

FLIP SIDE

Number 64, \$2.00
Winter 1990



Poison Idea

Buzzcocks, Das Damen, Hardons,
Keith Levene, Killing Time, Lubricated
Goat, MDC, Outburst, Paper Tulips,
Placebo Effect, Samiam, Yard Trauma

NEMESIS RECORDS

NEM 6 - OFFSPRING SELF TITLED LP

CALIFORNIA PUNK BAND PRODUCED BY THOM WILSON COVER ART BY MAD MARC RUDE, DESTINED TO BE A PUNK ROCK CLASSIC IN THE VEIN OF EARLY TSOL.

NEM 5 - CURIOUS GEORGE "CHILDREN OF A COMMON MOTHER"

RAGING HARDCORE FROM CANADA IN THE TRADITION OF SNFU AND DOA.

NEM 4 - VISION "IN THE BLINK OF AN EYE"

NEW JERSEY STRAIGHT EDGE HARDCORE, INTELLIGENT LYRICS AND EXCELLENT MUSICIANSHIP MAKE FOR A POWERFUL COMBINATION.

NEM 3 - INSTED "WE'LL MAKE THE DIFFERENCE"

CLASSIC CALIFORNIA STRAIGHT EDGE HARDCORE BAND. ONE OF THE BEST EVER TO COME OUT OF CALIFORNIA.

NEM 2 - REASON TO BELIEVE "THE NEXT DOOR"

NOT YOUR AVERAGE ALTERNATIVE HARDCORE BAND, A BREATH OF FRESH AIR IN A SEA OF GENERICISM.

NEM 1 - VISUAL DISCRIMINATION "STEP BACK AND LISTEN"

CALIFORNIA ALLEYWAY HARDCORE. HARD HITTING LYRICS WITH A SOLID BACKBONE. NOT TO BE MISSED.



NEMESIS RECORDS

WHOLESALE AND STORES CONTACT:

KANE PRODUCTIONS

1147 E. BROADWAY SUITE 436

GLENDAL, CA. 91205



MAIL ORDER AVAILABLE FROM THE BANDS DIRECT OR AT ZED RECORDS
1940, LAKEWOOD BLVD. LONG BEACH, CA 90815

NEM 2 & 3 ARE 7 INCHES, \$3.50 PPD., \$4.00 CANADA, \$5.00 AIR TO EUROPE.

NEM 1, 4, 5 & 6 ARE LPS, \$8.00 PPD., \$8.50 CANADA, \$12.00 AIR TO EUROPE.

COMING SOON: AGAINST THE WALL 7", PITCHFORK 7", REASON TO BELIEVE LP, SUBVERT LP (U.S. ONLY), PUSHED ASIDE 7". LOOK FOR CD RELEASES SOON.

NEMESIS RECORDS

NEM 8 AGAINST THE WALL 7"

Stands up to anything being offered in hardcore these days. Pure heavy duty and ready to explode.

AGAINST THE WALL

NEM 7 PITCHFORK 7"

Raw power surge from San Diego's finest offering. DC emotion with a touch of Seattle thrown in for good measure.

the Offspring

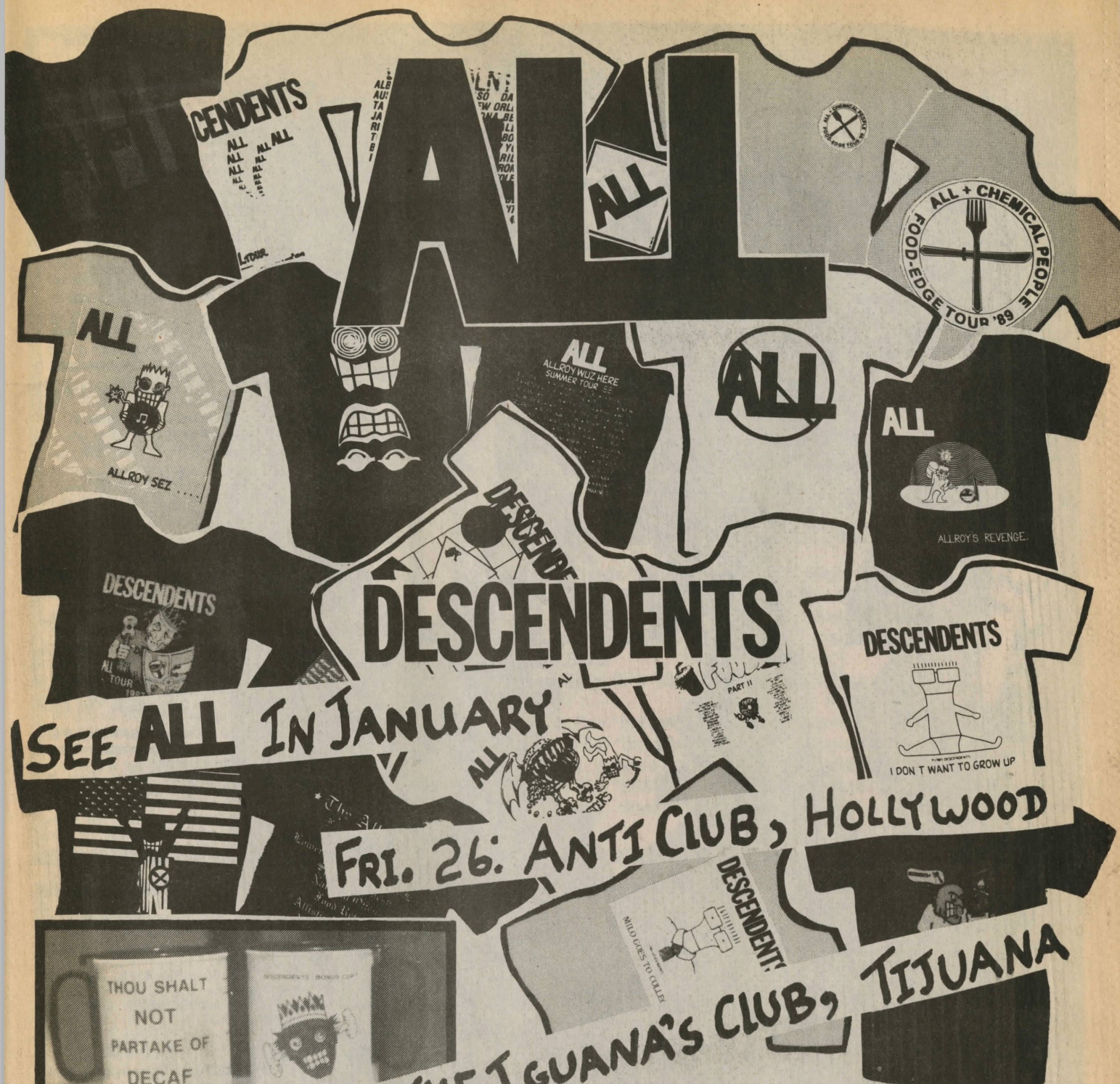
IDENTIFYME

SPECIAL NEMESIS NEWS:

Randy, singer from Pushed Aside has joined Against the Wall on bass and sadly there will not be a Pushed Aside 7". In 1990 look for new LP's from Reason To Believe, Walk Proud and Subvert and a mini-LP from Visual Discrimination. Nemesis live series to start soon, with bands such as: Slapshot, No For An Answer, Hard Stance, Pushed Aside, Haywire, Bad Religion, Insted, VD, and Carry Nation.

PITCHFORK





SEE ALL IN JANUARY

FRI. 26: ANTI CLUB, HOLLYWOOD

SAT. 27: THE IGUANA'S CLUB, TIJUANA

PRICES

L P'S/CASETTES — \$8.00
 C D'S/\$15.00
 SINGLE — 7 "\$2.00/12" \$5.00
 12" E.P. — \$6.00
 T-SHIRTS — \$9.00
 STICKERS/BUTTONS — \$1.00
 CUPS — \$3.00

ALBUMS/CASSETTES/CD'S

ALL 050	DESCENDENTS -	RIDE THE WILD/ITS A HECTIC WORLD	7" SINGLE
AL C 51/52	DESCENDENTS -	TWO THINGS AT ONCE	CASS, CD
ALL 051	DESCENDENTS -	MILO GOES TO COLLEGE	L.P.
ALL 052	DESCENDENTS -	BONUS FAT	12" E.P.
ALL 053	DESCENDENTS -	I DON'T WANT TO GROW UP	LP, CASS, CD
ALL 054	DESCENDENTS -	ENJOY	LP, CASS,
ALL 055	DESCENDENTS -	ALL	LP, CASS, CD
ALL 056	DESCENDENTS -	LIVEAGE	LP, CASS, CD
ALL 057	DESCENDENTS -	HALLRAKER	LP, CASS, CD
ALL 070	ALL	ALLROY SEZ	LP, CASS, CD
ALL 071	ALL	JUST PERFECT / WISHING WELL	12" SINGLE
ALL 072	ALL	ALLROY FOR PREZ	12" EP, CASS, CD
ALL 073	ALL	SHE'S MY EX / CRAZY?	12" EP,
ALL 074	ALL	ALLROY'S REVENGE	LP, CASS, CD

FOR INFO or FREE CATALOGUE WRITE TO:

ALL CENTRAL HEADQUARTERS: P.O. BOX 1224 Lomita, CA 90717

Flipside Fanzine
POB 363
Whittier, CA 90608

SUBSCRIPTIONS

All subs are for 4 issues.
Please list the issue you want your sub to start with.

Remember, we come out bi-monthly, so you will get a new issue every two months or so - not every month!

- U.S. subs are \$6.00 cash, \$7.00 check
- Canada or Mexico \$9.00
- Europe or Asia \$15.00
- Australia, Japan, etc. \$16.00

BACK ISSUES

46, 47, 49 - 53, 55 - 63.

Note: The 10 Year Issue, #54, is completely sold out.

- U.S. \$1.50 each cash, \$2.00 each check
- Canada or Mexico \$2.50
- Europe or Asia \$4.00
- Australia, Japan, etc \$4.00

CATALOG

Details of all our shit is in our Summer '89 catalog for a 25 cent stamp.

RECORDS

- #002 - Detox "Start... Finish" LP
- #013 - Flipside Vinyl Fanzine Volume 3
- #14 - Detox "We Don't Like You Either" LP
- #15 - Bulimia Banquet "Eat Fats Die Young" LP
- #16 - Instigators "Shockgun"
- #17 - The Crowd "Big Fish Stories"
- #18 - Death Ride 69 "Elvis Christ The LP"
- #19 - Cactus Fossils 4 song 7" EP! Whittiers own punk rock finally sees the light of day!
- #20 - Bulimia Banquet "Party My Colon" The end of the world has come.
- #21 - Motorcycle Boy "Feel It"/"One Punch" 7" (Colored vinyl!) The return of Hollywood punk rock and roll.
- #22 - Motor Morons "Conspicuous Consumption" 5 song 7" EP (Colored vinyl!). Krk first signing, now this is different!!
- U.S. prices: \$6.00 cash, \$7.00 check. 7"s \$2.50, \$3.
- Canada/Mexico \$7.00 LPs, \$3.00 7"s.
- Europe/Asia \$12.00 LPs, \$4.00 7"s.
- Australia/Japan/etc \$15.00 LPs, \$5.00 7"s.

VIDEO

ALL Flipside Videos except 4, 6 and 12 are in stock and available. Get our catalog for complete description.
- Videos are \$22.50 cash, \$25.00 check each. NTSC only.

ON THE COVER

You asked for it, here they are in all their glory, Poison Idea at the Country Club in L.A., photo by none other than Mavrik!!!!

ON THIS PAGE

That's John, lead singer of Ethyl Meatplow live at Club XYZ during the Ben Is Dead Experimental Industrial Noise extravaganza. They were really good. Photo by Al

QUOTE OF THE MONTH:

"Don't give me that surrealist bullshit, either"



A Positively Negative '90s

It doesn't look good. Not to me. My optimism can only be based on faith, but that's not too convincing in post-1984 United States. It sucks. From one side we have the cancer of commercialism molding our every behavior pattern, social consideration and general belief and the other side we have the government flushing our morals with the latest jingle-amped propaganda, all in the form of the most contradicting double-speak you can imagine. No wonder mass America is nothing but a collage of jelly brained idiots, lapping it up because it's easier than fighting. Well fuck that. There was a joke in the '60s that went like this: "Why did the hippie cross the street?" Answer: Because someone told him not to. That is the most fucking valuable philosophy to come out of the sixties. And I think we've forgotten it already. I'm not talking rebellion for the sake of rebellion (although that has it's merits as well), I'm talking about questioning authority. I'm talking about if the "establishment" says something, then the opposite is probably what's best for "us". Hopefully we're in the same boat. Sometimes I wonder.

After spending some time in Mexico last year, I got back to the States and could really see what a good job the babysitter (read: Big Brother) was doing. Our government assumes we are helpless babys in need of spoon feeding: Everything is well labeled (don't you feel secure?), every possible "danger" has a flashing light (I feel so safe!), we must all have insurance (mustn't worry!), "have safe sex", "just say no to drugs", "no dogs allowed", "wear those shoes!", "don't removed this tag from your pillow" etc... You're at the babysitter, and you eat it up. From birth you are well conditioned to follow those signs unquestionably. Well, shit, isn't it time to throw some more bricks? But what? Where? Sorry, I don't have an answer, I just know I'm still pissed. How come after 10 years of punk gigs out there, there aren't more pissed people? The real answer it to remain alternative. Don't let them grind you down!

I, like many others, have no idea what this decade will bring to us musically. Hopefully it will be cool. This decade will, however, usher in the information age. Communication will be faster and more direct than ever before. Hopefully we can use this opportunity to our advantage. That's where my optimism lies. In the mean time I hope "we" can make the best of it, because that's all there is. Rock on.

AL

RODNEY ON THE ROQ TOP 20 REQUESTS

Send your releases to: Rodney c/o KROQ POB 1067-Q, Burbank CA 91501.
Pictured below is Rodney in his own personal rock 'n roll museum.



1. Lightening Seeds "Pure"
2. Birdland "Sleep With Me"
3. Ministry "Burning Inside"
4. Youth Gone Mad "Mixed Signals"
5. any old T.S.O.L.
6. Cramps "Bikini Girls With Machine Guns"
7. Mega City Four "Ackward Kid"
8. Motorcycle Boy "One Punch"
9. Nina Hagen "Where's The Party"
10. Celebrity Skin "SOS"
11. Sativaluvbox "Backstage Inside The Crypt"
12. Magic Mushroom Band "You Can Be My LSD"
13. Primitives "Secrets"
14. Dramarama "'70s TV" / "No Regrets"
15. The Beautiful "John Doe"
16. Hello Disaster "Back In Circulation"
17. Creatures "Speeding" (CD only)
18. Mystic Rites "Bite War"
19. Birdland "Hollowheart"
20. Typical Dog With The Standellas "Three Starlets"

AD RATES / INFORMATION

Deadline for issue #64: February 20, 1990

Note:

- 1) Send all payments with ads.
- 2) Make your ads the right size.
- 3) Use dark black ink for all drawings, halftone all photos
- 4) Send a camera ready positive, not transparent film.

Rates:

Full page \$150.00 (inside covers \$175.00, hurry, they go fast.)

Half page \$75.00

1/4 page \$40.00

1/6 page \$25.00

Business cards \$15.00 (3 1/2"W x 2"H)

Half page 7 1/2"W x 5"H

Quarter Page
3 3/4"W x 5"H

1/6th Page
2 1/2"W x 5"H

Full page 7 1/2"W x 10"H



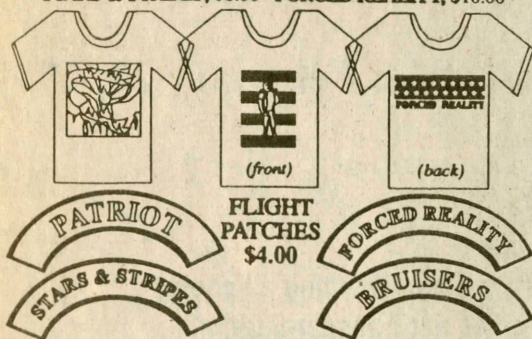
FORCED REALITY

**BONE CRUNCHING 12 SONG DEBUT RELEASE
AVAILABLE ON
LP AND CASSETTE!!**


\$7.00 U.S. \$7.00 CANADA, \$8.00* WORLDWIDE
* ADD \$2.00 FOR AIR MAIL
(ALL PRICES POSTAGE PAID)



T-SHIRTS Large & Extra Large
STARS & STRIPES, \$8.00 • FORCED REALITY, \$10.00



Postage paid.

