can Makasiinikuja 5,61800, Kauhajoki, FIN-

JOAN JETT AND THE BLACKHEARTS

"Notorious"

It's a sad commentary on the state of rock n roll when no less creditable believers than Miz Jett and Paul Westerberg co write a sing song (Backlash) about bracing oneself against being misunderstood. At least they've got power chords and hooks to fortress themselves while attempting to graft sensitivity and toughness into pop structures. I'll always give Joan Jett points for sheer persistance. Years have passed since a chartbuster has passed her way, but it's not from lack of trying. I don't think she has recorded a completely satisfying album (this one's low point is in the song "Machismo"), but "Notorious" Is as good as she's done. In spite of composing most of the songs with established hit writers, she's smart enough not to lose her identity while searching for a hit. It's nice to hear her resurrect "Wait For Me" from her Runaways days. She's got lots to be proud of and is too cool to need to defend herself against any backlash. You're an inspiration, Joan. I stand a fan always.-Pooch (Epic)

JERRY'S FIRST COMA

"Cake & Edith Too" 7 song cassette

I started to cry when I listened to this one-and not because of my heart aching for their sound, either! It is soggy, limp-wristed, harmonious (well, AT-TEMPTING to be anyway) and just plain SAFE! When I review anything, I always listen (suffer?) three times to be fair. After this one, I ran out to 7-11 for some Excedrin. The Republican party should hire these guys to play at their next convention. -Thom Jerry's First Coma 406 E. Hall St., Savannah, GA 31401

JEFF DAHL

"Pretty Blond Hair"/"Nobody Loves You" (7° clear vinyl)

Thanks to Buckethead (Where are you?) for picking this up for me. New York Dolls meets Dead Boys in a closed locker during a knifefight. Dahl is as enthusiastic with his music as he was back in the late 70's. Thank the demons for that.-CAKE (Triple X)

JEFFERSON AIRHEAD

"Congratulations" (7")

If this is what England has to offer as the "next big thing", it's, as Nick Blinko put it "Shit...Shit...Shit!"-CAKE

(Korova Import)

KENMORES

"Umbrella" 3 song cassette

Put an A&R's dick in front of these guys and they could create a vacuum that sucks the whole entire music scene into oblivion! -Thom (No address given, thank god!)

KINGS OF ROCK

Bud.Sweat.And Beers EP 7'

Two 60's garage punk covers, Chocolate Watch Band's "Are You Going To Be There" and G.Roslie's "The Witch" plus a cover of a 60's styled contemporary, Billy Childish's "Red Monkey". If you get off on this stuff... Test press up for bids. - Pookie Musclehead (Iloki P.O.B. 49503, Los Angeles, CA 90049)

LAST CRACK

Burning Time Cassette

Slick metal and hard rock that seems very non-cliche but it still couldn't hold my attention. - Pookie Musclehead

(Roadrunner 255 Lafayette St., #709, New York, NY 10012)

LAWNMOWER DETH

Ooh Crikey, It's ... / Kids In ... Cass

Air tight thrashmetal for the funny bone with a whole slew of tunes with titles like "Weebles Wobble... and Sumo Rabbit And His Inescapable Trap Of Doom". Stoopid fun. - Pookie Musclehead (Earache POB 144, Nottingham, England NG3 4GE)

LAZY COWGIRLS

There's A New Girl In Town 7"

The Cowgirls always loose me when they zone out and cover obscure (at least to me they are) songs but a soulful punch they do deliver as "Repeat After Me". *Drugs II* is more along the lines of what I'm used to. Bulls by the horn punk rock. - Krk

(Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805)

LIQUOR GIANTS

Hye man is that freedom rock? Well fuckin' turn it off! Pookie Musclehead (Rubber Box 32, Hawksburn 3142, Australia)

LIQUORBALL

(7" on glow vinyl)

If not for Lou Reed's METAL MACHINE MUSIC, we would be listening to the newest David Soul record. Liquorball have released an untitled three song "noisefest" which makes ya "shiver, oh shit". -CAKE (Blackjack P.O. Box 2503, Goleta Ca.93118)

LIQUORBALL

Side A contains what I believe is one song, of the raw and powerful spacy grunge persuasion. Side B's first tune has a bit more of a spacy feel with it's in and out shifting guitars and the 2nd tune is a rough grungy instramental ends rather abruptly. This stuff definately sounds more acid than liquor induced.Limited to 1000 on glow vinyl. - Pookie

(Blackjack POB 2503, Goleta, CA 93118)

LES THUGS

i.a.b.f. lp

On immediate spin I could have sworn this was "Still Hungry" or "Radical Hystery" or maybe "Dirty White plus some singles, but no this is an all new LP. Which for the benefit of you slow pokes, I hope it stays in print longer than their last domestic release (won't mention label cuz if I do its sure to throw you off). what ever the scene...Les Thugs, France's only worthwhile band are back with more of the same stuff that made them the international giants that they are. Thick guitar harmonies that bring to mind a more arty Bad Religion with a real early dash of Mike Ness, back when he was on junk and had a real

cool "romantic" monotone slur. I realize this review is a little vague but if you're that dence that you're not familiar with this band... there is little hope and I'll just spare my breath to tell you when the new Exploited album hits the stands. Wanna help fight world hunger? KILL YOURSELF. - krky (Alternative Tentacles POB 11458, San Francisco, CA

LOUDHOUSE

94101)

"Faith Farm"/"Shy Animals" (7")
Jane's Addiction meets Primus...need I say more?? Pick it up, boys and girls. (Caroline Records)-Pookie Mustardhead

LOVE & NAPALM VOL 2

Crust actually come off sounding a little Big Blackish on this song. Probably has something to do with the twanging guitars. Ed Hall play a less cluttered song than what I remember them sounding like. On "Daisy Pusher" Hall sound like something Live Skull would have done during the Caroline years. I swear this Drain track sounds like Madonna on acid! Real dance pop rhythms with tons of fuzz, cool shit. Pain Teens lay down a burly song that could have been an extra track on the Hell Comes To Your House comp, by 45 Grave of course. - rkr (Trance Syndicate POBox 49771, Austin, Tx 78765)

LOOSE RAILS

Bet The Farm 7°

I've always been a sucker for clapping on a song, especially a new rock'n'roll punk thing like this. The b-side is less catchy but remains a keeper. Ok. - Krk (Pro-Spective POB 6425, Minneapolis, MN 55406)

LYRES

"We Sell Soul"/"Busy Body" (7")

The A-side was supposed to be on that Roky Erickson tribute album (it does appear on the cassette). If you like the sixties (like I do), then you'll love this single. It's definitely better than listening to a Christian commentary by Daryl Strawberry. Cake (Taang P.O. Box 51 Auburndale, Ma.02166)

Lyle LP

This new album by Tom Lyle (formerly of Government Issue) sounds too much like a lot of later period GI, very held back and unenthusiastic. High points: a couple of tunes bring to mind the Effigies later period stuff and there's a decent though more rockish cover of Joy Divison's "Three Days". Lyricwise they're either pretty vague or not much to speak of. Probably the least memorable release on an otherwise great premier label of long lost vintage HC. -Pookie Musclehead

(Lost and Found 1M Moore 8, 3000 Hannover 1, West Germany)

"We Sell Soul"/"Busy Body" 7"

Beantown's favorite 60's styled garage punk sons return with a dish that's sure to please fans of said genre."We Sell Soul" is a Roky Erickson cover and "Busy Body",a pretty kickin original. - Pookie Musclehead

MEATWAGON

Ask Attendant For Key 7

The friendly fiendish threesome return with another 4 early L.A./O.C. thrash influenced sicko tunes and with titles like "Kill People Not Animals" and "Dirty Lil' Fuckmouth" you know it's wholesome fun for the whole family.It's only befitting that since their last label was Mystic that their new label be Mystake. - Pookie Musclehead (Mystake P.O.Box 16377, San Diego, CA 92116)

MEATWAGON

"Ask Attendant for Key" EP

Meatwagon are back with their second release and they're still thrashing mad as ever and a lot tighter. DARRYL'S lyrics are still as twisted and fucked up as ever. This EP is pretty tense. People who have seen them live: that experience has been transcended onto vinyl. -Thrashead

Mystake Records P.O. Box 16377, San Diego, CA 92116

METALLICA

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"I suggest this lot should appeal across the board..." - Jerry Ewing METAL FORCES

(TAKEN FROM A REVIEW OF THE BAND'S LIVE PERFORMANCE IN LONDON)

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-CMJ Jackpot

"Aggression flooding out of the speakers on a tidal wave of reckless and unsociable intent. You'll want to act the same." -Sounds U.K.

LP/Cassette/CD \$8/\$12 ppd. Send S.A.S.E. for free catalog: 1407 E. Madison #41, Seattle, WA 98122 at least this is better than the last album. First song reminiscent of Danzig, 8th song has orchestration and shit, everything else is classic Metallica. Personally, in my old age I don't really give a shit anymore. I was fully excited about this record, too. Ma, please pass the Geritol ... - Dan Druff

(Elektra c/o Lisa Milman 9229 Sunset, L.A., CA

MORBID ANGEL

Blessed Are the Sick

As much as I used to whack off to speed metal, I know I was never big enough of a doorknob to lose a load over this. Lay off the amphetamines, ya fuckin' spazzes. If you can listen to this stuff and keep a straight face, you deserve a fat lip. - Dan Druff (Earache POB 144, Nottingham, England NG3 4GE)

MR. BUNGLE

One advantage to fronting a band who've sold millions (Faith No More) is that the record industry allows that person to delve into side projects. If adventurous, the artist can wield their power to stretch some boundaries. Mike Patton's not only been granted a license to record with Mr. Bungle (he's been in this band for years), but W.B. is putting some bucks into it. The tunes aren't strange to modern jazz or Zappa listeners, but the general rock populace may take a step back upon first listen. Sounding like a more abrasive Oingo Boingo with decent lyrics (My ass is on fire-oohhh!), the numerous tempo changes are sure to empty any suburban party. Slap this on and your chums'll never knock your Skinny Puppy collection again. The lyric sheet drawings are as bizzarre as the sound effects and samples infused in the music on this very long player. Pretentious, sardonic, and cheesy to boot. At least it's not boring.-Pooch (Warner Bros.)

MAJORITY OF ONE

Setting the Pace LP

Tight SEHC, six songs taken from their '90 "Rage" EP on Doghouse and four more recently recorded tunes that showed a marked improvement both musically and lyrically. Lyrics range from kinda corny to good, and cover such topics as meateating, drugs, the scene, and the environment. At their worst they can be a little mediocre but at their best they can be catchy and powerful. - Pookie Musclehead (First Strike 39-41 Hallgate, Wigan, Lancashire, England WN1 1LR)

MANIC TOYS

Nice color cover, production too but this is such an obvious "label shopper" it's pathetic. Funk rock like you have heard sooo many times. It's ok but so what.

(Trash Can Makasiinikuja 5,61800, Kauhajoki, FIN-LAND)

MEAT SHITS

"Pornoholic" 7" EP

With 90 song titles you know it's a Napalm Death ripoff. Recorded live so you know the sound sucks. The only thing this has going for it is the pornographic cover. I can imagine this stinks even worse than the fish - Krk

Meatshits POB 577241 Modesto, CA 95357

MONSTER MAGNET

"Spine of God" cassette

Straight out of the psychedelic 60's and into your brain, MM definitely rocks! Excellent recording quality. Hallucinogenic sound. Nice. -Thom (Primo Scree Records c/o Caroline Records, Contact: 212-989-2929)

MOSS ICON

Memorial 7

Both these songs open with timid crispy guitar twangs and a guy unraveling some spoken words. Then like a darkening sky before a storm, all the instruments involved simmer to a loud distorted rage. I can't help but to get swept in to it all. Effective. - krk

(Vermin Scum 76 Summerfield Dr, Annapolis, MD 21403)

"Wonderbread World" cassette

A lot of different influences in this one-soul, South America, reggae, but one COOL vocalist and some very witty lyrics! "Overqualified Underachiever" really does it for me. Absolutely FANTASTIC cover! Every song sounds like a different band is doing it, too. Neat stuff! -Thom

(Bowman P.O. Box 316 Cooper St., New York, NY 10276)

MIDNIGHT MEN

7" EP
Appealing to the Neanderthal in all us "sexist" hair
flingers. The Mignight Men consisting of 3 dudes
and 2 dudettes, play loud Blue Cheer rock with a
pissed off squeel by Dizzy Lizzy who insists "Love
Generation ain't got a fuck to do with me". The
reverse is an amped out version of "Bad Is Bed", a scorcher. - Krk

(Shakin' Street Suite6, Church Lane House, 16 Church Rd, Hove, E.Sussex, BN3 2FL, UK)

MIND SIRENS

7" EP

Serene vocals nasally whine while a backdrop of churning guitars and spin around creating electrically acoustic "pop" songs. After a few spins the Mind Sirens really impress me with a strong command over their sparkling, sometimes blinding guitars. Under-neath all the burning are some beautiful songs. Interesting. - Krk (Jettison POB 2873, Durham, NC 27715)

MISERY

Production Destruction LP

At times this slowly rumbles along like Bolt Thrower or Neurosis, scowering the earth beneath it, while other times it gallops at Discharge speed punching fist sized hunks out of your rib cage. Angry vocals sounding at points like a wounded grizzly cry out annihilation, animal nuclear rights, corporations, etc. Ear damage you want. -Pookie Musclehead

(Intellectual Convulsion 51 BD., A Blanqui, 75013 Paris, France)

MONSTER ZERO

Listen, I like Nirvana just as much as the next dork. And Mudhoney have recorded some songs 111 be humming for the rest of my life. But if your biggest influence is "the Seattle Sound" don't bother to send your records. - Krk (Rocket Sound Box 40397, St. Paul, MN 55104)

MOTHERS DAY

Like the Hickoids, Mothers Day combine country and "punk" on "Folsom Prison". Sounds like Mothers Day are hipper to drugs though. The reverse is even harder to pin with its goofy but catchy guitar playing. Spat out Beasty Boy vocals. A weird punk off-shoot that will probably end up in its own twisted realmlike the Warlock Pinchers or the Cows.

