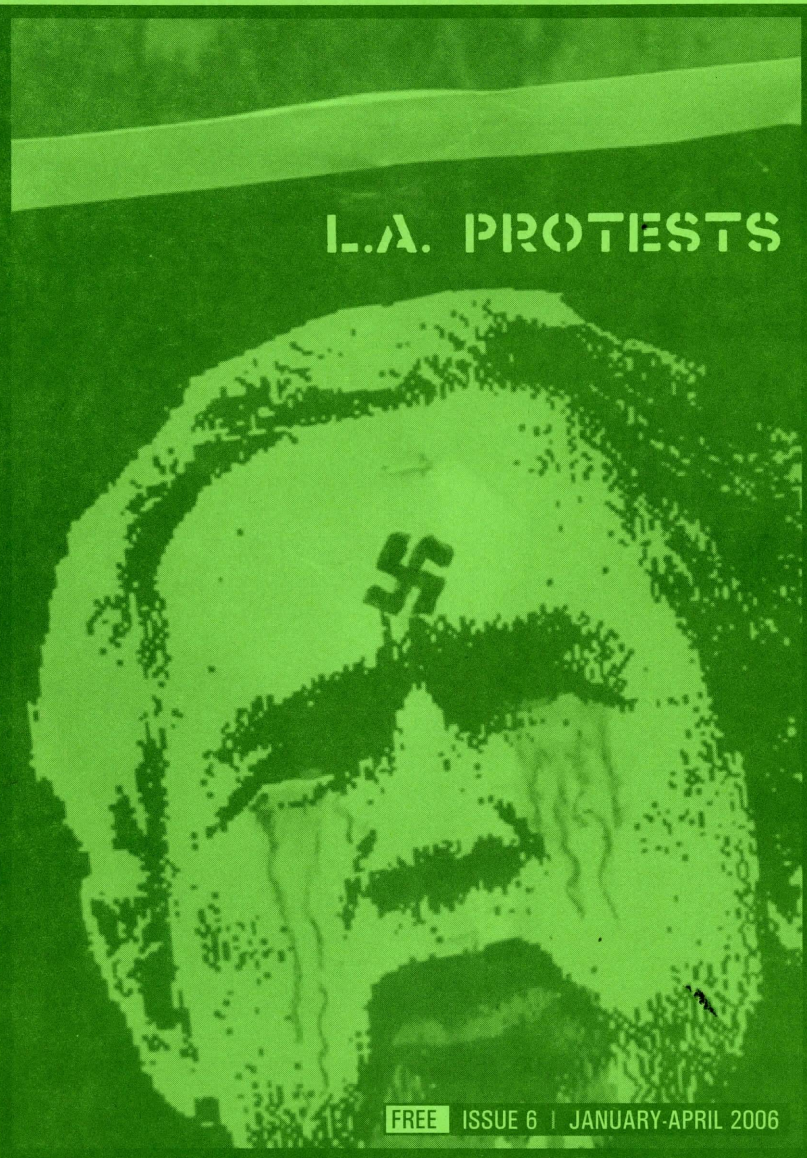


THE RISE AND THE FALL OF THE HARBOR AREA

L.A. PROTESTS



FREE ISSUE 6 | JANUARY-APRIL 2006


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ISSUE #

6



I GET BY WITH A LOTTA HELP FROM MY FRIENDS

Once again I can't think of anything to write for this section. I'm gonna go ahead & write what comes to mind at the moment. 5 days before I had to make my trek to the printer I got a virus, on my computer of course. This was my first & probably not my last. I guess I've been pretty lucky with that sort of thing. I've had my computer for 5 years and this is my first taste of a virus. Anyways, I was shitting bricks. I thought the entire new issue was wiped out. So, what do I do? The same thing I always do. Call up the big man, Big Man Rick. My computer tech & lifelong friend. If it wasn't for him this mag would not exist. He hooked me up with all my programs for which I would've never even thought about doing this sort of thing. I have had multiple problems and many occasions for which I was at a stand still and he got me through it every time without asking for a dime. Fuck, I owe him big time. Everyone says my computer is a piece of shit; my friend Victor calls it a PC of shit. Yeah, that's right, I have a Compaq PC (MV520) with Windows '98 and a 13.8-inch (viewable) monitor to boot with limited memory. I went from dial up to DSL just a couple of months ago. I'm way behind the times I'm told. To top it off the computer really isn't even mine, it's my girlfriends. I guess I'm trying to milk this baby for all it's worth. But yeah, Rick has taught me a lot, more than you could imagine. I would be lost without his tech help so I'm dedicating this issue to the big man, thanks a lot Rick...

• EDITORS SHUCK



editor & publisher
BIG THORN

rise and fall alliance

5PACK

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AICHER

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this page

VICTOR GASTELUM

cover

L.A. PROTEST, SEPT '05

Photo by El Beardo

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Made in San Pedro
Los Angeles Harbor Area

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SCRATCH?

the biggest problem with zines which focus on one city is that there inevitably seems to be a lot less going on than the writer's originally thought. they simply run out of material to write about, sometimes even in the first issue. enter the rise and fall, a zine focused not only on one city (los angeles), but on a neighborhood within the city (san pedro - the city of l.a. won't let them be their own city despite being located over twenty miles from downtown because that would mean giving up the port of los angeles and all the revenue that comes from it). at issue four, i don't see the rise and fall running out of ideas any time soon. i think the secret they've found is one of the reasons i love pedro so much: there's a genuine diversity. it's a diversity of art forms, cultures, personalities, ideas, and interests that meld together in sometimes-unexpected ways. at parties in pedro i've seen things ranging from drunken sing-a-longs to outdoor slideshows to indoor fireworks to talent shows involving three people puking into a trick-or-treat bucket. and that's what you get with the rise and fall, a little bit of the expected, but enough of the unexpected to keep you interested. in this issue, mike watt talks to linda bukowski about charles (she still lives in the same house in pedro that they lived in during his later years). it's a truly interesting read, as i learned more about all three of them. there's a eulogy to the 673 house, where i was lucky enough to stay for months when all of my plans fell through after moving three thousand miles. a regular feature is a look at the progress of the channel street skatepark, which has grown from an idea, some concrete, and a couple of skaters into an impressive project that the town can't tear down without building another of equal stature. grab it if you can find it. easily the best free zine in l.a.

Megan, Los Angeles, CA

Razorcake Magazine (#28)
issue four review



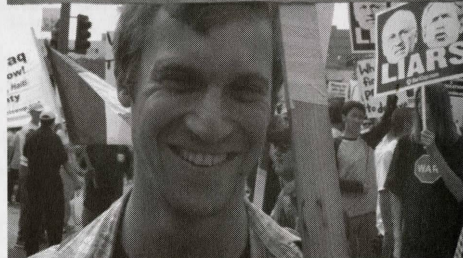
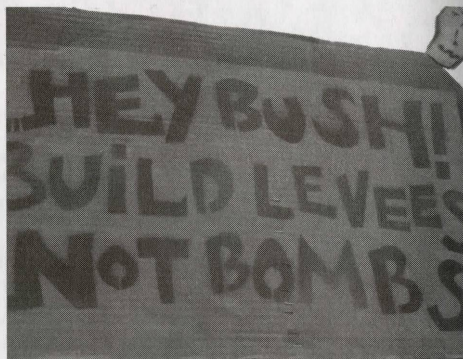
FEEDBACK

TRUE

just picked up your current rag at williams' (bookstore), my second issue. i'm glad that finally, somebody's giving saccharine their due. i can hardly wait for the next installment. i read a review of the "history of pedro punk" show. what caught my eye was the editor's jab. the part about other artists like d. boon, gary jacobelly, et. al, not being represented was pretty much on the mark. i caught wind of the show purely by accident while i was surfing the angels gate site back in february. there was an announcement about the upcoming show and a list of the artists. i sent them an email offering to submit some photos. after a couple of months with no reply, i emailed them back again. this time, they forwarded my email to marshall, who later contacted me about 2 weeks before the opening. i managed to get my 6 prints in the show. what i think happened was that the word about the show wasn't widely spread beforehand. joe baiza and jack brewer only found out about the show when i emailed them about it (joe finally made it on the last day). as for gary jacobelly, i saw him at the opening. in order to be more comprehensive, there should be at least a 2-part show, one covering the period between 1978-1989, and another covering 1990-present. that way, other local bands like saccharine trust, the alley cats, salvation army / the three o'clock, peer group and universal congress of don't get the short end of the stick (i'm dating myself here). also, there should be a better way of getting the word out to solicit material. there's a lot of art and documentation out there, believe me. that's my spiel. keep up the good work on the mag. it's like flip-side, only high tech.

Victor Sedillo, San Pedro, CA

sent through email



el board
kid kevin at the l.a. protest, sept 2005.

JAIL BIRDS

we really liked your issue #4! it is really swell. we were going to bust your chops about how cheap you were but your zine made up for it, just kidding! we're glad to hear about all of the honest and great album reviews! i (olivia) love to see groups that i listened to (back when they came out) being reviewed! i figured our scene was only remembered by the few of us who were there! great to here you guys trying to get the old stuff recognized by the new people! we are also excited to hear about the skaters as we skate also! what about snowboarding? do you guys care about that? i (olivia) work at loveland ski resort as a lift operator and i ride my ass off! it would be cool to hear about snowboarding/ers in cali. just a thought! are you guys piss drunks? we're curious about your little symbol ▲▼ ? thanks! p.s. - it's really nice to be able to get your zine here in jail! we've been here a while and we really are sick of it!

Olivia & Marie, Georgetown, CO

sent through mail

dear thelma & louise, thanks for thinking our zine is swell. as far as being cheap, you aren't the only criminals that have asked me to send 'em a copy of the zine for free. no, don't care for snowboarding. isn't it hard to work the lift from your jail cell? hope you get your ass back. the symbol (icon) is basically an arrow pointing up (as in rise) and an arrow pointing down (as in fall). get your shit together gals. - Editor

R.E.S.P.E.C.T.

thanks for the latest issue of the r & f. i am continually inspired every time i read the latest issue. not as much because of any interest in punk music per say, but more so as a respect for publishing a zine and the coordination and dedication to deadlines that goes into any publication, especially a grass roots, anti-establishment, geographically focused one such as this. it was interesting to read the editors shuck in the latest issue, it is humbling to hear the discouragement behind big thorns concerns for the continued existence of the zine, mainly focusing on the lack of enthusiasm or the problems he is having with people not making there deadlines, or not keeping up with there responsibility. it is this humbleness and personnel communication to the reader that makes this zine a pleasure to read. my only hope is that he and the staff use this discouragement as motivation to keep this baby going.

Santiago Lopez, Long Beach, CA

sent through email

dear santiago, thanks alot for the good words. it is words like these that keep up the motivation. - Editor

HONORED

i got the mags...man, they are really good! i am sure you have heard this a lot but putting out a good fanzine is tough and even a free one in the l.a. area to boot! wow, that is a tough one to pull off. they are really cool, congrats...hasn't been a good zine from l.a. in awhile.

Brian Walsby, Durham, NC

Artist

sent through email

PRO SHOP
Street • Vert

TRANSITIONS

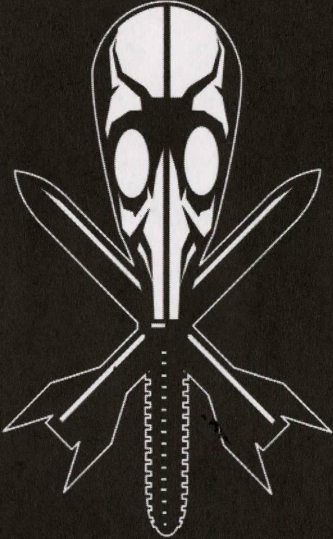
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HANK'S GHETTO

Poems by Charles Bukowski

© Linda Lee Bukowski

roll the dice

if you're going to try, go all the way.
otherwise, don't even start.

if you're going to try, go all the way.
this could mean losing girlfriends,
wives, relatives, jobs and
maybe your mind.

go all the way.
it could mean not eating for 3 or
4 days.
it could mean freezing on a
park bench.
it could mean jail,
it could mean derision,
mockery,
isolation.
isolation is the gift,
all the others are a test of your
endurance, of
how much you really want to
do it.
and you'll do it
despite rejection and the
worst odds
and it will be better than
anything else
you can imagine.

if you're going to try,
go all the way.

there is no other feeling like
that.
you will be alone with the
gods
and the nights will flame with
fire.

do it, do it, do it.
do it.

all the way
all the way.

you will ride life straight to
perfect laughter, it's
the only good fight
there is.

owl

I saw an owl tonight.
I saw my first owl tonight.
he was sitting high on the phone pole.
my wife shined a light upon him.
he didn't move.
he sat there
illuminated,
his eyes shining back.

my first owl.
my San Pedro owl.

then the phone rang.

we went inside.
it was somebody who wanted to
talk.
then they were finished.

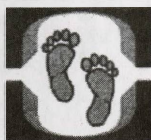
we went outside and the owl
was gone.

damn the lonely people.

I may never see an owl
again.

Urban Feet

Shoes & Clothing



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Birdhouse
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blind



photo by robert ibarra

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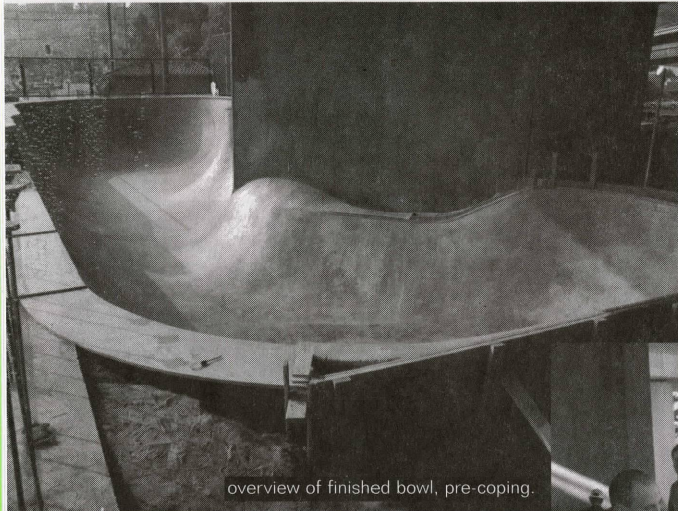
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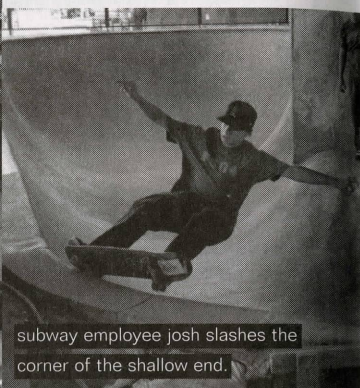
What's the latest dirt on the...

It happens like this every time. I wait till the last minute to do this skatepark update and can't remember where to begin. The first thing I do is look for the last issue of the Rise and the Fall to see where I left off, but then quickly realize that I've given all my copies away over the past few months (to deserving folks no doubt). I end up sitting on the couch, staring at the ceiling trying to put it

all back together in my head. Man, what a task that's been this time around! A lot of cool shit has gone down under the 110 over the past few months, and I'll probably forget a few moments during this spiel, but I think I've got the big ones locked down. Here Goes!



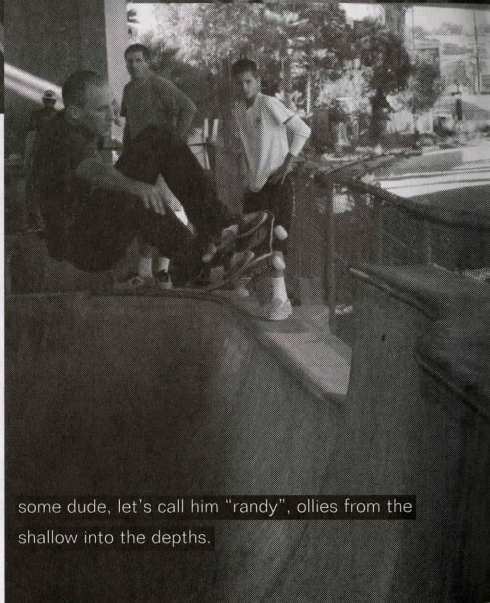
overview of finished bowl, pre-coping.



subway employee josh slashes the corner of the shallow end.

8/27/05:

The Shallow section of our big bowl is poured and within days people are going faster than they have ever gone on a skateboard in San Pedro. (Well, maybe if you bombed 26th Street from Gaffey to Pacific you'd go faster, but you might not live to tell the tale.) New lines abound in the bowl, from wall ride fly-outs, to blisteringly hot grinds on the slick pool coping leading into the shallow end.

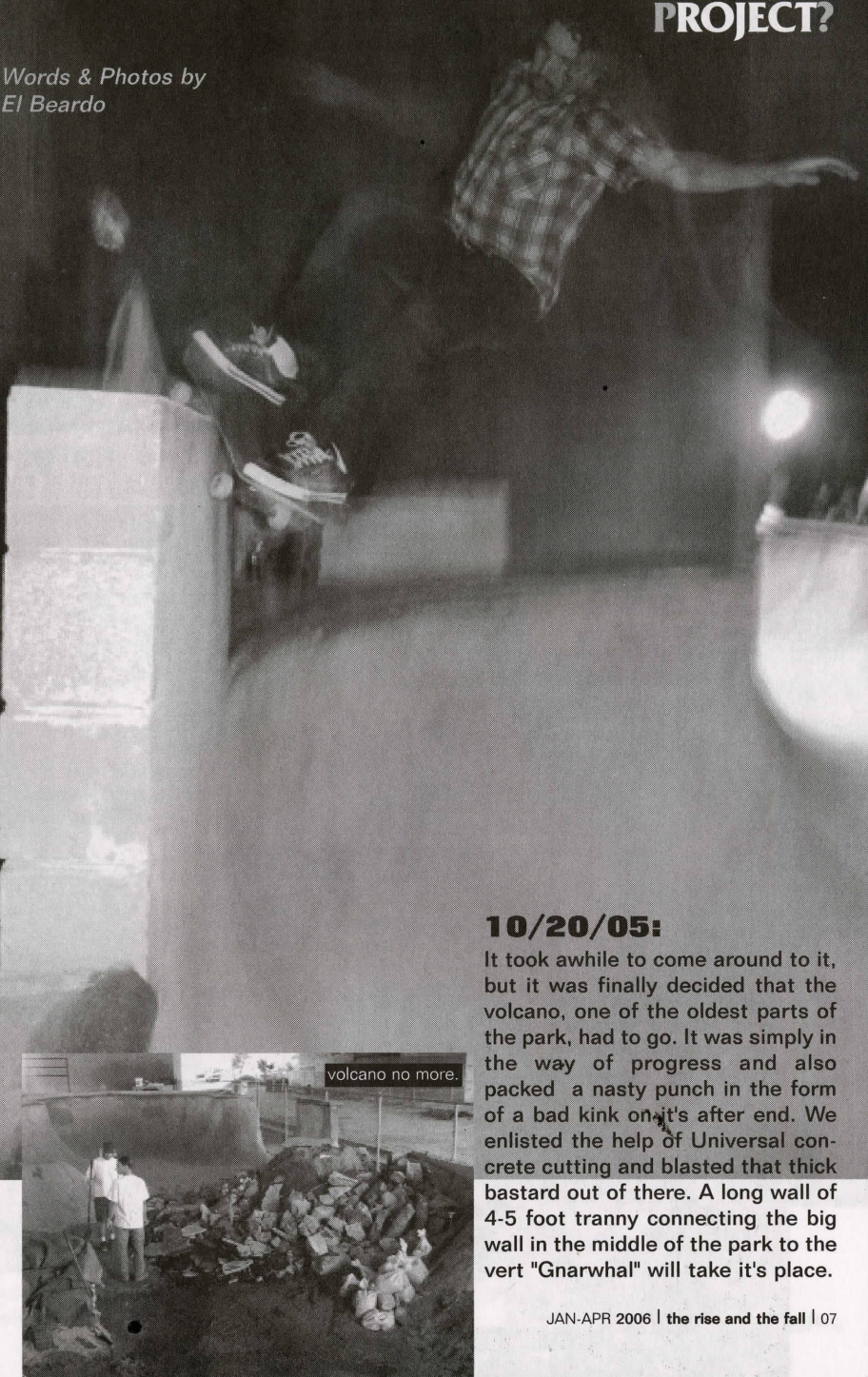


some dude, let's call him "randy", ollies from the shallow into the depths.