PATRIOT 
9 EARL STREET #1, MALDEN, MASS 02148

ALSO AVAILABLE: STARS & STRIPES LP \$7.00 U.S., \$7.00 CANADA, \$8.00 WORLDWIDE
STILL AVAILABLE THRU PATRIOT THE BRUISERS E.P. \$4.00, \$4.00 and \$5.00

COMING SOON: NEW STARS & STRIPES LIMITED EDITION SINGLE ON BLUE VINYL!!

Struck out
in the eternal game
played by their fathers
and paid for
with their mothers'
tears.

WEB DEAF
by Donna Jean Jas

There's a web outside
my window.
It plays the music
in my mind.
A web that sounds
like plucking -
like pulling -
like playing the
tightly off-tuned strings
on a child's toy guitar.
A web that gives
a crooked tinkling
gives a dull ringing
like a tap against
the glass of a
drunkard's empty friend.

A web that sounds
like a grating-grinding

I SAW HENRY ROLLINS
by Chelle Vaughn

I saw Henry Rollins once
I wondered about the tattoo on his leg...
After squinting for half an hour
(I lost my contacts a year ago
and Vodka blurs a bit)
I still hadn't a clue what
the tattoo meant on his leg
Last week I went to have Rick
do another tattoo on me
I asked him, hey,
what's that on Henry Rollins' leg all
about?
And all he could tell me was
it was just some "design" Henry liked...
I was turning my head trying to ignore
the last painful outline on my thigh
Beneath the faded red rose
above the dissected skull
I came to my own conclusion
most of the time
my life is Henry Rollins' leg
It's an interesting "design"
People like to look at it
But there's no special meaning
Even though I look for one.

at all
I have all of the time
in the world to myself now
time enough
to watch the coffin nails rust
time enough to watch
the wooden walls ceiling floor
of my forever home
disintegrate
to a bare metal skeleton
around me
time enough
to do the same myself

BY EAR
by Rob Treinen

Sometimes when I sit
All alone
I think thoughts
And feel good.

When you play life
By ear
You've gotta be making good sounds
For others to pick up on.

And you gotta be listening
For good sounds
Yourself.

CHILDREN AT PLAY
by David McKenzie

I can always spot them easily,
Who will be who in the crowd,
A vision of predestination
Covered by a child's innocent smile:
Billy the criminal
Sharon the neurotic
Kimmy the whore
Bobby the crooked politician
The sheep, the pig, the farmer, the junky,
the drifter,
A life and a story for all!

What can one do?
Should we label them now
And let them practice their fate at an early
age?
Or can one derail the tracks,
Switch route, be your own conductor and
brakeman,
Should we just label them now,
Or can we choose our own road?

IMAGES OF ERIC

Walking through Big Don's Elegant Junk
(My hands feel dirty)
with James Dean incarnate,
he's just out of Kansas City with two
thoughts:
Sex and camping.
In a black leather coat with a painted
Tazmanian Devil on the
back of a pair of purple, Kansas State
high tops.

I'm just along for the experience.
He's looking for a good ornament to put
on his ancient ambulance.

All six foot seven inches loping along.
Still buzzed from the bottle of whiskey he
drank earlier.
He comments: "I went through girls like a
box of tissues last week."
Then starts singing the Mr. Rogers'
Neighborhood classic,
"I Want to Marry My Mother."

I stare at my mentor and suggest that he
buy a pair of fuzzy dice.

AUGUST 29 1956
JESUS CHRIST ALLIN
AKA
KEVIN M. ALLIN
AKA
GG ALLIN

THE SACRIFICE

TAKE ME TO THE UNKNOWN
WHORE. FOR AS THE
IT WILL ALSO END AT
LAUGHTER + VOICES
MIND TO CUT MY THROAT.
THE SHADOW OF MY
DARK SMOKEY BAR
THOUGHT. BUT A TIGHT
MY REMAINING CELL
YOU AT A LATER DATE.
DIE. BUT I WILL BE
SECOND COMING OF
GREETINGS DEAD MAN.
HAVE NOT FORGOTTEN OUR
STREETS OF MY TEMPLE.
TO PLACE AT MY FEET?
APPROACHING FUNERAL.
ROTING CORPSE. AND
DRIPS WARMLY.
CONSIDER HOW TO
FROM MY RAPIDLY

ROAD + GUIDE ME TO A RIPE
WHISKEY FLOWS IN MY BLOOD
THE PASSING OF LIFE. PERCEIVING
OF DEAD MUTANTS SHARPEN MY
LOCKED IN STORAGE I HIDE IN
WAKE. SITTING POLLUTED IN A
I LISTEN WITH UNREGISTERED
CARELESS LOCK CAPTURES IN
CHIPS THAT WILL ENCOUNTER
FOR IF I SHALL DIE. LET ME
BACK. I WILL BE THE
THE SNAKES DEAD SKIN.
DO YOU REMEMBER ME?, I
SIC. WELCOME TO THE DARK
DID YOU BRING BLACK ROSES
IN MY HAND HOLDS THE FAST
A GIFT TO BURY UNDER MY
AS I FINISH, MY BLOOD
LEAVING YOU ONLY TO
DISCONNECT YOURSELF
REGRESSING BLURPS.
GG ALLIN

Rock N Roll

SUICIDE

like a howling-buzzing
like a mass of vapid people
moving without thought
talking without purpose.
A web that gives sound
to all the soundless -
bluish-white skin
black bruise
drops of dried brown blood
hiding in the already brown rug.

The blood of my
bleeding ears

COFFIN
by Holly L. Day

lowering my body
lower into the hole
six feet down
six feet deep
the lid rattles
as I bounce off of the bottom
dirt leaks in through the tiny cracks
and fall on my face
and should tickle
but of course it doesn't
no feeling

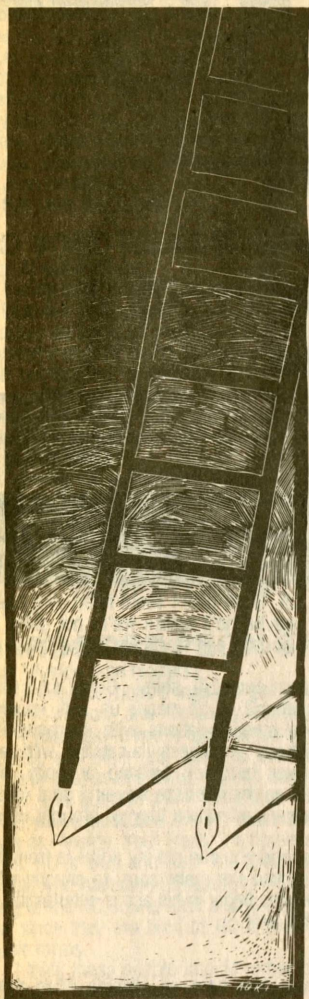


illustration by Joy

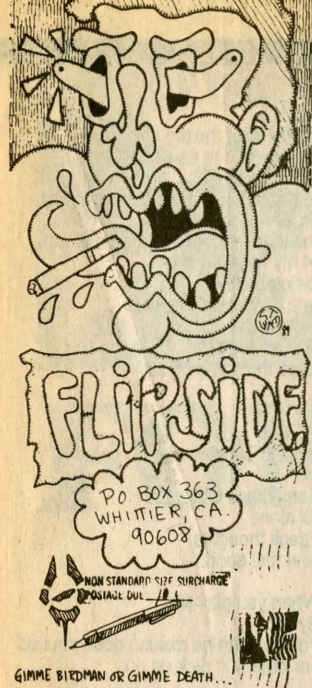
NIGHTCAP
by Patrick DiPuccio

The moon came down
like a split-fingered fastball
towards the city
where half-lit buildings
waited,
a stack of dominoes
to be felled
by the Hand of God.

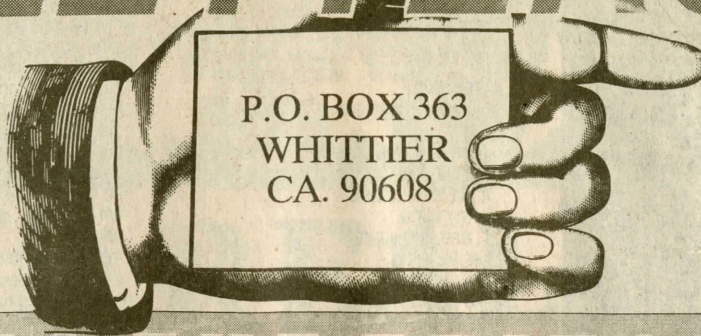
A few miles north,
the stadium appeared to hover,
one giant UFO
ready to transport
the inhabitants of Lincoln Park
light years away.

Over the corner of Brooklyn and St. Louis
telephone lines hung in suspense
while in the Terrace
spades of hoods with clubs
patrolled the streets
wearing hearts of diamonds
on their plaid, cotton sleeves.

The quadruple crack of gun shots
followed by the long,
screeching descent
of a primer-gray '69 Impala
lingered through the alley
where two young men
lie bleeding.
The pebbles
and particles of dust
scattered
on the asphalt



LETTERS



TO THE EDITOR

Bitches, Gripes, Complaints, Tirades,
Condemnations, Hate Mail, Letterbombs, etc.

A FEW ELITIST PUNK REPORTERS...

To the editor from humble employee:

Regarding KRK's unkind review of Shonen Knife's Los Angeles show, please allow me to apologize for the following errors on my part. I should have had KRK pick the venue, and also have had him deal with getting the band here from Japan, booking a relatively unknown entity for a fee that would offset the cost of airfare, deal with the fact that Japanese plane reservations are constantly changed and cancelled without notice, and single handedly promote and publicize the show. I'm sure KRK, in all his years of experience, would have booked them straight into the Roxy for a door price of fifty cents and a band fee of a million dollars.

Also, please excuse use "hasbeens" for jamming with our friends, Shonen Knife. I guess we should have declined when Naoko asked us to do it, as KRK would have, since she's busy with her own band anyway. And perhaps KRK would have even found some way of justifying the band's short set to those who paid to get in (yes KRK, some paid, maybe you should have, you might have appreciated it more), since stand-in bassist Keiko only began playing bass one month ago and only knew the basic set, which I felt was too short. For their first encore the band did "Tortoise Song" five times in a row, after having already played it in their set. The jamming gave the people more of a show and nobody complained except for A FEW ELITIST PUNK REPORTERS. Most reviews commented positively on the "guests", and the Shonen girls were very happy with the rare opportunity to have some fun with their friends that they rarely get to see.

As for that "TATER TOT shit", as you put it, Shonen Knife are members of the Tater Totz. Sorry you were so offended. We were about to ask you to lend us your well known musical talents to the next Tater lp.

Sorry KRK, I won't do it again, I promise to check with you when I plan on having fun next, and I apologize for Shonen Knife not being the band you imagined them to be. I'm sure your group is much better, and when you go to a foreign country and fill a hall with a thousand maniacal fans, let me know.

Pat Fear

P.S. I can't be a hasbeen, as I've never BEEN anything, but if I may speak for some of the others you criticized, you may want to think about when you got into this scene and who laid the foundations for it.

(Bill Bartell, I can't believe that you of all punk rock gods are whining like a fucking baby. It's ok for YOU to give your opinions on things, which you seldom do, thank god. Then someone comes along and says what he honestly thinks and all fucking hell breaks loose.

A.) I didn't even know you were promoting the thing although I should have guessed.

B.) You've cut alot of shit about others and never blinked. What's the big deal if someone says their opinion about one of your projects? I suppose you wanted some kind of kiss ass review... sorry, I'm not fake. Have one of your friends review your gig or record next time.

C.) By the way, I paid that night, something I'm not too proud of.

P.S. You're right about your status. As for the others, just cuz they were so important to the foundations of the scene, does that mean we should tolerate their lameness now?

Oh, this is getting boring.

Fellow zinester, Mavrik)

GOING OVER THE BERLIN WALL

lipside,

I'd like to put my two bits in concerning the Berlin Wall. God knows none of the punks here give a shit about anything outside their own backyard, so yer all I got.

Bit #1: FUCK YEAH! Finally the people realize that they've had the power to bring it down all along. This is also possibly great for us because it's just gonna get harder and harder for the political big-wigs to convince us that the commies are 100% red-eyed hate mongers. What with then giving rights to their people and also starting to

limit production of nukes. Not so surprisingly, Mr. Bush didn't seem head over heels about the reform going thru East Berlin. Just maybe he'll realize we're not going to believe every Russian is a born enemy any more and we can start demanding pressure be put on the real bad guys.

Bit #2: Uh-oh. In the long run this could turn out REAL shitty. Gorby says he's looking to the west for ways to turn his nation around. If he means us, well, imagine this: two huge superpowers controlling all the smaller nations with overpowering intervention. We're already able to peek into anybody's business via satellite, with very few limitations. The main reason we've never hesitated bullying anybody and everybody around is in fear that the USSR might go the opposite way and do a whole lotta good together, but remember who's in power and where they've brought us so far.

That's all I got to say, if anyone wants to respond you can get my address from the classified, I should have least 3 ads, right AI?? And I'm really sorry to anyone who would rather read about whether seeing G.G stick his finger in his ass is entertaining or not, or cheap talk about what's hardcore and what isn't.

Mike Schutte

Wilmington, N.C.

(Mike, I agree that not enough people care! We here at Flipside Multi-death Corporation care enough to reach out to those people and expose them to a new kind of freedom....subscriptions to Flipside...only \$15.00 for 4 issues [Europe and Asia rate] US currency please...isn't capitalism great?! -Tramp)

"I AM A POSER AND I DON'T CARE..."

Dear Flipside,

I'm a punk and I don't give a shit. I just live my own life, I dress however the fuck I want, and I listen to whatever I want. I don't impose that on anyone, at least I don't try to, because I don't see the point. But however, I am so fucking sick of all these post-punk, post-hardcore cunts who were in the scene in the good ol' days (when thrash didn't mean crossover/metal bullshit and straight edge wasn't a movement), and now look back at those days and sarcastically laugh. I mean, sure, they got a right to exist (don't we all), but can't I just walk by them without them fucking me around because I have a mohawk and I wear a black leather jacket and combat boots and because I'm into bands like the Exploited, Anti-Nowhere League, Crass, MDC, Crucifucks, GBH, and Infa-Riot? Sure, that's not all I listen to (I like all kinds of shit) but still, I find it so fucked that they're totally being disrespectful to someone who's done nothing wrong. Then they have the fucking nerve to say to me, "you punks are so fucking narrow-minded! I mean, the Exploited aren't the only band on Earth! And why don't you stop judging people by the outside, and besides which, nobody gives a shit about how you look except for yourself!" I find that so laughable! For one thing, I got all the right to listen to whatever I want. For another, if no one cares about how I look, why don't they shut up? I mean, I don't judge anyone by outward appearance, and I have a right to look how I want! I don't even care so much, this is just how I want to look!

Then, they tell me how "hard-core" they were back then, and what a "poser" I'm now. If I'm a poser, then what does it take to be hardcore? I mean, I'm in it because I like the attitude, the look, the real music (which, believe me, still exists), and that's it! I mean, punk was never about fucking yourself up to death on hard drugs (not that I'm a straight-edger or anything) or about living in a sewer, or about being racist and treating people like shit for no reason! If you ask me, stereotypes are a load of shit and so are these fucking post-punk/post-hardcore assholes! They can all go fuck themselves as far as I'm concerned!

Steve Slasher

Ontario Canada

(Steve, if you don't want to give a shit, then don't. Do what you want, listen to what you want, and look how you want, but keep in mind that all those anti-Steve people are doing the same, and maybe they don't give a shit either. -Tramp)

STICKS AND STONES...

Dear Flipside,

I was kind of pissed when I read Paul Mendelowitz's letter (#62). Who gives a crap what John Lydon (Rotten) says about the Sex Pistols or about punk rock? Hell, I don't blame him either! The Sex Pistols had a lot of problems then, Sid's drug problem and now, the fight for the copyrights to the Pistols, etc. Malcolm and John did not get along either, so do you think through all of this he's gonna think back about how much fun he had? No fucking way. If it wasn't for Johnny's shrilling voice and intensity, the Pistols wouldn't have been shit. I respect Lydon for his music, contributions, etc. and Pil is very talented, too. I think Lydon outgrew Punk; to him it was a phase...and to many it is, too. Without Johnny you'd be without the Pistols, so don't bitch, okay? Remember people: sticks and stones may break your bones, but words will never hurt you!!!

John Donahue

Salt Lake City, Utah

SO WHO READS HIT PARADER?