(Project A Bomb 2541 Nicollet Ave S., Minneapolis, MN 55404)

MOVING TARGETS

Fall cassette

Ever see the luggage commercial where the Gorilla bashes around the suitcase? Well, my copy must have been inside it. If you've never heard these guys then all I can say is that they're not really punk and they're not really straight ahead rock; they fit into the same kind of category as Husker Du and were actually quite influenced by them. Anyhow, they're gotten a little slicker but for the most part they have retained their power and hooks.-Pookie Musdehead (Taang! POB 51, Auburndale, MA 02166)

MR T EXPERIENCE

"Love American Style" (7")
Awesome release by one of the funnest bands in the world. Their cover of "Spider Man" (from the cartoon series) is an A++ in my book. C'mon, don't be scared, pick it up. These guys understand the sitcom world.

(Lookout P.O. Box 11374 Berkeley, Ca. 94701)-CAKE

MUDHONEY

Every Good Boy Deserves Fudge Yeah, 2 years later I finally give in and get hep to the Sub Pop thing (which of course is no longer so hep...) so my opinion wouldn't count anyway. I just wanna know when the next Nirvana record is due... - Dan

(Subpop, Seattle, WA)

MUDHONEY

Every Good Boy Deserves Fudge CD With songs like "Who You Driving Now", "Move Out", "Good Enough", "Fuzz Gun '91", "Don't Fade IV", "Good Enough" (mainly all of side two) Mudhoney fail to hold their "grunge" throne, and I'm fucking glad cuz another LP like their last or even "Super Fuzz..." would have gone over like a lead weight. Not that I don't like those records/songs it's just that every other band (across the world) ALL OF A SUDDEN "discovered" hard-heavy-rock-punk aka grunge. Bands being as creative as they are. So what exactly does Mudhoney pull off this time around? Well it sounds as though some of their trademark "superfuzz" has been tossed aside, leaving a wrestling combination of crisp dancy pop guitar playing vs. the older bottom heavy chug. You won't find anything like "Burn It Clean", "Here Comes Sickness" "Touch Me I'm Sick" but as a whole I think this LP flows a lot better and is more fun than kissing a porcupine. - Krk Sub Plop

MUDHONEY VERSUS HALO OF FLIES

(7*) Mudhoney do a Milkshakes cover while adding some Yardbirds/Kinks to their sound. Ape up. Halo Of Flies do an "old" John's Children cover (Was this B.C. or A.D. Marc Bolan, trivia buffs?).

(Amp Reptile 2541 Nicollet Ave South, Mpls, Mn.55404)-Cake

MUFFS

3 song 7°
WOW! If you have ever seen this band live, then you should have a pretty good idea of just how remarkably rough their sound is. But let me tell you something- on 16 tracks they just blow me away! This one is an absolutely INCREDIBLE first release by this great up-and-coming band! "New Love" is the A-side definitely shows the band at their musical best. The B-side contains "You Lied To Me" which shows CHRIS' (the drummer's) good vocal abilities, along with "I Don't Like You"—a sped up version of one of their best live songs. If you don't grab this one, you are letting history slip through your fingers! -Thom (Sympathy)

MUFFS

"Right In The Eye/Guilty" 7"
"Right In The Eye" is definitely, positively, one of the best songs that I have heard in ages! "Guilty" has one of the catchiest riffs around, an excellent bass line, great drumming, and excellent screaming vocals by Kim (who screams in TUNE!). The Muffs are on a roll with this one, and like their other 3 song 7", this is a MUST have. A real gem, and a real collector's item that one who gets exposed to cannot live without! -Thom

(Au-Gogo Records, Australia c/o Bruce Milne, 01161-3-509-1484 and 01161-3-670-0677)

"A Woman's Touch"/"My Wife" (7" blue vinyl) Sorta Meat Puppets-influenced punk with cool backup vocals (ala No Means No). Takes a while to get used to.

(C/Z Records)-Cake

NEMESIS

"Munchies for Your Bass" cassette

Check it out MC Thom is on the mike/Rappin' bout a tape I just don't like/Don't get me wrong, I'm hip to rap/But you better be a brother and not just a sap/What'chyou do's been done before/Your bass didn't even shake up my floor/Some rappers make my girlfriend nice and hot/Nice try boys, but ICE T you're not/Same of same of in my deck/Listening to this made me a wreck/So don'tcha think that I'm a one style lapper/Send me something else when you become a rapper! -Thom

(Profile Records, Inc. 8730 Sunset Boulevard, Los Angeles, CA 90069)

NEUROSIS

"Word" was released last year as an LP... It didn't give me an instant diamond cutter like their previous records, but after a little while it managed to grow on me. Old news... What really interested me in this disc were the last 6 tracks, recent recordings of old songs. Without trying to rationalize as to "why", I'll just say that the original versions are... "fresher"?
"Pollution" really got castrated, esp. the intro. I was bummed, that was a hot intro. But I still believe in these guys, and I'm still pounding my skull with a hammer cuz I haven't seen 'em live yet. I hear they blow doors. - Dan Druff (Lookout P.O.B. 11374, Berkeley, CA 94701)

NINE POUND HAMMER

'Hangin' Out At The Cadillac Inn'

2 fun hearted '77 punk style power chord tunes, "Hangin' Out..." with a little boogie woogie feel to it and "Surfabilly" with a bit a rockabill flav.Didn't like it.Bubble gum wax and great sleeve art though. - Pookie Musclehead (Baylor 48 Monitor St., Brooklyn, NY 11222)

NONOYESNO

'Japanese Mondo Bread' CD

Mondo Jap is so much better than the mid-range plop "Message Understood". Yesno's new disc com-bines all of their influences in a way heavier, easier to kill to package. Everything from the psycho Rollins vocals (lyrics too), Melvins like plunging rhythm section, and if you squint you can make out some Nirvana riffing (Holy). But this made in Germany outfit sludges all this together in a very convincing package. So hip, the cover boasts a Mark Dancey original. - Krk Big Store

ODD NUMBERS 7"

Goofy press sheet quote: By contributing music to several skateboard soundtracks, the Odd Numbers have gained instant world wide recognition prompting fan mail from as far away as Europe." Why gosh I must have gained instant world wide recognition too cus I received fan mail from Europe.Gee,please excuse me while I go masterbate in front of a picture of myself. Anyway, the music is done in the late 70's Purple Hearts/Squire mod mode, though not as consistantly good. Decent, but not as hype as the press pulp. - Pookie Musclehead

(Eight One Nine Productions 819 North Second St., San Jose, CA 95112)

OUR BAND SUCKS

"Our Band Sucks" EP

Interesting. When Joel said that this first OBS release was a release of their demo, I laughed. What band puts out their DEMO, I thought. Well, all that I can say is that this album SOUNDS like a demo, dropouts and all-but wait! It kicks ass anyway! Even though I much prefer OBS live, the poor sound quality of the album complements their grunge/early-punk sound nicely. Great, hilarious lyrics and some great riffs throughout; a helluva lot of fun! -Thom (Nemesis Records c/o OBS 3179 Granada, El Monte, CA 91731)

OVERCOAT

"Three Chords...And A Cloud of Dust" CD Formerly known as MARSHMALLOW OVERCOAT, this band sounds like a cross between the psychotic 60's and the garage 80's brought full force into the 90's. Excellent production. Good sonds, lyrics, and "aura." I recommend this CD for your more casual listening pleasure. -Thom

(Dionysus Records P.O. Box 1975, Burbank, CA 91507)

OF RYTES

Without... LP

Very tight noncommercial metal with lots of offbeat tempo changes and twists that resembles Voivod in so many ways. Really well thought out lyrics about mass subservience, insanity, corruption of the human spirit, etc. My one and only problem with this was in the mostly annoying shrill vocals. - Pookie Musclehead (Semantic Georg-Treber str. 58, 6090 Russelsheim, Germany)

OFFSPRING

The Offspring has come so far, have matured and surpassed their influences. This is killer hardcore punk, filtered through some good uplifting rock sensibilities (they even cover "Hey Joe"). The real interesting thing here is a song called "The Blurb" where the Offspring actually go off and experiment with some sort of Middle Eastern sounds-something unheard of for yer standand bands. This opens up all sorts of possibilities of where the Offspring could be headed and leaves me anticipating their next LP.-Al (Nemesis 1940 Lakewood Blvd., Long Beach, CA

ORIGINAL SINS

Nowhere To Go 7"

Side A is an anrgy Stoogy garage punk rocker and

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side B is a softer but still angry acoustic number that reminds me a bit of the Saints. Limited to 1500, first 1000 on red vinyl. Mine's up for ridiculous bids. -Pookie Musclehead

(Dog Meat GPOB 2366V, Melbourne, Australia 3001)

ORIGINAL SINS

"Nowhere To Go/Can't Get Over You" 7" Cool red vinyl. "Nowhere" is a ballsy, powerful blast for my membranes. Rocks like a mother fucker. "Over You" is a slow ballad that made me zone out and watch the record spin. A cheap high! Cool!! -

(Dog Meat Records GPO Box 2366V, Melbourne 3001, Australia)

OSWALD FIVE-O

"A Love Supreme"/"Crush Proof" 7' Rough garagy pop rock with harmonic vocals and a slight college feel. Has a little raw charm but otherwise did little for me. - Pookie Musclehead (IMP P.O.Box 34, Portland, OR 97207)

PANX VINYL ZINE

There are five bands on this record. HATED PRIN-CIPLES play some killer full throttle thrash. APRYK play some weird upbeat punk/post punk type stuff, short songs too. SANITY ASSASSINS play a pretty snappy fast punk tune. T.B.C. WHAT play a funny punk version of "Drunken Sailor." BEYOND DESCRIP-TION end this rocking disk with a real crunchy, chunky punk tune. A good sampler of good punk rock. -Thrashead

PANX BP 5058, 31033 Tuoplouso, Cedex, France

PAPER TULIPS

3 sona 7

EXCELLENT! "Linoleum" kicks ass, and is destined to be their next "anthem!" "Green Dodge" and "I Believe It" were cuts from the last album but are truly excellent soongs in their own right. Great cover and liner notes too! The Tulips get better and better with everything they do, and I drooled over this one! And no, I am not just saying this one because it is a Flip release- I mean it!! -Thom Flipside 35

PARASITES

En Homage aux Beatles 7 inch

Shit, I really dig the early Fab Four. This Jersey band decided to pay homage to the Moptops decision to stop touring with catchy original "Love Me Too."