CHANNEL STREET PROJECT?

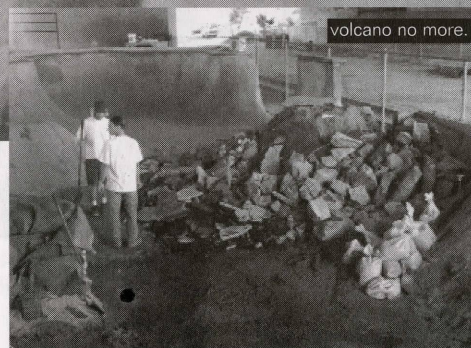
Words & Photos by
El Beardo

al partenon, ollie up the extension to smith. yes!



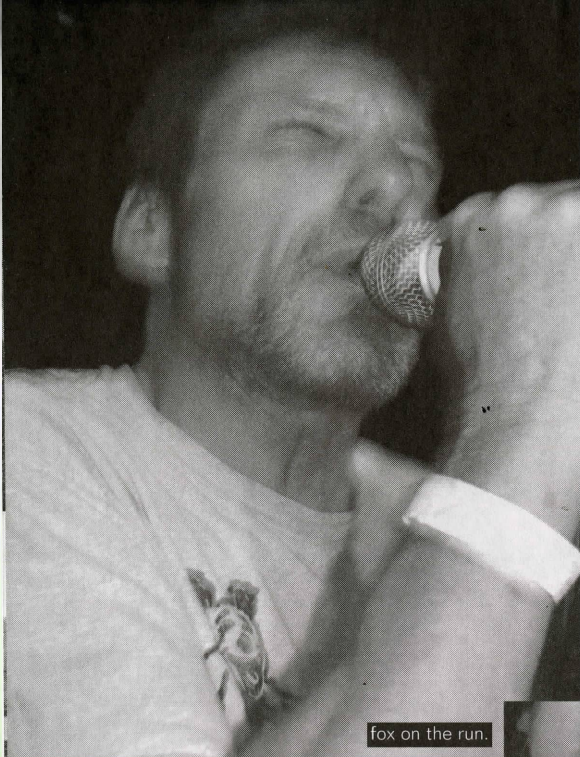
10/20/05:

It took awhile to come around to it, but it was finally decided that the volcano, one of the oldest parts of the park, had to go. It was simply in the way of progress and also packed a nasty punch in the form of a bad kink on it's after end. We enlisted the help of Universal concrete cutting and blasted that thick bastard out of there. A long wall of 4-5 foot tranny connecting the big wall in the middle of the park to the vert "Gnarwhal" will take it's place.



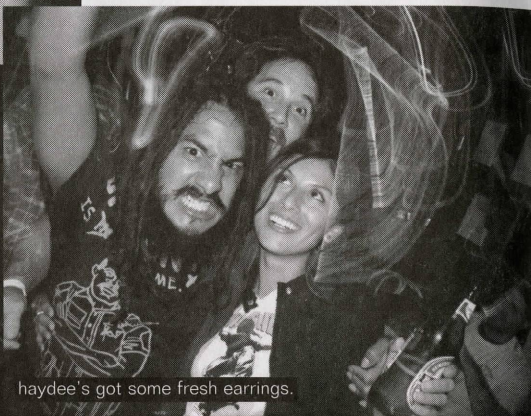
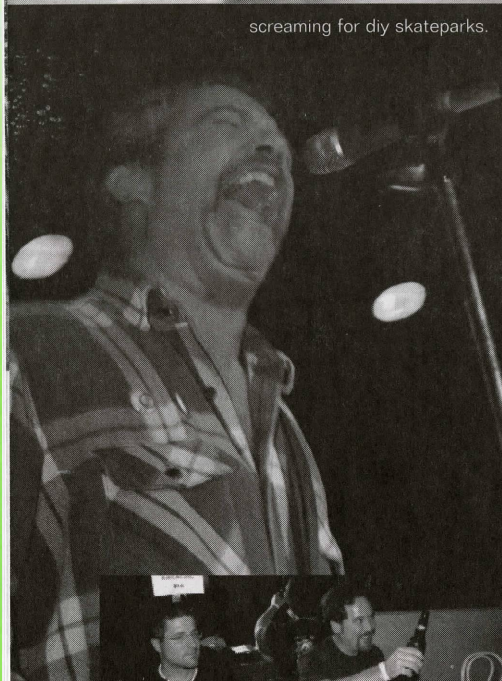
11/04/05:

Rock Show benefit night at La Zona Waters club. What a rocking fuggin' party! Every band killed it. Watt and the Secondmen blazed through all kinds of quirky covers, the Rolling Blackouts oozed with groove, 400 Blows screeched and growled and gave me nightmares about thought police and torture, Toys That Kill simply shook the club up, and damn the Nip Drivers turned me into a moshing 10th grade idiot having the best night of his life. From what I remember of the night and the photos that somehow wound up on my camera, everyone who showed up and supported the park had a good night of party time. We cleared three grand after paying the club and giving some loot to the bands. Every photo of myself that night shows me sporting this awesome wet stain down the front of my shirt.



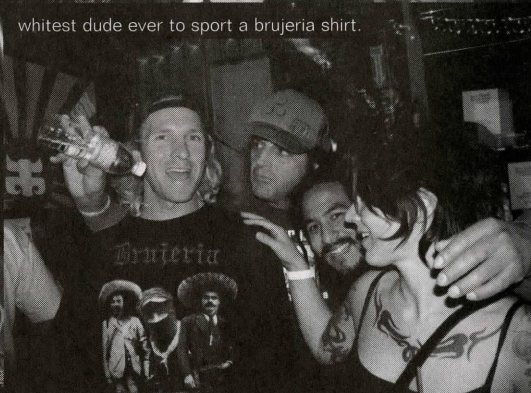
fox on the run.

screaming for diy skateparks.



haydee's got some fresh earrings.

whitest dude ever to sport a bruja shirt.



the back and yamo slanging product.



trippy.

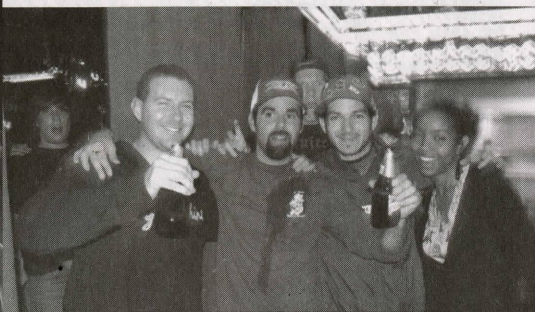
11/05/05:

Day two of the Channel Street fundraising extravaganza would not have been possible without all the extremely generous donations of product we received from skateboard companies, skate shops, and individuals. Basically, we got a bunch of free skateboards and gear from companies and shops like

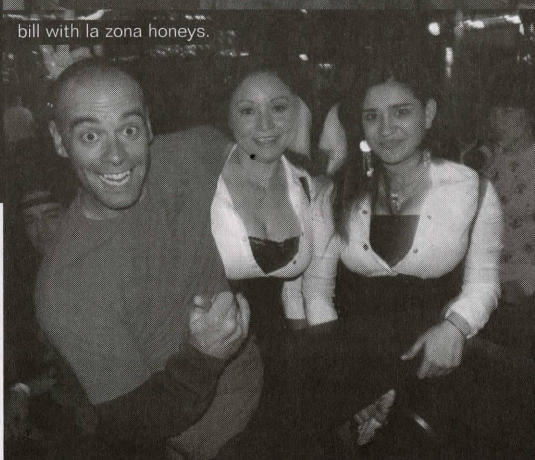
Girl/Chocolate, DLX, Ipath, Sole Tech, Indy, Transitions, South Bay Skates, and too many others to mention and we sold it all at rock-bottom prices down at the park. Originally this was going to be a totally organized auction but it quickly turned into a skate swap meet gone totally bananas. We seriously had tons of product and we sold just about all of it, from the crappiest little World Industries skate tool, to some serious collector's item skateboards from the sixties donated by Steve Starr. We made over three thousand bucks on this day, bringing the grand total of the two day blitz to over 6 G's! Damn, now that's community support!

11/21/05:

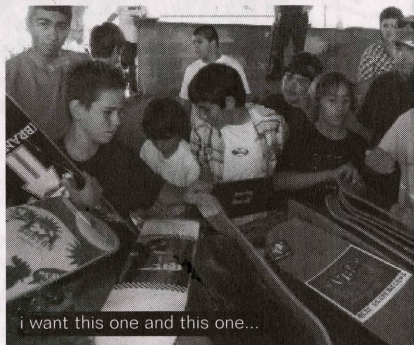
A few days past deadline and I'm trying to put this to bed and go down to the park and get my hands dirty. The money made during the benefits, as well as generous donations by Epitaph Records and the ILWU (1000 bucks each!) should get the middle section of the park finished in the next few months and get us started on a whole new section off the back side of the square bowl towards Channel Street. Once again, thanks to all who have had a hand in this, from the kid who asks if we have more shovels so he can help to the mom who buys the work-crew pizza at the end of a long day & to the cop who thinks this is the best thing for the skaters of San Pedro. This little endeavor under the freeway continually reaffirms my belief in human beings.



left to right, random hesh with mouth open, claypool, me & my stain, marco and his chick.



bill with la zona honeys.



i want this one and this one...

SACCHARINE TRUST

WILMINGTON PARK
BENCH MAY BE
A REALITY.

MUPH, MUK
MUMMLIN,
6 Ls LEMODE



LET'S GO PUNK ROCKIN' S.A. Griffin interviews Jack Brewer & Joe Baiza

Part Two

July 2005 / Art (above) by Joe Baiza / Snake logo by Raymond Pettibon / Part One can be found in Issue 5, sorry for the inconvenience...

SA: So when did you guys actually become Saccharine Trust?

Baiza: Jack.

SA: Jack came up with that?

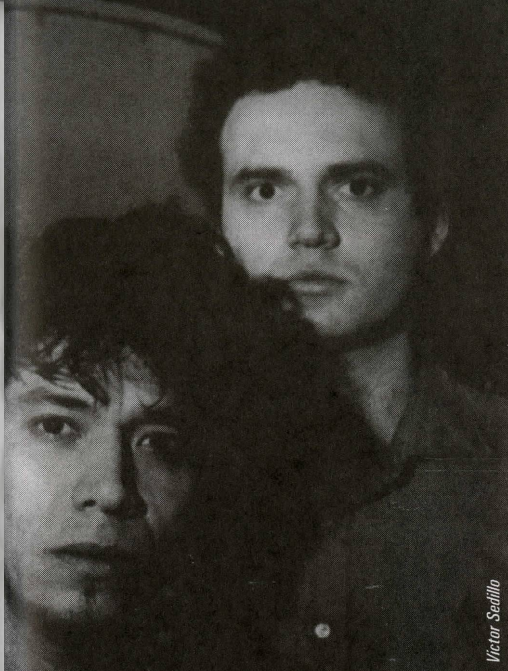
Brewer: Not really. I got it straight from a Bowie line, "saccharine and trust." Joe said, "yeah, we'll take that and change it." Take out the word "and" and turn "saccharine" into an adjective and we'll call it "Saccharine Trust."

Baiza: We needed to get a name right away, because we had been jam-

ming with Louis and Richie and we were playin', got a few songs together and Mike Watt...

SA: So your first gig was with the Minutemen?

Baiza: Yeah with the Minutemen at a party in Wilmington; and Mike said, "Okay, you guys wanna do this party?" And I said, "Ah man, I don't think we're ready. Maybe we're not ready for it." Then Mike started saying, "Not ready! You'll never be ready! You guys aren't gonna play! What're you goofin' around for?" Then I said, "We'll do it then!" I'll show



Victor Sedillo

you man, I'll show you. "All right great, you're on!" Then he hangs up. So then he calls back the next day and he says, "So what's the name of your band?" "We don't have a name." "You better get a name or you're not playing!" "What?" "Yeah, you better get a name or you're not playing. I'm making flyers and I need a name."

So Jack and I went out that nite, we were going to some gig in Long Beach, a club on Cal State Long Beach. They had a lot of punk shows there, and New Wave shows. I think Jack was just thinking of that Bowie line tho while we're sittin' around lookin' for names and I thought he was suggesting a name. Didn't I ask you what does "saccharine trust" mean?

Brewer: Yeah, I took a direct line from Bowie, and Joe went and changed it. So we said, yeah, that'll do for now until we can come up with a good name.

Baiza: Cuz we needed to have it right away, and that's it.

Brewer: Thank you David Bowie!

SA: So how did you ultimately learn to play guitar, did you just teach yourself?

Baiza: Yeah, man. But I wanna get back to the Pedro scene. You had the Hollywood punk scene, and then after that, some of the suburbs started coming up with their scenes like Hermosa Beach with The Church and Huntington Beach. The San Pedro scene, it seemed like the guys, all the people involved in that scene, everyone challenged themselves to be different. So instead of sounding like the band that was the most popular, "Let's sound like those guys, everyone likes them!" It was sort of a challenge to be different than the next band. That was what was so interesting about the early Pedro punk scene. So everyone was doing these kind of odd combinations of things.

SA: You guys still attract some pretty hard headed people. I remember at your comeback gig at The Silverlake Lounge there was some guy in the front row.

Brewer: Oh, that was just one guy. He was a friend of mine. I mean I'd known the guy for years, and he'd never really gone to a Saccharine Trust show, he came to see us and he thought that was the way he was supposed to act, the way he supposed to show his appreciation.

SA: Back in the day, that was the way you were supposed to show your appreciation to somebody by telling them to "fuck off". Ya know? That's the way a lot of the bands behaved and the way a

lot of the audience behaved as well.

Baiza: That's true. That's what I was used to when we were doing Saccharine Trust in the early times. I recall watching TV, Rock Concert or something, and everyone was being really nice to the band, and I thought, "This is so weird." I was used to this sort of hostility, ya know?

Brewer: I think now is the best time, I mean for me. Back then, there was a conflict between creativity and vision.

SA: Is that what broke you guys up for awhile?

Baiza: Everyone had their own agenda. We kinda split up, back in '86. As Richard would say, "86'd in '86!" Everyone had their thing they wanted to do in music and the whole Saccharine Trust thing, we just couldn't contain it anymore.

Brewer: Yeah, and the whole SST thing was overwhelming enthusiasm, and an overwhelming headache.

SA: That's when you started doing Jack Brewer Band, and you started doing Universal Congress Of, right?

Brewer: Well, that took a couple of years actually. Going thru the same thing again, getting people and getting it together.

Baiza: For me, it was a little faster, because I had some guys I was already playing with, so I just took the next step into that.

Brewer: I had this acoustic band called Sandbox.

SA: That was with Louise Bialik right?

Brewer: They were pretty good.

SA: Yeah, I saw you guys play The Lhasa a few times.

Brewer: I still talk to Louise sometimes. She still talks about wanting to play again.

SA: So you guys were split up for about ten years doing other things, right?

Baiza: Was it that long? I guess.

Brewer: Probably so, yeah.

SA: What brought you guys back together?

Baiza: Jack called and said that SST was gonna put some Saccharine Trust stuff out on CD.

SA: How many albums did you put out as Jack Brewer Band?

Brewer: Two, and two with Bazooka.

SA: Yeah, that was kinda the period when a lot of the old school punk guys started to evolve into jazz musicians.

Baiza: Yeah, a lot of them started taking that approach.

So Jack had called me and asked me about doing a Saccharine reunion show. Usually I woulda said, naw, I'm not interested in that.

Brewer: We had written a song together a year before that for Universal Congress. So we thought yeah, we can work together again.

Baiza: Oh, yeah. So anyway, for some reason, it just felt pretty good, "Let's do it, yeah, let's get together again." So, we were just gonna reform Saccharine and do a few shows. That's initially what it was.

SA: I mean, you guys didn't hate each other or nothin'.

Brewer & Baiza: No, no, nothing like that.

Baiza: It was kinda hard to get the original guys back again. Like Bob, or Tony, it just wasn't gonna work for various reasons. When Jack and I decided to do Saccharine, we didn't have some of the old problems we had. So we made a deal, this time, let's do it and let's have some fun.

Brewer: Yeah, we didn't really want ambition getting in the way.

Baiza: Nothing wrong with ambition, but we just wanted to have some fun. We're not getting rich doing this shit.

Brewer: "We need to tour, we need to do this, we need to do that." We just wanted to write songs again.

Baiza: We tried to get the other guys, but it wasn't gonna work out, ya know? It woulda brought some of the old element back again. Finally, Chris joined up with us and then Brian. It was great at that point. We all got along good and we were just enjoying ourselves playing music. And later Richie joined, and it's just so easy.

SA: What's cool tho is that you do a lot of improvisation on the guitar, and you do shit too, you got shit written on paper, you're not even memorizing some of the stuff, so it's fresh. You've just written it. People expect this from you guys. You communicate with each other.



Brewer: You know the speeches in between? I'm not allowed to say the same thing twice. I spend time in my head coming up with raps and ideas. I won't tell anybody, I never discuss the thing again. I don't use it in conversation. I keep it in my head. When we play, then I can let it out.

SA: Let me take each of you guys separately here. So Jack, who are the biggest influences on your writing and your performance? Your poetry/lyrics seem to have a lot of classic influence and Catholicism.

Brewer: It's hard to say, there used to be a lot of Catholicism, not anymore.

Baiza: Catholicism or biblical reference?

SA: Well, I guess biblical reference. There's "We Became Snakes," what the hell is that?

Brewer: There was, but there isn't anymore. I had different feelings back then. I don't think the bible's written by the hand of God.

Baiza: You're not gonna say anything about Gane Scott?

Brewer: It was definitely written by men, and I can prove it. Here's how I can prove it. In the bible, there are very clear distinctions between the role of men and women. Like in Leviticus, a man should not sleep with another man. But it never says anything in the bible about a woman sleeping with another woman.

SA: So lesbianism is cool?

Brewer: Exactly! Because men love lesbianism but are scared of each other.

SA: This is proof then that men wrote the bible, because lesbianism is cool.

Brewer: Yeah, because God created everybody: homosexuals and heterosexuals.

SA: Well then, that should be the name of your next album. "God Loves Lesbians".

Brewer: (Laughing) Yeah!

Baiza: So that was one of your influences in the past, but where are ya at now?

SA: Yeah, I know that poetry means a lot to you. That's how we met. "No Lunch" (by Jack Brewer) is a fuckin' great book. You ever going to do another book?

Brewer: I don't like it.

SA: I understand, because most of the shit I write, I hate it five minutes later. There's a few things I like, but seriously, the majority of the stuff that I've written, I really don't like.

Brewer: I mean, there's a lot of poetry I like. Jack Kerouac, Steven Jesse Bernstein, Walt Whitman, and you, and Scott Wannberg. When you hear a line that clicks in your head—that one verse that gives you a sense of power. You stand up a little bit better the next day even tho the assholes around you wouldn't get it for a minute. I like Laurel Ann Bogen a lot, she is fuckin' intense. And Scott Wannberg is amazing. A weird genius that nobody can measure up to. Some of the new music I like. The last band I saw was The Sightings. Gang Gang Dance.

SA: You like rap, hip-hop, any of that kind of stuff?

Brewer: No.

SA: I mean a lot of what you do is kind of rap.

Brewer: Well, I think that rap depends a lot upon rhythm and drum. Poetry is more about phrasing and it cuts thru the heart. Where as rap is a constant rhythm.

SA: Rap is certainly a form of poetry.

Brewer: Oh yeah, rap is poetry, no doubt. I think that what I do is more like the phrasing of a saxophone or a lead guitar.

SA: So who are your influences Joe? Obviously you're influenced by a lot of jazz.