Dear Al and Pat Fear,

I know there's a lot of conflict over what exactly constitutes "punk rock", but running an interview with a band that is advertised in Hit Parader (Kings X) is something we can all agree on being un-punk! I know you guy's are L.A. and that means you don't come anywhere near to being as punk rock as your superior competitor, Maximum Rock n' Roll, but let's not degenerate to a vehicle for major label signing, MTV appearing rock stars... Whoops! You guy's already did that. But seriously folks, I still buy your rag every other month and I still manage to enjoy the majority of it, but I just thought I would give you all some self righteous criticism.

Steve Sheaze

(Steve baby, it's nice of you to still "manage to enjoy the majority" of Flipside. I consider us a music magazine, that's all, so don't tell me what you think constitutes "punk rock". Obviously you're too busy categorizing music (MTV, Hit Parader type bands, signed bands, Flipside bands...etc.) to open up to anything beyond your pre-conditioned world. Maybe if we watched MTV, we would know what bands are rock stars, but since we don't, why don't you send me a listing?! Obviously YOU know. -Tramp)

HARDCORE PEON SPEAKS OUT

Dear Flipside (and readers),

Hi everyone, hope things are going well for you. Well, I've been reading Flipside for a few years now, and I've finally decided to write in with a few observations of my own.

I must say I find it quite annoying (or amusing?) to follow the current trend in Flipside, and other 'big' zines to constantly proclaim HC clinically dead: "Listening to this only proves one thing, HC has had its time, now we should try and move on" -KRR FS61. This quote is a b/w illustration of the attitude that is flowing forth today from the older, well established zines. I make the point of saying 'well established' zines, ones such as Flipside, Your Flesh, Ink Disease, etc, because if you read the smaller/younger zines, HC is alive and well. The zines, such as the above, are generally done by older people who have been listening to HC/punk for ages. I can certainly understand people tiring of the HC sound after a while, but it is a bit much when the same people assume that since they are tired of HC it should disappear, bowing down to more 'superior' music forms.

I think these people should remember that there is only two kinds of music: good and bad! There seems to be a push within the underground by some to construct a musical hierarchy, a virtual caste system no less. At the top of the self appointed thought policies tree, we have the noise/industrial/art types; people who groove to this stuff are the coolest.

Second top are the garage punk rockers, the 'real' rock 'n roll brigade. This school of thought is typified by the likes of Tim Stegall (ok, perhaps it's not fair to use a K-mart Cosloy/Coley model as 'typical'). Tim S. reviews everything with the words, "fuck, loud, MC5/Stooges/NY Dolls/Ramones and Yeah", as if he were breeding race horses by studying 'music genetics'. Tim and his like are musical nazis, believing in a master race of music; totally convinced of their innate musical superiority. Another example of the overboard praise/worshipping of the 'chosen' music; "this stuff is classic and mandatory in every sense of the word....sounds as vital today as it must have sounded to those who were around to appreciate it first hand" -Pete Davis, Your Flesh no.14 review of Ron Asheton LP. Now if I was to say, "fast, thrashy SSD/Minor Threat/Neg App/Bad Brains" every time I reviewed a lowly bottom 'caste' HC record, or claimed that HC is as 'vital' as it was 8 yrs ago (God forbid, 20 yrs ago!) who'd listen?! Most would think I was deaf and dumb or 13 years old. To use a cliché, isn't what is good for the goose good enough for the gander?? At least some of the anti-HC shows make an attempt to justify their views, to at least cry 'generic'. Nice try folks but that won't work either. Yes, there is HC which is bad or awful, but not because it is generic, it just stinks. Ill Repute would've stunk in 1981! "Suffer" by Bad Religion in generic, but it's still a hot LP.

Let's face it, the whole garage thing is just as generic as HC, it too has hardly moved in 20-odd years. The oft quoted influences are the evidence, MC5 etc. That stuff...those dudes who are playing are as old as my parents! People should relax and realize it is a sound, not a meal ticket to self gratification, instant coolness, or superiority trips.

Flipside's (and others) attack on S. Edgers these days is pretty common, perhaps because as both HC and SE, these people are the lowest of the low; they are, in fact, the untouchables of our little system! Well, you had your big chance, Al and KRR, on the interview with outspoken SE guys Slapshot (great band) and you blew it. You didn't exactly put their ideas under the microscope, not even a hint of verbal attack. I guess that timid approach was because the main reason for your attacks on the SE scene is your feeling of superiority. You know you've been into 'punk' for years and 'who the hell are these new kids on the block?' you're the wise elders. Well, that attitude wouldn't wash with the dudes from Slapshot (ex SSD/NFX/Last Rites etc.). I guess all that 'disdain' for SE was hot air, a case of your bark being worse than your bite.

Look, I agree that heaps of SE kids are probably a pain in the ass, but that's not because they are SE. It would be because they are young, growing up, getting into punk, etc. Our music doesn't need a church (Flipside, MRR, or whoever) to get

ANOTHER PYRRHIC VICTORY

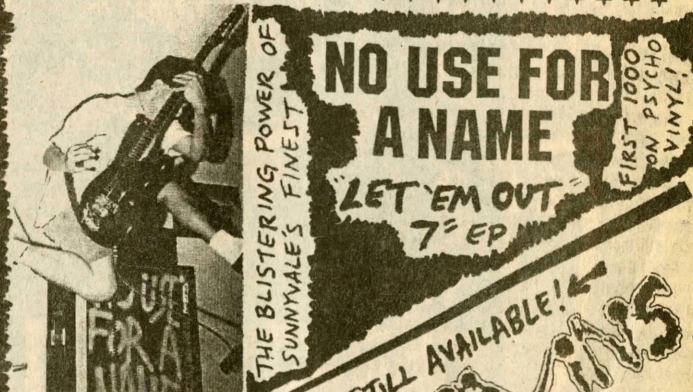
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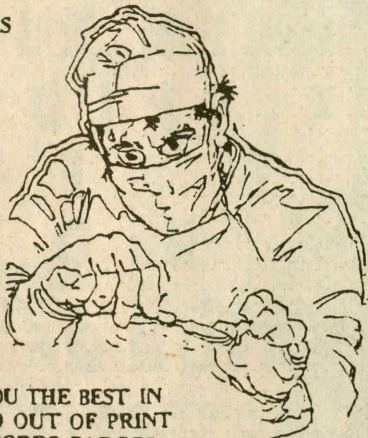
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approval to operate, or bishops (Stegall) to preach a gospel. People should loosen up and not feel threatened by, or intimidated by, any section of music. I know the rules of the game, a lot of people are probably thinking, "who is this HC asshole?" I'll list my 'credentials'... age 23, listens to Slapshot, Sonic Youth, MC5, N.F.A.A., Replacements, Prong, Mission of Burma. I hope you get the drift. Good or bad is basically all that matters, leave genetic! programs to Mengele. Stay well.

Rich Loveory
West Australia

(Rich, sorry to say, but things get boring real fast when you have to "like everything" because you are worried about alienating one group or the other. The whole SE thing is so fucking boring by now, nobody since Ian himself has put forth any better SE songs or philosophy. Not that it's a bad philosophy, but why should we hear Slapshot paraphrase him? Or anyone for that matter? Not that any of the "garage" bands are coming up with earthshattering new insights into the problems that kids go through either, but it's what you get off on, ya know? The regimented and formula ways of SE and most HC is putting that form of music right into the ground. Sure, there's a stage when that is necessary in the band's development - as well as the audience - but bands like Uniform Choice and 7 Seconds quickly grew out of it and so have alot of their audience. Das Damen call themselves post-hardcore, and the audience for them are certainly the post-hardcore audience. Not that the contemporary HC/SE can't exist with other forms of music, it certainly can, but I wish they would face the fact that their imitation of influences is NOT flattering, it's down right boring if you've been there. They shouldn't feel intimidated or threatened by a new audience. If you're new to it, fine, there's some great tunes in whatever form of music, if not, then you start reviewing things like Tim Stegall, because you can't help it. You've heard it - lyrically, musically. It's never as good as the first time. -AJ)

ANAL RETENTIVE...

Dear Flipsider,

I'm so sick of the current trend in the underground scene right now of anti-Christian sentiment and "God busting". A false image is being portrayed about Christians and their beliefs and it seems that everyone and their brothers are jumping on the "blame it on God" bandwagon. God is perfect. We as human beings are, of course, not. The incident that inspired me to write was the homo-rights march in Orange County. I, as a Christian, absolutely detest homosexuals and it has nothing to do with their personality or who they are. I hate the act, not the individual. It is possible to love someone but hate what they do. I do not oppress people because of sexual preferences, but I will not have anything to do with fags. I am not homophobic or sexually frustrated but I do believe that being gay is a sin and an offense to God. My beliefs come first, people second. I am not condoning the actions of the part of many misguided individuals who got violent "in the name of God" but it doesn't sound like they were doing anything that the queers weren't doing as well. Both groups under the law had the right to be there. It was the gays' right to march, but it was also the "Christians" right to protest against something which they considered offensive. Just because homosexuals like to booty raunch each other doesn't mean I have to put up with that kind of shit in public streets. You must fight fire with fire. A lot of fringe groups use God as an excuse to do whatever they please. That does not mean all followers of the Christian faith behave in such idiotic fashion. God stands for love of man, peace, fellowship, tranquility and order. The devil is the author of confusion and anarchy and homosexuality sounds like confusion to me. (That last sentence was confusing to me to...Tramp) We put up with a lot of perversions in our society today and sometime you feel its time to put your foot down! God is action, not sitting around watching the world deteriorate and go down hill. Do not blame God because of anything that's happened to you, he gave us the choice to choose who we follow and how to live our lives. Its an individual's choice to follow Jesus or not and it seems that many Christians decided to follow their hearts and do what they felt was right by staging anti-gay protests. Thyme/Media Children tell us not to trust the media. I don't, nor do I trust some anarco butt-pirate who sports the "if it feels good, do it" idiotic type mentality! You're pathetic. I would also like to address the Nymphs interview; I think its kind of stupid of you to tell me there's no heaven, how would you know? How can you say that's "the truth". I'm not going to throw my beliefs in the toilet. You expect me to worship some colored wax with a wick in it. That's retarded! Give me a break!

God will prevail.

P.S. as my brothers the Bad Brains say: "Don't blow Bubbles!"

Tyler
822 Queen Anne Ave. N.
Seattle, Washington 98109

(Tyler, get your head out of your butt. I printed your address so everyone will know where the next homosexual rights protest will be held... Better get that book and cross out, you're going to need it! -Tramp) (Anarchy and confusion, huh? Hail Satan, dude. -Joy)

GUY'S A FUCKIN' IDIOT

Dear Flipside and "Guy" from Oregon, Issue #63,

You're a fuckin' idiot, Guy. What makes your acid washed jeans and musical tastes (probably running along the lines of the Dead Milkmen) more individualistic, or "better" than my handpainted leather jacket and Cheetah Chrome Motherfuckers? If it's "cool" to be "yourself", and myself is not a stereotypical "postmodern" (or whatever the fuck) passive-normal-mellow non-hardcore dude, then why can't I be into antiauthoritarianism, destruction, chaos, and nihilism? Who says it's "just too punk rock" and "not politically correct" for me to scream absentees (obscurities?) at the utter complete idiots surrounding me? Do you say this? What lame authority do you possess?

If being "too hardcore" is a cliché or a stereotype, being like you (or "Myron") is a worse one. Why? Because it makes no statement, says nothing, risks nothing, shows nothing, and isn't much different from everyone else in this sick, sad world. If my way conforms, it's to a very few, and your way conforms to lots and lots of mediocre masses screaming for mellowness. My way may be an outrageous farce, but it is definitely not more of a farce than your saccharine faith. Mine is a farce I willingly choose: first because it's me, second because it's interesting, and third because in my humble experience I have made the fun little observation that everything is a ridiculous farce and I'll have one of my own making rather than one of Myron the turtleneck guy. You are a sheep and I am a sheep, but at least I see that we are all sheep and I do my very best, as futile as it may or may not be, to not be a sheep.

No, Guy, I've never owned a pair of Dr. Martens in my life, and I don't think they're terribly "cool" if you're intrigued by my footwear. It's either my steeltoe motorcycle boots, or my combat boots, which I can also wear to work. I wear these things because I do activities that need them. Try tromping through mud, climbing a fence or kinking a stupid, ignorant gang member in his Africa Pendant with the flimsy shoes you probably wear, Guy. I and my "Gang of thugs and Pseudo-skinheads" (all of which are punks, not skins) are the only visible punk scene in our area, it sometimes seems. We are the only actual punks that I know of who haven't succumbed to Rap, New Wave, gangs, or the Myron syndrome. At least we fuckin' exist. You, Guy, do not. And where (and how) do you get off making fun of my name? At least I chose it. Let's Question the basic principle of why should someone as uninvolved as your parents choose the name you should go by? Is "Guy" your real name? Do you hold the weak, lame beliefs you do because you subliminally conform to the image that someone named "guy" should have? Nicknames are cool. Fuck you.

I'm not a bully either, dickless, and I never have been. I'm cool to people who have some kind of mind, some kind of intelligence in their outlook, are not useless like you probably are, and who offer me real friendship regardless of their political views. I'm a sort of anarchist and something of a nihilist and I think you are a jealous wimpy geek,

who has nothing better to do but sit on the sideline, watch the actors in the play, and make snide comments. You don't matter, you never will, and no one will remember who you are after you die.

Razor

Van Nuys, California

DRI'S LAUNDRY CYCLE?

Kirk,

I read a piece in issue #61 about bands being too lazy to write about themselves. It seems that all the bands pumping out material these days want to impress people with their music, make money, sell their philosophy or basically want to entertain people out of some gregarious act of self-aforementioned. Yet...a lot of people get so involved in the emotions and passion of the music that they somehow lose touch with the realities we face in the music world today. No one wants real life, sincere feelings onstage. It just to play. Part of that survival. The "locals" say those mundane comments like, "they're playing again?", or "I'm sick of these guys, let's go out and grab a smoke." Stop and think of the people who don't have an opportunity to see bands at all. People in Smalltown, USA, who would kill to see anything that fills them with the desire to pogo by instinct. Kids that think that DRI is a method to do your laundry cycle. Kids who sit and listen to the same three albums over and over by themselves, waiting to be adulterated by some out of town, methodical, patterned band that are taking offense that "Jesus! No body slams here?" Mike Watt was in a small cornfield in himself, "Look at all the punkers in Kansas!" I think he meant it kindly but is seemed as if it was his recognition that the

hype/disease had hit the nation. Not many (poquito) people showed up for that show for the sad fact that FIREHOSE was a new band and they just didn't burn their pit fires. I became a devout, intrigued FIREHOSE/ Minutemen/ Sonic Youth fan in one night. It was genuine. I also feel that way about Dead Silence, Desperate Minds, SoulSide, Op Ivy, and Flaming Lips (all of whom have played shows I have promoted in Smalltown, USA).

Anyway....I sit here at this typewriting piece of machinery as my only friend. I have relocated to California. No one calls me anymore. I want to start anew, with local strength. Anyone who wishes to help me in organizing shows for the North County San Diego area... Write me today!! I also have a Zine called Lamer that is waiting for your talents to help enrich its...trueness. Why do I write these words to you? Loneliness in a worldly soul breeds sadness. I have held together for four years with others' help. Keep me alive. Only you can do it. It's how to survive, only you can do it....Oh, those methodical, patterned, mundane, hypocritical thoughts. I dig drinking coffee and smoking a few cigarettes. I feel guilty about things within my control. Like the smoking part. We are all human. Read into my meaning.

Jeff

Escondido, Ca

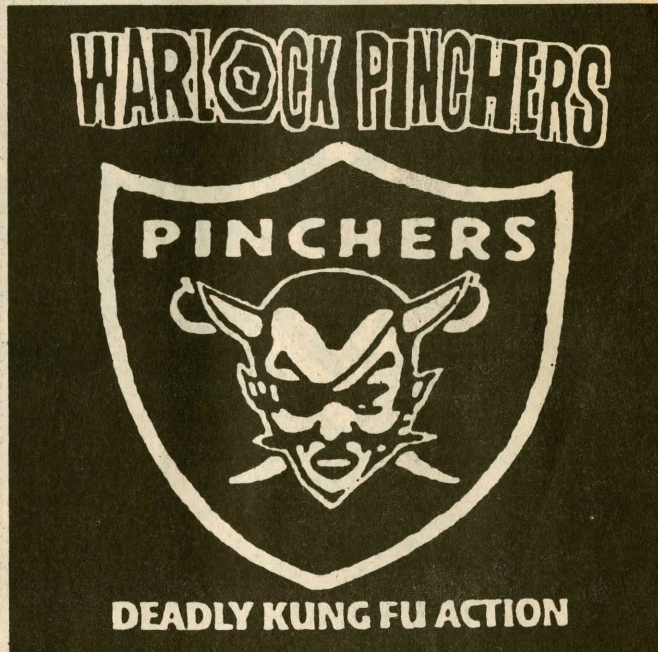
(Jeff, even though there are a lot of just-make-money bands out there, it doesn't mean that that's the type of people we're talking to when we say bands are too lazy to write



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about themselves. We do get a lot of press kits from bands that are signed and just want to sell sell sell, but what we want are sincere efforts. It doesn't matter how good the package looks or how much money you put into it, what matters is the music and the knowledge behind it. All I am saying is that if you want it go out, just do it!! You want a scene, friends, sincere bands? Just go do it...-Tramp)

SUBPOP...