Covers of "I Feel Fine" and "Paperback Writer" are fairly true to the originals. Only 1,966 pressed (get it?). Good fun. - Martin McMartin

(Shredder 181 Shipley ST, San Fran, CA 94107)

PARASITES

When I'm Here With You / Die Trying
This 7" is probably the best stuff I've heard for this group. This single comes off more like an All/ Ramones mix with great punk hooks and harmony. Killer release. - Al

(Shredder 181 Shipley St., San Francisco, CA 94107)

PENNYWISE

Pennywise who I continually confuse with other local band "One Thin Dime" (kinda makes cents tho) really packs a punch with this 14 song disc. Not only sharing label and recording (probably engineer/ producer too) studio, with the veteran Bad Religion they too are fast, fairly catchy melodic punk. Heck, even the vocals strain to carry harmony, not to say any of this is bad, cuz if you like Bad Religion your going to love this, but to me it sounds like an unfinished Bad Religion demo. - krk

(Epitaph POB 6201 Sunset Blvd. #111, Hollywood, CA 90028)

PETER JEFFERIES/ROBBIE MUIR

Carbine/Catapult 7

"Catapult" aside from its fuzzy front has alot of the same cryptic qualities of the lesser rockin, acoustic "Carbine". Mainly due to the vocals, say middle Joy Division? An odd disc that makes me curious as to where these guys came from and\or are going. - krk (Ajax PO Box 805293, Chicago, IL 60680)

PERCULATOR

Java of Death LP

Totally maiming, hyper speed grind core with rad demon vocals on this raging twelve inch slab of mayhem. Crazy ass lyrics about the satanic "Javacaust" that rages in everyone's kitchen coffee maker. Kicks

my fucking ass! - Pooch (Earache POB 144, Nottingham, England NG3 4GE)

POWERTRIP

"Live Demons" 4 song 7"

JEFF DAHL'S Powertrip recorded live at the T-BIRD ROLLERDOME in L.A. on 1/21/83. Recording quality SUCKS, but who cares? This is some of the best live hardcore I have heard in a while-and no wonder. it's old. Like many other bands, they did a cover of THE STOOGES' Got a Right which kicks ass!-Thom (Dog Meat Records GPO Box 2366V, Melbourne 3001, Australia)

PRISONSHAKE

'Spoo" (7")

Brilliant satire of the GOO album sleeve. They are the type of band with enough credentials to, hopefylly, get a great indie record contract...includes a cover the Rolling Stones early b-side "The Spider and the Fly". Buy it! -CAKE (Estrus P.O. Box 2125 Bellingham, Wa.98227)

PICASSO TRIGGER

I hate the metal guitar distortion which covers this disc like a wet blanket. The songs also seem to last a lot longer than I can tolerate the dead end tempos. The only thing this band has going for them are the two babes, one which sings. The other puckers her lips like a flower. The guy on the cover looks like Tad after a year at Jenny Craig. - Krk (Jettison POB 2873, Durham, NC 27715)

POOH STICKS

"Who Loves You"/"The World is Turning On" (7") This is great stuff. Bubblegum, bubblegum-can't get the flavor out. 1910 Fruitgum Company, where are you? A breath of fresh air for me. -CAKE (Sympathy For The Record Industry)

PORCELAIN BOYS

"Relive"/"Sqeaky Clean" 7"

A lot of poppy college fav's in play here like All and Nirvana minus the power and really catchy hooks (well they might have a couple). Kinda All type relationship lyrics ta boot. Pretty average. - Pookie (THD 2020 Seabury Av., Minneapolis, MN 55406)

POISON IDEA "Live In Vienna" (7")

The kings of hardcore. Bad live quality overshadowed by great performance in Italy. Great sleeve of Jerry A. mimicking David Lee Roth's jump on the back of Van Halen II back in '79. Must buy.-CAKE (American Leather P.O. Box 86333 Portland, Or.

POWERTRIP

Live Demons 7'

I guess this was a tape that Rikk Agnew had laying around of an '83 T-bird Roller Rink show of Jeff Dahl's Powertrip. Well the sound quality might not be so peachy but the fairly intense performance pretty much makes up for it. Unf-Pookie Musclehead (Dog Meat GPOB 2366V, Melbourne, Australia 3001)

PRESSUREHED

24-track demo

It contains six 24-track recordings that absolutely blow me away! For those of you who have not yet experienced Pressurehed, this band uses keyboards, samples, guitars and other noisemakers and combines them with anger not seen since the late 70's. Both previous releases of this band were 4-track (and sounded like 16-track!), and this 24-track demo is absolutely KILLER! Their CD should be out in a month or two, and when it hits the stores-grab it quick! -Thom

(Pressurehed c/o Brian Perera (213) 670-9237)

PSYCHIC FAIR

Addicted 7

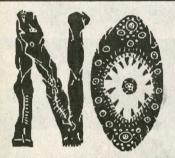
One of the best Velvets/Reed impersonations I've heard in a long time. - Pookie Musclehead (Arrest 1454 SW 19th Ave., Ft. Luuderdale, FL 33312)

PSYCHIK NOT

I wouldn't mind the whole sensitive, soft, pop thing if some distinction could be applied, anywhere. Song structure, vocals, guitar, sound, anywhere. Please! -Krk (Bent P.O. Box 1695, Boise, ID 83701)

PSYCHO

Riches And Fame pic disc 10' Well this was sent addressed to me cus they felt I





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would give it a fair review and before I do that I'd just like to give them a piece of my mind (a very small piece cus I aint got much left). Next time you fuckin feel like saying FUCK FLIPSIDE realize that we aren't reaping any "riches and fame" from this either, we primarily do it for the sheer love of the music JUST LIKE YOU DO! Now that's been settled I'd just like to say that this is probably some of the most over the top wall of power thrash since early Discharge and Siege.I could have gone for a few more slower bits but this stuff still bulldozes shopping malls and isn't generic. So how come this band's name isn't on the lips of more of you HC kiddies, is it cus they don't kiss your clique-ish little asses? Limited edition, you've been warned. - Pookie Musclehead

(Ax/ction P.O.Box 623, Kendal Square, Cambridge, MA 02142)

QUEERDADDYS

demo cassette

MOTHER FUCK who are these guys? No phone number, no address—I don't even know where they are from! This is some ballsy, sloppy punk rock with some real dysfunction! I love this shit! The vocals sound like a cross between LUX INTERIOR and DARBY CRASH. Nice. Send me some more info you guys!! -Thom (Nothing given, no address, nothing. -sigh-)

RAILROAD JERK

More countrified trash from Matador's best yet. Dirt kicking guitars twang and all you can do is dance as if dozens of raoches were under your feet. Vocals fully fuzzed but the lyrics don't matter cuz you're caught up in a padded white cell trance. The drums sounds like an orchestra of cats simultaneously kicking over trash cans at midnight. Somewhere inbetween it all is a guitar lead that would have Thurston Moore and Greg Ginn crawling under the dog house. Get it. - Krk

(Matador 472 Greenwich St. #5, NYC, NY 10013)

RAZENDE ROELAND

These guys mix up metal, funk, and HC in a lot of ways similar to Victims Family with decent personal lyrics. The musicianship is very tight and the recording fairly clean so if this is your mixed bag...then dive on in. - Pookie Musclehead (Low IQ Clarensteeg 1, 2312 WJ Leiden,)

RED PAINT PEOPLE

"Little Butt" cassette An exercise in egotism. Boring "rock" instrumentals with an abundance of guitar solos/effects. If these guys applied for a job at the Muzak Corporation, they would become legend. Don't get me wrong, I LIKE instrumental music, but sincerity and experimentalism is a must! This tape just doesn't have it!

(Red Paint People c/o Stroller (215) 729-6935)

REDRUM

Rock punk with spurts into metal and grunge. A sound I've had up to here with but Redrum pull it off. Extremely catchy and "rocking". - rkr (Helter Skelter Piazzale Delle Province 8, 00162 Rome, Italy)

RED LONDON

Tumbling Dice LP This long time leftist skinhead band (though maybe they're not anymore?) makes good with another album of Upstarts/later Stiff Little Fingers influenced tunes, though to steal an observation from MR&R, I hear a bit of Bryan Adams over pop cleanliness. A pretty good cover of Chelsea's "Trouble In The Day", a kinda weak on of Tosh's "The Harder The Come" and I'm failry sure the rest are originals. Even though bits of this get too clean, there is an overall beauty to this album as well as lot sof catchy hooks and good melody. PS: Does anyone have an extra copy of their great debut 7" with "Revolution Time"? I need one! - Pookie Musclehead

(Released Emotions P.O. Box 132,, Acton, London, W3 8XQ England)

RESIST AND EXIST

Cassette

Local O.C. peace punk activists put together a killer package here - a booklet and a LP length tape. Musically this sounds pretty good, borrowing heavily from bands like Crass and Chumbwamba, R&E also add some healthy punk, reggae and thrash influences. Heavily socio-political, as you would expect, their feeling are well documented in an informative booklet (and lyrics sheet). A great effort-one of the best from this genre. - Al (Resist and Exist POB 6188, Fullerton, CA 92634)

REACTION

"The End" (7" blue vinyl) 1981... and... what...? mean...it's...1991...shit...gotta run!- CAKE (Ragin'Records 639 East Olive Ave Fresno, Ca 93728)

RESOLUTION

4 walloping metallic NY HC style originals in the power vein of Absolution/Burn and 2 good covers, Motorhead's "Ace Of Spades" and a noisier "Purple Haze". Ok lyrics about betrayal, forced patriotism, selfishness, etc. Could have been a tiny bit better but this is still pretty much my cup of apricot nectar. -Pookie Musclehead

(Scorch P.O.Box 95363, Seattle, WA 98145)

REZILLOS/RAMONES

Rare and unreleased tracks by two masters. A foursong e.p. everyone with taste and polyester should own, so fuck you, dick. (No address)-CAKE

RIPPING CORPSE

THE JOHN PEEL SESSIONS (1987-1990)

Dreaming With The Dead Cassette If you're a fiend for death metal then this is sure to

tear through your rectus abdominus and make your transverse colon errupt in vile ulcerations. Well written slaughterama lyrics for the most part though "Chugging Pus" is a pretty good song attacking the establishment. - Pookie Musclehead

(Maze America 86 South Long Beach, Rockville Centre, NY 11570)

ROCKIN'ROD AND THE STRYCHNINES

Don't normally bother with the pre-77 punk rock'n'roll trash, but the Rod and friends thing has lotts as weet class and is just plain bad ass. "We Stand United" coulda been a Hells Angels anthem, the reverse "Kill The Milk Man' is a more serious (sarcasm) blues

RORSCHACK

Needle Pack 7" EP

thing. Classic, get it. - Krk

I like this a lot more than the LP, maybe it's just the fact that I can only bear hardcore in small amounts but that isn't a fair term, "hardcore". Rorschack are one of the new young punk bands to be drawing every fucking drop of bottled up pain and dissatisfaction with the world around them into a grindingly caustic hellcore. Not necessairly fast (speedmetal) but definitely hard. - Krk (Wardance 35-18 93rd St., Jackson Heights, NY

S.A.D. BOYZ

(7° on beer-colored vinyl; ltd to 500)

Poison idea-influenced hardcore from Fresno. It's alright, but I've heard it before, guys. Kids who skate will love this.

(Ragin' Records 639 East Olive Ave Fresno, Ca.93728)-

SACRED MIRACLE CAVE

(double 7°colored)

From the Shocking Blue cover of "Melt Like Butter" to three originals, Sacred Miracle Cave are the mystical beasts stampeding all over the death sands of...sorry, gottoo intoit. Let's just say that this record will space you out. Just don't watch Fish anymore, Ok?-CAKE

(Sympathy for the Record Industry)

SAMIAM

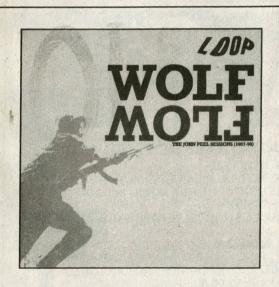
Very cleanly produced pop punk/college rock with harmonic almost crying vocals. Ok lyrics mostly in the personal trauma camp. There are some pretty good hooks on here but slowly but surely this band is becoming way to polished and homoginized .- Pookie Musclehead

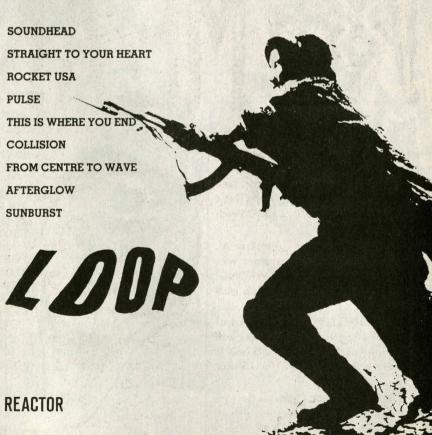
(New Red Archives 6520 Selma Ave. #1305, Hollywood, CA 90028)

SARCOFAGO

Rotting Cassette

A solid death metal release that's nothing really out





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of the ordinary but sure to please fans of this genre. Since there's only six songs on here I'd say a few of them run on a little too long. - Pookie Musclehead (Maze America 86 South Long Beach, Rockville Centre, NY 11570)

SCUPPERNONG

I'm really not in the mood for a Dinosaur Jr, Jr. Maybe with repeated listenings this might not be such an obvious borrow, but who has the time to deal with number two? - Krk (Jettison POB 2873, Durham, NC 27715)

SHONEN KNIFE

"Neon Zebra"/"Bear Up Bison" ((7" grey vinyl) Absolutely, prototypically brilliant! These gals rule. I tell you what- they difinitely give Pink Lady a run for their money. Say Hi to the Ramones.-CAKE (Sub Pop)

SLINT

Spiderland LP

I wrote to Touch & Go asking if they would send another copy of this disc - cuz ours was bent as fuck. They said to "send us your bent copy, then we'll send you a new one." Thanks a lot. - Krk Touch & Go

SPRUNG MONKEY

8 song cassette

COOL SHIT! Sounds like a cross between the BEASTIE BOYS and CULTUREOCIDE. Great vocals. Catchy rhythms, with NO compromise to pop. This tape is a lot of fun to listen to, and since these boys are from SAN DIEGOway I just might take a drive and check em out... -Thom

(Sprung Monkey 5173 Waring Rd. Box 302, San Diego, CA 92120 (619) 461-7280)

"Popularity/How Free Can We Be"

2 song demo Really neat. Dreary, and well orchestrated.Lots of guitar effects, and one loud bass! This one is a cross between reggae and early punk, and plays really well. The recording quality is shit, but the music shines through. I like these guys. -Thom (The Strike c/o Mike Amundson (213) 664-5028)

SOLVENT DRAG

5 song cassette

Interesting as hell. Very well done rock-n-roll with a slight punk edge (especially in the lyrics) with a LOT of talent behind it. Nice hand-drawn cover. Get this if you can find it. -Thom (Solvent Drag c/o Ralf Jurochnik Rudolf-Vierhowstr. 23, 4370 Marl Tel: 02365/67922)

SILVER CRINGE

"If You Can't Say Something Nice About Someone... Smash Them in the Face!!" 7 song cassette

The liner note stated that this tape was "full of really obscene words, no kidding!" Well gentlemen, I just was NOT offended. "Tits" and "Dick" just don't make me freak out anymore-maybe in 5th grade they didand do you guys REALLY have sex with your mother, or do you just sing about it? The only song I liked on this one was "Cellophane Handles," a slow yet very well-done song. The rest is just a cross between folk music and OUR BAND SUCKS-I LIKE OBS because they do NOT play folk music. If the other songs showed the same sincerity as "Cellophane," I probably would have loved it. -Thom no address given...