Baiza: I go thru different periods of influences, and I get tired of jazz too. You find inspiration wherever you can I guess. You're lucky, you find it. For me there's certain influences for certain specific things. I mean guitar—I might listen to guitar players. One of my favorites was James Blood Ulmer. So early on, that's what I was really into. Like, "Wow, that's great! Man!" As time goes on, I listen to other kinds of jazz guitarists. I went thru a Wes Montgomery period. Pat Martino. Rock stuff not so much. I've just started getting into rock stuff very recently. It's funny how things evolve. When I first got into music, my whole life was rock music. And then I started to take it as far as I could. Always wanted to find the next new thing, just seemed like I was chasing something. Then at some point, I discovered be-bop music, I discovered jazz, and all of a sudden, it was like a door opened up. For awhile, I was only relying on popular music for inspiration or to feed me, then I started listening to be-bop and it was like, "Wait a minute, there's all kinds of music out there." It just opened everything up at that point. So I didn't have to look at popular music for inspiration. And everything runs its course, ya know? So now I'm back to rock music again. I'm just checking that out.

SA: What kind of rock music you listening to?

Baiza: I don't wanna say. (Everybody laughs) I'm doing some research and I'm working on something, so I don't want to say anything at all about it. I'm writing music that centers around chord and melody, that's what's fascinating me right now. I'm not thinking about guitar playing or trying to be "way out" or something. Just chord and melody. Flashy jazz guitars, this is what I'm thinking about now. I go thru different periods of kicks I'm on. So it's good for me, my whole life has been spent that way. I'll get interested in something and I'll just start researching it and playing with it, ya know? If you're doing something that's working, you never think, at least I don't anyway, what's making this work? (Joe laughs) I don't wanna think about what's inspiring because it might stop inspiring me if I think about it too much!

SA: Did you have any inkling at all when you were a kid that you were going to end up being a musician?

Baiza: No, artist for me. That's another whole part of my life too. I did the art on the cover of "11th Hour Shine On" for Universal Congress Of. I like that one, it was the one with some heads on it.

SA: How many LP's did you produce for Universal Congress Of?

Baiza: Two for SST, on Enemy we did two, then on Hazlewood I did one. Hazlewood is a live one. Then we went back to Germany and we did about fifteen shows and we recorded all of them and then we put a CD out.

SA: What do you guys think about the club scene presently in L.A.? I miss the old clubs. I miss The Shamrock, Raji's, the old Whiskey.

I don't think The Whiskey really exists anymore. Where do you guys like to play?

Baiza: I like to play at Taix (in Silverlake). I like playing there. I like playing small places where its not too loud, you're on the floor, the room sounds good. You're playing in the room, I like that. Then we played at The Echo, on a stage with a bigger p.a., and it was strange to me. I guess I enjoy just playing smaller places. A party, a little club, a bar, whatever.

Brewer: Playing takes a lot out of you. It shakes up your routine. Especially because I'm doing construction. Physically, aside from my high blood pressure, I'm actually doing pretty well just because of the work that I do, so I'm able to move around, jump around when I'm playing. But when I get home, after a two hour drive, I'm completely dead.

Baiza: Whenever you've gotta perform tho, somehow you just get that energy going. Even if you're tired, all of a sudden, something happens.

Brewer: Like the day of the performance, if its on a Saturday, there's no plans for me. People will say, "Hey, why doncha come by my house first and have dinner and this and that..." I can't do anything. It takes me like three hours to get ready. Clip all my hair, get my shirt pressed. I got shit all over my hands from my work. Got weird stuff, soap. Gotta rest, make sure I remember the words to the songs. Yeah, but it's worth it once you're up there doing it.

SA: It's much more work than people think it is. that's for sure. And it's easy to see, you're sweating your outs off up there.

Baiza: For me, I just get too crabby. It's like I'm leaving my house to be with a bunch of people, and I'm like, "Aw, fuck, all right." It's a social thing in a way.

Brewer: I got people in my living room now.

SA: I know man, there's a baby carriage in your living room. Dogs and babies.

Brewer: I'm kind of an Uncle, cute kid. In a way, it's kinda good for me, because I'm not just sitting in front of the television drinking, I have to be in my bedroom.

SA: Drinking?

Brewer: I force myself. I have to be in there working on lyrics. That's why I'm calling Joe so much these days. "Hey, what do you think of this song, what do you think of this song." I got nowhere else to go, I'm locked in my room now, I'm trapped. So now I'm working on songs more than I ever did.

Baiza: That's good Jack, keep it up!

Brewer: Hey, you know not to use every lyric I send you, right? Just the good ones.

Baiza: I know what the good ones are.

Brewer: Sometimes a good editor can really make the difference.

Baiza: All right, I'm the editor! We're working on a new song together. What's happening is we're trying different writing techniques. In this case, Jack's already written the words already, and I'm taking care of the music and where the words are gonna be placed.

SA: That's not that easy to do.

Baiza: It's not. So, I'll put this here like that, and then I'll record myself doing it, and then Jack interprets it his way.

Brewer: Because usually the other way, they give you the music first, take the poems I've had, and then when I try to sing the poems to the music, all the lame stuff wouldn't fit. So music has a way of just cleaning the fat out of poetry, taking out the pretentiousness. I found a lot of these poems I've had, when I would try to sing the music, some words I've written on paper just couldn't come out of my mouth.

Baiza: "It's not a good lyric, it won't come out of my mouth!"

SA: So you guys are learning to collaborate a little bit more then.

Baiza: Yeah, yeah, we're just finding different ways of collaborating.

SA: How important was your friendship with the Minutemen, aside from being your first gig?

Baiza: Oh, it was pretty heavy. Now there's an inspiration. I just thought they were great. When I first heard them I thought, "Yeah, I wanna do something special with a band."

Brewer: Mike and I still stay in touch a lot. It was music that made music personal to people. It wasn't the type of music where you needed twenty to thirty people with you in a room. To me, the Minutemen was the kind of record where I could sit in a room by myself and listen to it. Listen to the lyrics and have debates going on in my head. It was music made by individuals for individuals. •

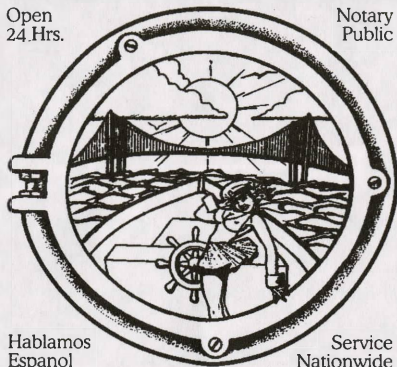


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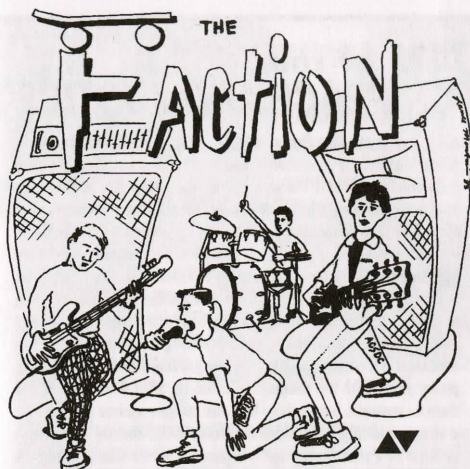


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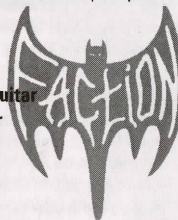


This interview was done in 1985 for my fanzine (second attempt), *Terror In The Streets* (the zine name was taken from a Faction song). Of course this zine never seen the light of day due to money problems (just like my first attempt, *The Toilet Times*). The Faction were one of my favorite bands in the 80's and also featured one of my favorite skaters, Steve Caballero. I was heavily into skateboarding & bands that skated really appealed to me at the time. For me, skating & punk rock went hand in hand. I got in touch with guitarist, Adam Bomb and he was very cool and helpful. He even took the time & recorded all The Faction records and sent 'em to me on two cassettes. Later, I would also be in correspondence with singer Gavin O'Brien. I would trade him Black Flag posters (I was working at SST Records at the time) for Faction stuff. Of course, The Faction are not around anymore (10/82-10/85) but I thought it would be cool to publish this interview with Adam some 20 years later so my hard work didn't go to waste. So here it is...

• Interview by Big Thorn. Art by Lance Mountain / Photo by Al Flipside

The Faction (were at the time):

Gavin O'Brien (20 yrs old) - vocals
Adam "Bomb" Segal (20 yrs old) - guitar
Steve Caballero (20 yrs old) - guitar
Ray Stevens (21 yrs old) - bass
Craig Bosch (18 yrs old) - drums



Are you guys all from San Jose?

Gavin, Steve & Craig were born here. I was born in Berkeley and I lived in Iowa a while too. I think Ray was born in Arizona.

I heard you guys got your band name from some skate team?

That's right. Craig Ramsay, our old manager was on this San Jose skate team called The Faction and it was not really happening. So he just volunteered the name. I think it means, a group of people with common views that differ from the views of those around them. You can see how that would make a good name for a band or a skate team.

You guys are known as a skate band but I heard that you guys aren't into having that tag put on the band?

That all depends on what a skate band is. If it's a band whose members all skate then I guess we are a skate band. If it's a band whose songs

are all about skating and whose fans are all skaters then we're not a skate band. Either way I don't think it makes much difference cuz the music is what counts and the image of the band is secondary. But if we must have an image it might as well be that of a skate band cuz that's probably the most accurate.

When did you guys start playing as The Faction?

We formed on Halloween of 1982, which makes us three years old. Our first show was December 3rd of '82 and our first record came out in April of 1983.

How would you describe your sound to someone that hasn't heard the band?

We sound loud. Pretty fast sometimes, painfully slow sometimes, but always loud. Our sound has a lot to do with Gavin's voice. It's real clear and very animated. Musically we haven't really broken any new ground but we do have a recognizable style. Kinda '79 punk meets '85 metal with a touch of '83 hardcore.

How did you guys like the skate gig at The Stardust Ballroom and is there another one in the works?

That show was great. We have a video of our set there, it's cool. We really want to play the LA area again but we don't have too many connections there.

Who are some of your musical influences?

Everything. Wanna list? AC/DC, Misfits, Social Distortion, Metallica, Germs, Black Flag, Van Halen, Mink Threat. I think just about everyone. Personally my fave guitarists are Angus Young, Matthias Jabs, Michael Shenger, you know, "Rock Stars."

How many records do you guys have out?

Actually we only have one record out, "No Hidden Messages." But we have two 7 inch EP's, "Yesterday Is Gone" and "Corpse In Disguise." Also a 12-inch EP, "Dark Room" plus some cassettes, "Pegged For Live," "Room 101," and "Cassette Rareities." We also have appeared on some compilations, "Thrasher Skaterock 1 and 2," "Growing Pains" and we have some stuff that might come out on Mystic compilations.

Who writes the words?

Gavin does most of them. I do the rest. I did "Corpse In Disguise," "Tongue Like A Battering Ram," "Terror In The Streets", and some others.

What do you write about?

Stuff around us. Friends, girls, the scene, dumb people, politics, cokes, anything really. We don't have any real lyrical direction.

What else do you guys do for fun?

Skate, mate and inebriate.

What do you find wrong with the punk scene these days?

Too many serious first generation punks bitching about all the fresh cuts who just wanna have fun and don't even know what punk is all about. What's wrong with that? Isn't that why punk exists? To have fun? All the old punks should either remember their fun younger days and except the new generation or grow their hair (or cut it depending on how it is now) and get out of it.

What's the scene like in San Jose?

Very big and very young. In other words great. There are parties, shows, gossip, girls, betty's (yes there is a difference between the two) and even skinheads now. S.J. is just like a real place now. There are some cool bands and some uncool bands too. Most of which despise us, but that's cool.

Have any of you guys been in any other bands?

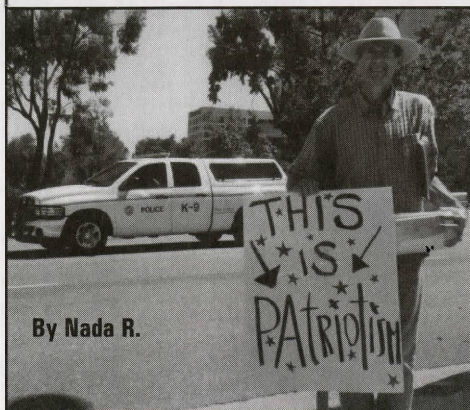
Not any that recorded. I've been in about 5. Ray was in Los Olvidados. The best S.J. first generation band...I think. Craig was in The Unaware. Gavin wasn't in any other bands. Steve jammed with some other people before he formed The Faction.

Any last words?

If it ain't fun don't do it!



ACTIVIST CHRIS VENN *of the* SAN PEDRO NEIGHBORS FOR PEACE AND JUSTICE



By Nada R.

"Peace Education and Action in our Neighborhoods"

Local activist Chris Venn talks about the growing anti-war movement, why you shouldn't have voted for John Kerry, and what the military is doing to our high school.

You've probably seen them on the corner of 1st and Gaffey on Friday evenings sometime between 5 and 7pm. You may have honked in support or yelled something in protest. There may have been a huge group or just a small handful of dedicated activists. But one man is always there. Chris Venn, of the San Pedro Neighbors for Peace and Justice, is part of one of many fights against an unjust war. He's fighting it in our own back-yard. And you can join him any time you want.

The SPNPJ is local group committed to peace and justice through action and education in our neighborhoods. The Friday night vigils form the core of the organization, which is part of a loose confederation of groups called Vigil Congress. Venn started the group after receiving a "start-your-own-vigil" flyer at an anti-war demonstration in January 2003, two months before the Iraq war started. The intent was to stop the war before it began, and at the first Friday vigil, the group drew 45 people to 1st and Gaffey. Since then, the vigils have continued for over 140 weeks straight.

I sat down to talk with Chris about the SPNPJ and the anti-war movement in general. Here are excerpts from the interview.



NR: What is the San Pedro Neighbors for Peace and Justice?

Venn: The group is comprised of progressives who have been involved in different movements and also a lot of new people that haven't been involved in anything before; this is their first activity. We work to keep the group non-hierarchical and loosely organized although we're involved in so many activities now that we're becoming more and more structured, which is a good guarantee of democracy. The impetus for the group is horror at the death and destruction caused by the Iraq war, a desire to do something, just to get out there and hold a sign and meet with other like-minded people. The thing that characterizes this movement is a real willingness of all the participants to link the struggle for peace with the struggle for justice. In other words, not to see them as separate, but to show how the struggle against the Iraq war is closely tied with the struggle for justice in this country. Our participation is as a peace group, and we approach justice issues as a peace organization. We want to be considered as part of this broad social struggle for justice.

NR: What types of activities and events does the SPNPJ hold?

Venn: The vigil is the kernel. But we quickly saw the importance of education, and our mission is peace, education and action in our neighborhoods. So we started holding forums twice a month on different issues and have been holding them consistently since we began. The subjects of our forums cover a gamut of issues - health care, schools, Latin American issues, and environmental issues. We regularly have events on the women's movement and on civil rights struggles. So it's really looked at as a forum for social engagement by all of our members.

NR: You've been an anti-war activist since the 60's. How would you compare the movements back then with today?

Venn: I became active in the fight for social justice during the Vietnam War. When I was 18 there was a draft, and I quickly decided that a war against a small country halfway around the world in Vietnam didn't have anything to do with me, and that I wasn't going to participate. In 1968, when I first got involved, I was involved in a group called the Boston Draft Resistance Group in Boston, MA. There were a couple hundred of us in the group, and there were only 3 people who were over 21. And it was a middle-class movement. That's the way it developed. People were hit hard with the prospect of being drafted. This peace movement today is much broader and it's not as young as the anti-war movement in the 60's. [Today] there are folks from labor unions, from churches representing a fairly wide spectrum of political beliefs. There's really been a strong impetus to include everyone in this group, so that's one thing that is different from the anti-war movement in the 60's. In the 60's, there was something called Hard Hats for the War. There was a lot of social bribery. There were well-paying jobs in the U.S., and in other parts of the world people were starving. It was a social bribe to participate in the spoils of the American empire: "you support this war and you can get a good blue-collar job, buy a house, raise a family, and put your kids through college." And that bribe has all but disappeared. As a result of that change in our economy, much broader sections of society are recognizing the kind of future that's in store for them. Pedro is a different town; it has a long history of progressive activity, so it's just a different place, but still that's an important characteristic of the movement. A year ago, I was asked to speak at a labor rally in San Pedro during the supermarket strike. And for the people who invited me, it was a natural thing that the labor movement is against this war. But in the 60's in Boston I had friends who were beat up on the lawn in front of Bunker Hill when they burned their draft

cards. They were beat up by working class guys, so that's a big difference between now and the 60's.

NR: What would you say is the SPNPJ's proudest or most important achievement?

Venn: One of the most exciting aspects of the work is its resiliency. We have an organizing committee of 14 people and they just hang in there through thick and thin. Our proudest accomplishment was a Peace Camp that took place this summer. Twenty-two kids from six local high schools participated in the camp that took place in the Santa Monica Mountains. Activities included workshops on designing t-shirts, making signs, yoga, and natural history. "Addicted to War" by Joel Andreas was used as the main text. [SPNPJ is very involved in high schools and supports the South Bay Youth for Peace, a student run peace group which publishes a paper called the Activist. The latest issue features an article on the 1st annual summer camp.-NR]

NR: What is the biggest challenge to the movement?

Venn: My theory is that we are in danger of having the movement taken away from us; that we're in danger of losing our independence. And that happened during the 2004 presidential election - not to our groups, not to many groups. But we did have people say that they weren't going to march with us because that might affect the possibility of John Kerry getting elected. They were saying "you've got to vote for John Kerry. You can't vote for anybody else because Bush is so bad that we gotta get rid of him, no matter what the cost!" And we're a peace movement, right? Kerry proposed increasing the number of troops in Iraq. John Kerry said he would kill terrorists. John Kerry said, "we're gonna stay there until we get justice" and nothing would move him from that. At the Democratic Convention in Boston there was only one person who said anything about the war, which was Jesse Jackson. But 90% of the delegates were opposed to the war. So that's a big danger facing the peace movement. It can very easily happen again. Are we going to stay busy waging visible protests against the war, and then when the 2008 presidential elections come up, it's again subverted into supporting the Democrats against a Republican? At the September 24th rally in Washington DC there was only one representative from congress who spoke at the rally - Lynn Woolsey from California. Even though there is this 'Out of Iraq' caucus in congress, of 41 representatives, Lynn Woolsey was the only one who spoke at that rally. Hillary Clinton has recently gone to Iraq and complimented the troops on the job they're doing, but has refused to say anything about the Iraq war. So, it's a real dangerous time, and made more so by the fact that there's no independent political party in this country. I mean, there's the Greens and there was something called the New Party and there's something called the Labor Party, but they're small and usually pushed out of the way in the name of politics, such as, "how can you be active and allow the election of someone like George Bush?"

NR: From your perspective, how do you think that more young people in the San Pedro area could get involved, or why should they? How does this affect them?

Venn: You wouldn't recognize your high school. The military drives Humvees onto the school steps and has chin up contests, has rap music playing from these Humvees and even has girls in short skirts handing out trinkets, like key chains, from the military. Last year, the military drove 5 cars on the campus and had a drawing for them. They were giving away cars and you would enter the drawing by giving them your name and address. And so the level of recruiting on poor, urban campuses with a high Latino enrollment is what the military feels is a growth area; that the Latino population as a percentage of the population is growing and this is going to be the future. As it is now, whites, who constitute 67% of the active-duty and reserve forces,

account for 71% of the fatalities. These are poor, rural whites who don't have any alternatives. But nevertheless, the military sees recruitment among Latinos as a growth area. And it's really clear to young people why they should or maybe shouldn't get involved in activity against the war. I feel that there's a new movement among high school students; that it's really resilient and it's attracting the best and smartest students about the dangers of this war. Military recruiting quotas on the part of the army fell 40% short, so they're missing them by wide margins. Part of that is the anti-war movement. And I think part of it is a new willingness of students to chart their own way, to question authority, to recognize lies behind the recruiters' appeals. So your question is why should young people get involved and how it's growing - it's right there, the military has such a presence in high schools, that it's affecting these students. And it's not like in the 60's where it was a middle class movement, but this is really affecting kids across the board. In L.A. anyway, it's a real movement that's in a lot of the poor and underserved high schools in the city.