POST MODERNIST DRIVEL?

Dear KRK,

How could you write that cool "generation gap" editorial (Flipside #62) and print it in the same issue with those rah! rah! Subpop articles?

"Jon: The idea of rock and roll to us is the vitality more than it is doing something new. This whole illusion of newness..."

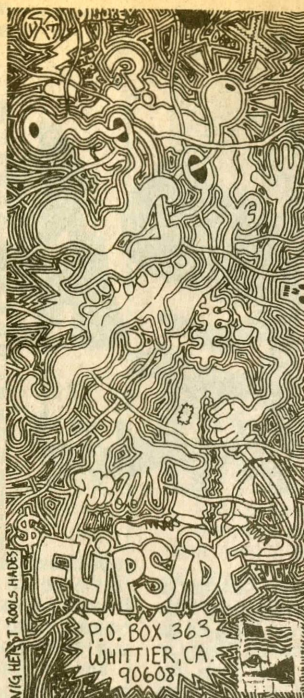
"Bruce: Its a joke. We're just recycling and repackaging things."

Recycling is right: 70's metal and 80's postmodernist drivell. To me, the issue is not so much new or old but whether the musician is making something or not. If you take a nude photo in order to get me hard, that is NOTHING. If you get my attention by packaging your product in a red boy with flashing red lights, that is NOTHING. There is no thought or playfulness or experimentation for either you or me. The same holds for loud distortion ladder feedback heavy guitars and screamy repetitive vocals. Yeah, you raise my adrenalin. So what?! You might as well be selling beer with pictures of tits. You're pointlessly using me as a machine.

When the underground/alternative/regional scenes become infiltrated with regurgitated 70's metal (15 year old sold-to-you rebellion), I cry myself to sleep. To me, Subpop is not significantly different from ohh...say the Graces' "In your room". It is unimaginative manipulation. I would ten times rather see Flipside's poetry and envelope drawings than listen to Mudhoney/ Nirvana/ Soundgarden lyrics. Sure, your readers aren't totally "new" or "original", but their thinking and play wander me places I haven't been. They are more refreshing and inspiring than Subpops' just-press-the-same-old-buttons music without irony.

Steven Severance

(Steve, I was afraid some one might catch on to that. I imagine it reads bad but what you need to do is look at the credits. That Subpop article was done for us, so why not print it? Your letter was sent to us, its not our opinion, still we print it. I don't know how much you have actually heard, but please let me tell you that Subpop's discography is extremely diverse. Sure, they have laid a few eggs (Blood Circus, Catbutt), but how can



you compare Helios Creed to the Lazy Cowgirls or Pussy Galore to the Fluid, Les Thugs or Fugazi? Sure, their big sellers have a big rock influence, but that's what the kids want.

As for the Fluid, they rock, and I just so happen to think they fucking rule. That doesn't mean I'm gonna dig any other band that tries to copy them.

Hell, everyone knows I like to be shocked or rocked. These last few months have seen Poison Idea, Coffin Break, Nice Strong Arm, Lubricated Goat... My list goes on and on, I hope you get the picture. -Mavrik)

NOT ANOTHER

GG ALLIN LETTER!

Hi Ho Flipside,

Dear God, not another G.G. Allin letter, but yes. This one goes out to the outlaw scumfuck himself. What's up G.G.? You know, I like you. I like you a lot. You make me laugh. When you eat your shit does it taste good? You're entertaining, A Fuckin Spectacle for all of us higher lifeforms. Kind of like a little animal or something. I love it when you hurt yourself. That's the best, I laugh so hard they usually have to take me to the hospital, too. With all of those warrants out for your arrest, you're on a rampage, man! You are so fucking cool! So when you kill yourself I'll be there. And when you're on the floor, I'll piss on your face, shit head! Ha Ha. Lived like a shit and will die like a shit. We all know what you believe. All that way-cool scum role shit. Well, here's some stuff Mr. Allin does not believe in:

1. soap, 2. hygiene 3. good music 4. records that sell (he has 20 records out and has sold about 16)

Well, G.G., Eat My Fuck. Oh, I can't forget all of his chronic masturbating, dirty maxipad eating, dick sucking, dirtbag mother fuckers he calls his people... they can Eat My Fuck as well. Oi!

Dan, somewhere on Staten Island

P.S. Everytime I go to the record store I spit on your records (that have been there for like 3 years) for the poor fool who might accidentally buy one.

(Danny baby..oh ooh..stop..no..oh..stop, you're making me wet. Who needs a man with a bar of soap anyway? I want one that actually knows how to eat MY fuck!!! -Tramp)

APOLOGETIC POINT OF VIEW

Dear Flipside readers,

Um, hello there everybody in "zineland". Remember a humble little alternative publication cleverly named "Another Point of View" containing a stimulating variety of material on 8 1/2 by 11 crisp white paper? Well, if you do you're no doubt wondering



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exactly what in the hell ever became of it and are also, if you, perhaps, have written to APOV in, say, the last year or so, were no doubt rather incensed at the seeming insensitivity and inconsideration of the editor/publisher for not replying. Well, the unfortunate and highly regrettable truth is that APOV is and has been temporarily on hiatus until further notice. I apologize profusely for the unbelievable delay of this explanation, but I have been completely swamped with correspondence and just haven't been able to clear out the immense volume of it all and I have been going to college now for a year and a half and to tell you the truth, it's taken up an unprecedented amount of my time, not to mention catching me squarely off guard. I've been loaded to the hilt with reading, writing, and thoughtful analyzing which is all too often demanded by professional educators, not to mention the fact that I've been trying to find time to relax and retain my "sanity" for what it's worth.

Anyway, I hope I haven't make any permanent enemies as a result of my negligence but, hey, I can only brunt so much. Never fear, though, because as I transcribe this letter a plan is in the motion Not Only to resurrect APOV but to respond to the enormous backlog of mail sitting around my house. This requires a lot of help and coordination, but I'll get to that in a second. Not only are these spectacular feats anticipated, but "Another Point of View" is slated to become the official newsletter/spokeszine for Positive Force Chicago, which should be pretty self-explanatory. A big "permanent staff" for this triple undertaking is being recruited at present and work on the rehabilitation of APOV and the formation of PFC should be underway by late 1989. Anyone interested in help with either of these projects should contact Shawn McFadden at 507 W. Marion St./Prospect Hts., IL 60070. If anyone would like to speak to me directly (for instance, if we used to correspond and you've perhaps been wondering what I've been up to, etc), I can be reached at 718 Clark 3e/Evanston, IL 60201 (for now, anyway) Address these letters Todd Brown C/O "loqi" for clarity.

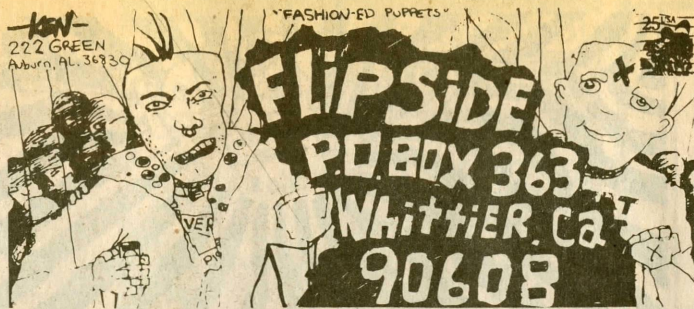
Once again, I'm really sorry for this tragic miscalculation on my part but help is on the way and if you wrote to me you'll probably be responded to soon (?)

Thanks for reading, Todd Brown

N.Y.'S UNDERDOG IS HAIRY

Dear Flipside,

I have only one thing I'd like to talk about, the New York-based Underdog. In the Fall issue they were referred to as "one of those macho, hairless type bands from New York". FUCK YOU! Get your facts straight! Obviously, Joy has never heard the album. Underdog is one of the best original bands to come about in the eighties. They have a style all their own and I put them in the same class as the Bad Brains, Fugazi, All, Red



Hot Chili Peppers, etc... All of these bands have their own distinct sounds that nobody can call unoriginal. And as for hairless, on member has dreadlocks. And as for 'macho', Chuck, the guitarist, is a sponsored amateur skater on G&S and Thunder Trucks! Muscles are bound to be on him just from skating. As for Ritchie, he's ex-Youth of Today, that should explain his strength. What's wrong with being physically fit anyway? Joy also said they were boring. Well, I've never seen them live so I can't say. They have a good interview in Thrasher from a few months back. I read the interview

and really liked and respected what they had to say. Then, since I never heard the music, I went and got the album. It wasn't what I expected. I was thinking that it would sound like your average NY straight edge stuff, no way. Great original music! What can you expect from a band that lists Bob Marley, Bob Dylan, the Beatles, Minor Threat and the Cro-Mags as influences? I suggest looking at the album. Underdog is hot! And if you don't like them then, I guess it just must be me that's stoked on them. Later.

Jamie Yak

Charleston, SC

(Jamie, so I sorta take it that you didn't like my live review. LIVE review, get it? Gah. Okay, so they're not all hairless, I take it back, I apologize, I'm sorry. There. [In case you weren't informed, macho has nothing to do with muscles. Get a life.] They were still fucking boring. -Joy)

FAKE ID'S DO INDEED WORK

Dear Flipside,

I might be just a tad late on this one, but I wanted to see what else would be said about all ages shows after Al's little piece in #60. It seemed to me like Al's way of saying "I'm so sick of you little brats whining about how you can't get into shows" Well fuck you too, Al. Everyone knows fake ID's don't work. You'd have to be an idiot to think I looked 21. (Dude, fake IDs work and they work GREAT! Of course, you can't look like you're 5 but we use fake ID's every weekend. Ok, here's some directions to experiment, you don't even need a fakie. First have one of your friends go into the evil "over 21 club/bar". Then they spot someone who kinda looks like you. Hopefully, it's somebody they know and they just borrow their ID. If it's a punker place, a good match isn't necessary because punks change their hair color and style so much anyway. Also, when you show your new identity to the doorman keep your thumb on the picture. The guy at the door is really only concerned with the date anyway, so he really won't look at the picture. I'm not saying this will get you into a bar to buy drinks, be wise, but it'll get you in to see a band. It does work. Be a little adventurous. I like all ages shows too, and I wish there were more of them. Hell, I wish there was no age limit for anything, but

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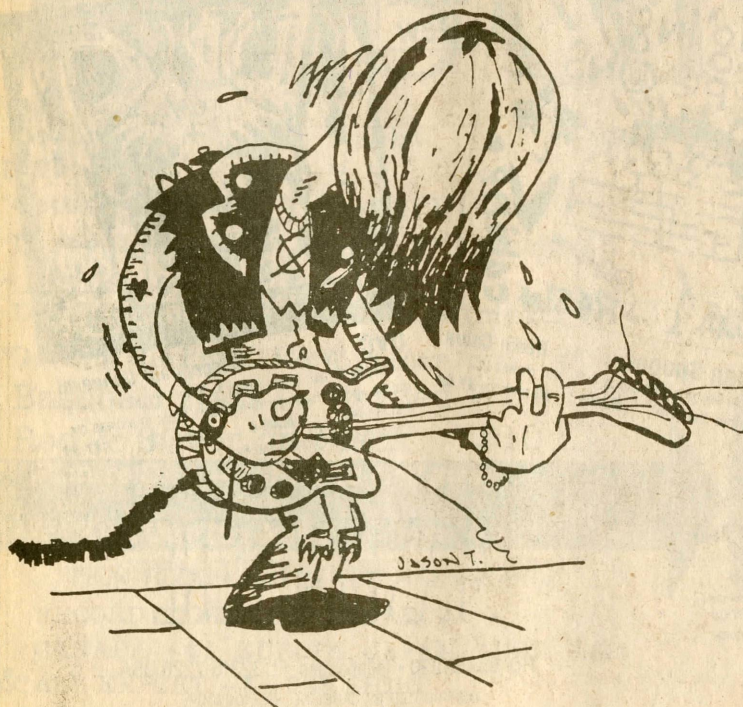
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Art by Jason Trent

since there is, it is your duty as a rebellious young person to subvert all rules that suppress you! - Al) Besides, I shouldn't even need one. I mean, I support these bands! I buy their fucking records, wear their fuckin shirts, await anxiously to see them and then when they finally come to my town I can't even fucking get into the club! Why? Because the people that own these clubs can MAKE MORE MONEY by selling liquor. Sure that's not the only reason but it's a big one. And then there's people like KRK who say "Fender's is so much better now that it's usually 21 and up" Well I guess I expected that from him. Insult to injury, huh? Look, I live in San Diego where there are no all ages clubs and virtually no all ages shows. It pisses me off to see a scene that I've supported for four years shut it's doors on me just because some asshole who doesn't give a shit about punk rock wants to "upgrade his clientele" and you guys (who I also help support) aren't helping things at all. Wise up, guys. Punk is for everyone. And to the bands; I know playing at only all ages shows isn't really a logical possibility, but at least try to play in, and to the people who don't like all ages shows because you can't drink there, sneak it in or get drunk before you go in that's what I do. Well that's it.

Josh Mason

(Josh, Al just wants people to try whatever they can to see everything. That's what we all did when we were (and some of us still are) under 21. As far as Fender's making it an over 21 club, they just weeded out the people that just went to Fenders to be "cool", start trouble, gangs etc. We just want to see the bands, and for Fender's most of the time there was a lot less hassle with the over 21 crowds. (Personally, I miss the craziness of all age Fender's, but if it was still going I would have to skip those shows... (there was just too much violence.) Here there are still a few great all age shows, at least two a week, and that's more than most kids go to in a week! Just last week... GBH one night and Bad Religion the next. To quote you "If you don't like all ages shows because you can't drink, sneak it in or get drunk before you go in!" -Tramp)

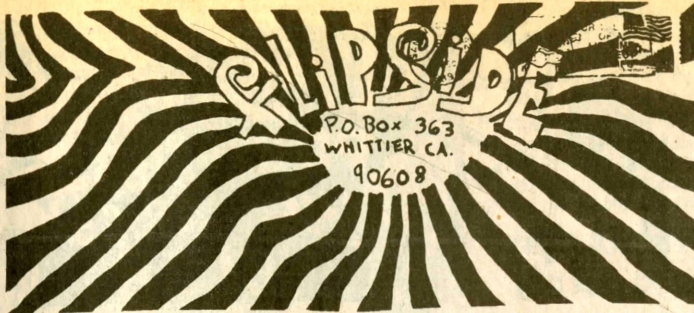
(Al) you underage kids are always crying but when you turn 21 and start going to these dumps you will wonder how on earth you ever tolerated that all ages shit. But let me tell you I've been going to every gig I could get into since I was yay big. All ages or not, do your self a favor and make it to every gig you can. Mavrik)

MIKE SNIDER

KEEPS HIS JOB

HOWDY,

Yup, it's me again throwin' my buck fifty into the ring. That Snider guy never ceases



not "street crew", but "street cred" as in the truncated form of credit, referring to the hardcore-bashing which was the vogue fer rock-crit types four years ago, in '89 it's a moot point. But Snider was doin' it anyhow.) His praise for Bill Dhillfish (something to encourage) almost made me over like this, but defying Zoog's just pushed it to far, not to mention his top four lp's (only the Beastie's "Paul's Boutique", NWA's "Compton", year). Not that I have an ax to grind or any thing, the dude just needs somebody to set 'em on the left path. And keeping Zoog's Rift a way from the music biz is something to be encouraged, also.