STINKING HIDEOUS INFECTOUS TURDS

"The Complete Works of S.H.I.T." 7 "song" cassette This one is just plain... shit! But wait! Before you go on to the next review, there is something that you must know-this tape was DESIGNED that way! Consisting of two guys from Detroit and one guitar, this has to be some of the wierdest "noise" I have ever heard. The quality sucks (on purpose I gather), and the 7 cuts aren't even songs. It is kinda like industrial without the electronics. The vocals sound like Lucifer himself, and with song titles like "Drink Fuck Fight Shit," "Fuck Up" and "Fuckin the Night Away," this one should be in the library of you more adventerous Flipside readers. Best thing is that it's only two bucks (post paid-cash only)! Open your mind up a bit and get this one... I DARE you! -Thom JS & JS Music 13215 Moenart, Detroit, MI 48212 attn: Joel Staniec

SKULLDUGGERY

5 song demo cassette

Coolstuff. Reminds me of early punk. Rough, "thrown-

together" sound works well for me. "Psycho-Bell" has some killer bass! Vocals are rude and loud; I like that.
"Black Cloud" is raw and catchy. Lame name, but good job! Now make a record! -Thom

Skullduggeryc/o Corrupt Productions P.O. Box 10483, Prescott, AZ 86304

SEEIN' RED

The packaging to this hardcore single is really brilliant. I stray from skulls and hawks, but Seein' Red snuck on to my turntable. End result, "Mature" punkcore with good breaks, rhythms and harmonies. Smart release. - Krk

(Van Randwijcklaan 115C3814 AH, Amersfoort, The Netherlands)

SCRATCH BONGOWAX

(7° on ivory soap vinyl)

Yes! We need more bands like this. The Ramones meets the Weirdoes in an old gang-fight. Inspiring, punk rock just like the old days. Quincy punks, stay away- you might not understand this!-CAKE (Dionysus Records P.O. Box 1975 Burbank, Ca. 91507)

SEAM

Stoned, hypnotic non-attitude playful rock. If the Flaming Lips and the Wedding Present merged into a super-mini-group, then this would be the result. These guys are a welcome addition to our world. -Cake

(Homestead Records)

SELFPITY JESUS

Semi-melodic punk/HC with both duel gal and guy vocals, the gal sounding like a cross between Penetration's Pauline Murray and the one from that Icelandic band that was all the rage a few years ago but don't ask me to remember the name. The music's decent, not that distinctive, but the vocals make this one stand out.Kill cover art. - Pookie Musclehead (X-mist Meiseneg 10-7270, Nagold, West Germany)

SEVEN LEAGE BOOTS

Man About Town 7

I just drank a half a bottle of Nyquil and this is sounding real good. "Man About Town" reminds me

of a Soulside type jam, funny thing is... it turns out to be Bobby Sullivan's new band! The version is a reggae thing which is as good as that genre gets. Pass the Nyquil. - Krk

(Constant Change 2028 W. Main Road, Middletown, PI 02840)

SEVRIN

Dunno, this just doesn't perk, even after a few spins I can't suck enough life outof this to get strength enough to flip it over again. "People Are Wrong" a dull Janes Addiction Iullaby with a fun sing-a-long chorus. "Fire And Sand" is not as obvious a borrow, still don't flair my nostrils. - Krk (Super Bad POB 53321, Washington, DC 20009)

SHAMROCKS

First Talk 7°

3 originals all done in the melodic '78 punk vein and one good cover of the Addicts "Viva La Revolution". Even though this was really well done, especially 'Deadly Illusion' which had an extremely catchy lead, this type of stuff is really beginning to go in one ear and out the other on me. How come Nightmare Records (one of this records labels) stole Nabat's (one of the greatest skinhead bands) logo? - Pookie Musclehead

(Knock out S. Taranowski / Busacherstr. 32, 41 Duisburge 18 / W. Germany,)

SPRAWL

"The King Of Parking" CD

No as "unbelievably amazing" as I was told. It is funky, with some moments, but overall the rhythms aren't as big as they should be for this genre. Sure the bass is funky but everything seems too cluttered. Hard to ride a groove. Sides, this funk stuff is starting to bug. None the less, I'm sure all you funkheads will double flip for this. - Krk

Rastaman Work Ethic POB 1065, Stanton CA 90680

SUGARBURN

can see where this could be a hit with the whole "rockin" jangling guitar pop thing but I personaly hate the stuff. So safe. - Krk (Sonic Bubblegum)



SUPER CHUNK

The cover is funny. I just hope Christina doesn't take it the wrong way cuz if the next Boss Hog Ip doesn't sport the much talented Christina in her birthday suit...someone's ganna get hurt. - Krk (Matador 611 Broadway Suite 712, NYC, NY 10012)

SHOEFACE

7 inch

Energetic four song punk outing that would sound fab on a twin bill with Flipside neurotics Anus the Menace. Jerky rythyms and catchy guitar dang make me wanna jerk along and yell. Worth it. - Martin McMartin

(fBe P.O. Box 818, Pomona,, CA 91769)

SHORT LIVED

All The Agony LP

I played this once and thought, eh it's ok. Then I played it another time and then this self released very So Cal influenced melodic HC album settled in on a comfortable spot of my brain. The lyrics are pretty cool social and personal ones: 11 take a wild guess and say they're from Vegas, but having no address or real clue to it's origin will surely hurt this. - Pookie Musclehead (no address)

SHOTGUN RATIONALE

My worst version of hell would have me locked in a room where bad Replacements songs, and every band ever influenced by them, play 24 hours a day. Sure, comparisons can be a cop out, but in this case the guy who got axed from the Replacements actually plays on the record! What you got here is a nostalgia re-release by this guy Sonny Vincent whose press kit mentions a jillion times that he played punk rock in NY in the late 70's. Side A is a song by his old band, the Testors, and it sho' sounds dated. B is generic rock with a Cheetah Chrome guitar solo. -Martin McMartin

(Dog Meat GPOB 2366V, Melbourne, Australia 3001)

SHOTGUN RATIONALE

My friend's roomate, the Dead Boys freak, pretty much picked this off as total Dead Boys action and I can't help but agree with him. The difference between this and that other copy cat shit is that this is way more memorable and it even has a guest solo by Cheetah Chrome himself. Pretty purple wax. -Pookie Musclehead

(Dog Meat GPOB 2366V, Melbourne, Australia 3001)

SHUTDOWN

Tight HC in which I hear many bands including Flag, Poison Idea, Dayglow Abortions, Jughead's Revenge, Descendents etc. The good point is that they don't sound like any ONE of these bands. The lyrics are ok, nothing special but these guys are young so they'll improve. Good stuff and definitely a band to watch for in the future. - Pookie Musclehead (Chikara POB65331 Station F, Vancouver, BC, Canada

Drainpipe Jane 7° EP

Sink have had their moments of brilliance but if you want to catch 'em I advise you not to blink. The 7" is guite a bit mellower than their debut just a couple of years ago. Problem is, when a great looses its guts - all their left with is the skin and that don't stretch too far and these guys don't know when to quit pushing. - Krk (A Blue Noodle , ,)

"Burning Immigrants" sounds like Heart on opium. Thick, cosmic and deranged with a subdued rock riff. The female drama flunkie vocals help. The reverse is even more out there and comes across more like a studio accident than a song. Still, purty weird shit. -

(Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805)

SLUSH PUPPIES

Double 7° set

Recorded in 1987-88 with a name like "The Slush Puppies" this looks like a dumb idea, but the cute band story is interesting enough, so I spin these two discs a few times more than I normally would. "Blacklisted" and "Calendar" are not only recorded better, but manage to capture the bands punkiness.

OCKIN

Emotionally driven, fuzzed out rock with enough hints at musical know-how make these two songs (the first single) pretty above standard. Problem is the other half of this package which drags and just plain bores with uninspired vocals and limp harmonies, but then again what do I know, I can't even

(Meat 1220 S. 120 St., Tacoma, WA 98444)

SMASHING ORANGE

Real psychedelic, dreamy, dense and somewhat bubbly. Recording is odd - vocals drowning under guitar swarming hooks. Ok. - Krk (Ringers Lactate POB 5012, Long Island City, NY

SPUDS

Aw Mom CD

Started out sounding like early Toasters, ended up sounding like bad college rock. - Krk (Bogus POB 42385, Pittsburg, PA 15203)

STIFTING HOLLEBATSERS

4 dollars gets you 4 bands, 2 generic hardcore (sounding NYC straight edge) and 2 more metal grind influenced cuts. Ok. - Krk (Stifting Hollebatsers POB 387, 8440 AJ Heerenveen, Netherlands)

SUGARTIME

"Girl Crash" / "Psych-mail" 7"

Another beautiful package and the music somehow matches. Coming across like Nice Strong Arm, especially on the b-side, Sugartime are sweet but arrive too late to raise my interest. Fuzzy, atmosphere densing "pop" with all the sleepy sexiness of the above mentioned band, - Krk (Ringers Lactate POB 5012, Long Island City, NY

SUPERSUCKERS

7 inch

"Junk" is a desperate hair shaker about a dude who can't seem to reach the de-sired level of inoxication, though it sounds like he's making a hearty effort. This outing would probably not disappoint you if you dig that one band, uh, what are they called again, oh (Empty POB 12034, Seattle, WA 98102)

yeah, um, Mudhoney. - Martin McMartin

SUPERSUCKERS

"Saddle Tramp" is that early early Motley Crue riff rock in full force, hooked up with "All Right" a fast, more punk than metal quickie. The reverse "Poor" is a blues based, grunge rocker with surprisingly cool guitar work. Real "bad boy" rock. - Krk Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805)

SYLVIA JUNCOSA

Mini LP

Recorded live in Rome, this six song disc has a surprisingly good recording. Basically all new songs except for "Reconstruction" which appears to be a melody of some sort. All acoustic, all Sylvia, all beautiful as only Sylvia's exquisite playing can be. This of course is not for all. I do recommend you pick up "Nature" which is on SST. If you like that rock'n'roll work of art then check out "One Thing", then "Is", then you'll be ready for this. Short time after all this, meet me at the next club she assaults. -Krk Helter Skelter Records 00162 Roma Oiazzale Delle Province 8. Rome

TANG S'DANG

'Adult Love Boutique' cassette

You know, they say that bad press is better than no press at all. Ok, so how is this: Take your pansy-ass lame-o limpdick crappy pathetic milksoppy bullshit art-fag fruitcake toothless SHIT and go back to music school!! YOU SUCK! -Thom (Dive Records P.O. Box 4218, Sunnyside, NY 11104)

Same Girl, Old Story

What to make of this? Looks like this is the end result of about 10 years of songwriting by original Descendent bassist Tony Lombardo featuring ALL as his back-up band. All I can say is, "Dude, women have not been good to you, huh?" Ya got yer usual boy loses girl theme throughout, which is no surprise, but why do the tunes have to be so mellow? For the last few vinyl outings from this crew I've been dying for a new "Pep Talk", Cheer", or "Clean Sheets" but no luck. Worth picking up if you've been dumped lately and

E × Hi kids, loads of rare 1581 CENTRAL PARK AVENUE stuff here, read carofully... 914-793-4276 insured mail, overseas 5. This only small sample of what wez got write sendstamps for our new list with lots more Lookin for small income. Be sure to add \$3.50 firstclas insured mail, overseas 45. This is our new list with lots more. Lookin for sunthin? write or call VISION "Undiscovered"7" 015//UNDERDOG"Not Like U"7" 1stpr475 45 DWARVESLucifers Crank blu or red vinyl 7" \$6/MEATHOOKS Psychoshit 7" \$4, \$2#A GULATED BEATOFFSPractic to be Dr 7" \$4/YADJinx 7" \$4//SOUNDGARDEN "Popp"Bluevin live 7"500mado\$25/BRHANDOWN87 Demo Yellovinyl \$15//OUTBURST "Males to go Blu wax 900made \$15//FARTZFuckin World Stinks7"\$20//X MARKS THE SPOT 7"3bands \$35//NYHARDCORE Revelation 7" black wax \$35//7SECONDS Skins Brains 7" \$25//ALONE IN A CROWDTest pressing \$20, reg \$10//WARZONE Lower East Side GOLD Wax \$30//IGNITIONSinker 7"\$15//SICKOFITALLRevelation 7"later pressing \$15//GORILLA BUSCUITSHigh Hopes Yellow \$35//ARAYSPECS Dayworld Turned DayglowOrange waxUK 7" \$25//HISFITS-3Hits Rare red label w/insert \$80//MISFITSHalloween w/lyrics \$95//MISFITSWho Willed Marilyn Black vinyl 500 made w/insert\$100//SWIZDown 7" \$40//DOPE GUMS Vol 2 \$25 JUTGESchism 7" \$25//CHAIN OF STRENGTH black viny1\$12//NEGATIVE APPROACH TouchnGo 7" Classic! \$75//7SECONDSBlast from past Clear \$30//UNITY 7" \$75 ABUSED Loud and clear 7" \$40//CRUCIAL YOUTHSt8 and Loud 7"\$15//WRECKING CREW Judgement Green wax 7" \$60//TOKEN ENTRY Ready or not 7" \$65//OUTBURST NO FOR A ANSWERYOU Laugh 1stpress 7" \$12//PROJECT X 7" w/zine \$40 UNHOLY SWILL War Pigs Test press 40 made \$50//MISFITSWalkAmongUsDb17"boot \$15 ... oh well, outta room...we got lots call, write, stop by....