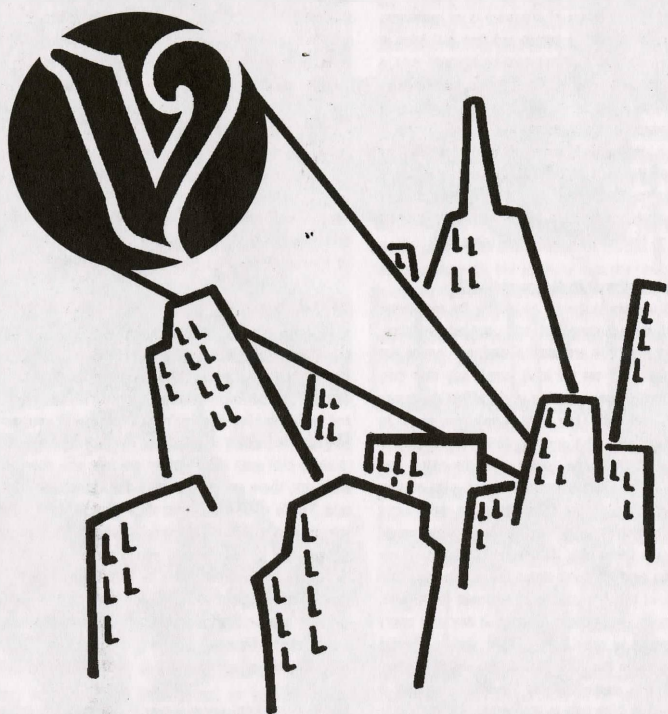
NR: So what would you say to families or young people that don't have a lot of options, when the military comes in with all these sweet deals offering them jobs and security?

Venn: It's tough because it's a poverty draft, isn't it? You can't go out and rent an apartment after high school; it's too expensive. You're 18 and you're an adult and you're in a house with your parents; there are no jobs, there's very little future. The SPNPJ movement has resources to show that even though there are few jobs, there are jobs that are out there, there are grants, there are opportunities but they're miniscule. That's what makes this 40% drop below army recruiting quota even more significant. That despite these economic factors, this movement is still growing among young people, that it's an independent movement, really being driven by kids, forming clubs on campuses on their own, opting out of providing their names to the military. There's certainly support from teachers and community groups, but really, the most important impetus behind it is young people's understanding of what this war represents.

NR: Has this anti-war movement, particularly in San Pedro, been what you expected?

Venn: Not at all. It's been a real maturing experience because it grew very quickly. And the movement against the war in Iraq is resilient. I was noticing in the papers that the opposition to the war in August and September rose 10%, so now 67% of Americans are opposed to the war; only 31% feel that the war was justified. So that's very surprising that it grew that much. And that we've been having that affect. I don't think it's entirely us. There's the success of the resistance in Iraq, the growing economic dislocation because of the war, but also the organized opposition to the war is having an effect. And yes, it's surprising. And it's surprising the people that are attracted to it. It's as if so many people have thought about this for a long time but haven't had the opportunity to express themselves and now see the opportunity and are taking advantage of it.

SPNPJ holds biweekly meetings on Wednesdays at the Harry Bridges Labor Center 350 W. 5th St., and Friday night vigils from 5 to 7pm on the corner of 1st and Gaffey. You can find out more and get involved by checking out www.sneighbors.org. You can also order a Peace Club Starter Kit, which SPNPJ has sent out in response to requests from all across the country!



VIGILANTE

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**Rest In Peace
STEVO**

**Steven R. Jensen
1959-2005**

Devonshire Downs. 02/11/1982.

Well it's all pretty much a blur. I do remember the first time I met Stevo was 1984 and my roommate Pleasant had just brought me home from the hospital. Stevo, Ratsass and a bunch of other savory types were just hanging out on my porch. I lived at this place called Disgraceland, it was a pretty notorious punk rock crash pad. Bands were always staying there or just hanging out. I guess I didn't look so good, cause Stevo & Ratsass asked me how I was doing. I replied, "I'm not doing so good; I just had an abortion," to which Stevo said, "Oh I'm sorry do you want some acid?" I was too out of it to even form an opinion, but when I thought about it later I thought it was pretty funny and kind of sweet. Even though acid was the last thing I needed at the time. I said, "Thanks, but no thanks. I'll take a rain check."

I knew that Stevo was the singer of the Vandals, but that was all I really knew about him...

The next time I saw Stevo was one night at the "Zero One" after-hours club on Vine and Fountain in Hollywood. I was bartending and he kept tipping me dollars, over and over and over, like about 20 times. I thought wow this guy is really generous until I noticed he had a fishing wire attached to the dollar and it was tied to one of his green dreadlocked spikes. He would act like he was scratching his head but what he was really doing was pulling the string that would just keep pulling the dollar back out of my tip jar. I thought it was the funniest thing I had ever seen. After that, I just fell in love with him.

I also remember another time Stevo had to kick in my bedroom door. I had locks on both sides of the door because, well, I lived at Disgraceland and it was a crazy place. The door had to be locked at all times, on one side or the other. When I realized I was locked out I called a locksmith, but it was taking them forever to get there and I had to get to work. Stevo, being filled with bright idea's decided to take it upon himself to solve this problem by just kicking my door down. When the locksmith arrived he wanted me to pay him anyway even though the job had already been done. Stevo was furious that this guy was trying to take advantage of me and he told the guy, "Absolutely not, she is not going to pay you a penny. You didn't do anything." The guy got right in Stevo's face and in a thick Middle Eastern accent said, "That's not fair," to which Stevo replied, "Life's not fair buddy. Now get on your camel and get the hell out of here." Stevo loved that story and years later reminded me about it in great detail.

There's also a very famous story when the Vandals played down in San Diego on a show that Marc Rude booked. For some reason there was a discrepancy about the pay and Stevo wasn't leaving until they got what they were promised. Out of nowhere Stevo pulled a hand grenade out of his pocket and threatened Marc and the rest of the club that nobody should move and that all he wanted was their money and everyone would leave in one piece. Well, Marc spent a very long time trying to talk Stevo down only to finally find out that the grenade was inert and Stevo was just fucking with him the whole time. It took a while, but those two eventually became really good friends.

During this time period, the whole mess with the Vandals was going on. Stevo didn't talk about

STEVO'S WILD RIDE, THE LAST E TICKET



Jan Nils Ackermann, Stevo & Steve (Human) Pfauter. Whittier Roller Rink. 12/11/1982.

it much, but of course it really bothered him. One night at Club Lingerie, I'll never forget it, Stevo was just about to go on with his new band SNIV (Stevo's New Improved Vandals). Before the band could start, Stevo was served with a restraining order. The restraining order stated that Stevo was not legally allowed to perform any Vandals songs. So like the genius that he was and in the true spirit of punk rock, Stevo sang the restraining order to the music of a Vandals song and then left the stage. It was perfect. I know this really killed him. As far as I'm concerned, Stevo was the Vandals. Once he left the band, there were no more Vandals.

In the early nineties, I heard Stevo moved to Hawaii; we lost touch. I was so bummed that I didn't get to say goodbye... but somehow we managed to find each other and thank god, we stayed in touch till his death. He got really into Eastern philosophies, and got pretty spiritual. He loved living in Hawaii, even though I really missed him, I knew he was happier there. When I got the news of his death, it was on a phone message from my x-husband, Tony Malone, saying, "Iris, I just got a message from Mike Martt and I don't know if this is true or not, but it probably is, Stevo's dead." Needless to say, I was shocked and deeply saddened. Apparently he had been in a car accident and broken both of his arms to which the doctors prescribed OxyContin, which I unfor-

unately got the best of him. The details are unclear and maybe we'll never know. I do know he was into all the various health and life preserving methods for living, and very involved with spiritual healing as well. Anyone who knew Stevo, knew that he was and always has been such a dare devil and was always pushing it. That's how he lived.

I won't get into the Vandals scandal. There's plenty of talk flying around and at this point. To me, none of it really matters. What does matter is that Stevo was a great friend with a big heart and I feel lucky to have known him. It feels like a huge mistake and a true loss for those who didn't get to know him. I'm just happy for the times we did have. I've been listening to *Peace Through Vandalism* and *When In Rome Do As The Vandals* a lot. Mainly to "Rico" and "Lady Killer." I think about all the bands Stevo single handedly spawned. I wonder if those bands even know. Again, it doesn't really even matter, we do what we do because we have to and because we get to. Stevo was good and he had so much fun doing it. We had so much fun with him. I will miss my friend.

Iris Berry, Los Angeles 2005





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PEDRO
HEADS

Los
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STEVE "BONO" ALBANO



Bono.... He ain't no Irish rock star, but he can surf really good. Short statured, but built like an Italian tank, quick witted like a firecracker; I've heard him called a "Joe Pesci with

muscles and surf trunks." Replace Pesci's New York accent with Bono's surf lingo that includes words like chipper (a young kid), pellet (his little blue car), and Chernobyl (to be stoned) and you start to get a bit of the picture. He's a funny, funny guy with lots of stories and he'd do just about anything for you if he could and that's why he's this issue's Pedro Head.

—EL BEARDO

What do you think about San Pedro now as opposed to when you were a kid or a teenager?

Well, with surfing, the localism thing was way more radical than it is now. There were more real men surfing in town back then. Now there's a lot of kids and that's not a bad thing, but it was way different back when I was growing up.

As a surf location, Pedro has always been associated with the whole Locals Only vibe. Why do you think this is and what's your take on it?

Well the main thing is Pedro is kinda secluded. You have to make an effort to come out here on the coast. The secret that this place had waves was kept for a long time... nobody from outside really knew there were waves here. When people came from other places there could be problems. I was never really into it, the whole waxing the windshields and letting the air out of tires thing or even the fights. For the most part if you showed up by yourself and kept kinda low profile, you wouldn't have a problem. Some times though... especially if



you brought a bunch of other guys or just acted like an ass. I follow the same idea when I go to a localized place like Oxnard...I go surf solo.

What do you think the future holds for Pedro?

A lot of people are just starting to realize that this is a really nice place to live. They come out on a weekend and drive around and see this beautiful coastline they never realized was there. San Pedro is getting crowded, but that's ok. It's still a great place to live, unless you're a surfer, because there's really not that many days of waves.

Where else have you lived in this world?

On the North Shore of Hawaii and here.

How about travel?

Indonesia, especially West Java. Southern Mexico, down there at Puerto Escondido and all the surf spots. I was down there with Onion when I was a teenager and my friends Bob Gonzales and Andy Kustich got arrested for weed possession. We couldn't get them out and they were in jail for a week. Their parents had to come down and all this shit. They had guns held to their heads and were forced to have pictures taken with these huge sacks of weed. They were 15 years old. It was sketchy.

You were in Indo during that last bomb blast right?

Actually, we were flying home. Our friend Joe Carcamo was still there and he was at the actual steakhouse where



the bomb went off. He had this premonition too... something told him to get up from where he was sitting and move to another table. If he had stayed at the other table he wouldn't be around today. He got blown out of the restaurant though, and got some shrapnel in him too.

You started surfing here in San Pedro right?

Yes, I caught my first wave at Cabrillo Beach.

Have you had some near death experiences in big waves?

At Sunset Beach in Hawaii I got drilled really bad. 25 foot faces on the waves. I got held down for a very long time. At another spot on the North Shore, Log Cabins, I got stuck in a hole in the reef, that was really scary.

You spend a lot of time in the water training and getting exercise don't you?

I go paddleboarding a lot. I've got this circuit: I paddle from Palms to Marineland, and on other days I jog and mountain-bike the coast of the same section and I surf all the points and reefs in between as well when there's surf. I love the fact that we've still got this beautiful stretch of coast that hasn't been completely ruined.

When you go offshore and paddle like that, do you ever get creeped out just being out there in open water?

Naw. I did see some gray whales out there real close to me recently though. That was cool.

I've heard you talk before about Jay Adams. You used to live in the same house with the guy right?

Yeah I know Jay. We surfed on the North Shore, and he was staying with me for a while here in Pedro a few years back.

He's a good surfer yeah?

Oh yeah he charges. He still skates and surfs really good. On

the North Shore he bombed Comsat Hill barefoot, which is crazy.

How's the guy doing these days?

He's a born again Christian and married to a beautiful 20 year old chick.

He's sponsored by Cadillac too right?

Yup, that too.

What is an ideal day for Bono?

I don't know, maybe a morning skate sesh at Rob-Side (Bono's name for Channel Street) to get the blood pumping, then some good surf in town and then off to the docks for some work. Simple stuff. Paddleboarding if there's no waves.

OK, to end this let's do a little word association. I'll say a word and you tell me the first thing that comes to your mind.

Barney - Clown.

Rob-Side - Fuckin' Rob-Side, the place has given me a new life. I'm 39 and I've never skated this good in all my years.

Pellet - Hoopy ride.

70 percent - Feels like 100 percent.

Chernohyl - Baked.

Chipper - Brian Simone.

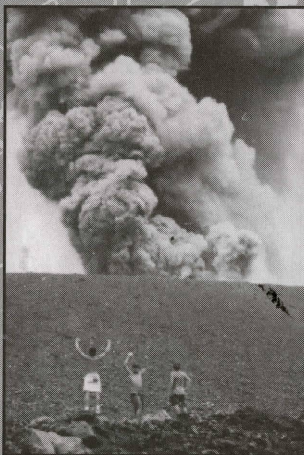
Malibu - Awesome.

Boys - Girls.

Matty Russo - Ripper.

Full Pipes - Doug Schneider

Thanks Bono, that was awesome.



bono & friends.
krakatoa volcano,
west java, Indonesia.
late 80's.



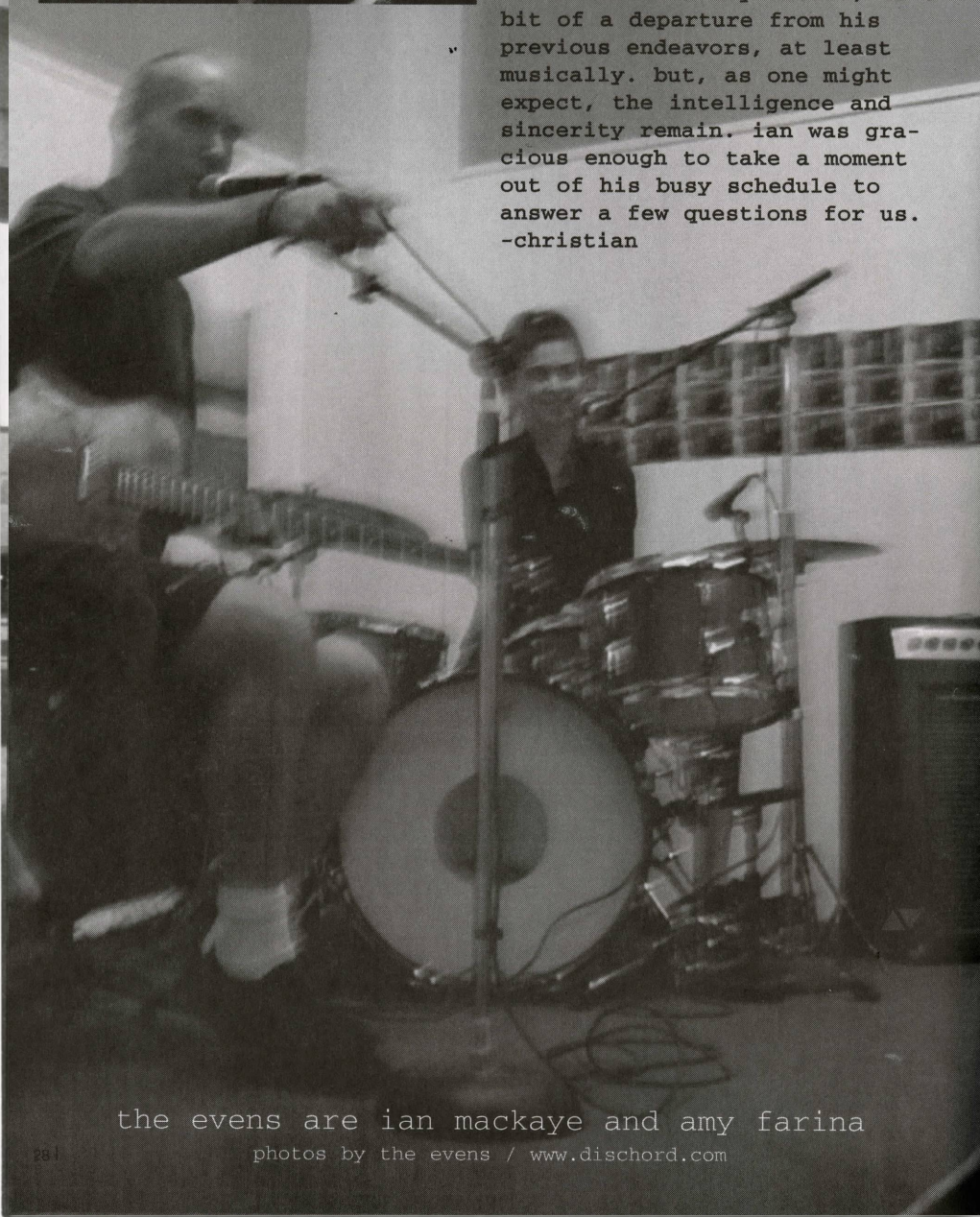
Daewon, frontside ollie where most can barely turn, Channel Street.



the evens

i think it's safe to assume that most readers are familiar with ian mackaye's work with the bands FUGAZI, MINOR THREAT and dischord records, the record label he and jeff nelson co-founded. his latest project, THE EVENS with amy farina, is a bit of a departure from his previous endeavors, at least musically. but, as one might expect, the intelligence and sincerity remain. ian was gracious enough to take a moment out of his busy schedule to answer a few questions for us.

-christian



the evens are ian mackaye and amy farina

photos by the evens / www.dischord.com

many people may not be familiar with drummer/singer amy farina. what other projects has she been involved with?

amy drummed with lois (maffeo) and she was in the warmers along with my brother, alec. she was also one of the first members of the pharmacists with ted leo.

the songs display some very interesting poly-rhythms and equally impressive harmonies to form rich, complex tapestries. what do you think were the inspirations for this approach?

since music is the inspiration, it would be harder to come up with a list of bands that didn't inspire us in one way or another. ultimately we were/are trying to make good music that we like.

most of the audience were seated at the performance my wife and i attended (2/10/05 self-help graphics, east los angeles) and there were quite a few jocular exchanges between the audience and yourselves. the performance had almost a "campfire sing-along" feel. how does this intimacy compare to the energy level produced by a fully amplified rock performance? what do you feel are the advantages?

given that both amy and i are sitting down while playing and the fact that quite often we are playing in places that there is no stage, it makes sense to have some people sitting in terms of sight-lines. another factor to take into consideration is that we are interested in people really hearing the music (especially when we had no record to reference), so sitting gives people more of a chance to concentrate. we have played a number of standing gigs and they can be engaging as well. the fact is that i think of us as a dance band, so i'm especially happy when people get to moving. i think it's mostly the lesser volume that creates intimacy as the audience can actually hear itself if the music isn't overly loud. i reckon that having less volume has given me more range in terms of my vocals, and i would think that the words are more audible to people. also, since we don't require a full rock p.a. it has allowed us to play in a much wider range of venues.

in the song "All These Governors" you sing "when things should work, but don't work, that's the work of all these governors" what do you feel the role of government actually should be?

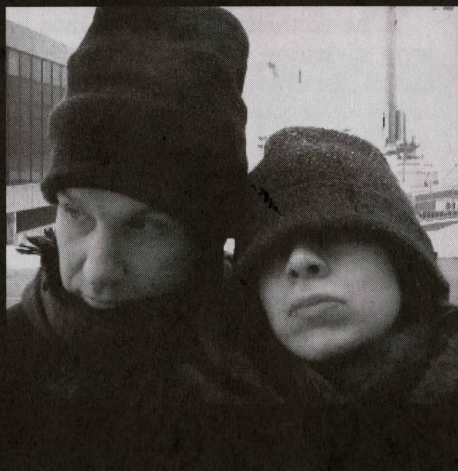
to tend to the people and their needs, not run interference for corporations.

what do you think your reaction would be if you discovered that you had been nominated for an induction into the rock & roll hall of fame?

i'd probably consider it yet another absurdity, and get back to work.

we read a lot about musicians saying that they want to "expose as many people as possible to their music", hence, justifying in their minds, the commercial use of their music. do you feel that this is a valid justification? can the commercial use of one's music ever be justified?

it's not for me to deem other people's philosophies or strategies valid or not. i, for one, do not think that everyone has to hear our music, i'm more interested in reaching those who want to hear our music. i don't think it's possible to engage with the machine without becoming part of it to some degree, so it comes at a cost. of course, the commercial use of music can be justified, but i think i'll leave that to those who feel that they are in a position of judgement. there is plenty of air to breathe, plenty of room to move, and no limit to the ways that people will navigate this world.