And that Davis guy blew a chance at the news that Boot Beast scored a real coup by getting Doskocil (x-Drunks With Guns), these things should be noted. He deserves chastising for that big of a slip-up. In other words-yoo Fucked up big! I doubt he do the same if it was like, say, Ian MacKaye (Who's been coasting for the last seven years in two lame combos, yet, if the guy farts, thirty 'zines'll tell us the scent. To be blunt-he's the Johnny Rotten of the 80's!) So Al, when do I, like get Snider's Job?

Your Palsy Walsy, Jah Bite Smack

Somewhere in Arizona

(Ya don't. I agree with Mike. - Al)

CHEERS TO BRYAN DAVIS

Dear Al and staff;

This issue will mark my one year stint as a Flipside contributor of interviews and reviews (plus any other creative attempt to get my name mentioned), and I would like to thank Al Flipside for everything! As I'm from Burke, VA (near DC) not California; it's been a great opportunity to cover the Northeast (w/ a few exceptions: N.F.A.A., Bootbeast and the Anti-Heros). It was excellent meeting you all in DC (Al, Joy, Gus and Krk), hope to see you again soon! I still think you should print that photo of us at Dischord House. I know, point taken. Lastly, thanx Al for not sounding pissed off when I called you at all hours of the morning with another bright idea (I am improving.) Special thanx to all the great people and bands for their cooperation. Here's for another



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year.
Bryan Davis
(Bryan: Yeah we all like you too... Did we ever thank you for taking us to spit into the Potomac River? When you come to L.A. we will return the favor. - A)

GG ALLIN HIMSELF

Flipside,
I say the judicial system and the fucking pigs have gone too far. Today, I was sentenced to 1 1/2 years in prison. But it doesn't stop there. I was also informed today that New Haven Ct. now has a hold on me and will extradite me there when this is over on charges of indecent exposure, indecent exposure to minors and intent to do great harm to minors from a show we did there in August. It's a fucking conspiracy. They're just afraid of anyone who is willing to challenge the system's ideals and of the real underground. They have no fucking right to tell us what we can and cannot do. Do what you will, that's the whole of the law. The fact is that this affects the limits in which we as individuals are allowed to go. I say there should be no limits. Who are these fat rich pigmen to decide for us? Who is the law to decide my rock and roll lifestyle?! Just because they're afraid of my reality. Now Homestead Records is cleaning out their warehouse of my records as advised by their lawyers and record stores are being raided with my records being impounded. We must fight and do it now to stop these public authorities of this fucking censorship. Well this definitely fucks up my plans. But NOT for good. I will get out one day. When I do, I will proceed with my plans, I will not be broken. The Scumfuc tradition will live on. When I get done with my time I am going out on one of the hardest road trips known to man. I will show the world the most chaos and destruction it has ever seen.

GG Allin
PS: Anybody who wants to contact me should write to GG Allin- POB 704, Oak Lawn, IL 60454. They will inform you of my prison address.



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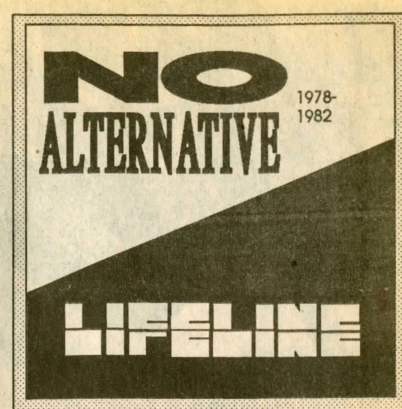
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1989 READERS' POLL

Best Band

1. Fugazi
2. Nomeansno
3. Pixies
4. Bad Brains
5. Bullet Lavolta

Best New Band

1. Weatherhead
2. Nirvana
3. The Fluid

Best Album

1. Operation Ivy "Energy"
2. Nomeansno "Wrong"/Fugazi "Margin Walker" (tie)
3. NOFX "S & M Airlines"

Best Album Cover

1. State of the Union compilation
2. Pixies "Doolittle"
3. Red Hot Chili Peppers "Mother's Milk"

Best Live Band

1. SNFU
2. Gwar
3. Bad Brains
4. Red Hot Chili Peppers
5. Fugazi

Best Publication

1. Maximum Rock-n-Roll
2. Motorbooty
3. The Big Takeover

Best Guitarist

1. Pete Chromiec, Verbal Assault
2. Pig Champion, Poison Idea
3. Dr. Know, Bad Brains

Best Bassist

1. Flea, Red Hot Chili Peppers
 2. Rob Wright, Nomeansno
 3. Karl Alvarez, All/
- David Sims, Jesus Lizard (tie)

Best Drummer

1. Bill Stevenson, All
2. Peter Moffet, Govt. Issue
3. Steve Hippy Slayer, Poison Idea

Best Vocalist

1. H.R., Bad Brains
2. Henry Rollins, Rollins Band
3. Ian MacKaye, Fugazi/John Brannon, Laughing Hyenas (tie)

Asshole of the Year

1. Ray Cappo
2. GG Allin
3. KRK

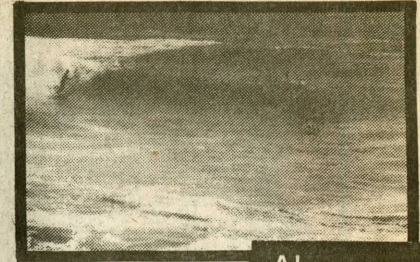
Role Model

1. GG Allin
2. Ian MacKaye
3. Mykel Board



STAFF PICKS

Best Band: Celebrity Skin
 Best Album: Blackbird 2nd LP
 Best New Band: Ethel Meatplow
 Best Live Band: Gwar
 Best Album Cover: Fugazi "Margin Walker"
 Best Guitarist: Chip Kinman, Blackbird
 Best Bass Player: Julia Bell, Bulimia Banquet
 Best Drummer: Don Bolles, Celebrity Skin
 Best Vocalist: Perry Farrell, Jane's Addiction
 Best Publication: Computer Shopper
 Best Keyboardist: Harvey Bainbridge, Hawkwind
 Asshole of the Year: couch potatoes
 Role Model: Francois, Motorcycle Boy
 Favorite Buzzcocks song: "Late For the Train"



AI

Favorite Buzzcocks song

1. Orgasm Addict
2. Boredom
3. Ever Fallen in Love?
4. What Do I Get?
5. I Don't Mind
6. Oh, Shit
7. I Believe
8. Love You More
9. Nostalgia/
A Different Kind of Tension (tie)
10. Fast Cars



Tramp

Best Band: The Fluid
 Best Album: The Fluid "Roadmouth"
 Best New Band: Trash Can School
 Best Live Band: The Fluid
 Best Album Cover: Flower Laperds "Heaven's Closed"
 Best Guitarist: Sylvia Juncosa
 Best Bassist: Jennifer Finch L7
 Best Drummer: Dee, L7
 Best Vocalist: Ian MacKaye/Guy Picciotto
 Best Keyboardist: Gus
 Best Publication: Flipside
 Asshole of the Year: Darby, Ben Is Dead fanzine
 Role Model: Big Frank
 Favorite Buzzcocks song: "What Do I Get?"

Best Band: Lubricated Goat
 Best Album: Fugazi "13 Songs" CD/ Coffin Break
 Best New Band: TVTV's
 Best Live Band: The Fluid
 Best Album Cover: Lisa Suckdog/ Boss Hogg
 Best Guitarist: Allen Hansford, Bulimia Banquet
 Best Bassist: Sam Fitzsimmons, Motormorons
 Best Drummer: Bob Bert, Pussy Galore
 Best Vocalist: John Robinson, The Fluid
 Best Keyboardist: AI, Earthling
 Best Publication: Motor Booty
 Asshole of the Year: Darby, Ben Is Dead fanzine
 Role Model: El Duce
 Favorite Buzzcocks song: "Oh, Shit"



Mavrik



L. to R; Joe Lally, Brendan Canty,
Guy Picciotto, Ian MacKaye



Gus

Best Band: Blackbird
 Best Album: The Fluid "Roadmouth"
 Best New Band: Tribe After Tribe
 Best Live Band: Celebrity Skin
 Best Album Cover: Death Ride "Elvis Christ" LP
 Best Guitarist: Allen Hansford, Bulimia Banquet
 Best Drummer: Blackie, Urge Overkill
 Best Bassist: Toast, Paper Tulips
 Best Vocalist: John Robinson, The Fluid
 Best/Worst Publication: Ben Is Dead
 Role Model: None
 Asshole of the Year: Helen, Anticlub
 Favorite Buzzcocks song: "Why Can't I Touch It?"

Best Band: Blackbird
 Best Album: Blackbird LP
 Best New Band: Carry Nation
 Best Live Band: Nomeansno
 Best Album Cover: Soulsides "Hot Bodi Gram"
 Best Guitarist: Scott McCloud, Soulsides
 Best Bassist: Rob Wright, Nomeansno
 Best Drummer: Blackie, Urge Overkill
 Best Vocalist: Jeff Pezzati, Naked Raygun/
Scott Reynolds, All
 Best Publication: ReSearch
 Asshole of the Year: Randall Terry, Operation Rescue
 Role Model: Blaze of TVTV's
 Favorite Buzzcocks Song: "Nothing Left At All"



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3. Description code

a. Publication type

NP - newspaper

X - xerox

P - printed

T - tabloid

NL - newsletter

b. Publication size

s - small (1 - 16 pages)

m - medium (17 - 47 pages)

l - large (48 or more pages)

c. Notes

MC - multi-colored

GL - with a glossy cover

I - with inserts

AJAX ?, *, XS
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315 S. Walnut
Placenta, CA 92670 USA
Peace through awareness mag. Also an actual band interview with All Systems Gone.

ANTI-POSER 7, \$1.00, XL
5608 Woodland Bl
Niagara Falls, Ontario, Canada L2G 5K7
Lots of short, but decent metal band interviews - the likes of Pestilence, Exodus, Confessor, Realm, Wargasm etc.

BW #3, \$1.00, TM
5569 North 10th Box 101
Fresno, CA 93710 USA
Lotta genitalia graphics and a feature on the Shroudettes.

BANGI 20, \$1, PM
77 Newbern
Medford, MA 02155 USA
Bang! is always a good read, and always pulls out some crucial features, this ish its: Joey Ramone, Fuzztones, the Clean, Russ Meyer, Barbara Dare and Alyce Wittenstein.

BEN IS DEAD 8, *, NPM
P.O.B. 3166

Hollywood, CA 90028 USA
Professionally done zine covering mostly L.A. with features on Distorted Pony and Capitol Punishment. Darby could possibly be dead by next issue!

BEN IS DEAD PTP, \$1.00, ?, XS
P.O.B. 3166
Hollywood, CA 90028 USA
This isn't a normal issue, what it is instead is a booklet which was produced to expose the pay to play issue. An impressive attempt.

BERKELEY SUCKS 2, \$.25, XS
POB 40004
Berkeley, CA 94704 USA
Joke pages, an alphabet of punk, and a grovie art cover.

BIG TAKEOVER 27, \$3.50, GLL
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New York, NY 10003 USA
Jack Rabad out does himself yet again with a monster of 100+ page issue! All the reviews and opinions you'll need for months, plus, the definitive scoop on the Buzzcocks reunion tour and plans. Awesome.

BLACK AND WHITE 1, *, PMGL
35 Moseley Rd.
Kenilworth, Warwickshire, England CV8 2AR
Enthusiastic zine covering the editors faves (like it should): Mega City Four, Snuff, Senseless Things etc...

BLOW UP 6, *, PS
POB 91716
Long Beach, CA 90809 USA
Long Beach's music scene in print. This ish features the Leaving Trains.

BREAK-FORTH #2, \$1, PM
904 Pierport St.
Rahway, NJ 07065 USA
Good, positive hardcore coverage with features on Sick Of It All, Killing Time and Refuse.

BULLSHIT MONTHLY 21, \$.10, XS
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Short, handwritten news/reviews newsletter type thang.

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Albany, NY 12203 USA
Meat Puppets, Glass Eye, Negativland, and Bullet Lavolta.

CHAOS BOX #3, ?, XS
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Personal diary type zine by Torky Koenings.

CLIPPHILLIA 6, \$2.00, XM
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Interesting articles taken from major newspaper columns. Send in your favorite clippings!

COMIC TRASH 5, ?, PLMC
Unistr. 5
48 Bielefeld 1, West Germany
Very impressive comics/graphics zine. Lots of art to ponder late at night when you're dosed and can't sleep.

CONCERNED CITIZENS NEWS 736, \$2.00, XM
3310 West Swain Road
Stockton, CA 95209 USA
A Non-profit information builder. Lots and lots of awareness happenings, and not just for the area the mag is from.

CORPSEMEAT 2 *, *, PGLS
4901 Virginia ave.
Long Beach, CA 90805 USA
Cool comix for adults only. The cover is a tough cardboard. Too bad they didn't give a price, but write to find out!

CRAMPED AND WET 6, \$1, PM
314 George
Sioux City, IA 51103 USA
Lots of poetry, interviews (American Youth Report) and tons of good long, detailed reviews. How does he do it?

DAGGER 11, \$2.00, XL
P.O.B. 460
Somers Pt., NJ 08244 USA
Dense pack news/review zine with indepth features on Tar, Tad, Antiseen and Texas Instruments. Recommended.



Illustration by Joy

DE NAR 38, ?, PL
Bunderdreef 2
1710 Dilbeek, Belgium
Small sized, but chock full of info, this zine looks like it could be a winner (it's out EVERY month) but it's not in English, so that's all I can say.

DEAD LETTER 6, \$1.00, XS
7146 Remmet Ave. #120
Canoga Park, CA 91803 USA
Interviews with Sick of it All, The Fixtures, and Apocalypse. reviews and comix.

DEAD MILKMAN NEWSLETTER 46, *, NLS
POB 58152
Philadelphia, PA 19102 USA
Hey, it's the Dead Milkmen's own newsletter! With reviews, commentary and graphics! Check it out if you're a fan - or not.

DIRT 10, ?, PLGL
POB 9
Ptolemaida, 50200 Griechenland Greece
Looks like a real good zine with it's graphics and photos, but it's all in Greek - looks really cool.

ENDLESS PARTY 42, *, TM
1765 N. Highland Ave. POB
Hollywood, CA 90078 USA
EP seems to get thinner and thinner but it scope remains varied and enthusiastic. This ish features Cherie Currie being interviewed by Redd Kross!

FACTSHEET FIVE 33, \$2.00, NPLMC
6 Arizona Avenue
Rensselaer, NY 12144 USA
As always more information than a dictionary. And better reading too.

FILE 13 5, \$1.00, PM
Box 175
Concord, MA 01742 USA
Good reading in this varied and jam packed zine. Features include Killdozer, Carl Howard and Alan Jenkins.

FREEDOM OF EXPRESSION 11, \$.50, NPM
4992 Indian Trail Rd
Northampton, PA 18067 USA
Lots and lots is packed into these hectic pages, features this time around include: DSI Records and BimSkalabim.

GLITCH NEWS V5 #10, *, PM
P.O.B. 4429
Austin, TX 78765 USA
This is the last issue of Glitch, as Keith goes off to do Texas Beat! Check that zine out for more of his great scene coverage.

GOD SPEAKS THROUGH ME 2, *, NLS
320 w. Oak Apt. B
Greenville, IL 62246 USA
Jam packed one sheeter (a big one), with news, reviews and contacts.

GOD IS AN ASSHOLE! 6, *, XS
1901 7th st

Long Beach, Ca 90813 USA
Letters, reviews, and articles.

GOOD CLEAN FUN #1, \$1.00, XS
2150 Dwight Way
Berkeley, Ca 94704 USA
The comics are ok, but shit, \$1.00 for 2 xeroxed pages? Pass.

HEAVY PETTING 3, \$1.50, XMMC
7024 N. Greeley
Portland, OR 97217 USA
Fugazi, Lou Reed, and Book excerpts. Lots of down to earth homemade stuff.

HIGH COST OF THE CROSS #3, \$1.00, XM
POB 12005-632
Bakersfield, Ca 93309 USA
Any 'zine which interviews Flipside recording artists, Bulimia Banquet and the Instigators, has got to be well worth reading. Look for the Crowd next issue.

HOLY TITCLAMPS 2, free, XS
p.o. Box 3054
Minneapolis, Mn 55403 USA
Fiction, Road horror stories, and no review of Flipside in the Zine section.

INFORMANT MAGAZINE Vol, 75, PM
P.O.B. 1768 Canal St. Str
New York City, NY 10013 USA

ITZA PUNK ZINE 3, \$1.00, XS
1675 Vernon St #39
Roseville, Ca 95678 USA
Roadkill, Cexromancy, Freaks of Nature, Straight Out, Decay, reviews, articles and more!