feel masochistic. I wanted to love this. Shit. - Martin

(Cruz POB 7756, Long Beach, CA 90807)

TECHNO-ANIMAL

Twisted fucked up Terminal Cheesecake/TG style psycho noise. Eeeek! - Pookie Musclehead (Pathological 5 Jelf Rd., Brixton, London, England SW2 1BG)

TERMINATOR X

Valley Of The Jeep Beets Cassette

Lotsa funkified booty shakin hip hop tuneage with a selection of guest rappers, lots of old soul/funk samples, and even a sampling of Black Flag's "Rise Above".Side 2 does contain a lot of mish-mash mumbo-jumbo filler but one can't deny some of the crucial jams to be had. - Pookie Musclehead (Columbia)

TOE TAG

4 song cassette

Absolutely KILLER! Thrashead would LOVE this GREAT HC band! "Tight Rope" blows my mind, "Just Cause?" rocks! All in all, one helluva good production! Chaotic as hell! Their theme is about street violence and the sincerity is THERE! I truly believe in this band. Do more stuff soon-and when you do send it MY way! Yeah! -Thom

(\$3 [spend it!!] to: Toe Tag 121 Beach St. 7th Floor, Boston, MA 02111)

THREE BLIND MICE

"Rock and Roll Up Your Ass" EP

Real crunchy Punk Rock with a good dose of Seattle grunge thrown in. This band got some pretty good push to them. Real snotty, hoarse sounding vocals. Not bad. -Thrashead

Carving Knife Records P.O. Box 829, Seattle, WA

THEE STASH

"Should I Stay Or Should I Go" 7"

Billy Childish and company twang out the hits, if you

don't know what you're getting into by now, give it URBAN NOTHING

(Shakin' Street Suite6, Church Lane House, 16 Church Rd, Hove, E.Sussex, BN3 2FL, UK)

TRASH GROOVE SLUTS

Rent Boy cassette

Ok, so I wasn't so impressed with this dirgy, plodding avant garage shit. Some of the weird instrument treatments were amusing but I don't know, we'll have to see what they can come up with next. - Al (Ravenhouse (415)928-6276, ,)

THE TOMBSTONES

"Graveyard Love" (7")

More nonesense...like both a Johnny Cash and Bob Dylan cover...done badly to boot. 'Nuff said. Tom Petty does it better...and he sounds like Roger McGuinn, dudes!

(Ragin' Records 639 East Olive Ave Fresno, Ca. 93728)-CAKE

TWO SAINTS

...On Bourbon Street LP

This must be the umpteenth band trying to resurrect the recent corpses of Stiff Bators and Johnny Slumbers. Sure those guys were total trailblazers in their primes deserving respect for what they did and these guys are pretty decent at kissing their rear ends but other music has been made since then and some of it's pretty fuckin good!Limited edition colored vinyl. Since when did clear become a color? - Pookie Musclehead

(Shakin' Street Suite6, Church Lane House, 16 Church Rd, Hove, E.Sussex, BN3 2FL, UK)

UNREST

"Cherry, Cherry" (7")

Nice, melodic Wedding Present jangly-guitar stuff. Mark E. must be completely insane 'cause this release, once again, sounds nothing like his last few releases. To be worshipped,-CAKE

(Teen Beat P.O. Box 50373 Washington D.C. 20091)

Early Opening Performances 7"

"Blood Pollution" is a slightly interesting jazzy punk tune with vocals that I found fairly annoying. "Jailcell Shelly sounds like something that was built from the same mold of that which would go over well in a bar. There you have it... cuz I don't want it. - Pookie Musclehead

(GWG & Co Box 50755, Palo Alto, CA 94303)

UNCLE SMOOTH AND THE LOST MAYANS

4...5. 9111

Wow this one is COOL! Sounds like a soundboard, but really makes you feel like you are there. Excellent lyrics. Lots of weird instruments being played that I can't put my finger on surrounded by a "wall" of sound Pink Floyd would be proud of. I hope to hear MUCH more from this band! -Thom (Uncle Smooth S42 W25416 Dale Dr., Waukesha, WI

URGE OVERKILL

"Now That's The Barchords"/"What's This Generation Coming To?" (7"yellow vinyl)

Hot off what I believe is the best album of the year (after Paul Leary, of course), the fearsome 3 return with a new seven inch filled with killer '70's rudeness reminiscent of the Who. Yowsa! (Sub Pop)-CAKE

VALSE TRISTE

Hyvasti Nielurisat 7'

Tight forceful mostly mid paced HC with good gruff vocals.Decent but it does lack any real individual character. Mine came with two cool stickers. - Pookie Musclehead

(Trash Can Makasiinikuja 5,61800, Kauhajoki, FIN-LAND)

VARIOUS

There's A Faggot In The Pit 7'

Features 4 pop punk bands:Up To Here, All You Can

Eat, Glee Club, Goodgrief; and one live raw scummy HC track in a Chaos UK meets Fang approach by Filth.The 2 tracks I liked were by Up To Here and Filth which is surprising since Filth musically got on my nerves when they played down here. The story behind the title is cool but the music is mostly less than titilating. Hey could gramps there be Tim Y?-Pookie Musclehead

(Bobo P.O.Box 326, Berkeley, CA 94701)

VARIOUS

God/Terminal Cheesecake Split 7'

This is a split with each band covering the other one's stuff.God put in a god-like noisy too twisted to describe Cheesecake cover dominated by the driving bass and drums. The Cheese' do a God tune that's a lot less dominated by noise and more by the loud thumping drums. This is part of a whole singles club bunch split releases between many interesting bands such as the Mekons, Ex, Walking Seeds, etc. covering one another and limited to 1400 copies each. I presume this one is slated for December and I hope some extra nice person signs me up to review them all.Good stuff! - Pookie Musclehead (Clawfist 20 Hanway St, London W.I., ENGLAND)

VARIOUS

Everything That Rises... 7'

Basically a split between Ultra Violet Eye and Yard Trauma. Side U has UVE doing two 60's influenced garage numbers that don't really make it off the ground. On Side Y, Yard Trauma does a good half 60's/half power chord punk "Get Outta My Way" that I'm pretty sure appeared on their most recent LP. - Pookie Musclehead (Cocktail POB 862003, L.A., CA 90087)

VARIOUS

Back Again 7

WRITE FOR NEW CATALOG

A 9 band Western Mass. HC comp featuring G-Man, Anal Fist, PCP, etc. turn out NY HC influenced tunes of varying quality. G-Man, Bloodbath, and Malcontent are the standouts. A cheap and easy way to see what was up in 88-89 Western Mass and what still might be happening. - Pookie Musclehead (Community Chest POB 808, Southwick, MA 01077)

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· the united states government knows what is best for us... (3x, click your heels together)

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VARIOUS

Half rack 3-7" box set

"The 12 drunkest bands in showbiz" claims the cover of this wonderfully packaged box set, and they just might be right. From Mudhoney to the Mummies, Phantom Surfers to the Derelicts, you really can't ask for more, but you get it anyway! The Fastbacks, Marble Orchard, Monomen, Prison Shake, Seaweed and the Untamed Youth. All contributing a song and dance in bliss celebration of beer and limited edition records. Believe it or not, The Derelicts actually turn in my favorite song - a sloppy rendition of the Cosmic Psychos "Lost Cause". I saw the box set going for 15 bucks, good deal. - Krk

(Estrus PO Box 2125, Bellingham, Wa 98227)

VARIOUS

Torture Tech Overdrive LP

So there are a lot of bands out there that are heavily influenced by the Wax Trax sound, unfortunately that influence sometimes tends to be more imitation than anything else. This comp presents 10 bands, all of whom are more or less a lot like "Twitch" era Ministry. If you like that, fine. It's ok for what it is, unfortunately what it is - is dated! Fixed Image, Biohazard, Scar Tissue, Death Method, 5TG, A-Politiq, Xorcist, A Release Project and Yeht Mae - Al (If It Moves 4545 Contour Blvd. #C, San Diego, CA 92115)

VARIOUS

NY Ear and Eye Control

Talk about a great sampler of what's happening in NY these days, this hit's it on the head. Cool, noise rock from Cop Shoot Cop, Timber, Dustdevils, Railroad Jerk, Unsane and a bunch more. See what's going on. - Al

(Matador 472 Greenwich St. #5, NYC, NY 10013)

VARIOUS

The Posh EP's Vol 1.

That main thing that is new here is the Social Distortion EP with all 6 Posh Boy songs on it, which is killer! SD were a great band, and this is classic punk

as good as it gets. The Red Cross EP Posh Boy already re-re-re-leased and I didn't like the Stepmothers the first time around. As you can see, this is Vol. 1 - so Posh will be back to milk you some more. - Al (Posh Boy POB 4474, Palm Desert, CA 92261)

VARIOUS

Screw 7° EP

Candy Machine play it safe with tender-fuzz spiced pop thing - it works. Jawbox deliver, probably my fave cut on this disc, simple post punk, noise heroics. Complete with Helios admiring muffled vocals, real stomper. Side two presents two alarmingly sharp songs, one by Geek - a noise based, up beat dancer with pretty moments here and there. Velocity Girl-who have a hard time answering their mail, stick to proven textures, with this lazy uproaring slap to the heart. A very worthwhile sampler. Only \$3.00 post-paid. - Krk

(Simple Machines 3510 N. 8th, Arlington, VA 22201)

VARIOUS

Lost / Pain Teens split 7"

With a hand screened cover I imagine this single, which is limited to 300 copies, will zip by like a comet. That being too bad as it's a great sampler for both these bands. The Pain Teens continue on their abstract path of unmusic. "Hangman's Rope" a haunting lullaby with it's clamoring dish pan percussion and a lady's sweet, calm voice above the damage. Great. Lost, who I usually tend to like, churn out a good display of maturity and spunk. Good luck getting this one. - Krk

(Spank 8002 Driftwood Dr., Erie, PA 16511)

VARIOUS

THD comp 7"

Porcelain Boys turn out a weak All inspired tune and Downside put in a decent metallic straight edge hardcore sounding tune on the first side. One the other side Reach do a good east coast metallic hardcore tune, Inspector 12 put forth an ok thrash tune with slower melodic parts, and the AG's contribute a decent, though rather wimpy at times pop

punk number. - Pookie Musclehead (THD 2020 Seabury Av., Minneapolis, MN 55406)

VARIOUS

"THD Sucky Promo Device #1" cassette

Hmmm.. let's see if any of these bands are WORTH promoting: INSPECTOR 12 does some kick ass HC. Good shirt! FURY reminds me a lot of SACCHARINE TRUST. A lot. But they are cool. SWIZ is ok if you like punk rock with harmony "ooohhh's and ahhhh's" in the background. REACH thinks they are SUICIDAL TENDENCIES. They're not. They're not EVEN close. The PORCELAIN BOYS just don't doit for me. I mean if I HAD to listen to them at a party I wouldn't get sick or anything, but they seem too HAPPY for a HC band. -Thom (THD 2020 Seabury Ave., Minneapolis, MN 55406

(1HD 2020 Seabury Ave., Minneapolis, MN 55406 (612) 333-4345)

VARIOUS

Red Bliss & Brickbat: Axis Bold as Noise (Split 7*) Red Bliss is a strange band. Peni and Sabbath come to mind. Whatever happened to Enos from Dukes of Hazzard anyway? Brickbat have real nice distortion effects on their guitars and are reminiscent of the Pain Teens. They do an interesting cover of "Holiday" by the BEE GEES.-CAKE

(Axis Records 2341 Chestnut #103 San Francisco, Ca. 94123)

VARIOUS

Bhang Revival/Hullabaloo (Split 7")

Bhang Revival are an all-female trio with 70's guitar solos interjected within. Real nice grunge; almost like Hole's sound. Hullabaloo are the electronic Motorhead/Spinal Tap serious band with a Gibby/Lemmy vocal infused with some deranged trumpet playing. Genius.-CAKE

(Toxic Shock P.O. Box 43787 Tucson, Az. 85733)

VARIOUS

Dope, Guns And Fucking In The Streets Vol. 6 (7*)
The series continues with a bullhorn-laced
JONESTOWN: love the 1-second harmonica solo.
THE CROWS: bring Captain Beefheart into the 1990's

with an inspirational rhythmn section. CASUS BELLI: return from their masterful 7° to this Lemmy-vocalized grungefest. Great HAMMERHEAD:destroy the fuckin' evidence; as if there was anything left of melody whilst drumming away like there's no tommorrow. Yellow pill-CAKE

(Amp Reptile 2541 Nicollet Ave South, Mpls, Mn.55404)

VARIOUS

Melvins/Nirvana (Split 7" on green-marble vinyl)
Two of the best fuckin' bands in the U.S. doing Velvet
Underground covers. The Melvins give a "european
son" treatment to "Venus In Furs" and Nirvana
drunkenly do a vigorous cover from the 2nd V.U.
album which reminds me of that 1974 issue of
"Werewolf By Night". Where are you, Jack Russell?
-Cake

(Communion P.O. Box 15265 Atlanta, Ga. 30317)

VARIOUS

Love And Napalm Vol.2 (7°)

DRAIN."Martyr's Road": It's King of the Surfers other band. Awesome. Nothing else to say. PAIN TEENS "Poured-Out Blood": more insane sperm-polluted jism; just enough to keep us together. CRUST-"Traveling With Berlitz": Pick that roach-encrusted scab off your ass from the band which enjoys licking pus from an ejaculating penis. ED HALL-"Daisy Pusher." Don't die y'all! It ain't fair but this is neat beyond comprehension.