WICKED BOWL & STREET WAHINE CONTEST

ETNIES SKATEPARK, LAKE FOREST, CALIFORNIA

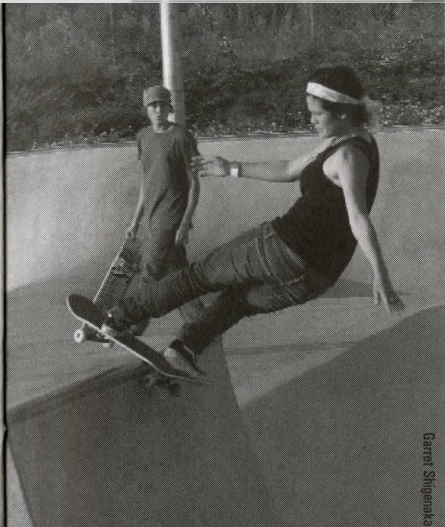
In the last issue I introduced you to Wicked Wahine, the girls only skateboard contest series, and told you about the contest in September. Well, it went down...like a fucking hammer! The number of women that showed up to skate the Etnies skatepark of Lake Forest was insane! The women were divided into divisions based on their sponsorship or skill level and sent to work the coping and ledges.



Annie Sullivan, backside melon.

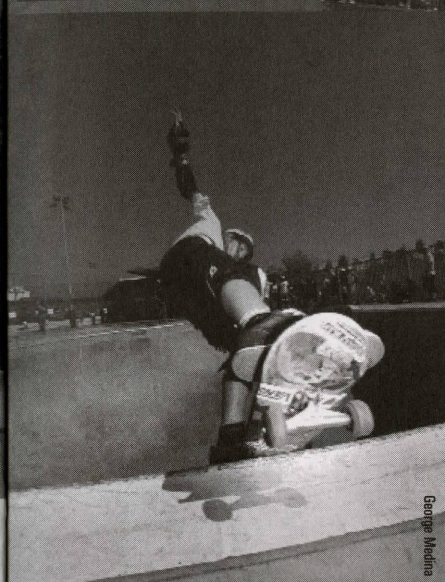
Garret Shigenaka

The contest was divided into two categories; Bowl and Street, with skill level divisions of beginner, intermediate and pro/am for each category. The age range of the girls that competed were simply staggering. In the beginner division, one tiny, six year old named Alize not only entered the contest, but won! Her competitors ages crept into their mid-twenties and she took them down with style and progressive skating. The intermediate division was dominated by 12 year old Julie Kindstrand. Her skating was not only stylish, but aggressive as well. The age difference in the pro/am division didn't stray far from the previous packs. Thirteen year old phenom, Apryl Woodcock skated into first place with a bag of tricks that would make most boys her age cry with embarrassment, not to mention \$1,000 in cash. The youth really are our future and they are beginning to prove it.



Garret Shigenaka

Vanessa Torres, frontside rock.



George Medina

Apryl Woodcock, frontside disaster.

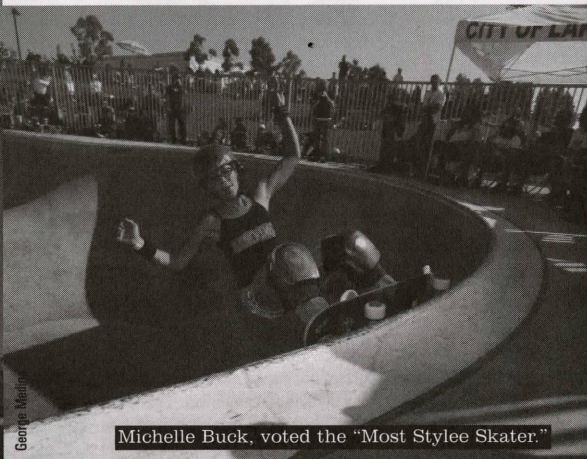
The sponsors of Wicked Wahine are the ones that make these contests possible: Tylenol, Etnies, Girl, Element Skateboards, Verizon Wireless, Kronik Energy Drink, Surfers Creed, Concrete Divas, Cherry Skateboards, Lillid Skateboards and many more.

- 5pack



www.WahineSkate.com

The street contest was a whole different scene. This was the first time that Wicked Wahine had featured street at any of their competitions and the girls showed up in force. Heavy mag standouts included Elissa Steamer, Vanessa Torres and Amy Caron with other rippers taking to the course. The reckless abandon and refined talent that these girls skated with may very well have changed the phrase, "You skate like a girl!" Amelia, who traveled all of the way from Arizona, took top honors in the intermediate division while top female pro, Vanessa Torres, rolled home with an additional \$1,000 in her already fat wallet.

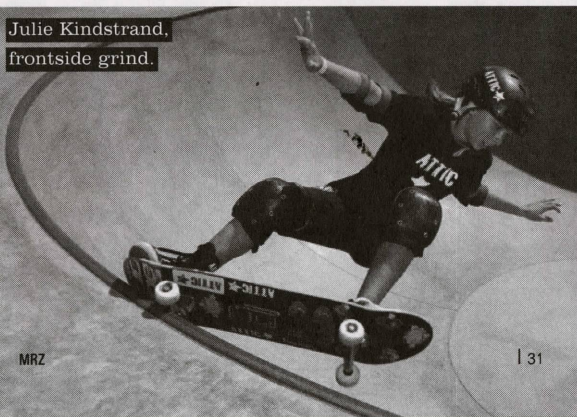


George Medina

Michelle Buck, voted the "Most Stylee Skater."

The women of skateboarding are taking the bull-by-the-horns and beginning to break down some misconceptions. They have the drive and ability to step to the coping and drop-in with the big boys...and girls.

Julie Kindstrand,
frontside grind.



HISTORY LESSON: History On Harbor Blvd.

Harbor Blvd. is probably one of the most historic streets that runs along the waterfront, and it contains many great locations to learn a little about your town through the course of it's stretch. I recommend that you take the time to look at all the interesting places and landmarks that make this street unique as a main artery of San Pedro's Historic Waterfront.

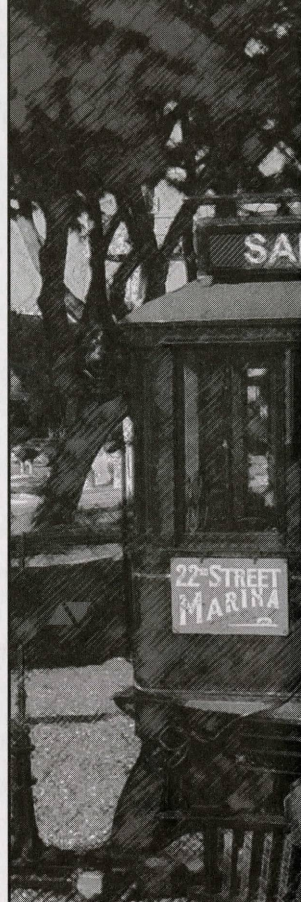
The best way to really enjoy the sights along Harbor is to hop on the Red Car. The Red Cars were electric trolleys, which carried people from Los Angeles all the way down to the port. These cars are modeled after vintage 1909 cars, which used to run these tracks up until the 60's. Currently the Red Cars run between the cruise terminal and 22nd street. What better way to start a history tour than on a historical trolley? Mr. Rogers would approve.

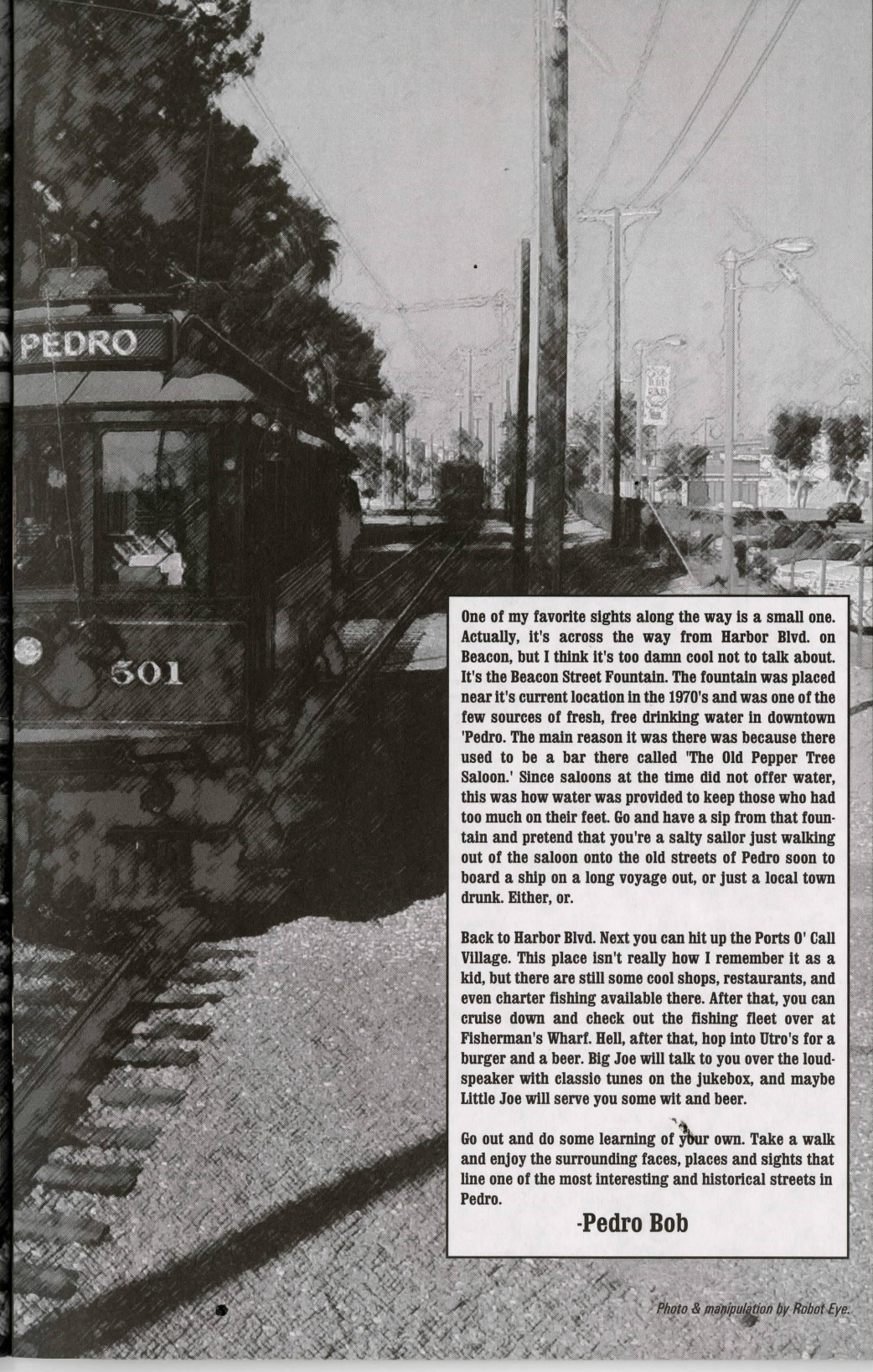
First off, the best place to start this tour is between the cruise ship terminals and the Vincent Thomas Bridge. Here at Berth 94 you'll find the S.S. Lane Victory. The Lane Victory is a WWII cargo ship that is now open to the public for self-guided tours. In the summer the ship serves as a mobile museum as it offers cruises out to Catalina. Check the guns on that baby.

A new attraction to Pedro's beauty and history is the Promenade, which has begun its stretch along the waterfront. It's part of the 'Bridge to Breakwater' project and is really a nice addition. It runs from the cruise terminals along the Red Car tracks and is a very well decorated walkway with trees, beautiful brickwork and benches on which to sit and enjoy the view. My favorite part is that along the way there are circles of stone, which have stories about the town's history engraved into them. Walk and learn brotha.

The Maritime Museum is probably your next destination along the way. The Maritime Museum building used to be the Municipal Ferry Building, but became obsolete as the Vincent Thomas took the prime responsibility of transporting people and automobiles across the harbor. The museum provides some really great imagery of the past of our harbor town. You can learn about all facets of the sea from the times of the Native Americans on. You can even take classes such as small boat handling and scrimshaw. Donate a buck and learn a lot more than what it's worth.

Around this area, other cool sights and memorials are The Ralph Scott, better known as Fire Boat #2, the Navy Cannons, The Fishing Industry Memorial and the American Merchant Marine Veterans Memorial. All of these are worth a gander, and provide some history of their own via placards placed near them. Or you can pretend you're a child again and use the cannon barrel as a balance beam, then roll in the grass a bit. Your choice.





One of my favorite sights along the way is a small one. Actually, it's across the way from Harbor Blvd. on Beacon, but I think it's too damn cool not to talk about. It's the Beacon Street Fountain. The fountain was placed near its current location in the 1970's and was one of the few sources of fresh, free drinking water in downtown 'Pedro. The main reason it was there was because there used to be a bar there called 'The Old Pepper Tree Saloon.' Since saloons at the time did not offer water, this was how water was provided to keep those who had too much on their feet. Go and have a sip from that fountain and pretend that you're a salty sailor just walking out of the saloon onto the old streets of Pedro soon to board a ship on a long voyage out, or just a local town drunk. Either, or.

Back to Harbor Blvd. Next you can hit up the Ports O' Call Village. This place isn't really how I remember it as a kid, but there are still some cool shops, restaurants, and even charter fishing available there. After that, you can cruise down and check out the fishing fleet over at Fisherman's Wharf. Hell, after that, hop into Utro's for a burger and a beer. Big Joe will talk to you over the loud-speaker with classic tunes on the jukebox, and maybe Little Joe will serve you some wit and beer.

Go out and do some learning of your own. Take a walk and enjoy the surrounding faces, places and sights that line one of the most interesting and historical streets in Pedro.

-Pedro Bob



THE KNOCKOUT PILLS

played at Harold's Place on Aug. 26th. It was a pretty weird night. Someone had just gotten shot between 18th and 19th Street so Pacific was all taped off with cops everywhere. The gig was still packed despite the minor detour. Three bucks for domestic and four for good beer is how it went and how it is at that dive. The KNOCKOUT PILLS are great! You see so many bands that don't have good equipment, can't play that good, and just scream their fuckin' head off. Don't get me wrong, it works great sometimes but I've been going to shows for a little while and sometimes it hurts (old and jaded). The K.O. PILLS blow me away every time I see them with solid punk rock and really good vocals. After last call the band and a handful of party people cruised back to my pad for afterhours. It was one of those nights where it seemed like everyone brought a twelve pack and drank twenty-four. "Big Thorn" tried to get me to interview the boys mid-party but I knew I was too fargone to operate my new digital recorder. This interview was conducted the following day on my porch. I'm pretty sure we all were in pain from cracking cool ones until 5 a.m. Everything was slow and relaxed as we sat around consuming doughnuts and beer. Just dudes talking.

We joined a conversation already in progress:

Hal - What are you talking 'bout, you saw metal bands on this tour?

Gerard - I wanna remember the name of that metal band. They had a cool name.

Travis - I just want to remember the rush. I just remember doing rush and you know how when you do rush the music and lights all kinda throb like that?

Hal - No, I never done that. I've only seen Johnny Depp do it in "Fear and Loathing."

Travis - You can still buy it, it's still available and it's still fucking... That night I did so much that I woke up the next morning in San Diego and my uvula (the punching bag in your mouth) had swollen so bad that it was laying on the back of my tongue, so it fuckin' gagged me for like... and when you breathed heavy it would flop forward and flop back.

Hal - Its like a whale hole.

Gerard - It was really funny because he would go up to everyone and say, "Hey, look at my big uvula!" Most people were going, "What's that?!"

Travis - Look at my urethra! I have a swollen urethra from rush!

Hal - You got it at a porn shop, how much did it cost?

Travis - It was like six bucks for a little tiny bottle. It goes by different names like "Head Cleaner" or

"Locker Room." Its called "rush" and they used to sell that when I was in high school. You could even go to the disco gay bar, all ages bar and they'd sell it behind the counter there for five bucks a bottle.

Gerard - But you can actually use it as a head cleaner for your tape deck. Dip a Q-Tip in it...

Matt - Oh, I thought it was like cleaning your "head" out (laughter).

Travis - Man, I'm cleaning my fuckin' head out with this shit (laughter).

Gerard - Its like crazy dry-cleaning fluid practically.

Travis - So its not like doing sherm or nothing like that. Its like doing whippets.

Matt - But it lasts a bit longer. Like a minute and a half or two. The next day you get a pounding, pounding headache.

Travis - You get little crusties around your nose, loss of brain cells, you can't fuck for weeks.

Gerard - Well supposedly the thing to do is you do it while you're having sex. Right when you're about to cum you like grab a rag that has it on it and you huff it and it makes your orgasm amazing.

Travis - Every dude in high school, when we were doing rush, was like "Oh, yeah, me and Kim did it last weekend, man. It was fuckin' intense!" Its like, "Oh, you're full of shit, man." Cause you know you'd be there with a bottle. The towel thing I never thought of. But I know they didn't fuckin' think of it either.

Hal - Where's the other dude?

Gerard - Jason is with some old high school friend from twenty-three years ago.

Travis - Twenty-three? That's not possible. That's pretty old. Maybe junior high.

Gerard - I graduated twenty-one years ago. I was an '84 grad.

Hal - Isn't it rad that you're playing for kids that were born in '84. Its like, I remember doing shit when you were born.

Travis - I was doing rush, smoking pot and playing in bands.

Gerard - Nope, my first band was '85.

Travis - I had my pink Hondo bass, we were called Moral Choice then there was Moral Aspects. "We're not straight edge but we want you to make moral choices, man." It was fuckin' terrible.

Hal - Were you straight edge?

Travis - Real briefly, it was ridiculous. It was pretty pathetic 'cause everybody in the band except for the singer was getting loaded.

Hal - That's how most straight edge bands go. I mean, how many kids can you find that can actually play. You gotta pull in your older heavy metal brother, "He's addicted to meth joints but dude, he can totally shred the guitar." I was into straight edge but for a while, man that was the only thing that was like really punk.

Travis - Well yeah, 'cause it was the only thing that was different 'cause everything else was kind of...their was certainly a trend. It would have got you more chicks in high school. A lot of the tougher more hardcore kids were straight edge. So you're just like, "I wanna skate just as good as him so I'm gonna fuckin' not do drugs!" And then you find out that drugs make skateboarding a lot better.

Hal - Did you get paid last night?

Travis - Yeah, we got paid quite well. I don't know, it's not strictly Tucson and Pedro that do it, but you

know when touring bands come through we pitch in our cash towards them and vice-versa. It seems to be that way. Like there's been a lot of shows where we're getting paid separately. Its cool when that happens, its not a complaint. The first night of this tour we played at a party and we made \$150, in Flagstaff. They made like \$280. They paid for a broken window and the keg. The cops showed up right after we played so that was it. They were stoked. They were like, "See you at another party, everybodys' gotta leave."

Matt - And then we had a nice quiet crash pad. Pretty cool.

Hal - Gerard, are you still a teacher?

Gerard - Fuck that. It felt like I lost my life. Other teachers could maintain the balance between work life and private life. I couldn't maintain it. It was a drain on me, a long slow drain that I just couldn't take anymore. I got so fuckin' pissed off at how much bullshit there was in the education system. Its such a bad thing.

Travis - I think its worse in Tucson also.

Gerard - Nah, its bad everywhere. I think schools are an awful thing to do to a person.

Hal - I didn't like it. To me school was pretty much having to sit next to the biggest asshole in the world. Why am I sitting next to this dick?

Gerard - Exactly.