JD'S #6, \$3.00, XS
P.O. Box 1110 Adelaide St. Str.
Toronto, ONT M5C 2k5, CANAD CANADA
Homocore skate magazine. This is by far the most interesting magazine yet. Homosexual skateboarders....what else can you ask for!! This is Punk Rock!!

JERSEY BEAT 36, \$1.50, PM
418 Gregory Ave.
Weehawken, NJ 07087 USA
Crocodile Shop, Stetz, Uncle Bob Touched Me, and Bad Karma interviews. Lots of reviews: records, books and video...may Jim never run out of money. (or may he never stop throwing it away for our pleasure).

K CATALOG 14, *, NPS
box 7154
Olympia, Wa 98507 USA
Order catalog with photos and reviews of all records, so you have an idea of what the hell you're blowing your money on!!

LIFE IS A JOKE 5, \$1.00, XS
2288 Hawk
Simi Valley, Ca 93065 USA
Very clever cartoons and graphics that confirm that fact that, yes, life is a joke.

LINK 30, *, PSNL
P.O.B. 164
London, SE13 5QN England
A news page on all the new Link releases and bands.

LITTLE FREE PRESS 71, Free, XM
Rt. 2 Box 38C
Cushing, MN 56443 USA
Newsletter based on helping you understand more about the world, what can be more to heart!

LIVING FREE 54, *, XS
Box 29 Hiller Branch
Buffalo, NY 14223 USA
The Newsletter for people trying to break-out. Always good features of interest to liberally minded.

LOOKOUT 34, \$1.00, TL
P.O.B. 1000
Laytonville, Ca 95454 USA
Lawrence Livermore's mouthpiece, and he usually has tons of interesting things to go on about, especially his gossip stuff. But those interview record reviews, entertaining for about 3 inches then it's out the window.

MAXIMUM ROCKNROLL #78, \$2.00, LNP
POB 288
Berkeley, Ca 94701 USA
It's just the max man, with some Dinosaurs on the cover and features on Slapshot (!), Majority of One, Positive Force DC and all the usual good stuff.

MIDNIGHT TIMES 26, 12, \$3.00, NPM
P.O. Box 390, Chelsea Station
New York, NY 10011 USA
Listings of loads of music available.

MILLION YEAR PICNIC 1, *, XS
POB 21311
Santa Barbara, Ca 93121 USA
Short goof zine that covers mainstream type rock and interviews a Pizza delivery girl.

MURDER CAN BE FUN Yearbook, \$2, XL
P.O.B. 640111
San Francisco, Ca 94109 USA
Yes, this is the big one, the absolutely essential MCBF yearbook/calendar. "With history piling up so fast, almost everyday is the anniversary of something awful" That's how Joe puts it, literally.

NAUGHTY NOMADS 16, *, XM
966 Market St.
San Francisco, Ca 94102 USA
One of the better, ok, the best in underground skate zines, killer layouts and creative features. Recommended.

NO IDEA 7, \$2.50, NPLMCF
3925 SW 3rd Ave.
Gainesville, FL 32607 USA
Wow, just looking at that code makes me want it. Fugazi, Cripshrine, AliceDonut, Lemonheads, Das Damen, and Chemical People this also comes with a single (mine is blue vinyl) side A: Crimpshrine, side B: Mutly Chick. For \$2.50 this is a sure deal!!

NOIZE 8, \$1.50, PM
48-54 213 St
Bayside, Ny 11364 USA
Faith No More, Peter Bagge, Killing Joke, Napalm Death, Sub Pop Records, Laughing Hyenas.

NOAHS JOKE ?, *, NLS
10260 Harvey Rd.
Galt, Ca 95632 USA
One page peace newsletter.

NOW WHAT V2, #2, \$1, NPL
201 Evergreen St. #2-2A
Vestal, NY 13850 USA
Well put together variety zine with features on Big Stick, Bands Of Susans, Chris Rael plus reviews etc..

ONE SITE 8, *, XS
239 W 105th St. #5C
Ny, Ny 10025 USA
Fish and Roses interview, and reviews.

PAPER TOADSTOOL 1, ?, XM
4946 West Point Way
W.V.C., Ut 84120 USA
Great graphics, poetry and interviews with Orifice and Dirt Fishermen, and some interesting essays.

PHILLY 'ZINE #9, \$1.50, XM
101 Princeton Rd.
Glassboro, NJ 08028 USA
Good, informative reading, although it lacks photos! Features include: 24-7 Spyz, Mike Bullshit, Sick Of It All, Brotherhood and Sticks and Stones.

POSITIVE SANCTIONS 4, \$1.00, XS
103 Downey 8T
San Fran., Ca 94117 USA
Chemical People, Bhang Revival, Wreching Crew, Agnostic Front, Burning Bush, Sick of It All, and Barbie Army.

PROFANE EXISTENCE 1, ?, NPL
POB 8722
Minneapolis, MN 55408 USA
Looks and reads a lot like MRR, but hey, that's good! I wouldn't mind seeing a little originality (please!) Features Dead Silence, Destroy, Atavistic...

REAL LIFE 22, *, XM
6520 Selma #332
Los Angeles, Ca 90028 USA
Interview with Yard Trauma, reviews, comix and poetry.

ROBOT TANK 2, \$1.50, XM
8225 Spruce st.
New Orleans, LA 70118 USA
Music, awareness, and comix. Not just comix, but an article on how cool comix are. Interview with ALL.

ROCK & ROLL QUARTERLY V@ #3, *, TMMC
842 Broadway
New York, NY 10003 USA
Big tabloid put out by Village Voice that covers the hard rock scene. A good article on L.A. Rock is pretty accurate and funny.

ROCKET ?, \$1.00, NPLMC
2028 5th Ave.
Seattle, WA 98121 USA
Color photo of Nirvana on the cover. Reviews and articles.

SCATTER BALANCE 1, *, PS
POB 57549
Los Angeles, Ca 90057 USA
Short, one page news/review thing.

SEE HEAR 11, \$1.00, XM
59 E. 7th St.
New York City, NY 10003 USA
See Hear mail order catalog. Buy your favorite records and get a review of some you may be tight with the bucks on.

SHANGRI-LA 3, \$.75, XS
POB 20662
Seattle, WA 98102 USA
Short, but sweet comics, graphics and reviews newsletter.

SOUND CHOICE 11, \$3.00, PLMC
POB 1251
Ojai, Ca 93023 USA
Interview: Greg Ginn, co-owner SST records & founder of Black Flag. Also as always lots of info to let you show all your friends how much of a punk, brain god you are!!!

SOUND WAVES Dec. 89, *, TM
1033 N. Cole #2
Hollywood, Ca 90038 USA
Hollywood rock rag with reviews and features like the biggies, but sans ads!

STEP UP 1, \$1.50, XM
PO Box 284
Beech Grove, IN 46107 USA
Hardcore magazine. Featuring Brotherhood, Clearlight, art and reviews.

STINK 63, \$1, XM
27 Hillcrest St.
Staten Island, NY 10308 USA
If you are a fan of gore/trash films with explicit sex, violence and vulgarity (like I am), then this zine is for you. I didn't even know Suspria had finally been released to video until I read this zine. That's reason to believe right there.

STONK AGE 1, \$1.00, PL
756 St. Johns Rd.
Clacton On Sea, Essex, England CO16 8BN
Lotta good reading in this English punker zine. Features include: Mega City Four, Incest Brothers, HDQ etc with reviews and etc.

SUBURBAN NIGHTMARE 3, FREE, XM
203 E. 31st St. #311
Austin, TX 78705 USA
Ska, art, and poetry

SWELLSVILLE #9, \$2, PL
POB 85334
Seattle, WA 85334 USA
This is a very clean and informative zine. It's layouts are stark and photos scant but the writing is good and complete. Good zine.

TASTE THE FLOOR 6, \$1.00, XS
POB 936 Astor Station
Boston, MA 02215 USA
Lotta reviews and commentary plus a feature on the Blake Babies from Boston.

TEXAS BEAT 1, *, TMMC
POB 4429J
Austin, TX 78765 USA
Keith Ayres (of Glitch fame) goes on to a more ambitious rock mag format! It looks good, covers a wide variety of stuff and is informative. Off to a good start.

THE INDEPENDENT 5, \$2.95, GLM
611 East 20th Street, Suite 207
Oakland, Ca 94606 USA
Glossy pop rock review crap. It has a tiny photo of Cat Butt, which I suppose is in there only to make scum like us buy it.

THIRD WAY 1, \$2.00, XM
PO Box 10203
Arlington, Va 22210 USA
A National Revolutionary Journal of Northern America...In short this is another of the many

"just do what I say" American movements.

THRASHER Jan 90, \$2.50, PLMC
P.O.B. 884570
San Francisco, Ca 94188 USA
All the skate action you can stand plus 1990 predictions and a big spread on tattoo artists and clients.

TOURIST TRAP 8, \$1.50, XL
POB 1033
Newport, RI 02840 USA
Good, politically correct zine, with lots of articles and an interview with Hunger Artist.

TRADE MAFIA 4, \$3.00, PLGL
711 East Alton St.
Appleton, WI 54911 USA
Well put together, but rather bland mag covering the metal scene. If you're into this stuff this is the best I've seen.

TRUST Nov. 89, ?, PLMC
Salzmannstrasse 53
8900 Augsburg, W. Germany
Wow, Trust goes full color, and upgrades their paper. Still can't read it, in fact I can't read the photo credits for my photos, neither can Krik, and to think, we trusted them...

TURNING THE TIDE V3 #2, \$.50, XS
P.O.B. 10488
Burbank, Ca 91510 USA
The anti-racism newsletter with specials on prison, prisoners, jail and racism.

TWISTED IMAGE Dec 89, \$1.00, XS
1630 University Ave. #26
Berkeley, Ca 94703 USA
Comix, and more comix.

UNIFIED PROTEST 3, *, XS
2502 E 4th place suite #34
Vanc., WA 98661 USA
Newsletter aimed to make you aware of everything around you!

US AND THEM 1, *, XM
POB 733
Foster City, Ca 94302 USA
Graphics, poetry and an interview with the editor himself!

VOX 72, Free, TMMC
Rm 107C MacEwan Hall
U of Calgary Alberta, Canada T2N 1N4
Total pop main line review crap.

VICIOUS HIPPIES FROM HELL 8, Free, XS
Box 115 2718 S.W. Kelly #
Portland, OR 97201 USA
Colamity Jane, reviews and multi colored pages to make it fun.

VILLAGE NOISE 8, \$1.50, PLMC
48-54 213rd Street
Bayside, NY 11364 USA
Mighty clean, good looking/reading zine featuring a mixed bag of artists: Faith No More, Napalm Death, Peter Bagge, Killing Joke, Laughing Hyenas and etc.

VIRGIN MEAT 9, \$1.50, PMMC
5247 W. L-10
Quartz Hill, Ca 93536 USA
A collection of short stories and poetry from hell.

WAKE UP 4, ?, PLMC
11 Rue Mantelon
49 100 Angers, France
Quite pro-zine, with some good features on Doughboys, Mega City Four, Fugazi, New Christs, Le Legume, Died Pretty and tons and tons more! Great zine, but it's in French!!!

WORLD WIDE MUSIC UNION Fall 89, *, NLS
POB 2246
Anaheim, Ca 92814 USA
Official news and information newsletter for the WWWU. Seems the union has regrouped and has bounced back stronger and more serious and together than ever.

YOUR FLESH 17, \$3.00, NPLGL
P.O.B. 2683 Loop Str.
Mpls., MN 55402 USA
Crawlspace, Of Cabbages and Kings, Prong, and Lydia Lunch interviews. Reviews galore!

ZAP 20, *, NPLGL
Postfach 403
3000 Hannover 1, W. Germany
I can't understand a word of it, but it really looks great!!!

BLACKLIST MAILORDER

181 SHIPLEY ST.

SAN FRANCISCO

CA 94107

415-957-9390

BLACKLIST is a non-profit mailorder operation that is fighting the clampdown on independent releases by establishing a true independent mailorder operation that pays on time and keeps things to a grass roots level. We carry an ever-growing selection of punk, hardcore, noise, psych, post punk and powerpop from around the world, plus a large selection of fanzines, books, mags, and political journals. We operate with a low 20% mark-up on all material and fill orders within a three days of receiving them. We have new material coming in everyday!

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	U.S. of A.	Canada and Mexico	Europe and S. Amer	Asia and Australia	Over- seas surface
Initial charge.					
mixed (12's & 7")	1.00	3.00	5.50	7.40	4.60
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Each additional LP	0.20	0.60	2.70	3.70	0.75
Each additional 7'er	0.10	0.20	0.70	1.00	0.30

NEW RECORDS AND TAPES

Artist	Title	size	Price	Countr
Bad Attitude	Bad Attitude	LP	4.80	W. Germ
Badtown Boys	Borrowed Time	7"EP	2.15	USA
Baldin Ba Da	Lur Azpian Buratuko Kuzue	LP	9.60	Spain
Bulimia Banquet	Party My Colon	LP	6.00	USA
Carnal Closet Carnage	Carnal Closet Carnage	7"EP	3.80	Finland
Corrupted Morals	Cheese It	LP	6.00	USA
Doc Wor Mirran	Labyrinth	12"	7.45	Germany
Econochrist	It Runs Deep	7"	2.25	USA
Fire Party	New Orleans Opera	12"EP	4.60	USA
Galaxie 500	On Fire	LP	5.80	USA
Hard-Ons	Love is a Battlefield	LP/Cass.	5.60	Austrlia
Heads Up	Funk Nice: Rock Loud: Rock Hard	12"EP	3.60	USA
Intense Mutilation	Safe Sex	LP	7.20	USA
La Polla Records	La Revolucion	LP	9.60	Spain
MDC	Metal Devil Cokes	LP, Cass	5.10	USA
Melvins	Ozma	LP, Cass	5.10	USA
Night Soil Man	Garden of Delights	LP	6.00	USA
No Empathy	Freedom Of Flesh	LP	4.80	USA
Offspring	Offspring	LP	5.20	USA
Painful X-Tremities	You're in Good Hands	7"EP	1.80	USA
Potato	Punk! Reggae Party	LP	9.60	Spain
Rollins Band	Hard Volume	LP/Cass.	4.60	USA
Second Chance	First	7"EP	2.40	USA
Seven Seconds	Skins, Brains, Guts	7"EP	2.15	USA
Three Women in Black	Three Women in Black	7"EP	2.15	USA
Unlity	Blood Days	LP/Cass.	6.00	USA
V/A	Kortatu/Cicatriz/Jotakie, etc.	LP	9.60	Spain
V/A	Maniacs From The Motor City	LP	6.00	USA
V/A	Mosh Around the World	Cass.	2.50	int'l.
V/A	We Three Bings	LP	5.40	USA
Verbal Assault	On	12"EP	4.00	USA
Y.U.P.	Who dares Farts	7"EP	3.80	Finland
16 B.U.H./Bimbo Shrinhead	16 Blasare Utan Hjarna	7"EP	1.80	USA
Alphabet Swill	Rotation	7"	2.10	USA
APPLE	Plutocracy	LP	4.80	USA
Asexuals	Dish	LP	5.30	Canada
Babes In Toyland	Dust Cake Boy	7"	2.40	USA
Beat Happening	Black Candy	LP	5.10	USA
Capital Punishment	Super Glutton	12"EP	5.10	USA
Clawhammer	Candle Opera	7"	3.00	USA
Crawlspase	August	7"	3.00	USA
Creamers	Love, Honor, and Obey	LP	6.00	USA
Curious George	Children of a Common Mother	LP	5.25	Canada
Dahl,Jeff & Cheetah Chrom	Still Wanna Die	7"	3.00	USA
Effigies	Remains Nonviewable	LP	4.80	USA
Klamydia	Ja Tauteiluaä OSA II	7"EP	3.80	Finland
M.S.T.	P.U.C.	LP	7.20	France
Mecca Normal	Calico Kills the Cat	LP	5.10	USA
Motorcycle Boy	One Punch	7"	1.80	USA
Naturecore	With Love...	12"EP	3.95	USA
No Means No	Wrong	LP,cass.	6.00	Canada
Potential Threat	Never Again	LP	7.70	England
S.V.O.E.	Brazil	7"EP	2.30	USA
Shamrock Shakes	House of Jap	7"EP	3.00	USA
Six Feet Under	Six Feet Under	LP	4.80	USA
Slap of Reality	Stuck Inside	7"EP	2.10	USA
Society Gone Mad	What Do You Care?	LP,Cass	6.00	USA
Sofa Head	1127 Walnut Ave.	LP	6.60	England
Surf or Die/Eitilop Pots	split	LP	7.20	S. Africa
Th'Inbred	A Family Affair	LP	6.00	USA
Toasters	Thrill Me Up	LP	6.20	USA
Undead	Act Your Rage	LP, cass.	7.20	USA
V/A	Four Old 7"s	LP	5.40	USA
V/A	Mashin Up The Nation	LP	4.80	USA
V/A	New York Hardcore	LP	6.60	USA
V/A	NY Beat-Hit and Run	LP,cass.	5.55	USA
V/A	Oversea Connection	LP	7.50	int'l.
V/A	State of the Union	LP,cass.	5.60	USA
V/A	The Thing That Ate Floyd	2 LP	7.20	USA
V/A	They don't get Paid They don't g	LP, cass.	6.00	USA
V/A	This Is My Life Not Yours	7"EP	2.90	int'l.
V/A	What Are You Pointing At?	10"	4.80	USA
Vision	In the Blink of an Eye	LP	5.25	USA

PLUS LOTS MORE COOL RECORDS, TAPES, ZINES, AND BOOKS!!
CHECK OUT OUR CATALOG!!