(Trance Syndicate P.O. Box 49771 Austin, Tx. 78765)-CAKE

VARIOUS

Parkland Pride 7*ep

Alphabet Swill play a simple yet fun trashy rock n pop thing which don't suck. Smasher Garden is someone's excuse for minimal rock but it's just plain stupidity. Leviathon are just a dirge grind version of a elementary school band. Apple Maggot Quarantine Area are another less than trash, thrash band. Nonoxynol 9 are probably the most intresting wich is little compliment, surf rock. I failed to review the rest because they failed. Actually the Jim Belushi thing is











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(Meat 1220 S. 120 St., Tacoma, WA 98444)

VARIOUS

House of Large Sizes/Treepeople (Split 7")

The Houses are looming large over the overdosing guitar orchestra. Treepeople are badly recorded, but enjoyable Dagnasty/Down By Law influenced with definite Smalley vocals. Recommended.-CAKE (Toxic Shock P.O. Box 43787 Tucson, Az. 85733)

VARIOUS

Something Weird

Sidney Side is filled with garage psych bands such as the Village Idiots, TV Babies, Suicidal Flowers etc, that never really goes above just ok. Television Side contains mostly bad thrash metal by Nihilist, Pagan Death, Morgoth, etc. The only recommendable thing about this is the campy album cover. - Pookie Musclehead

(Ugly Music 106 Vale Royal House, London, England WC2H 7QA)

VARIOUS

Youth Gone Mad / Letch Patrol 7°

Letch Patrol turn out a dragging metallic tune about Fred Flinstone called "Ode To Fred". On the flip the Youth clock in with 2 of their usual trademark off center punk tunes that failed to excite me like they did way in the past. - Pookie Musclehead (YGM 560 West 43rd #30G, NYC, NY 10036)

VERTIGO

What a gentle band! Lunatic ravings from these abornin' Gods. The Crime cover is cool with the necessary feedback. Part of "Smoked" is similarsounding to the Buttholes "Concubine" cut with Germs ending of "Land of Treason".-CAKE (Amp Reptile 2541 Nicollet Ave South, Mpls,

Mn.55404)

VENUS BEADS

The Venus Beads are back after a hot EP with more

of the same high energy rock. Some of this is so fast and intense, with plenty of raw edge left so that when it hits you, and it does, it sticks. As far as that genre of hard and heavy rock goes, these guys are about the best I've heard. I'm sure these guys will burn up the college charts, and why not, it IS definitely tons better than most. - Al (Emergo 225 Lafayette St. #709, New York, NY

10012)

VERTIGO

Rub 7º EP

A lot livelier than Vertigo's last stone cold sinker. Title track, a punk spiced rock'n'roll thing with ugly guitars. Crimes "Murder By Guitar" is performed with blood spirit. The other two songs are just as up beat and trashy. Fuck are these guys unstable. Nice cover.

(Amphetamine Reptile 2541 Nicollet Ave. S., Minneapolis, MN 55404)

VILLAGE IDIOTS

Marvellous LP

60's hippie garage rock meets lightweight '77 punk. There's not a lot of power or good hooks but it does have a lighthearted fun feel. - Pookie Musclehead (Elwood Recordings 106 Vale Royal House, Newport Ct., London, England WC2H 7OA)

VOLCANO SUNS

"Blue Rib"/"Openings" (7")

Peter Precott's genius continues to expand with this mini-sampler off their new album. Highly-explosive stoned punk rock. Always a great band; always will be a great band.

(1/4 Stick P.O. Box 25342 Chicago, II. 60625)-CAKE

WARLOCK PINCERS

Circusized Peanuts LP

I thought a lot of what I liked about the Warlocks was the bands antics and off beat musical approach, but who on earth would have ever thought they would ever become musically appealing??! With no insult in mind (not I!) this joke band release an album I could crank up and groove to? An album that becomes more and more a hit, listen after

listen? An album that combines the dark guitar drones of Black Sabbath, the vocal/lyrical approach of the Beastie Boys with the rhythm section of a 50/ 50 cross between rap and hardcore? Fucking unbelievable. Go for it Pinchers! - Krk **Boner records**

WAG

9 song demo

ITRY to be nice, but I have a big problem with limpwristed bands with "poetry-puke" lyrics and "sensitive-guy harmonies. Doesn't the world have ENOUGH lame bands? Why do I have to somehow get all of the bad tapes!?! pulled out a black marker and changed the "G" in their name to "NK," and felt a whole lot better. -Thom

WAG, Brett 708-332-2366 or Joshua 708-869-8514

WHITE FLAG W/ DAVE NAZWORTHY "Beyond Hurt/Different Light" 7"

"Beyond Hurt" has Dave Naz on vocals. The tune is pretty poppy punk type stuff. "Different Light" is another pop rock punk type number. MELANIE and KIM from THE MUFFS sing back ups on this one. This is nothing that blew me away but is still alright. -Thrashead

Sychophant Records 8 Orchard St., Newthorpe, Nottingham, England

WHITE FLAG W/ DAVE NAZWORTHY

"Beyond Hurt/Different Light" 7"

Thrashead, I agree with you, but liked it a little more than you did. It sure beats 99% of the wretched wretch we have to put up with, does it not? Kim and Melanie sound great! Dave tears it up! ANYTHING new from White Flag is worth much more than the vinyl it's on. It's kinda cool to have a 7" with two songs with collaborating members of three bands. Granted, it is rather poppy, but I have heard much worse. I give it a "thumbs-up!" -Thom

Sychphant Records 8 Orchard St., Newthorpe, Nottingham, England

WIMP FACTOR 14

"Train Song" 7

Uncommercial but completely wimpy geek pop that

even college brats might not like. Comes in one of those sleeves with the sticky glue all over it and a flattened penny. Gee, I guess that they aren't that wimpy after all cuz flattening pennies is a federal offense so they must be bad ass wanted fugatives. - Pookie Musclehead

(Harriet POB 649, Cambridge, MA 02238)

YOUNG BRIANS

"Around Above Beyawd Below"/"Bowling Shoes" (7" Burgundy vinyl; Itd to 500)

The most popular band in Spokane releases their first single which is clock-full of energy and intense musicianship. Conjuring up everyone from Nirvana to Urge Overkill to Dinosaur Jr, it sounds to me like this band knew who to listen to when they did. Bravo!!! Tour L.A., guys. Also, the best 7 inch sleeve of the year by far.-Cake

(Four Thousand Holes 1026 West Shannon Street Spokane, Wa.99205)

YESTERDAY'S TEAR

"Nothing/Honestly Speaking"

2 song cassette

Interesting stuff. Well written songs, well mixed. Just good, old-fashioned rock-n-roll. Sounds kinda like early 70's metal, with a little early METALLICA and NINE INCH NAILS thrown in for good measure. This band features and ex-member of CRYPTIC SLAUGHTER (which one you'll have to figure out for yourself), and makes for a good listen. Bikers everywhere should love this band... -Thom

(Yesterday's Tear c/o Brian Perera (213) 670-9237)

ZEN FRISBEE

I wish I could pin this, it's on the tip of my fucking tongue. Kills me. Dramatic story telling vocals with a dry Nick Cave edge, musically it's a crisp electric guitar strummed to an up beat almost errupting churn, with a strong rhythm section taking plenty of dives. It works. Like an early punk version of Sebadoh? Oh I give up! Cool, though. - Krk (Jettison POB 2873, Durham, NC 27715)





FORCES TO BE RECKONED WITH

ALMIGHTY LUMBERJACKS OF DEATH "Always Out of Control but Never out of Beer" / 5 song E.P. / Cassette

Debut from the darlings of drunkeness and debauchery!



.C. - "Falling Apart" / 6 song E.P. / Cassette Fast, raw and reckless abandon typifies the S.B.L.C. sound!

JUST RELEASED \$5.00

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All E.P.s and Cassettes \$4.00

ot ALD limited edition cassette) - checks payable to

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ROGUES - "Get Out Alive / 4 Song E.P. / Cassette w / 2 extra songs. Powerful, pissed-off anthems

for youth of the 90's!

.Cheers to bou VACANT LOT - "Cheers to You" / 3 song E.P. / Cassette w / 2 extra songs. Oi! The ultimate sound and

100% Pure Punk, No Filler.

SLUSHPUPPIES "Blacklisted" double 7"

A quintet of melodic, angered anthems from this 1987 Chapel Hill, NC punch-pop powerhouse. Colorful two-sided gatefold poster sleeve. Features college rock heartthrob Mac McCaughan (of Wwax, Bricks, and Superchunk) on guitar and vocals. Semi-corelease with Merge Records: Buy now!



the 'BLACKLISTED' double seven-inch set



Metal Ribbons 7" punk-metal collection Prepare to meet your maker, sucker. Apple Maggot

Quarrantine Area (AMQA), Big Satan INC, Fitz of Depression, and Slag gang up to murder you in your sleep. Total crusher punk-metal compilation to rip you a gaping new one. Limited to 1000 copies, all on @ red vinyl. Say your prayers and chow down.



Treehouse "Strawberry Pie" 7" ~ Parkland Pride

Bubblegum guitar rock from 8-song compilation of Parkland, these Olympia, WA animals WA bands Second pressing Second pressing out August 15th. available late August.

ORDERING INFORMATION

\$3.50 \$4.50 \$5.50 7" records double 7"ers \$6.25 \$7.25 \$8.75

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We distribute other small labels Write for a complete mail-order catalog!

Fitz of Depression "the Awakening" 7

the Lot delivers!

Three'songs of total punk rock punishment, dished out as only Olympia WA's kings of fuzz busting can deliver it. Their second single, complete with a dynamite glossy cop-killer cover, sure to be banned by record stores worldwide. First 1000 on gold vinyl; getyours now before the pigs shut down the party.





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FUCK PAYING \$10.00 or more for t-shirtz. Crass, Disorder, Go!, Rudi-Reni, Chaos UK, more! \$5.00 a shirt. Send SASE for 3 page picture list. To: Ian 3451 High Ridge Rd., Lima Oh 48508

GEEKS! Any bass playin' geeks into the Descendents, G-Whiz, Screetching Weasel, Hard-Ons, Fifteen, Sludgeworth etc. coffee, gurtz and food? East Bay's Jabberjaw needs ya!?! Punk nerds and dorks write today! Talent Optional. Write: Adam 1640 7th Street, Oakland CA 94607 or call Aaron at (415)682-4041

TOYAH AND ROBERT FRIPP fans-Official English and US newsletters including Toyah & Fripp band. Mail order includes deleted vinyl, cassettes, CD's videos, posters, etc. Info, lists send \$.58 stamps to North American Toyah Fan Club 88 Wilcox St. Bridgeport Ct. 06606

YOUTH KORPS Limited number of their 13 song 7* on green vinyl available for \$10.00 cash or MO. Recorded at radiobeat in Boston in '82. Contact: Ed Feltch POB 506, New London CT 06320 (203)886-9497

BANG! #22 is available with: Sam Raimi, Angelyne, Roger Corman, Manitoba's Wild Kingdom, 360's, Mojo Nixon, Dana Gillespie, His Name Is Alive. We're looking for distributors! Send \$1 and two stamps per copy to: Bang! 77 Newbern Ave. Medford MA 02155

VIDEO FOR SALE OR TRADE: 100's to choose from. Mudhoney, Fluid, Nirvana, Fugazi, Babes In Toyland, Melvins, Primus, Lunachicks, Helmet, Helios Creed, Bauhaus, Karen Back, L7, Jane's Addiction, RHCP, Ramones, Cramps, Dead Boys, J Thunders, Gwar, Misfits, Samhain, GG Allin, N Hagen, Siouxsie, Rollins, Jesus Lizard, Skinny Puppy, Einsturzende, Buttholes, Residents, Social Distortion, Dictators, Smiths, Fugazi, DK's, Pistols, Swans, Sisters, DeeDee, Tad, Flaming Lips, Laughing Hyenas, Iggy, Mentors, Damned, Dickies, Big Black, Patti Smith, Laibach, Dwarves & many many more. Also Cult & Horror films. More info. Merle Allin/298 Mulberry St. #7D/NYC 10012 Call (212)274-0803

ATTENTION ALL BANDS! I'm putting together a compilation tape of bands from everywhere. If you're interested in being on it, please send me something you've recorded (with lyrics). Send to: Andrew Jacobs/PO Box 2739-169/ Huntington Beach, CA 92647. I'll try to include every band who sends somrething.