Hal - Matt, last night when you guys were playing, Kid Kevin was like, "Dude, check it out." And there was some old dude standing against the wall looking kinda pissed and then you started bending the fuck outta your first solo of the night. The old dude started smiling and nodding his head in approval. Kevin was all, "Dude, they're making the old guy smile. We did it! We won!" (laughter)

Travis - Was it that pirate guy? 'Cause that guy was cool.

Hal - No, I wish it was that eye patch dude.

We bullshit for a while longer about how hot it was and different ways to beat the heat. Matt puts ice chunks under his hat. They also keep a water bottle in the van and take turns misting their mugs. If you haven't seen this band yet you need to. What more can be said. Another incredible band from Tucson, Arizona.

THE KNOCKOUT PILLS

are
Matt Rendon - Vocals/Guitar
Gerard Schumacher - Drums
Travis Spillers - Vocals/Bass
Jason Willis - Guitar

www.knockoutpills.com

Written by Hal Ba Dal.

Fixed by Lea Minton. Photos by Big Thorn.

the SULKING BULK DRAWS A COMIC

11-11-05
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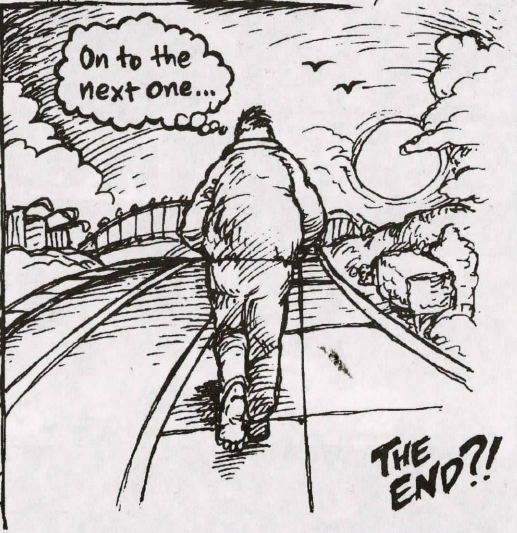


FROM GAFFEY STREET COMES THE RISE AND THE FALL SIGNAL
TWO WEEKS LATER...

YOU MISSED YOUR
DEADLINE, WHAT
THE FUCK??!

SCOTT KNOW...
HIM SORRY...





IT WILL NEVER HAPPEN AGAIN!!

BUT... BOY, IT WAS GREAT!!



I REMEMBER THAT THE LATE D.BOOM OF THE MAINSTREAM PLAYING FOLK SONGS AT THE FIRST ROCK SHOW I COULD GO TO. I REMEMBER EVEN THOUGH HE WAS HARASSED & ASSAULTED BY PUNKERS, HE KEPT ON PLAYING. I REMEMBER HOW THAT IMPRESSED ME.....



I REMEMBER HANGING OUT WITH TIM KERR & BISCUIT OF THE BIG BOYS LATE ONE NIGHT AT THE CATHEY DE GRANDE IN HOLLYWOOD, & HOW NICE & COOL THAT I THOUGHT THEY WERE....



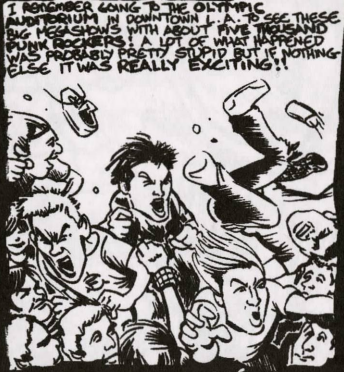
I REMEMBER SEEING DIE KREUZEN AT THE CATHEY DE GRANDE IN THE SUMMER OF 1984 & WATCHING A KICK ASS SHOW WITH A BUSTLING VERSION OF 'ALL WHITE' WITH TONS OF KIDS SINGING ALONG. COOL!



I REMEMBER WATCHING THE MEAT PUPPETS PLAY AN INCREDIBLE SET AT UCLA THAT ENDED WITH THE BAND DESTROYING ALL OF THEIR EQUIPMENT AFTERWARDS.



I REMEMBER THE FIRST TIME I WAS ABLE TO SEE BLACK FLAG. IT WAS IN MARCH OF '85 THEY OPENED UP WITH THE INSTRUMENTAL 'OBUTERATION'. IT COMPLETELY BLOW ME AWAY!



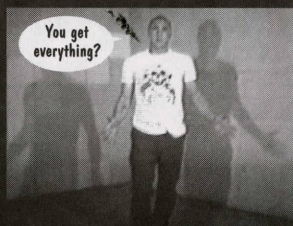
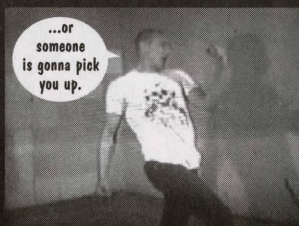
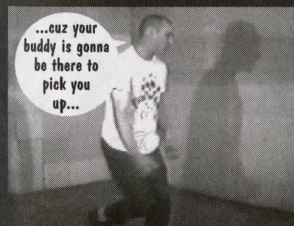
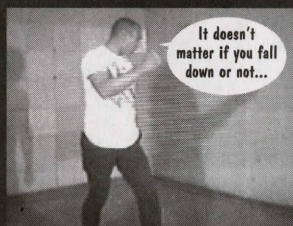
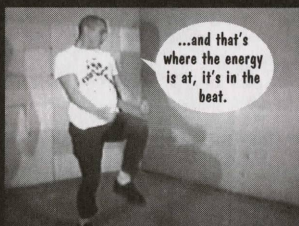
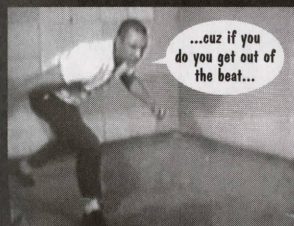
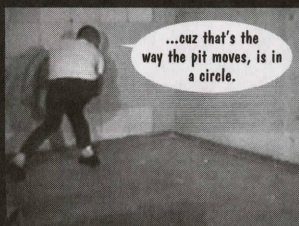
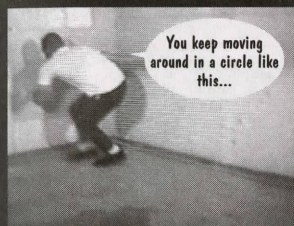
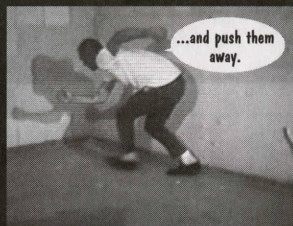
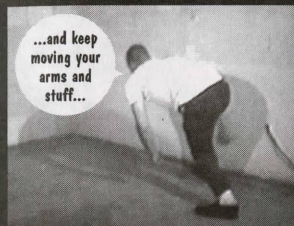
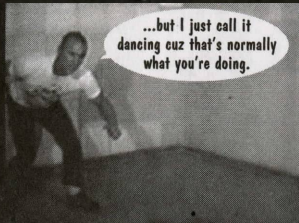
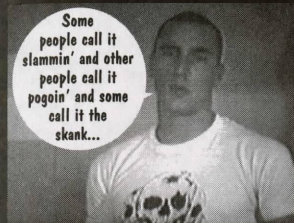
I REMEMBER GOING TO THE OLYMPIC AUDITORIUM IN DOWNTOWN L.A. TO SEE THESE BIG MEGA SHOWS WITH ABOUT FIVE THOUSAND PUNK ROCKERS! A LOT OF WHAT I HEARD WAS PROBABLY PRETTY STUPID BUT IF NOTHING ELSE IT WAS REALLY EXCITING!!

FOR ANYONE WHO WAS INVOLVED, WHO WOULD HAVE THOUGHT THAT IT ALL WOULD HAVE BEEN OVER SO SOON. IN EXACTLY THE SAME WAY THAT THERE HAS BEEN NOTHING AS EXCITING SINCE THEN?

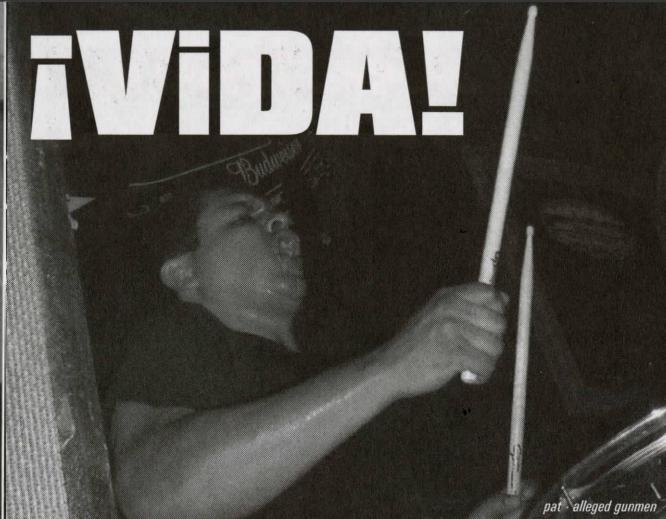
— BRIAN WALSH, 2000 —



BRIAN SWILLEY's dance tips for kids of all ages!!!



¡V!DA!



pat - alleged gunmen



tonan / kid kevin - killer dreamer

mike webber - nip drivers



chachi - toys that kill



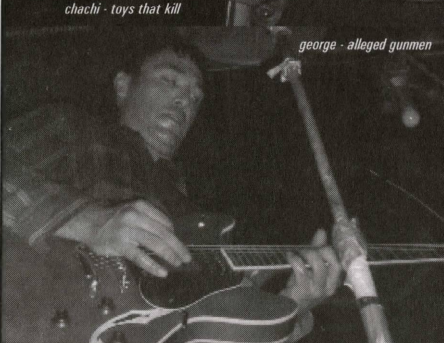
philo - jack brewer band



george - alleged gunmen



joaquin - jack brewer band



todd - toys that kill



all photos by big thorn
except sage francis by anthony st. james
and christian, ferdie, watt & danny by robot eye.
shane west courtesy of campuscircle.net



sage francis

sean - toys that kill

christian - 400 blows



NIP DRIVERS / RAW POWER RANGERS / JACK BREWER BAND / THE CHUCK DUKOWSKI SEXTET & more

The 4th Annual Punk Rock BBQ / August 14, 2005 @ Liquid Kitty in Los Angeles (by Big Thorn)
I got an email from old friend Dave Childs (Lawndale, Gameshow, Fishcamp) about his annual Punk Rock BBQ held at his small lounge type bar. The bar is cool, there is no stage, luckily it wasn't too over-packed. From the moment I arrived I began recognizing some old faces that I've met throughout my nine years (1987-1998) working in the art department at SST Records. Definitely an older crowd. After chowing down a couple of free dogs and chatting with some old faces, I sat down to catch the last couple of songs from a band called FREE FALLING SAFE which was nothing special or memorable, probably why they played first. Next up was the THE CHUCK DUKOWSKI SEXTET. This is one of the bands that I've been wanting to see. CD6 consists of Lynn Johnston on horn, Bill Stinson on drums, Chuck on (5 string jazz) bass & his wife Lora Norton on vocals. This was pretty interesting stuff, I always liked Lynn's horn playing. Not what you'd expect from a band involving Chuck D. I really dig this new stuff they are doing, it's pretty fun. They did a blistering version of "My War" - to and their set with Lora belting out the words, pointing at the crowd screaming, "And you're one of them, and you're one of them." BACKBITER was up next but I was out side the whole time and I missed 'em, sorry Bob! The JACK BREWER (reunion) BAND followed suit. Not all original members, no Richie Ford or Bobby Fitzler but what Philo on guitar (Philo claims Torrance but lives in Pedro) and Steve Read on bass with Freda Rente (Pedro tool) doing back up vocals. Yes, Ed Huerta on drums and of course, Joaquin Brewer on lead vocals. This was cool, I haven't seen these guys play in years. They did all the classics like, "Dog's Liberation" and played with good energy throughout their set. I liked the back up vocals that Freda was pouring out, it sounded cool. Philo also had an unusual amount of high energy flowing this evening, wow! I even seen Joe Balza checking out the set, bobbing his head & smiling from bar to ear. Watching Jack perform always brings a smile to my face along with his original approach to singing and his awkward spastic rock moves, it's great. Out came the RAW POWER RANGERS in their early 70's glam attire, I couldn't tell if they were dressing up for the show or if this was the way they always dressed, hmmm. Don Bolles from the Germs was drumming for this band & the other cat I've never seen before. I thought the name of the band was kinda funny. I later found out that this was a Stooges cover band (one of the many) doing the Raw Power album, hence the name: Raw Power Rangers. The singer took his lggy moves to extreme, gyrating around the bar and mingling with the crowd and even walking on the bar top. This guy looked like an albino Iggy Pop and he and the band really got the crowd going. This band was true to it's name, one of the few pretty cool cover bands. Time for the headliner, the NIP DRIVERS. This wasn't the original Nips, it was Mike Webber backed by Julia Bell's band, Marc Spitz Freestyle. It was kinda weird cuz original guitarist Kurt Schellenbach and original drummer Nick Passiglia were in attendance. Anyway, this turned out to be a pretty cool set with Webber & friends doing most of the songs off the two records and a couple from the 7 inches. Kurt later joined in on guitar on "Fox On The Run." The Nip Drivers songs are pretty short blasts so the set didn't last too long, they even did an encore. I think the Nip Drivers with just Mike Webber will always be cool. This is one of those bands that can get away with not having all original members as long as there's Webber. Some beg to differ. This was a cool gig, I'm glad I made the Trek. Thanks for driving Bubba.

KILLER DREAMER / THE KNOCKOUT PILLS ALLEGED GUNMEN / THEE MAKEOUT PARTY

August 26, 2005 at Harold's Place in San Pedro (by Big Thorn)

Just as my girlfriend was about to drop me off, we had to stop and detour because 18th & Pacific was blocked off. Someone just got shot and the cops had blocked off the Street to do their investigation. Damn! Pedro has gone on a shooting spree these last couple of weeks, is it the weather? This night was extra hot, especially inside this tiny (no air conditioning) bar. Up first was THEE MAKE OUT PARTY. This band featured Stagger Lee, a cat I always see at 4th Street but didn't know he was in a band. I couldn't get into this band, maybe it was the bothersome heat. After all, I was just settling into my first beer, plus I did a little bullshitting. Next up was ALLEGED GUNMEN. I've only seen this Long Beach band once before and this particular night they were a lot better, they've even added keyboards. The old bass player seems to have switched to the keys. I've known Pat (the drummer) since his days drumming in Shoegazer. These guys played a really strong set and got it going. I like the new keyboard addition; it works well with their sound. Up next was THE KNOCKOUT PILLS. These knucklehead Estrus Recording artists from Arizona clamped down and kicked out the jams. Very cool band with a good sense of humor. They got the crowd gathering and had some people acting a motherfucking fool. I guess their music can do this to you. Everyone seemed to enjoy these sandy region inhabitants. KILLER DREAMER ended the show with their usual all hell breaks loose formula of madness, what? Yeah, they played their usual dysfunctional brew of dissonant mad man rock, huh? The show ended and it was off to Hal & Dan's for the after party where the next morning Hal would wake with a hangover to interview The Knockout Pills like he promised, thanks Hal.

TOYS THAT KILL / THE LIPSTICK PICKUPS FOXY AUTOPSY / THE MEGAHURTS

September 16, 2005 at Harold's Place in San Pedro (by Aaron)

The Youth Rules! A simple statement, but one I have always believed in. Since the first time I truly got the DO IT YOURSELF concepts in the early 80's till now, as an old fart, that still believes and strives in them! Movements in social change came to me first through my parents within the Beatnik community that they lived, painted and spoke in. Then with my coming of age interest in punk. I use this term loosely because no category is necessary to describe creative change in art, music, and politics. It just simply must be done and usually comes from the youth. Why a long drawn out introduction to a small gig, in the small town of San Pedro at a small dive bar called Harold's! Because what better place to say, "Look, it still works, it's still happening." Generation after generation will get their art out there no matter how or where they must do it! Small dive bar, why the hell not? So Friday, September 16th at Harold's was another pat on the back to say, "Hey, it's working, keep it up and good fucking job!" The bands were as diverse as the age groups. Personally, I love that. The three (Fleps) brothers of power, THE MEGAHURTS opened the night and set the mood right. Then followed FOXY AUTOPSY, dropping it with an old school early Brooklyn vibe! By the way, I would personally like to hire these two female MC's to be my bodyguards. But back to the show... up next was a blistering set by THE LIPSTICK PICKUPS. I love this band. And last were hometown favorites and living proof that Neverland does exist, TOYS THAT KILL! TTK are always good but somehow keep getting better! Hard working people, hard working bands, in a hard working little town. Exactly why I love every minute of it!

SAGE FRANCIS / SOLE / SOL.ILLAQUISTS OF SOUND etc.

October 28, 2005 at The Henry Fonda Theatre in Hollywood (by Big Thorn)

After digging the Sage Francis "A Healthy Distrust" CD put out by Epitaph records, I thought I'd go check out Sage's show since he was in town as part of his knowmore.org tour. I looked forward to this show since I've never been to any other underground hip-hop shows. This was all new to me, I didn't know what to expect and this is part of what intrigued me. We may have missed a previous act but we showed up & bumped straight into SOL.ILLAQUISTS OF SOUND. This four-piece rap act flowed with a lot of energy. Two girls & two guys. I don't know much about this shit but I didn't see any turn tables the entire show. The guy behind the table where the turn tables usually go was pushing a lot of buttons (I guess) & rocking the fuck out like he was actually doing something; who knows, maybe he was. Next up was a girl with an acoustic guitar; I didn't get it, next. Next came Portland, Maine's SOLE. This white guy (w/ Raiders shirt) came out to a big ovation. Lot of people knew his raps (I never heard of him) & were rapping along. He had a computer on a stool with his beats & that's it. This guy was a fast rapper & flowed like a king but the beats weren't shit & his one dimension delivery got old after a while. I think it would have been perfect if he played a shorter set. Big burly SAGE FRANCIS was up next. Sage walked up to the stage with an apron on and tore into his shit with aggressive raps about politics and everyday shit with lots of different vocal deliveries. Sage mixed it up with some spoken word type poetry and kept it entertaining the entire show. He even had a song dissing Jay Z. Lot's of intelligence & energy from this Rhode Island rapper. I still gotta say he needs to improve on his beats though. None of these acts really knocked me over with their beats. This was a very cool show overall and I'm glad I went. It was new & fun for me. The Henry Fonda Theatre is a very cool club; I have my doubts. They even had a coed restroom & a rooftop smoking section with a bar & munchies. Thanks to Epitaph for getting me in.