Hard-Ons

After playing at least half a dozen shows locally, Australia's Hard-Ons left us with a lot to think about. How is it that this three piece outfit can pack more punch and vitality into hardcore than most of those multiple-guitar rock bands? If you saw them, then you know how they redefine a genre of music hurtin' for some changes. Their sincerity and soul shine through show after show. After this major European/American tour, Laurel had a brief talk with Blackie and Ray at their going home party thrown by Chemical People's Dave Nazworthy.

Laurel: So how did you start this whole thing?

Blackie: The tour?

Laurel: The whole band in general?

Blackie: Oh, just something to do when we weren't in school. We just got into punk rock and wanted to play it. We wanted to break barriers.

Laurel: Somebody's gotta do it. How many years has this been going now?

Blackie: About eight.

Laurel: Have it evolved very intensely since you started till now or has it been real steady.

Ray: It's been pretty steady.

For the last couple of years we've just been into touring and playing a lot more.

Laurel: How long have you been musicians?

Blackie: Are we musicians?

Laurel: Well, you play music?

Blackie: Same time as the band.

Laurel: This has been your one and only band.

Blackie: Yeah.

Laurel: Are you guys starving artists where you live?

Blackie: I live in my friends TV room, so I'm alright. I sleep with the video. I've got plenty of food, he's Lebanese so I'm constantly being fed.

Laurel: How is life in Australia?

Blackie: Oh it's great, I love it. Australia is a lucky country.

Ray: It's fantastic.

Blackie: It's casual, there's beaches, you're allowed to go topless...

Laurel: Do you surf?

Ray: I did. But not since I got hit in the head with a surfboard. The beach rules. There's nice beaches there.

Laurel: Are they clean?



photo by Mavrik

Ray: Most of them are, some of them are filthy. Some beaches are total sewer outlets.

Laurel: Do you guys have a pretty big following in Australia?

Blackie: Yeah, we're probably the biggest band in Australia at the moment, besides INXS.

Laurel: Is that real motivating? Do you guys get up in the morning and want to practice?

Blackie: Ha ha, are you kidding. We practice about 4 times a year.

Ray: That's on a good year.

Blackie: It hasn't changed much since the first tour.

Laurel: How do you perceive yourselves...

Blackie: Sexy, hunky men... what do you mean?

Laurel: Some people are "professionals" some people just play to play...

Ray: Our idea was just to have fun. We still get a kick out of it.

Laurel: Do you still get nervous before you play?

Ray: No, you get excited, you don't get nervous. It's really nice.

Laurel: What was the best show of this tour?

Blackie: Probably the show in Berlin with Jingo De Lunch. There was such a great atmosphere, all of the bands we were playing with were good friends of ours, plus we're pretty big in Germany. Any show in Holland was really good.

Ray: The worst thing that happened on tour was our van caught on fire. The engine caught on fire and it just started smoking inside. Full on, then it just combusted and caught flames. I told them to stop because it was smelling real but, but no... So there we were on this

highway in Italy with the firemen putting out this thing...

Laurel: What about in the U.S., have you enjoyed touring and gigging here?

Ray: Um, I've enjoyed playing here, even though a lot of the clubs were shit and ripped us off, and were total fucking cunts and we lost about six grand.

Laurel: Oh, well was the tour planned well...

Blackie: When we were in Europe we were ahead, we still had a lot of money, but when we came here it just sort of fell apart.

Laurel: It's weird, America is...

Blackie: Well it's a tougher market, there's a lot more bands, especially in L.A. I've noticed. You see bands here that play to like no one.

Laurel: That's normal - to have like 50 people watching you is like a godset.

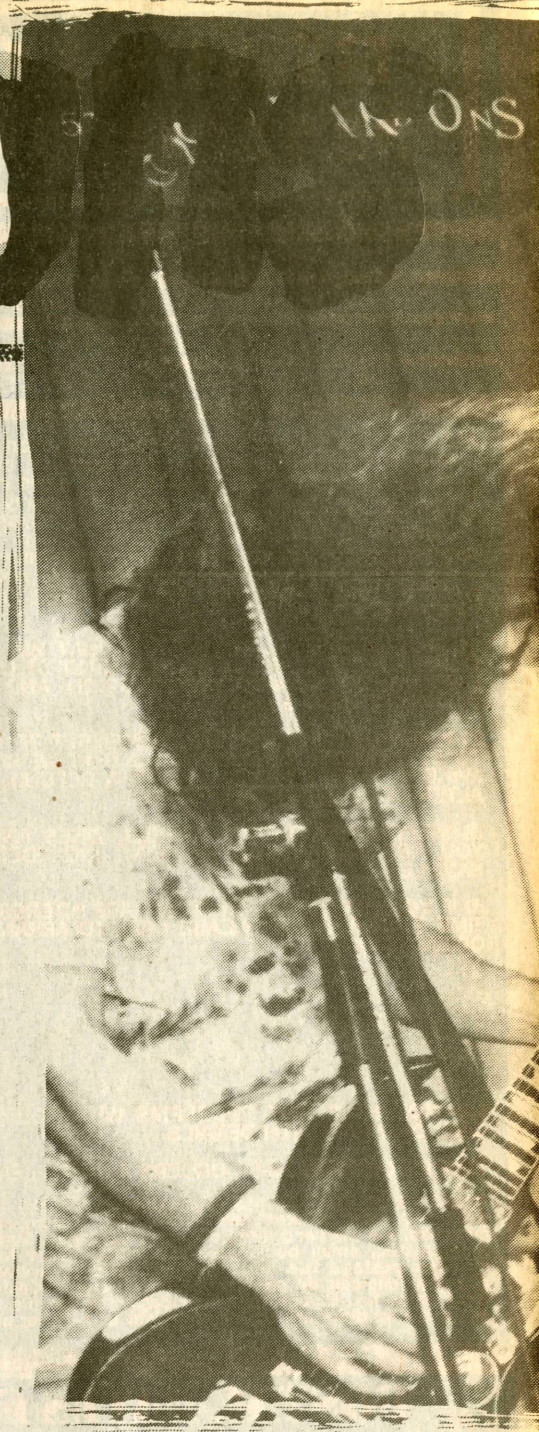




photo by Mavrik

Blackie: We've done well then!

Laurel: You have considering. It's hard.

Blackie: Well, maybe next year will be better.

Laurel: What's up on your agenda after this tour?

Blackie: We got back, we play some more shows. Then we rehearse for some new songs - that's the only time we get together for new songs. The some recording.

Laurel: What about influences, past or present?

Blackie: Oh, we have so many...

Ray: Stacks and stacks...

Blackie: Arnold Schwarznegger!

Laurel: Yeah? He kinda bugs...

Blackie: He's cool. He's got charisma.

Laurel: I was looking at that new Rolling Stone picture thing and he was the only picture in there that I didn't like. Bette Midler didn't even make it in there...

Blackie: Bette Midler annoys me. Arnie

Schwarznegger could punch her head in if he wanted to so easily!

Laurel: I know but that's so mindless.

Ray: I'm influenced by girls, they determine what songs I like and how I write them...

Blackie: Girls like his mum, his sister, his aunt...

Laurel: What are your future plans?

Blackie: I plan on having at least 6 kids.

Ray: I'm only going to have one.

Blackie: The future? That a really hard question...

Ray: We're going to put out solo records. That's our next conquest.

Blackie: We take things on a day to day basis... this is Maxine (Dave Nazworthy's mom), she's the most wonderful person we've met in all of America! The best

host I've ever come across. The whole time in L.A. we were under Maxine's care.

Bill Bartell: I would just like to say that I wrote all of the Hardons songs.

Laurel: Ok, what was your name again?

Bill: "David Peel."

Laurel: Thanks!

Blackie: We paid him to say that!

Laurel: What bands do you like back home?

Blackie: Oh, there's Frost from Queensland, Mass Appeal, Bored -they have a new album, Proton Energy Pills are good too, they just put out a new single...

Laurel: Where did you guys get your name from?

Ray: Isn't it obvious?

Blackie: We were just in my bedroom one day and Ray came up with it.



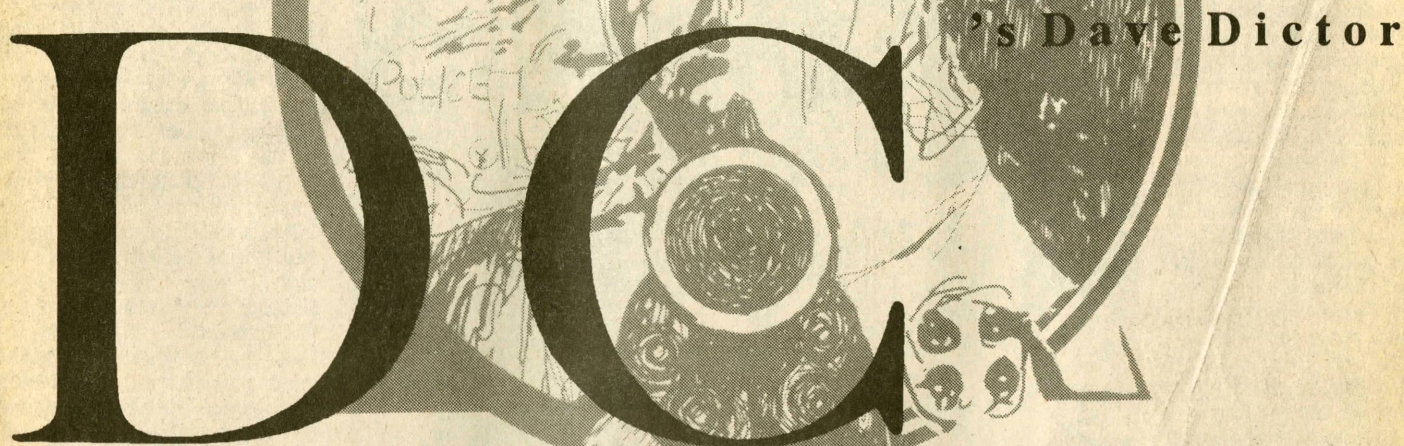
M



photo by Al

photo by Mavrik

When it comes to political hardcore, MDC are an institution. Few bands of their calibre have lasted through so many records, tours, personnel changes and scandals and can still come out on top, with a lot of integrity and still have a good sense of humor towards the whole thing. And still want to keep doing it. Well it's been a rough decade and MDC are starting to show their age, we managed to catch lead singer/songwriter Dave during a short vacation down here in sunny Southern California and between his incessant bar hopping and sun bathing managed to catch up on the MDC story.....



D.C.'s Dave Dictor

Al: So, how are things going Dave?

Dave: Things are going good.

Al: There's a new record just out...

Dave: Yes, MDC 6, the 6th album. Metal Devil Cokes.

Al: That's a curious name, how did you think that one up?

Dave: The drummer's (Al) three year old baby boy, I think he just turned 4, was running around the house saying "metal devil cokes" like he thought of it. We're learning from our children. That's how it came about, the little guy just loves Coca Cola... Whenever you go over there and say "Hey Brian, we're going to go out today..." He says "And Cokes?" Like, do I get a coke, too. Then he started saying Metal Devil Cokes one day. He's a very bright 3 year old. He can tell you like the leader of Libya and Al is like teaching him maps of the world. Al will point at Germany and say "What country is this, Brian? Is this Germany?" and he'll go, "No, that's East Germany", because Al will actually have his finger on East Germany. **Debbie:** He learned even and odd numbers really quick, that's a hard concept for a kid to pick up at that age, that quickly.

Dave: Al has a bright little kid on his hands, he actually played drums with at Gilman Street. He goes on tour with us sometimes, he's just another person. I have to be careful sometimes, I'll be smoking a joint and I'll start passing it to him, and he'll look at me like "What are you doing?" I mean, I consider him an equal, a friend. We go around selling records and stuff...

Al: When will there be the Kids of MDC band?

Dave: The "Sons of MDC". We'll have to see what happens with that one. Actually, Rosie sings. Rosie is my

step-daughter and Jesse, my son sings, on "I'm A Knucklehead". Frank's little guy is on it, too. I think Brian missed the session.

Al: Millions of Dave's Children?

Dave: Yeah, Millions of Dave Children! (Laughter)

Debbie: We don't want to think about that one too hard!

Dave: I ribbed Tony Nilwit (ex-BGK) by writing "Millions of Dutch Children - go Tony, go!" (Laughter) He's in a new band called Love Slug.

Al: So what is the status of MDC itself right now...?

Dave: It's in a state of flux, we started jamming again this last Spring with Mikie, ex-Offenders...

Al: Was there a point where you guys broke up?

Dave: No, we never really broke up. When we got back from Europe, Eric Calhoun, who had been playing guitar with us all of last year and is on this album, and was from the Witnesses and the Wolverines and Lethal Gospel, he was a Vat Rat, a good friend of mine. He was in a car accident and he has this arthritis setting in on his hand, so at first it wouldn't bother him, but it got to the point where he was having trouble doing bar chords. Now if he plays guitar for more than 5 minutes he just gets all creaky. So about a year ago it was getting bad. We had a European tour lined up, and he just said he was gonna be unable to do it. We had to cancel the tour, this was November, 1988. We stopped by Ron's, who was the original guitar player back in Austin in 1980, and is on "Millions Of Dead Cops", and we asked him if he wanted to go on tour, and he said he'd go for it. We practiced up for about 3 weeks, did mostly the old set and went to Europe. That's where the "Elvis In The Rhineland" came out of - February of this year. It came in

the U.S. like a bootleg or something, it got no promotion. That was just a live album with most of the songs out in other places. We had a great time, and Ron's said he was into playing with us again. He had just got out of the skateboard business. He just got way up to his eyeballs in skateboards, he had a shop called Concrete Jungle up in the Haight. He was going to be out of the business by summer. In the meantime we were slowly recording this album with Eric. So Eric finished the album with us and we started playing with Ron. Franco went on a trip to South America, to Ecuador and Columbia and Peru and Ron brought Mikie to practice. Mikie is in Sister Double Happiness and was in the Offenders, and he actually plays on half of the first Millions of Dead Cops album. We jammed and it sounded great. We came down here and played Fenders in May but lot of gang shit was going down. That'll be the last time we'll play Fenders... and we'd just been jamming around up in the Bay Area.

Then we were going to go on tour to Europe here again in '89, but everyone kinda got lazy. We thought we'd have 10 or 12 new songs before we'd go back to Europe again, we didn't want to go and play the first album again. We only had like 4 or 5 new songs cooking. I had some things come up in my life, a sickness in my family and my head space had been distracted, to say the least. We realized we didn't have our shit together to go to Europe, we had 45 dates lined up, so we gave the tour to Verbal Abuse instead. I would have gone with the 4 new songs, but Ron thought we should stay home and get better prepared. That's where it's at, now. Since the earthquake we haven't even practiced for 3 weeks and it's moving kinda slow. So

we're in a funny situation. I'll go back home and pick up the pieces. A couple of weeks ago Franco and I jammed with Gordo and we went up to Canada and salvaged the Canadian part of the tour. It was like an '86 Damn Christians era tour. It was a lot of fun. MDC is almost like 2 different line-ups. There's been like 3 different guitar players, and two bass players in the last year, and in the course of 9 years we go in and out. Me and Al are pretty much the constants - we don't have any other bands or hobbies, we're just Dead Cops.

Al: The last European tour you did, a lot of times you dressed up as Elvis or Divine. That's a different approach for a "political punk" band.