FUCK!!! My stupid ex-roomates gave the mailman the wrong forwarding address for me. So 3 weeks worth of my mail was returned to sender! I've since straightened it out, but now I need my lost mail. If you sent anything to me, EDDIE PERRY, at 3770 W. Ave. 40, (Apt. #1) Los Angeles CA 90065 and had it returned to you, please send it again! It will get to me this time, I promise! Sorry and Thanks!

DESTROY ALL MUSIC radio show at Ct. College seeks band demos, vinyl etc. Guaranteed airplay. Also, trade radio shows with other stations for airplay, etc. Contact: Destroy All Music POB 506, New London CT 06320 NEW U2! Demos and outtakes from the forthcoming album. 30 songs/ 2 1/2 hours of music. Excellent sound. \$20 ppd. Arthur Lizie Jr. 4c Lantern Ct. Rt. 116, Sunderland MA 01375

SAC STATE RADIO WANTS LOCAL BAND MUSIC. All tapes will be aired on 88.7 KCBL CABLE FM (until we go up in the fall.) Send tapes/LP's/info to KEDG c/ o David Leon, 2000 Jed Smith Dr., SAC CA 95819 NOW!!

AUDIO AND VIDEO TAPES. Chumbawumba, Bad Brains, Conflict, Subhumans, Nausea, Crass, Fishbone, Jane's Addiction, Nine Inch Nails, Dead Kennedys and many more. Send SASE for list to Mike, 3450 Dawn Court, Lake Mary FL 32746

NO WIN SITUATION-10 song Hardcore demo now available \$2 US \$3 Worldwide. Cash/MO only. Make payable to Scott Horton 223 Tate Ave. Buchanan NY 10511

WANTED: I'm a desperate man. I must have in my possesion the rare back issues of BEN IS DEAD magazine. Will pay large sum for issues #1 and #2. Please write to me, Joe Yonder, at 4532 Eastbury Ave., Covina CA 91722

HIT THE ROAD! Book your band in over 100 cool clubs across the country. Club Catalog is the ultimate no BS guide with the names, contacts, phone numbers, and other info for all the best alternative and hardcore venues. Send \$5 or \$4 plus your list to CLUB CATALOG, PO Box 6064 Athens, GA 30604 Send cash or MO only. Clubs, send your info to get listed

BLOODY WIGGED DAME with soiled spirit gathers your sad, mortal thoughts. On her hallow knees she begs for your fragments of beauty and hell. Write Mistress Orange 617 Manhattan Ave. #3 Brooklyn NY 11222 Any brave souls?

LIVE TAPES for trade: Sisters of Mercy, Ministry, Revolting Cocks, Front 242, U2 a.m. Send your lists or an International Reply Coupon! Torsten Meyer Fuhrbergsweg 1/W-3101 Wathlingen, Germany

ROBBY GARNER- BASS, robby gardner, BASS rob Bass GARNER robby garner BASS Electric Bassist Robby Garner Bass T.M.E. BASS ROBBY GARNER BASS Robby AD BASS Robby Garner BASS BASSIST (Largemouth) Robby Robby BASS BASS. Musicians or curious write to: 1916 Hope St. Dallas TX, 75248 (that was real fun to type, dickless)

GG ALLIN & the Murder Junkies-Watch Me Kill-New studio material, never before heard cass. \$5.00 ppd. to Mark Sheehan PO Box 441 Dracut MA. 01828

NEW FROM DR. STRANGE RECORDS: Guttermouth 7" EP "Balls", second release out of Huntington Beach Ca. Plus 12 Pack Pretty 7" EP. Debut single from South Carolina (first 500 on gold vinyl). Price \$3.50 US, \$5.50 elsewhere. Checks, cash or money order to: Dr. Strange Records, POB 7000-117, Alta Loma CA 91701. Dr. Strange is THE punk rock label.

SET SALE: \$10: Crass-Merry Crassmas, Crime-Maserati, Discharge-Price of Silence, Jackshit-Hicktown, Mudhoney-You Got It, The Undead-Never Say Die, Slivers-7*, Sonic Youth-Providence; \$15: Crucifix-1985 (no sleeve), the Fuck Ups-FU82, Killdozer-Her Mothers Sorrow, V/A-NYC HC Together (orange); \$35: Iron Cross-Hated and Proud, Gang Green-Sold Out & Skate to Hell, Necros-Conquest, Freeze-Guilty Face; \$45: Meatmen-Blood Sausage & Crippled Children. All recordss mint. Send post card to reserve. Jeff 917 Highland Cir., Los Altos CA 94024

MY BLOODY VALENTINE! I will surrender my soul for "Sunny Sundae Smile" and "Geek" eps. Also collecting articles, interviews, photos of Slowdive, Telescopes, Pooh Sticks, Ride, Bark Psychosis and others for future publication. Laura, 8385 French Rd., Alpena MI 49707

BUG SCRATCH has a new address. It is 5321 South Loop 289, Apt. #713, Lubbock, Texas 79424. "I Sold My Trombone (for rocknroll)", an 8 inch 3 band flexi compilation is still available for only \$2.50 postpaid. US cash only.

CRAZY FILMS!!! Send me a VHS video tape and \$2 and I'll fill the tape with homemade crazy films. Believe me, you'll be glad you did. Send to: CRAZY JAKE'S VIDEO, PO Box 2739-169, Huntington Beach, CA 92647

HARLEM YOUTH proudly present debut 7inch "The Blender" for \$3 ppd. For info on HY 7"s and full length tape "The Counter-Boy Scout Revolution", send checks, MO's or SASE's to: Marc Mazique, 16 Roberts Dr. Somerdale, NJ 08083

ITS THE MENTORS favorite blonde bombshell, JUS-TICE HOWARD. She's on their t-shirts and is the star of their video. But this babe does more than spill beer on her gigantic gazongas and get El Duce to lick it off! She also spills her guts on paper with her hardcore street-level poetry which has been featured in such mags as: PENTHOUSE FORUM, SCREW, BOHEMIAN REVIEW, ADAM, SPIN, HOLLYWOOD PRESS, SLUT MAGAZINE, NEW BLOOD, POKED WITH STICKS, and PURE FILTH. She's been paired with such raucous writers as Charles Bukowski, Billy Childish & Allen Ginsberg and been dubbed "WORDWOMAN OF THE 90's". For a small zine of her gut-level poetry, includes photos, send \$1 plus a buisness size (10 inch envelope) SASE to: "ZINE" Justice Howard 312 N. St. Andrews Pl. Los Angeles, CA 90004

GG ALLIN and Anti-Seen - Murder Junkies - LP out now on New Rose Records. More real, bloody, brutal, untamed violence then anything else you'll ever encounter. The masters of destuction have teamed up into a deadly force towards the GG Allin mission. Nothing else comes close. No limits, No laws. Find this LP at any cost. Available at record stores with the fucking guts to carry it... Kill Kill Kill... Further info call (212) 274 0803

TAPE TRADERS-starting a contact fanzine for audio/ video traders of live shows and other shows. Any kind of music. For free inclusion send lists and wants to-Back Room Productions/18 Rhonda Ave/Willetton 6155 Wa/Australia

SEND A STAMP FOR 7" LIST. US Indies, UK and Aussie Imports. Am Rep, Sub Pop, Busstop, Merge, Sarah, Scat, Noiseville, Estrus, Rave, Drag City, Dogmeat, Insipid, Public Bath, K, Seminal Twang, Leopard Geko, Moist, Ajax, Glitterhouse. Rare and out of print. New and old. PIER PLATTERS 56 Newark St. Hoboken, NJ 07030

BANG GANG, Skeptix, Blurt, Lewd, Worst, Bad Posture, Beef People, Nig Heist, so much more. 380+lovely punk records for your joy. SASE gets sale list: Doug PO Box 4438 Richmond VA 23220

ULTRA VIOLET EYE songs available for compilations. We're on several discs with Sonic Youth, Mr. T Experience, Redd Kross; others. Write soon as we're currently 'contract-free'. U.V. Eye 842 Folsom St. #101 San Francisco, CA 94107

ZONIC SHOCKUM "Chunks" - New limited edition, 15 song, cassette only release. Some of the weirdest, grungiest shit ever to come out of Philadelphia. Only





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COMETBUS H24 AND #25 ARE SOLD out, so DON'T ORDER THEM OK? COMETBUS #26 IS AVAILABLE NOW FOR \$1 SO ORDER THAT ONE. THANKS.

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\$4.50 ppd. Well concealed cash only please. 702 N. 5th St. #1F, Philadelphia PA 19123

'2 UGLY THINGS' is always looking for bands to release on international compilations world distributed and for flexis or 7". Send your stuff to: Marco Castelli, Via Pergolesi 8, 20052 Monza (MI), Italy. We've great bands!!!

ATTENTION SKINS, Rude Boys, Mods, or whatever! Large selection of Oi, 2-Tone, Trojan Ska, punk (Sham 69, SLF etc.) and Mod revival stuff for sale or preferably trade. Will trade for U.S. HC and punk. For complete list write to: John C. 410 Elmridge Ave. Dorval, Quebec, Canada H9S 2Z7

WANTED ONE DRUMMER for alternative/punk band in the Los Angeles area. Influences range from the Dead Kennedys to the Everly Bros. Call Fred (818)982-5610

TAPE TRADER seeks live material by X, Pixies, Black Francis, Breeders, Fluid, Dead Kennedys, Jello Biafra, Circle Jerks, Material Issue, Fugazi, Bad Religion, L7, Ramones, Neighborhoods, etc. Huge audio list. All mail answered. Phil Howell, POB 40237, Providence, RI 02940-0237

RECORD SALE: New set sale with over 1000 rare and not so rare records. We have all your hardcore needs. Boston, DC, Oi, Dangerhouse, Touch & Go, Sub Pop, Misfits, Necros, Minor Threat, SOA, 7 Seconds, SSD, FUS, Fix, Meatmen, Big Boys, DYS, Bad Brains, Violent Children, Nihilistics, Unity, Bad Religion, Token Entry, Rapeman, Really Red, Iron Cross, Crippled Youth, Skrewdriver, Koro, Heart Attack, Mudhoney, Poison Idea, MAD, DOA, Die Kreuzen, DRI, Black Market Baby, Naked Raygun, AOD, Straight Ahead, Dils, Underdog, Together (orange), Avengers, Negative Approach, Blitz, GI, Siege, Germs, Kraut, Unit Pride, plus tons more. Foreign orders welcome. Send stamps or 2 IRC's for huge catalog to: Grand Slam Records/2255 Route 286 South/ Indiana, Pa 15701 USA

MISFITS SALE: Over 60 Misfits, Samhain, and Danzig records for sale. Originals, colored, bootleg and videos. 3 Hits From Hell (white), Die Die (white) Earth AD (purple) Horror Buisness, Wolfs Blood, Evillive (Fiend Club), Unholy Passion, Legacy of Brutality (white), Evillive (green), November Coming Fire (orange), Who Killed Marilyn (purple), Bullet, plus tons more. Foreign orders welcome. Please send stamp or 2 IRC's for catalog to: Grand Slam Records/2255 Route 286 South/Indiana, PA 15701 USA

WANTED: GG ALLIN VIDEOS/FOOTAGE, flyers, photos for video documentary. Full credit given, materials returned, payment in copies. Fall release date so act now. Mark Hejnar, POB 26@018, CHicago IL 60626. 312-743-4294

DICKIES WANTED! Videos/ live and studio tapes/ flyers/ badges/ posters/ lyrics/ stories/ t-shirts (XL only)/ anything. Please help and send your stuff. I'll pay or trade. FANX! Jens Gallmeyer, Saurweinstr. 3, 3000 Hannover 1, W. Germany

ISSUE NO. 2 of the exciting RALPH THE RAT comix (starring Ralph and his owner, Shavie) is out on the stands! Send \$1.50 to Hugh Krogh-Freeman, 110 Point Lobos Ave. San Francisco, CA 94121

STRAIGHT EDGE PURISTS, (guys and gals) with a militant interest in the hardline movement who would like to correspond about our music, views, interests, and concerns. Write me! Also, hardline S.E. bands around the world- I'd like to hear what you're up to. Guaranteed response to all who write. Straight Edge vegans unite! Steve 444 Gail Drive, Nazareth, PA. 18064 (All hardliners can fuck off and die... d druff)

RASTACORE COMP. is making one last call to all punk/ hardcore bands who play reggae for international tape/CD. Citizen Fish, Chronic Disease, Les Imbibes and others confirmed. Send demo/info to: Mike Briggs, POB 70354, Washington DC 20024.