SUICIDAL TENDENCIES / GERMS MARKY RAMONE / FEAR / FLIPPER

Waking The Dead / October 28, 2005 @ The (Historic) Grand Olympic Auditorium (by Big Thorn)

I decided to go to this show at the very last minute. James from South Bay Skates had a few tickets that he wasn't able to sell so I told him I'd think about it. James told me that the Bad Brains were added and that they were going on first, which left me with an hour to get there. I told him I'd call him back. I couldn't make up my mind whether I should go or not. I kept thinking about seeing the Bad Brains one last time & I decided fuck it. I'm in. I found out a few of my pals were headed out to the Olympic so I hopped aboard. Wow, I haven't been to the Olympic since 1984. This is another reason that I went was to relive the good ol' days where the gigs were edgy & fun; so I thought. I guess the Dead Kennedys were also supposed to be on the bill but they backed out. I later heard the Bad Brains were on the bill then off the bill, no one in the parking lot was really sure if they were playing or not. I could see HR giving promoters fits like this but I could also see the promoter starting these rumors because of poor ticket sales. We got to the gig a half hour late. We downed a quick brew & rushed to the door thinking the Bad Brains were on. I found out that I had floor tickets and none of my friends did and so I had to go to a separate entrance around the block, fuck. I was thinking this place was gonna be so packed that I would never find my friends. As I was rushing to my special floor seat entrance, right next to me was a family of Suicidals. There was a mom, dad & 10 year old all holding hands and all wearing Suicidal gear. I forgot this was an all ages show, what a trip. As I finally reached the inside I listened for the Brains but instead I heard one of my other favorites, FLIPPER. I grabbed a \$4.00 beer and surprisingly found my friends right away. It was early & the place was pretty empty compared to the old days when it was always scary packed. Damn, I couldn't believe they have seating now; it used to be a total free for all. How things change & usually for the worst. Anyways, I left my friends in the seats to check out Flipper up close & personal. I thought that Flipper was cool but no one else seemed to notice. A very small crowd of heads were in front of the stage, which was kinda lame. They played a short set but got in all the classics, the band was definitely missing Will Shatter. We eventually found out the Bad Brains were not playing and that put a definite damper on things. Damn, I've been swindled. Next up was FEAR. Lee Ving was the only original member and they played a decent set of old classics but just seemed to be going through the motions. That fear & anxiety of anything can happen that usually went with a Fear show never happened. Lee didn't even joke around and get into it with the audience like he used to, it was a very tame down Fear set just as I thought it might be. Lee even said at one point, "I'd tell you a joke but I don't wanna get sued." I found out later that there was a knife fight during Fear and a security guard got hurt, yikes. The swindle continued with MARKY RAMONE. Fuck, this was pathetic. I mean come on; you were the drummer, dude. These guys played all RAMONES songs of course. Damn, the rest of the band had some nerve coming out with leather jackets and posing as the Ramones, whatever. Up next were the GERMS. I didn't know what to expect. This Germs lineup had all the right members (Luna, Pat & Don) except Darby Crash of course. The singer was Shane West, an actor who was on ER and also played Darby in the upcoming biopic "What We Do Is Secret." Wow, this guy had balls. From the moment they tore into their first song the spit & verbal abuse began to fly. I thought maybe this guy was gonna cower, you know, he didn't have to deal with this shit. He could've left but he didn't. He stood right up front, gawked at the crowd and did his Darby impressions and he actually sounded good. I gotta hand it to this guy, people were giving him shit the entire set and it was a long one too. They played just about everything. The band was rock solid; if you get a chance you should check 'em out. I heard they're gonna be playing some more gigs. SUICIDAL TENDENCIES came on next and surprisingly there weren't any fights, at least I didn't see any (I later heard there were lots). A big posse of Suicidals gathered on stage. A hundred time bombs waiting for Suicidal to hit the stage & waiting to go off. This was their show and the majority of the crowd was there to see 'em. It wasn't quite as bad as the old days. A lot of the Suicidals were just young kids sporting Suicidal gear. It wasn't intimidating like it was before when that crowd got together. Finally, Suicidal Tendencies came on with a ton of energy and the place blew up. We took in a few songs from the nosebleeds but none of us were feeling it. It was a lot like the Infectious Grooves shit that Muir was doing with that funky metal shit. As we were exiting we walked by the various merch booths. Each band had a booth & were selling everything under the sun. The Suicidal booth was packed the entire show; they must have made a killing that night. Right before we walked out the door we stopped by the FEAR booth & Lee Ving was signing 8 x 10 glossies of himself & they were selling for \$5.00 a pop. Later, after reading another review of this show I found out that the cops were waiting outside in riot gear surrounding the Olympic in case anything went down after the show. Damn! We just missed it. I realized what a swindle this event was; I pretty much knew that this is what it was gonna be like. Just revisiting this historic building, thinking about the old days & thoughts of hearing the Bad Brains song, "Pay To Cum" live once again (which makes me act a fool every time) got me to the gig, I admit it, "I got punked!"

NIP DRIVERS / TOYS THAT KILL / 400 BLOWS ROLLING BLACKOUTS / MIKE WATT + THE SECONDMEN

Channel St. Skatepark Benefit / November 4, 2005 at La Zona Rosa #2 in San Pedro (by Big Thorn)

Since I was the promoter for this gig I was a little anxious. I got to the venue an hour and a half before the doors were supposed to open and the place was not even open yet. All the lights were out and I wasn't even sure if the La Zona Rosa people even knew about the show. Marty (Captains Log) was the only other person there and he assured me that everything was cool since we had to go through him to get the club. An hour and 15 minutes went by and finally someone from the club showed up, only 15 minutes before the doors were supposed to open. Anyway, I guess you don't need to here my plight but to make things worse the soundman was nowhere in sight. He showed up an hour late which means we had to put Mike Watt + The Secondmen first and flip 'em with the Rolling Blackouts because Watt had another gig in Long Beach (with Hellride) that he had to get to. The soundman was being a dick to top it off and was being non-chalant about being late and wasn't hustling to get things moving along. Fuck him! MIKE WATT + THE SECONDMEN (original members) went on and played a cool set of new tunes mixed in with some Minutemen songs. Mike seemed to be pretty ticked off at the soundman but pulled off a good set anyways. Watt was sporting a Bones Brigade (Powell/Peralta) patch on the back of his flannel in honor of the skate gig. The ROLLING BLACKOUTS were up next and grooved the crowd over with some old & new tunes from their upcoming new record. I didn't get a chance to see their entire set cuz I was busy dealing with the bullshit. 400 BLOWS came up next and hammered down a blistering set and won over the crowd with an intense set that got the crowd excited with movement & energy. These guys sounded great as usual. This was one of their last shows before their huge European tour with The Locust and Year Future. TOYS THAT KILL came on next and played their usual fun energetic set. What can I say, "great band." You need to see them for yourself; they're nothing like F.Y.P in case that's what you're thinking. They have definitely come along way. Not that F.Y.P wasn't any good but their new shit is way different. You gotta see 'em. The NIP DRIVERS came on last and killed it! They played all the old favorites. Good drinking & dancing music that makes you wanna run in circles like a damn fool. They packed every song into what seemed like a short set leaving everyone wanting more. It was a good turn out that helped benefit the skatepark and everyone who showed up. Thanks for coming out. Huge thanks to Mike Watt, Toys That Kill, Rolling Blackouts & 400 Blows who have consistently volunteered to play almost every gig that has been thrown for the benefit of the Channel Street Skatepark, thanks guys...

ROLLING BLACKOUTS / KILLER DREAMER DRINKERS PURGATORY & more

November 18, 2005 at Harold's Place in San Pedro (by Big Thorn)

This was a gig I didn't even know about. We were at Frog's and we got a call from Vinnie Vegas letting us know about it. We arrived at Harold's and I guess we had just missed the first band. Drinkers Purgatory came on next, I've seen this band a few times and never really paid attention to them. They seem to have gotten a lot better. I don't know if I was trippin' or what but they sounded way different from the other times I seen them. They had a lot fuller sound & played with a lot of energy. I'd like to see these guys with a better sound system. Killer Dreamer came on next & played a pretty good set that everyone seemed to dig. Kid Kevin has been the one setting up these gigs at Harold's. I'm glad someone's doing it; they have been some really fun shows there. The Rolling Blackouts were on last. These guys played a really smoking set. They rocked the fuck out of this tiny bar. This was the best I've seen these guys in a while. It was just one of those shows where everything was clicking which made for an awesome time. The band seemed to be really into it & they even got called back for an encore, wow. A really cool show went down that I would've missed if it wasn't for Vinnie Vegas. I was pretty buzzed by the end and for some reason I remember seeing Vinnie & Dan Destructo french kiss, hmmm...

ferdie - 400 blows

mike watt +
the secondmen

dammy - rolling blackouts

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the ANGRY SAMOANS

CH3 *drain
brained*

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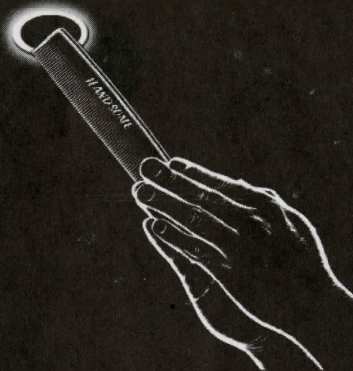
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STORY THAT
WE DIDN'T
USE..."

..FROM JELLO
STAFRA AND HE'S
TELLING THIS STORY
WHERE IT WAS
DURING A SOUNDHECK..



HE & D. BOON WERE
CHATTING AND THIS
GUY COMES UP,
TOTALLY WHACKED
OUT WEARING A
CAPE AND HIS SHIRT
SAID "CAPTAIN
ANARCHY." HE COMES
UP TO THEM AND SAYS:

I'M...
CAPTAIN
ANARCHY!!



AND JELLO
WANDERS:

AWWW JEEZ...
HOW CAN WE
GET AWAY FROM
THIS GUY WITH-
OUT HAVING TO
INTERACT WITH
HIM MUCH?



BUT D. BOON LOOKS AT
HIM AND GOES:

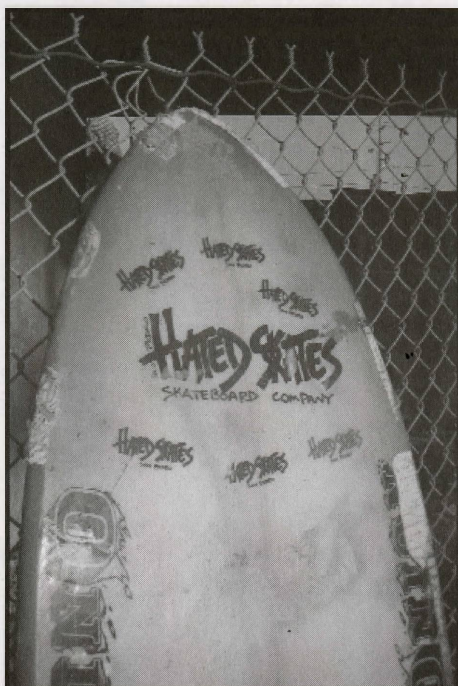
THAT'S COOL... WHAT DO
YOU DO FOR ANARCHY?



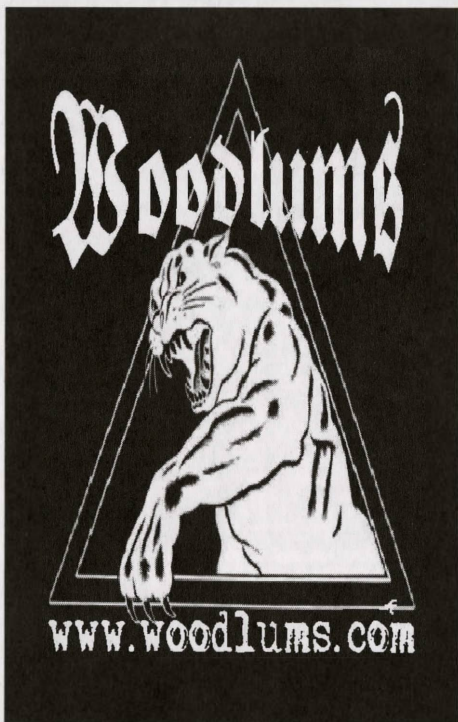
ANYONE WAS WORTH HAVING A CONVERSATION WITH (TO THE MINUTEMEN). ANYONE WASTED ANY
LESS OR MORE THAN THEY WERE..."

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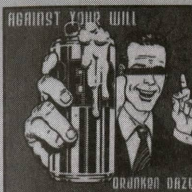
Mi Vida Local

Hey hey, my babies. You wanna know what's hot in the Harbor Area? Well, I'll tell you. Some of it anyways. Police don't come a knockin' cuz the coast is a rockin'. San Pedro's own **SLACK MAFIA** has been putting on "**COAST SHOWS**" upon a sewage piling with a natural amphitheater around it just off Paseo Del Mar. Touring and local bands have been playing about once a month with the help of a generator and a bunch of peeps who don't mind lugging band equipment down a steep dirt trail. The po-po even showed up at one this summer but didn't even bother going down the trail because we could not be heard at street level. Speaking of streets, how many of you have experienced the new curve between the **VINCENT THOMAS** and that other bridge? It's terribly exciting and will be even more so when they put in new lanes for all the truck traffic. **THE LIPSTICK PICK-UPS** have a new LP coming out called "Domestic Animals" on Kapow Records in February. **KILLER DREAMER** also has a couple 7" splits coming out with Oakland's **SEXY** and **DRINKERS PURGATORY**. **400 BLOWS** just got done with a monster European tour w/ **THE LOCUST** and **YEAR FUTURE**. They also played the **ALL TOMORROWS PARTIES** festival in England which was curated by **THE MARS VOLTA**. The Mars Volta's keyboardist **IKEY OWENS** has a new project, producing **2MEX** and **BEIGE SANDSTORM** (Foxy Autopsy). Catch a sneak preview at Alex's Bar in Long Beach on Jan. 14. Also, check out **HAROLD'A BAR** in San Pedro on Jan. 6 for a long awaited **FULL BLAST** show. Big rapper, Composer Zartan (jacks), not so big rapper, Benjamin Klain (Dustin of the Dusty Rhodes Band) and regular sized DJ, Wrigley Scott (Seth or "The Kernel" of The Four Letter Words) will grace the stage again with Las Vegas's **THE BACKDOOR BREAKER-INNERS** and **BRONCO TATONKA**. Full Blast hasn't played with all three members since some **SACRED GROUNDS** show at the old location. I finally checked out their (Sacred Grounds) new digs on 8th St. on Halloween when **LOS PUNKINHEDZ** featuring **MONEY MARK** (Beastie Boys keyboardist), **FREDO ORTIZ** (beastie boys percussionist), **JOHN WICKS** (too many bands to name), and **MIKE WATT** jammed to a bunch of costumed freaks. Ya know, Watt's e-mail said he was going to play with a pumpkin on his head, and I was pleasantly surprised when he did. I was about to ask him if I could try it on, but it probably would have melted off my yellow body paint, (I was dressed as Marge Simpson) never mind the smell of Watt's sweat mixed with pumpkin innards. I'm assuming all the shows there are going to be free from now on because you can see the entire performance from outside. Watt continues to do sporadic European shows with **IGGY & THE STOOGES**. Whoa! **THE WARNER GRAND THEATER** is celebrating it's 75 year anniversary this year with a slideshow on Jan. 22 @ 1pm of people and their Warner Grand memories. **TOYS THAT KILL** just recently did a tour out to **THE FEST 4** in Gainesville, Florida where they played with over 100 cool and not so cool bands. They toured there and back and are also working on a new record. **THE ROLLING BLACKOUTS** are still rocking hard, just completing a west coast tour w/ **FLOGGING MOLLY**. The R.B.'s are also working on a new record and have tour dates in Australia. Big ups for going down under! Skate icon **DUANE** "Master of Disaster" **PETERS** (U.S. Bombs, Die Hunns, etc.) was spotted at **CHANNEL STREET SKATEPARK** spraying the kids with his spit, accidentally of course. Have you ever lived through an air raid? If not, on Feb. 26 @ **FORT MACARTHUR MUSEUM** there will be an exciting recreation of a historic controversy **THE GREAT LOS ANGELES AIR RAID OF 1942**. Food, drink, swing bands and dancers will be on hand as the museum attempts to recreate the atmosphere of a 1942 social evening out, interrupted by the reality of war. Find out more about the controversy @ maxwelldemille.com/air-raid.asp. The newest resident of Machado Lake @ Ken Malloy Park in Harbor city, **REGGIE THE ALLIGATOR**, is still on the loose. Discovered August 10, 2005, he has eluded gator experts and is now presumed to be in hibernation. But how is he going to tend to his myspace page and website **SAVEREGGIE.COM** where he sells everything from dog shirts to baby bibs? Who cares! Just leave the lovely gate and police line around the lake so our children and pets don't become alligator food. Please send comments and additions to: coco@theriseandthefall.com

-COCO CHAPPELLE

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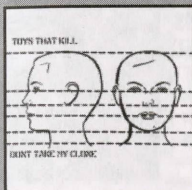
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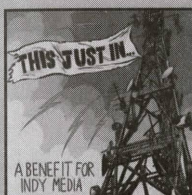
smelvisrecords.net



TOYS THAT KILL don't take my clone

7 Inch
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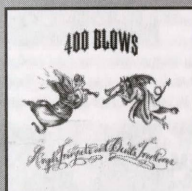
dirlaprecs.com



THIS JUST IN... a benefit for indymedia

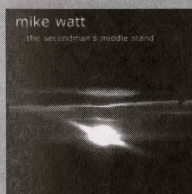
30 track comp. featuring
Toys That Kill, The Leeches &
Killer Dreamer

CD
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400 BLOWS angel's trumpets and devil's trombones

CD GSL Records
goldstandardlabs.com
LP Narnack Records
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MIKE WATT the secondman's middle stand

CD
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RECORD REVIEWS

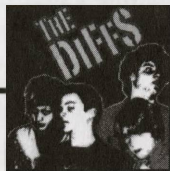
SUBMISSIONS Please send in any and all records (vinyl) always welcome, for review. No reviews are guaranteed, but all materials received will be equally considered...



JELLO BIAFRA WITH THE MELVINS SIEGHOWDY!

Alternative Tentacles

What I thought was a one time thing really wasn't. When I got their first record to review, I thought that would be it, but oh no. No, they're back with a second offering and no one's safe from Jello's politically fueled wrath on this one. You're gonna love the new version of California Uber Alles. This time Jerry Brown is gone, but Arnie's the target. If you like Jello, you're gonna like this. If you like King Buzzo and the Melvins wicked musical stylings then be a dumb pink kid and go get this record. Don't be afraid of Homeland Security... it's a farce. (www.alternativetentacles.com) -Pedro Bob



THE DIFFS SELF-TITLED

SOS Records

These guys are political; they play punk. They remind me of DK with their lyrical content. I like the color blue. The voice reminds me a bit of Jello. My favorite food is pizza. Some of their songs remind me of early Guttermouth & at some points the vocalist sounds like a later Mike Plum. Hard boiled eggs go nice with a bit of hot sauce, I am indifferent to the Diff's sound. You might like them. Maybe if I wasn't constipated from all the pizza and hard boiled eggs, I would too. I feel a movement. Nonsense aside, these guys are pretty damn good, give 'em a chance. (www.thediffs.net) -Pedro Bob



THE OMENS DESTROY THE ESP

Hipsville Records

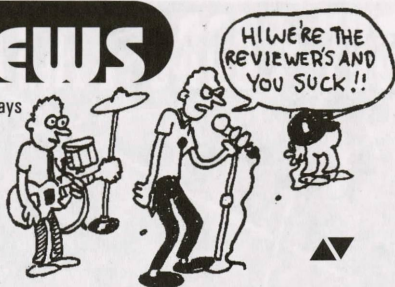
How down, rhythm and roll that's the soundtrack for the Swamp Stomp Dance. (Instructions: 1. Grow out hair. 2. Get drunk. 3. Pretend you're a giant swamp monster and destroy the city of your choice that lay helplessly at your feet. 4. Repeat steps 2 & 3 until the guy behind you asks that you don't stomp on his shoes anymore.) The Omens want to have a one-night stand with you. No really, they told me. (www.the-omens.com) -Tanan



HEAD WOUND CITY SELF-TITLED

Three One G

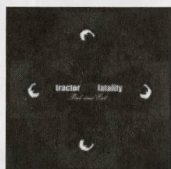
Next stop, Head Wound City! Grab a hold of something, this is not for the faint of heart. Although this ride does not last long at a little under 10 minutes (7 tracks), it will leave you a little battered & bruised. What do you get when you add two parts BLOOD BROTHERS, two parts THE LOCUST and one part YEAH YEAH YEAH's? You get a sonic head-splitting confusion of noise. Short blasts that will jargon your senses. After hearing this CD (side project) you may have trouble concentrating or keeping your balance. Wait a minute while the dizziness wears off before doing anything else that may cause harm to you or others. Take it to the stage I say... (www.threoneg.com) -Squiggy



TRACTOR SEX FATALITY PEEL AND EAT

Dead Beat Records

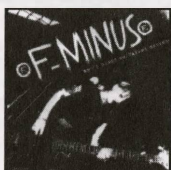
Heavy hitting tracks from this Seattle based fatality of noise. This record is a relentless fist of continuous blows to the head. The singer reminds me a little of David Yow (Scratch Acid, The Jesus Lizard). They even do a brutal cover of Scratch Acid's "Cannibal." TSF pack quite a punch on their first full length. A definite must for lovers of noise! Dead Beat continues to bring it! (myspace.com/tractorsexfatality) -Squiggy



F-MINUS WON'T BLEED ME/FAILED SOCIETY

Alternative Tentacles

T. makes these two out of print EP's available once again on one CD. In your face hardcore from this Huntington Beach clique. 20 short blast's of pissed off ranting & raving of just about everything. Covers of Agnostic Front, Negative Approach & Black Randy & The Metro Squad. Shared boy/girl vocals with anthems that will help you feel more pissed off at the world. Join the fight! (www.f-minus.com) -Squiggy



THRICE VEHEISSU

Island Records

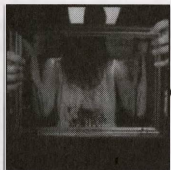
You're one to think that rock is just a bunch of whiney pussy's that cry about their fucked up lives, this album will slap you in the face. Vheissu is worth every second heard, worth every penny spent, worth every step you took, drop of gas, law you broke & every spec of energy it took for you to listen to this album. Buy it. Borrow it. Steal it. It's worth it. (www.thrice.net) -Tracipoo

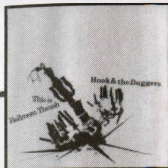


SKARP REQUIEM

Alternative Tentacles

Have you ever picked up a pot of boiling water, thinking that the handle is cool and then run around the kitchen looking for somewhere to put it down, but all the counter space is full? Ummm...ya, me neither. Okay, maybe once, twice, but no more than three times, aight? Maybe four. It didn't look that hot. I'm only human. What, you're perfect? Just a regular Martha-Fucking-Stewart, is that it? Dick. So yeah, Skarp is the sonic equivalent of all that. (www.skarp.us) -Tanan





HOOK & THE DAGGERS

THIS IS BALLROOM THRASH *Woodkiller Records*

Sounds like a fun show to attend.