INTERNATIONAL TAPETRADERSLIST available. Send your fist and wants to be on it. 6 parts with about 100 addresses

each (Tape traders, mail order info, zines and more.) 6 parts for \$5-\$1 for 1 (cash only or IMO: \$1 = 40 BEF, no U.S. checks accepted - Europe: Eurochecks in BEF only). Kris Verreth Tervuursestwg 1H-1820 Perk, Belgium.

THE ZINE THAT vever was... though reviewed in Flipside and MRR this zine never existed... until now!! Send \$1.50 (stamps too, please!) to Charette's Eye View 242 Rathgar St., Fall River Ma 02720 to find out why they made me do this!

VIDEOS AVAILABLE! On all world systems! Punk/hardcore/movies too! Dictators, Rollins, Buttholes, Misfits, Bad Religion, Thunders, Dead Boys, Mudhoney, Dickies, Cramps, Samhain, Helmet, Descendents, Neubauten, Ramones, Skinny Puppy, GG Allin, Meatmen, Gwar, Swans, Chumbawamba, Dwarves, Foetus, Iggy, Ministry, X-Ray Spex, Pistols, Psychic TV, YOT, Bold, 7 Seconds, Replacements, Exploited, Letch Patrol, Another State, Swindle, Decline, DOA, UK/DK, Punk '77, Cha-Cha! TV specials! Next day service. Send \$1. Big list! P. Demattia 8 Haddon Rd. Hewitt, NJ 07421-2329 USA phone (201)853-4420

YOUR VIDEO ON TV RobiCam Productions will produce your video and get you on local television. For details and demo send \$5.00 for p/h to RobiCam Productions, 5942 Edinger Ave., #113-255, Huntington Beach CA 92649

ONE YEAR MOVIE PASS!! Send \$3.00 & SASE W. Howell Box 371, Charlotte NC 28204

THE FUMES "Desert Shield" EP is out now!! It's good old style punk. Get it now on colored vinyl. \$3.00 ppd or trade for your bands record. Joey Dellacioppa POB 177, Cypress CA 90630

SUB POP SP-18 [2nd Ed.] - SP-97 Fluid/Nirvava 45's, "8 Way Santa" and other 12" + Amphetamine Reptile, CZ, Rem, GNR and asst. stuff. All mint! Wants or SASE [list]! Pat. James Longo 605 Adams St., Hoboken NJ 07030

SUBMIT: VILE VIDEO COMPILATION, Tale Napkin/ Boilded Angel team up. Bizarre, perverse, over 18 only. Full credit, payment in copies, the sicker the better. Mark Hejnar, POB 268018, Chicago IL 60626, 312-743-4294

JAWBREAKER, Guy from Fugazi, Jay from Bushwacker all appear in the next Hanley News, along with reviews, philosophical babble and cool stuff. \$1.00. Hanley News 7781 N. Avenida de Carlotta, Tucson AZ 85704. VPNC zine also available for \$.50.

ANTI-MRR CLUB #2 out now. \$2.00 postpaid, green money only. Get it while it's relatively recent! This is your last chance to submit essays for #3. If you hate MRR, send me a half page or full page essay on why you hate MRR. Since MRR/Mordam are as close as two guys in a bath-house, you can send anti-Mordam essays too. If you've been fucked over by MRR, write, although I usually don't like fucked over people to write, because if MRR had liked your record, you would still like them, it's only when they didn't that you start seeing their lack of sense of humor or other debits. More than people in bands or people on zines, I want regular punks to write. You! Reading this! You must hate something about MRR. Even two sentences will be printed. Write: Paul Mendelowitz, POB 3326, Redwood City, CA 94064. Anti-MRR Club #3 will probably be out by next copy of Flipside.

VIDEOS GALORE: Primus, Prong, Mr. Bungle, Faith No More, Suicidal Tendencies, King Diamond, Gwar, Metallica, Slayer, Fates Warning, GNR, ZZ Top, A. Cooper '91, Ice-T, Ramones, Sepultula, Dantera, Motorhead '91. Send \$3.00 for catalog/ trade. M. Horn 1224 Chew St., Allentown PA 18102

AUCTION/TRADE: 12's: DYS "Brotherhood"; Heartbreakers "Live at Max's", "Flex Your Head" (wheat), Scream "Still Screaming" (1st pressing), MDC 1st LP, 1st press, Descendents "Milo..." (New Alliance), Varukers "One Struggle", Freeze "Land Of The Lost" (original press), Youth Brigade "Sound and Fury" (2nd version), SSD "Get It Away", "Beach Blvd" (sealed), UXA "Illusions..." (sealed). 7's: GBH "No Survivors", Last "She Don't Know," "LA Explosion", Wire "Live London '78", DRI "Violent Pacification", "Maimed For Life", TSOL "Weathered Statues" (no ps), NOTA "Moscow", Poison

Idea Sub Pop, Filthkick, Oi Polloi "Outrage", "Resist the Atomic Menace", Naplam Death "FE@) free 7", Crimpshrine -test pressing of both Lookout 7"s. - David POB 2256 Danville CA 94526

PSYCHOTRONIC-TYPE FILMS: I have thousands of the best exploitation films ever made: Shockumentarys, Juvinile Deliquents, Bikers, Dope, you name it! Also live shows. Send \$1.00 for 14 page list - dirt cheap. Ed Feltch POB 506, New London CT 06320

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RARE RECORDS AT CHEAP PRICES. Send a SASE for list. Includes titles by Poison Idea, Cortinas, Big Black, Ramones, Underdog, Weirdos and more. Write to: 120 Webster St. #4, San Francisco CA 94117 USA.

ALL TIME GREATEST SUB POP 45 for sale: Sonic Youth covers "Touch Me I'm Sick", Mudhoney screams "Halloween". Limited edition of 3000, clear vinyl, Mud Slave and Sonic Sex SP-26 A&B. Played twice. Valued at \$500 and rising fast. Going for \$500 OBO. Scotte at (503)288-2974 Also for sale: the first and fantastic tapes of Medicine Wheel. Best new band outta the Northwest. Only \$8.00 for 12 life-saving songs. Price includes shipping in U.S. Call or write: Scotte Laybull 3004 N.E. 19th, Portland OR 97212

LOOKING FOR CD'S OF "Da Willys", "360's", "Rocket From The Crypt" and many others that I couldn't find in Italy. Anyone could help me (records trader included). Write to: Flavio Magnani, Via Rubens 25, 20148 Milano Italy.

BOOTLEG AUDIO AND VIDEO TAPES for sale or trade. Sonic Youth, Butthole Surfers, Nick Cave, Foetus, Ministry, Neubauten, Psychic TV, etc. One dollar (or your list) gets mine. Steve A., 702 N. 5th Street, #15, Philadelphia PA 19123

SET SALE: \$20: Drunk Injuns-live 10st (green), Nip Drivers-Destroy Whitey, Jam-Butterfly Collector (dbl live boot); \$30: Circle Jerks-Group Sex (test pressing), American Youth Report coll.; \$50: Misfits-Legacy (red), Samhain-Unholy Passion (maroon cover, red vinyl). All records mint. Send post card to reserve. Jeff 917 Highland Cir., Los ALton CA 94204

FOR THE BEST IN RARE PUNK RECORDS, tapes, stickers, shirts, badges and more send 2 stamps to: Dr. Strange Records POB 7000-117, Alta Loma, CA 91701 USA. Good supply of bands like: Conflict, Dickies, Vice Squad, Misfits, Subhumans and more! Just like my colon, we're getting in more shit all the time!"

HEY YOU! It's Eat Your Skin #1! Featuring: Disharmonic Orchestra, Tyrranicide, The Freeze, Vomit Spots, Hiatus, Sea. Monkeys, Pendulum, Initial Cause, art, poetry and a Recipients of Death contest! Lots more! Vital music sampler flexiand a "Don't Mess With Texas" sticker free with each copy. Attention bands: Ad space is still FREE until October 1st, so don't delay. Starting in EYS #3, we will establish standard, reasonable ad rates. So get in touch! EAT YOUR SKIN \$2.50 US, \$3.50 elsewhere, Box 690903, San Antonio TX 78269

HEATERHEAD DEMO OUT NOW: 7 songs to sooth or ad pain. Only \$2.00 or just send a blank tape. Free to fanzines and compilation tape people. Heaterheadquarters \$1278 Los Alamitos Blvd. #155, Los Alamitos, CA 90720

ATTENTION SICKOS: "Sons of Greenacres" the psychos from the south have just released "Where's The Head" their latest masterpiece. Shocking photo of Ed Gein's victim on the cover! Get it before they're lynched! \$5.00 to: S.O.G. Box 19333, W.P.B., FL 33416-9333

CRASS - Christ live LP \$5 ppd. Misfits -Bullet 7" repress \$8. Ltd quantities. Around 90 issues of MRR for sale-send offers. Minimum \$100. Around 40 issues of Flipside-offers. Minimum \$60. No break-up. A. Martin POB 151244, San Diego CA 92175



The latest from New Jersey's PARASITES will give you Paramania! Their best record ever features the pop-punk stylings of "When I'm Here With You" and 2 others. On special Paramaniacal multi-colored vinyl.



SPECIAL FORCES first new release in 3 years offers 3 great tunes of anthemic hardcore. Orlando X leads the way on vocals, Tang on guitar, Oscar on drums, Lint from Op Ivy on bass, and Bill Collins from MDC guests on guitar.

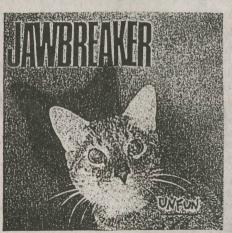


Heard any great new bands lately? Here's your chance to hear three. Killer punk and hardcore by ICE FAN from West Virginia, DRYROT from Indiana, and KRUPTED PEASANT FARMERZ from San Jose, California.

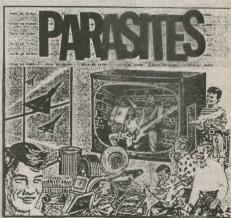
These three new 7" singles cost \$2.50 each.



The DROOGIES are Germany's best punk band and this is their second LP. Polished and powerful, this band has been compared with Sonic Youth and Dinosaur Jr.



JAWBREAKER from
California have been one of
the most popular bands to
emerge in the last couple
years with their unique style
of melodic hardcore.



The "Pair Of Sides" LP has 16 New Jersey style pop-punk tunes including "Refuge", "I Wanna Be Like Dee Dee Ramone", "Fool For You", and more.

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COLLECT 'EM ALL!

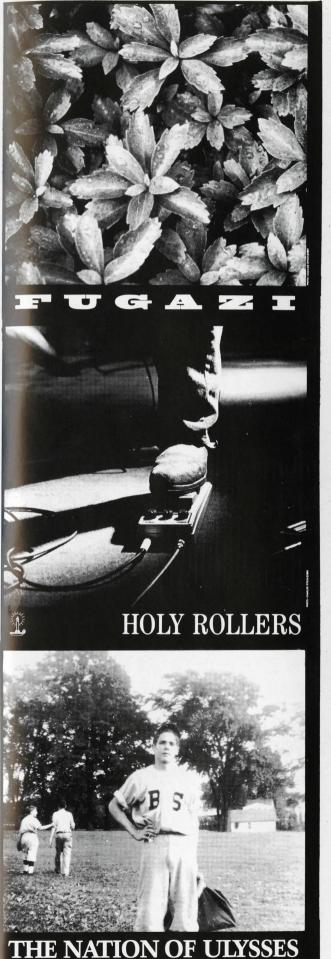
"The World's In Shreds" compilation singles, \$2.50 each: Volume 2 with JAWBREAKER, CRIMPSHRINE, MORAL CRUX and A PRIORI. Volume 3 with CAPITOL PUNISHMENT and 5 more Fresno hardcore bands. Volume 4 with THE UNDEAD, STICKS & STONES, PARASITES and 3 more New Jersey bands. Still in print - JAWBREAKER's "Busy" 7", \$2.15. PARASITES' "Last Caress" 7" \$3.00.

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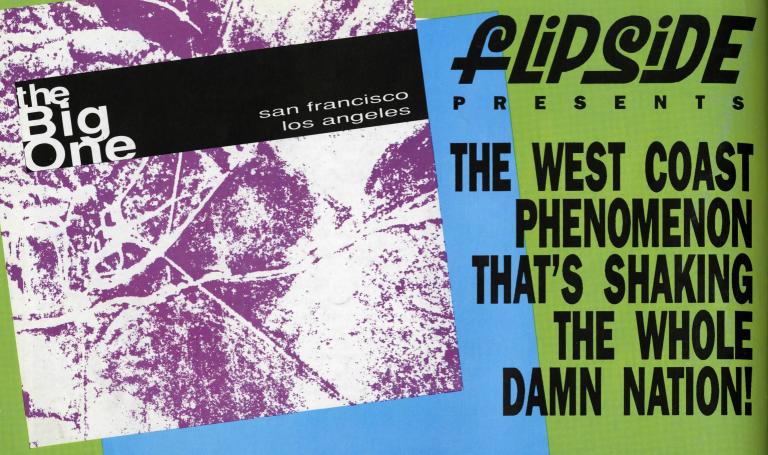
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