They have a kick back message; *Self-Proclaimed Anarchists are Usually Just Douche Bags* and so on. This band has really good potential but the whole CD

sounds like one continuous song. It doesn't help that you can predict where the song is going. Hmm... I'd go to a show, but only if they gave out free tickets. Change it up!

(www.hookandthedaggers.com) -Tracipoo

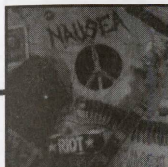


THE PLOT TO BLOW UP THE EIFFEL TOWER

LOVE IN THE FASCIST BROTHEL *Revelation Records*

This is the first record that I've heard from this San Diego based band. The Plot kick out some pounding, unsettling and damaging noise that will plow

right over anything in its path with exhausting attitude. The musicianship is excellent. Lot's of weird shit going on that makes for a great interestingly chaotic record overall. This is a band I look forward to seeing live. (www.blowuptheeiffeltower.com) -Squiggy



NAUSEA

THE PUNK TERRORIST ANTHOLOGY VOL. 2: '85-'88 *Alternative Tentacles*

This record is a bunch of old songs from an old punk band. They're quite good. I'm partial to female vocals, so I had a hard time really digging into

these guys. If you like Nausea, then this album is for you. If you've never heard of them, but you like raw recorded, no bullshit, straight up punk then have at it. This review made me nauseous. I'm gonna go drink and look at art. (www.auseapunk.net) -Pedro Bob



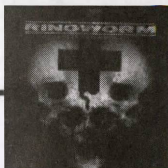
THE VARUKERS

1980-2005 COLLECTION OF 25 YEARS

SOS Records

British punk. Very straightforward. I'd rather listen to the Exploited. The other night I had a dream that I went to a strip club and bought camping gear and a lifetime pass to the club. Then all of a sudden this old lady started asking me if I could get her any 'stuff.' I think she was a retired stripper. I don't know. It was a really strange dream. Yet, the dream was probably more cohesive than what I think of these guys' music. Got any spare zippers and egg whites?

(www.varukers.co.uk) -Pedro Bob



RINGWORM

JUSTICE REPLACED BY REVENGE *Victory Records*

Talk about no warning. The first track just jumps out at you hitting you with a loud scream... almost as if they couldn't wait for you to hear their stuff. The drummer (double bass) kick's ass! I

like the way they change it up throughout their songs. It's not just one tempo all the damn time. I would love to see how their live shows are - people arriving angry, leaving angrier. All in all, this album deserves to be listened to, but only by nice people. I can't wait to punch someone... (www.ringworm13.com) -Tracipoo

NEKROMANTIX

BROUGHT BACK TO LIFE AGAIN

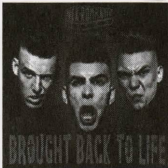
Hellcat Records

Someone call the zombie police!

They're back from the dead... Okay, that was stupid. I mean, I'm trying really hard here. Yet like a drunk out to sea, I'm having a hard time standing up.

Why? Because these raging Danes and their undead style of music has just taken me down. I think I've found a new interest in music thanks to these cats. Very cool tunes about monsters, necrophilia, and horror. Slinking bass lines, crooning vocals and killer drum beats just got me hooked. This one's a reissue, so even if you have the original, you might as well get a hold of this one too because it's got some treats for all you undead Billy's out there.

(www.nekromantix.com) -Pedro Bob



HUMANS BOW DOWN

A MIRROR

Phratry Records

Oh boy, this band is from Cincinnati, Ohio. Kind of depressing mix of progressive, swirling, shifting rhythms and dynamics. Slow brooding jams that remind me of the Smashing Pumpkins a little. This record is all right, it's not bad. Makes me wanna creep...

(www.humansbowdown.com) -Squiggy



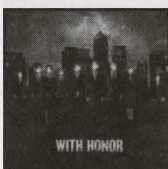
WITH HONOR

THIS IS OUR REVENGE

Victory Records

Oh. They're ok. All I get from these kids is the fact that they know how to strum a guitar, bang a drum, fiddle with a bass and plug in a mic. If I wanted to hear shit like this I'd just pop in H2O or something. Hmm... as I'm listening to 'em, I just can't give them any props at all. They sound like a lot of bands!! (Shakes fist) We won't be hearing these guys for much longer, that I'm certain of. The message I get from their songs is - I hate my life as well as my girlfriend so I might as well shoot up or cut up. I'd rather read a book than listen to this again. Oooh. Burn. (www.withhonor.com)

-Tracipoo



THE TOSSERS

THE VALLEY OF THE SHADOW OF DEATH

Victory Records

The Tossers are new to me. The Tossers make me happy. More Celtic Punk.

These guys rip along the lines of Flogging Molly, Dropkick and

the immortal Pogues. Need I say much more? Buy this album and your favorite stout beer, then go pretend you're Irish and sing along, dance and get drunk. It will do you some good. If you are Irish, then just give this record a spin and do what you normally do.

(www.thetossers.com) -Pedro Bob



RIFU

DEAD END STREET

Go Kart Records

Get ready for some intense anarchy with these jazzy tunes! Starts out with presidential oaths (which was really entertaining!), then goes into their ever so political views on America. Their

message is clear... DAMN THE MAN CAUSE THE MAN DAMNS YOU! It's edgy enough to at least give it a shot.

(www.rifu.net) -Tracipoo



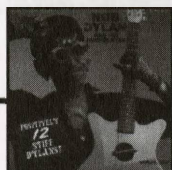


I AM GHOST WE ARE ALWAYS SEARCHING

Epitaph Records

I am ghost, an aural tour-de-force that is sooo powerful. Like, my Dad doesn't get why I spend all my babysitting money on these Hot Topic © vampire teeth. But, like, it's cause of all this

like, pain I have and stuff. Dude, I Am Ghost is soo rad, dude. Like, for real. (www.epitaph.com) -Tonan



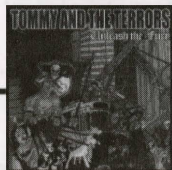
NOB DYLAN & THE NOBSOLETES POSITIVELY 12 STIFF DYLAN!

Alternative Tentacles

This record starts off pretty good but halfway through I lost interest.

Conceptually this record is a bad idea.

There are real annoying intros to the songs that have a Bob Barker game show host vibe to them. Oh, by the way did I mention that all the songs are Bob Dylan covers? So ya, it's a gimmicky punk karaoke record. It's OK, but only for the faithful. (www.alternativetentacles.com) -Vegas Vinnie



TOMMY AND THE TERRORS UNLEASH THE FURY

T.K.O. Records

Lame cover art. Lame title of record. So so name. Good music. This band reminds me of the Mau Mau's from England (not the L.A. Mau Mau's).

Good ol' fashion punk rock done right. As far as lyrical content goes, I'm a little too drunk to tell right now. They seem all right. If you're a knucklehead you'll love this shit.

(www.tommyandtheterrors.com) -Vegas Vinnie



BIRTHDAY SUITS CHERRY BLUE

Nice & Neat Records

Two members (guitarist & drummer) from the now defunct Sweet J.A.P. move on to form Birthday Suits. What do you know, another stellar (two piece) punk outfit from Minneapolis. 8

hard driving catchy tunes with sharp hooks & cool vocals make for a solid debut output of Minnesota mayhem! This record is definitely worth checking out. This shit makes you wanna get up & go! I'm outta here... (www.niceandneatrecords.com) -Squiggy



RADIO REELERS THE NEXT BIG THING

Dead Beat Records

This review is based off the song titles. Man I love concept reviews... so there's a devil on my shoulder and he's telling me about this one time he was hanging out with Jesus. Well, I guess Jesus had

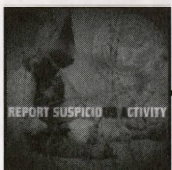
a rockin' van because the devil's criminal mind compelled him to steal it. Then he took it to the river and started reelin' in some snapper. Oprah, you're my habit, but the next best thing is totally the greatest thing in the world: Dr. Phil. Because he's the greatest lover in the world. Unless I'm with you Doc, I feel like a silver ball in a pinball machine. Ok, the review's over it's the end of the line. (www.rockinvan.com/radioreelers) -Pedro Bob

REPORT SUSPICIOUS ACTIVITY USA

Alternative Tentacles

An album that's not easy to pin down.

Part political hardcore of yesteryear mixed with melodic passages, some spoken word and Dinosaur Jr-esque guitar leads. Shit, reading back what I just wrote, I'd say it's worth your time. (www.alternativetentacles.com) -Tonan



TURN ME ON DEAD MAN GOD BLESS THE ELECTRIC FREAK

Alternative Tentacles

This record lingers on like an old fart. Some of it is pretty good, some of it is bad. A so, so record. A watered down version of a 70's glam band. Some good guitar work and the sitar is kinda cool

but this record is just plain old boring. These guys try to sound like a heavy sounding 70's band with a space aged psychedelic vibe. I wouldn't suggest buying this record. It's probably best to steal it off the internet. (www.madeandonreturn.com) -Vegas Vinnie



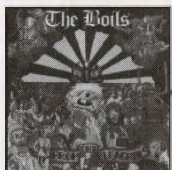
THE BOILS FROM THE BLEACHERS

T.K.O. Records

One day last year I was driving home from work and I fell asleep at the wheel.

I kept going thru a stop sign. When I woke I was half way thru the intersection and t-boned a brand new car. The car was so new that it didn't even have license plates. The dude driving was a total psycho and wanted to beat me down. Man that sucked. Oh ya, so did this record. (*And so did this review.* -Editor)

(www.tkorecords.com) -Vegas Vinnie



THE APPLICATORS I KNOW THE TRUTH

The Applicators Records

A female 5 piece coming outta Austin, Texas playing medium paced punk rock. Solid musicianship and so so song writing. I dunno, I guess this band is OK.

Probably just not my cup o' tea. The press kit for this band was kinda lame; it used words like punker and punky. (www.theapplicatorsrock.com) -Vinnie Vegas

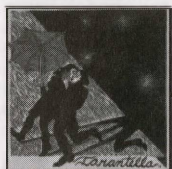


TARANTELLA ESQUELETOS

Alternative Tentacles

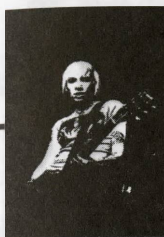
I guess you would call it Americana, Latin Folk? Who knows? This CD is sung mostly in Spanish. Smooth & relaxing grooves with upbeat western parts that are pretty shit kickin' good.

Great singing & musicianship that make for a beautifully arranged record that even your parents will enjoy. Kinda reminds me of Opal. (www.tarantellamusic.com) -Squiggy



Tonan was lagging with his reviews! So we...





GIVE 'EM THE BOOT - A FILM BY TIM ARMSTRONG

Hellcat Records

Well Tim Armstrong went and made a film. It's got a bunch of live music and behind the scenes fun and trouble. You like fun and trouble or you just want trouble? There's some really cool acts that I really wouldn't have seen live on my own accord, but after viewing this disc I may have to reconsider. Dropkick, Rancid, Joe Strummer, Slackers, Tiger Army, Nekromantix and a couple of others play some pretty sick tunes. The only peeve that I had was that half of the video is covered with this high contrast black and white effect. I mean it's cool for five minutes, but it gets a little heavy-handed here. You should just watch it because Iggy sings an acoustic jam version of 'No Fun' backstage with the Rancid cats. Can't beat that, so beat it kid...

(www.hell-cat.com) - Pedro Bob



SUICIDE GIRLS - THE FIRST TOUR

Epitaph Records

What a fun DVD. It's perfect for the whole family. It's wholesome, insightful and filled with female nudity and misbehavior. I really liked the art direction put into this DVD. Very cool motion graphics and some really cool imagery. I mean, boobs my friend, boobs. Everyone likes boobs. That's not the only selling point though. There's also a bunch of interviews with the girls where they give you some tales, insight and laughter. I also read Playboy for the articles. The only part that kind of got old was the formula to it. Interview, stage show, striptease. Over and over. Oh, hell. Who am I kidding? It's a damn fine DVD, damn fine.

(www.suicidegirls.com) - Pedro Bob



CHET ZAR DVD #1 - DISTURB THE NORMAL

ChetZar.com

I've seen some of this guy's art before and it's pretty damn interesting. It's very dark and psychotic. It is something to see. Well, in this DVD, he took some of his art and made it move. There's the syringes, humanoids, eyeballs, tongues and all that tasty stuff that makes you happy and in search for a nice glass of grapefruit juice. Why the hell do they call it that anyways? There's no grapes in it. So, this DVD is a bunch of loops of some extremely bizarre and demented work. You should just buy 13 copies of it and 13 televisions. Then you could have each chapter looping for eternity. Maybe that's how you get into the head of Mr. Zar; Unless you have a portal via a secret door, but that's just nonsense. I recommend some high-strength hallucinogens and this DVD. That would be the perfect date. Bachelor #3, what's your perfect date?

(www.chetzar.com) - Pedro Bob



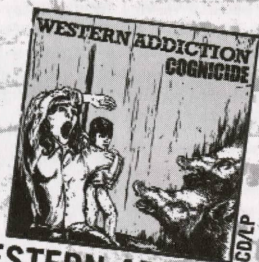
WHO CARES - THE DUANE PETERS STORY

Black Label Pictures

It's all here, the rollercoaster life of skateboarding's own "Master Of Disaster." From his early days as a rowdy young kid growing up in Orange County to the present. 4 decades of skateboarding & music narrated by Thrasher photographer Mofo. Includes lot's of commentary from friends & legendary skaters like Alva, Adams, Olson & Salba to name a few, giving praise & telling hysterical stories of different death defying episodes in Duane's hard life. This DVD covers it all. Footage of Duane's time as part of Skateboard Mania & the 360 loop of death. The time where he almost lost his arm which kept him out of the skateboarding circuit to his return at the infamous Gold Cup Series & his battles with Eddie "El Gato" Elguera. Tales of the infamous punk as fuck Santa Cruz team featuring Steve Olson & Steve Alba & their rivalry with team Variflex. A master innovator who always made up his own tricks & put his body & life on the line pushing each run to no end. A definite crowd pleaser for his personality, style & attitude. He was the prototype for what everything Thrasher Mag stood for. It also gets into his last contest at Whittier where he competes against the new breed of skaters (at the time) like Hawk, Caballero, Gator & Hosoi. Duane thought their tricks were corny & didn't think they would fly. His move to Frisco hanging with The Jaks & getting into hard drugs and having two kids while battling drugs and spending time in and out of jail & rehab. It also gets into his love for music & playing in (more notable) bands like The Exploding Fuck Dolls & U.S. Bombs among others. 8 years on the road playing gigs and living a hard life with hard drug abuse and on a definite collision course with death, pushing everything to the limit. This also gets into his new found sobriety with new wife Corey Park (from Nashville Pussy) & their new born son. Things seem to be looking up for Duane with his new band Die Hunns, skateboarding & his new lust for life. This has some really cool bonus footage to boot that includes funny outtakes, music videos & some awesome late seventies skate footage that I only used to see photos of in Skateboarder Magazine. Directed by John Lucero, good job. A definite must buy for any fan of skateboarding. (www.blacklabelsates.com) -Squiggly

FAT WRECK CHORDS

KILLING PUNK ROCK SINCE 1990



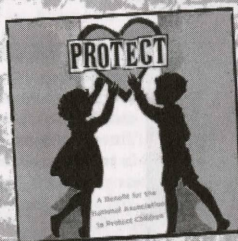
WESTERN ADDICTION
"Cognicide"
Out Now!



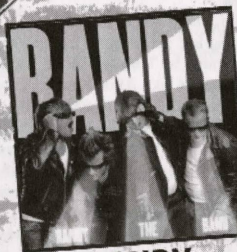
AGAINST ME!
"Searching For A Former Clarity"
Out Now!



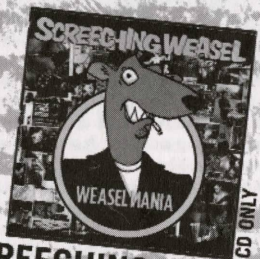
LAGWAGON
"Resolve"
Out Now!



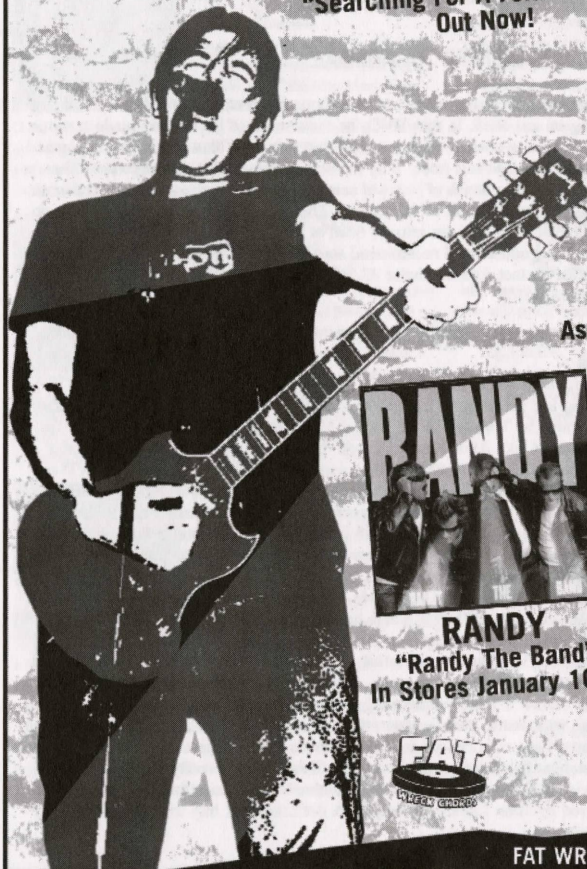
PROTECT
"A Benefit For The National
Association To Protect Children"
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RANDY
"Randy The Band"
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SCREECHING WEASEL
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RANDY "BISCUIT" TURNER

1948 - 2005

I first met Biscuit when the Big Boys played with us (Minutemen) and the Butthole Surfers at the Grandia Room up in Hollywood sometime in the early 80s. The Big Boys were a great band and he was real good in them. He reminded me a little of D. Boon in the way he was a bigger guy but he had a style all his own. We played with them in San Francisco later and that was a lot of fun too. I was on tour after the Minutemen and stopped by a skate shop in Austin, Texas and who was working there, Biscuit! I think this is the last time I saw him. He was in good spirits, he was always generous with making me feel welcomed that way. It's the way I'm going to always remember him. Love to you, Biscuit.

Mike Watt



sketch by big them

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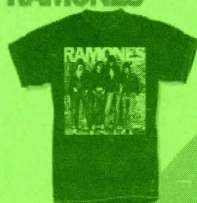
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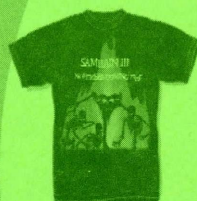
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