Dave: Yeah. I started doing Divine and Elvis because you go over there and you see hardcore band after hardcore band and they're all short cropped hair, yelling into the microphone "Bla bla bla..." whatever they're singing about, straight edge or "cops suck", whatever. To me, I wanted to throw some color into it all...

Debbie: And he got a great deal on the Divine suit!

Dave: Actually Rebecca of Frightwig put it together, along with Liz from Tragic Mulatto. I was hanging around with them when Divine died and they were saying "Yeah, do a Divine drag show!" so we did a Mourn Divine Correctly at the Kennel Club. It was funny. People would just be shocked. I was just trying to throw a sense of humor into it all. The Elvis thing was funny, I did the whole routine, we turned "Jailhouse Rock" into "Dead Cops Rock" and we did a few Elvis songs. I didn't know how it was

going to go over - in the U.S. we did it sometimes. I had El Duce come and join me in Atlanta. I was singing "John Wayne was a Nazi" and he'd sing "Eat my asshole!", you know, "He was a Nazi - eat my asshole!" I guess you had to be there to appreciate that scenario. He poured beer on me the other night... he once slept in MY bed!!! A roommate at the time brought him home on a dog leash, he was all drunk. She peed into a dog bowl and put bourbon into it and he drank it up, then he passes out in my bed! And for all the world I could not get El Duce out of my bed! I slept on the floor. He had got thrown in jail, his band had left him and he was stranded. So I gave him air fare to fly home. We had a gig at Fenders a few weeks later and sure enough he was there at the show with the money I loaned him. He's a monster!

Al: Oh yeah, he's the greatest! You never know when he'll pop up.

Debbie: Last week he was throwing full bottles of beer at San Francisco (a S.F. all star band)! Then he got up to sing and they turned the mic off on him!

Dave: I'm sure he would have done a rendition of "Eat my asshole". He's a character. People can't believe that I know El Duce - the Maximum Rock n' Roll crowd think, ugh, he's the worst. He's a racist, fascist, ugh.

Al: How do you justify it yourself?

Dave: I don't know what it is, um... both of our bands

"For all the world, I could NOT get El Duce out of my bed..." - Dave MDC

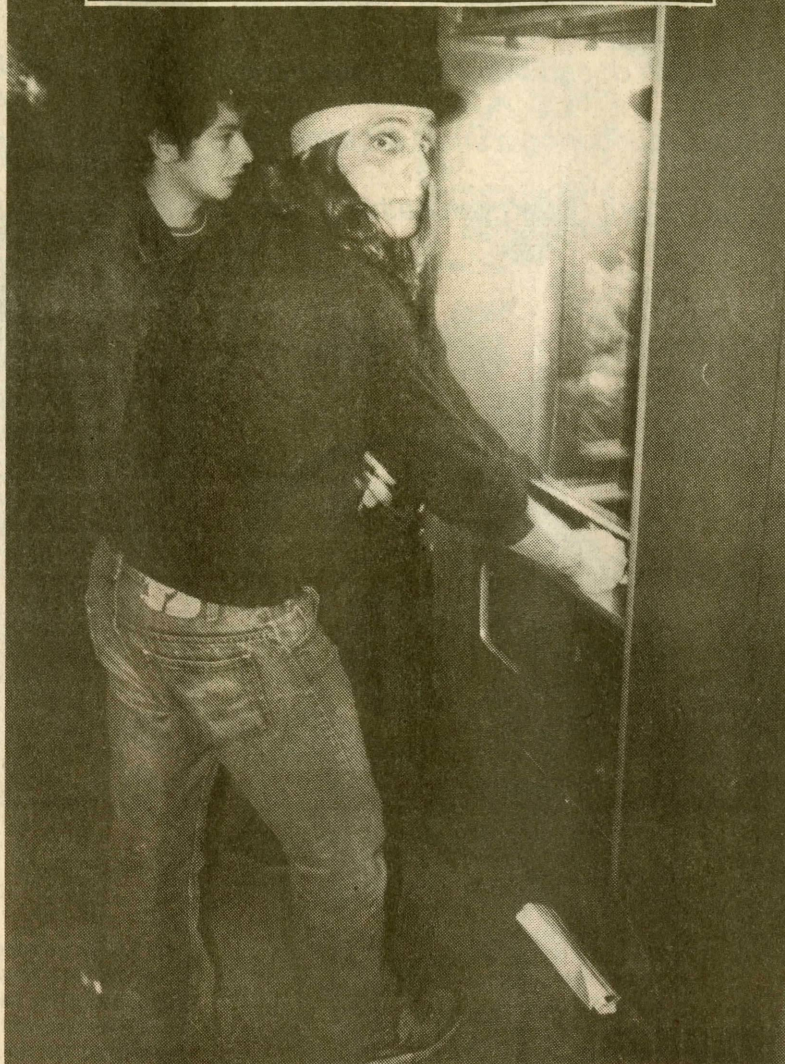


photo by Mavrik

start with "M".

Debbie: If punk rock can't make a place for that kind of person, then who can?

Al: But does that make it ok for him to be the "sexist, racist, fascist"?

Dave: It's not contrived, you know. I've never been a big Tesco Vee fan... El Duce really can't control himself, it's not contrived. When people contrive their racism and sexism, it really rubs me wrong. I can't stand that. El Duce is just out of control. There's a part of me where, like the other night when he threw a bottle at the band and people were going to beat him up, I was almost going to go explain to people not to beat him up - but I was really going to get into the middle of it... Oh... how do I reconcile it? I was talking to Tim (Yohannon) about this once and I guess I just have a bit of a sense of humor - I don't really think he is hurting people. I size him up as a human being. I see Republican businessmen everyday and I don't go running up to them and scream "Egrrr you asshole!" whatever! God, my mother voted for Reagan twice and Bush once, I don't hate her. I think Reagan is a bigger racist bully than El Duce will ever be, and my mom voted for him. There's a part that I enjoy about being a human being that isn't politically correct, where I'm worrying about, oh, I can't be friends with this person because he said a sexist

remark. Society is full of sexism and racism, and everyone's got it to a certain degree.

Al: I just look at El Duce as an honest person. He lets his true feelings be known, whereas someone else is "politically correct" on the surface, but is really a sexist/racist at heart.

Debbie: And which person do you not like more? At least if you're honest about it you can deal with it on that level.

Dave: And El Duce knows where I'm coming from, and we can smile and laugh and get on with each other. I don't think racism or sexism is funny or cool, and I don't like some people for it - we had clashes with a certain group 3 or 4 years ago when they were fag bashing or hanging out with the fag bashing skinheads in New York. To me that is sick and evil, and it's not like I can have a beer with those guys and go "Ha ha, it's all showbiz". Because I don't feel that way. But, it's part of human life dealing with people. We share this planet with people that are like that and you just have to try to give them your best shot, let them know what you think and how you feel and hope it works out. El Duce is a very rare case.

Al: How are you guys approaching the whole think with politics in music. You started off really angry with songs like "Dead Cops" and now it's "Tofuti" and "Tofu Spaghetti".

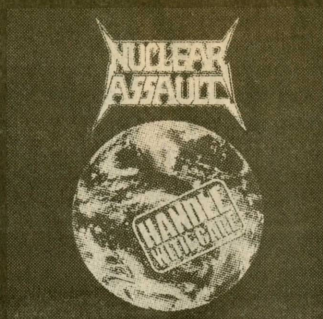
Dave: I find writing a lot of songs that are real angry is just that. I had to vent a lot of rage and I did. But I found out that it's not the only way to approach songwriting. Screaming at them and calling them racists and da da da "Dead Cops" and stuff, ha. I tried to put some wit and candor into it 'cause you want to effect people in a certain way. Screaming these lyrics over and over - do you want six albums of me screaming over and over? I hope I'm evolving as a person. If you look at the new album, there is a lot of hard and

fast, and "Dirty Harry For President" is about George Bush and... We still have that edge to us but in a lot of ways just yelling about things became empty for me. I want to approach people in different ways and I like to look at life in different ways. I think I've expanded myself, to be able to write songs like a Michele Shocked song like "Fog Town" or something like "Secret To A Long Life". I want to develop myself, I want to be a full human being. I don't want to be the same as I projected myself eight years ago.

Al: You've also brought out the acoustic guitar now and then.

Dave: My first true bands, the Solar Pigs and others were... I've been a bluegrass picker and a folk strummer long before punk rock. "Chicken Squawk" came from earlier days when I played with the Solar Pigs, some really good friends of mine who moved to Santa Cruz and are now Stack of Bones, but one day we just punked out "Chicken Squawk" - Ron picked up on it and started playing it fast. Al put on the fast beat and it became "Bok bok bok bok...". We played it for the first time in Manitoba and people were going crazy and doing the chicken thing. They realized it was cool - it was a "punk country band". Al and I are currently working on a acoustic album. We have about 15 songs right now, hopefully we'll do something with it.

BACK TO THE NEW SCHOOL

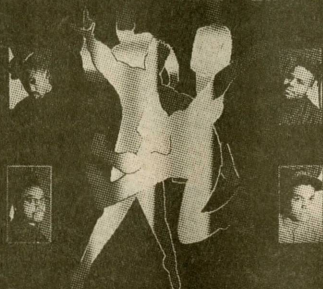


NUCLEAR ASSAULT

HANDLE WITH CARE

LP, CS, CD IN-EFFECT 3010

24-7 SPYZ

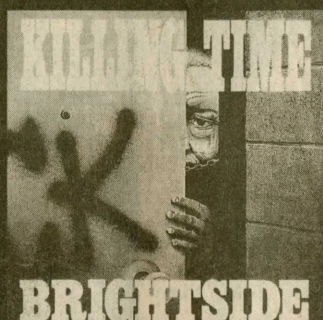


24-7 SPYZ

HARDER THAN YOU

LP, CS, CD IN-EFFECT 3006

HARDER THAN YOU



KILLING TIME

BRIGHTSIDE

LP, CS, CD IN-EFFECT 3007

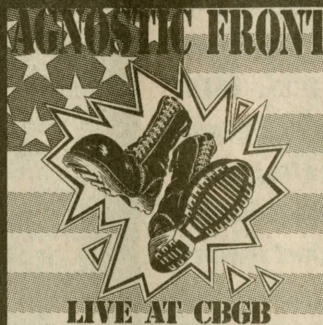


SICK OF IT ALL

BLOOD, SWEAT, AND NO TEARS

LP, CS, CD IN-EFFECT 3005

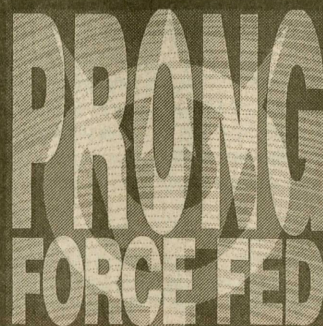
BLOOD, SWEAT, AND NO TEARS



AGNOSTIC FRONT

LIVE AT CBGB

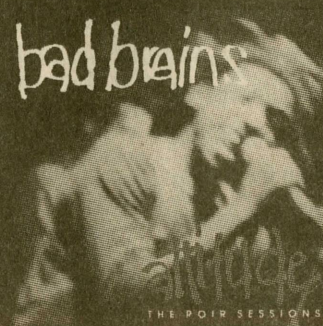
LP, CS, CD IN-EFFECT 3001



PRONG

FORCE FED

LP, CS IN-EFFECT 3004



BAD BRAINS

ATTITUDE: THE ROIR SESSIONS

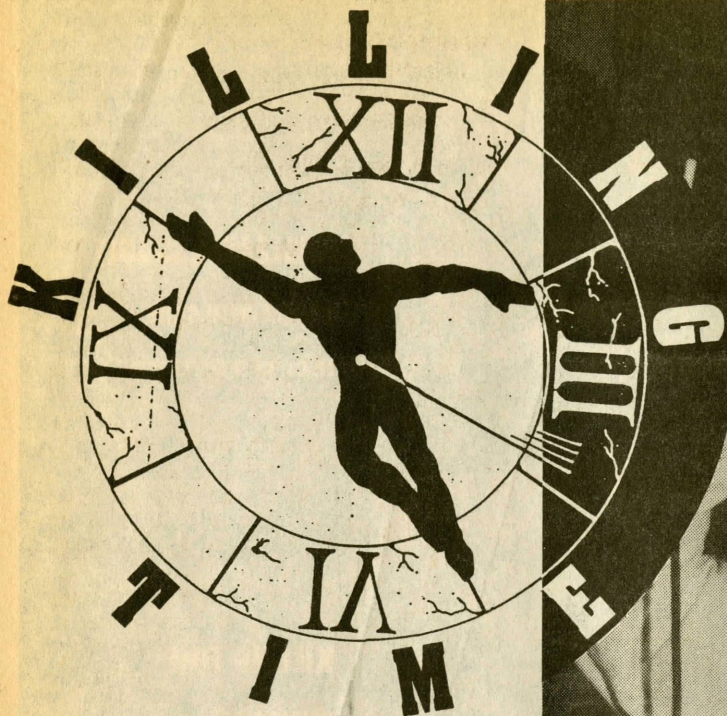
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COMING SOON

LUDICHRIST
'HERE COMES TROUBLE'



by Bryan Davis



Best known as New York's RAW DEAL, the band had to give up the name to a British act with an international copyright - hence... KILLING TIME. Combining the rhythm section of BREAKDOWN (-1) with the original vocalist from TOKEN ENTRY and you've got one of the most popular hardcore powerhouses in the Northeast to date. As RAW DEAL, the band never lacked the support of the crowd wherever they went (according to a conversation with Anthony Comundale). Now as KILLING TIME, with the release of their record "Brightside" on In-Effect, they can only gain more acclaim. Other than their music, the band members themselves reinforce that appeal with their attitude or lack thereof (since "attitude" also has the connotation of "being arrogant"). KILLING TIME seems to have the aspiration to reach as many people as will listen, not favoring or excluding anyone in their lyrics or opinions. Hopefully this interview will give you an idea of what I'm talking about.

Anthony - vocals

Carl - guitar

Drago - drums

Alex - bass



photo by BJ Papas

Bryan: I've noticed that quite a few people I've spoken with still refer to you as RAW DEAL. Do you think in time that even your early fans will adopt the change?

Carl: Well the way things went, we didn't want to change the name ourselves; so we're always catching ourselves using the old name and some of us might even like it better. In time, everyone will get used to the new name. The kids know who we are and they can use any name they want.

Anthony: I think it's more like our friends and the kids that have been into the band from the beginning that will still refer to us as RAW DEAL, even down the line. Sometimes we refer to ourselves as RAW DEAL. Everyone knows the new name, but I can't see people ever calling us RAW DEAL again.

Drago: It's been a gradual change but now I find that some of the people that used to trip up on the name now call us KILLING TIME.

Carl: People might want to use the old name to describe the old band. I mean we've been through a lot of changes, such as in band members and there was a whole different feeling back then. Now some other band called KILLING TIME wants to sue us, so we'll probably have another name the next interview.

Bryan: Is there a chance of a song entitled "Raw Deal" in the future?

Anthony: Almost likely not.

Drago: To tell you the truth I have thought about it before, but writing a song around a title is really difficult and the lyrics might end up coming out false because we try to write about what we feel and you can't really make yourself feel a certain way.

Anthony: I think it would be stupid, even if it was still the name of our band. Like Drago said, to write a song around a title is ridiculous.

Carl: Especially that title because that was just our story, all of our songs are about that topic. So why bring it up again?

Bryan: Your original bassist (Rich McLoughlin - who appears on the record) left by mutual consent shortly before the albums release. I know he's been replaced by Alex Gopoiar, but has this set you back at all for local shows and the upcoming tour?

Anthony: It set us back for one or two shows we had to cancel but Alex caught up quickly and we played two weeks after he was in the band and ever since then he's been working our great.

Carl: Yeah. Alex is really a great bassist and after a couple of weeks, it was like Rich had never left. Now we're thinking about adding another guitarist to get a heavier sound and also to write more diverse and intricate material. We might even bring Rich back to play

second guitar or maybe someone else, it's hard to tell.

Bryan: Overall, as a whole, you seem satisfied with the way the album turned out. As noted perfectionists (Anthony C.), was there any aspect of the recording that you thought could've been done differently or better?

Anthony: You always think things could have been done better but overall the record came out well. I was a little disappointed with some of the vocals, especially in "New Release" and I just wish there was a little more guitar on the record.

Carl: The end result I thought was really good. The only problem is we really didn't have much experience in the studio before this recording, so naturally it took us a little longer. Next time we'll be more prepared and hopefully things will go smoother.

Drago: Fortunately we had an excellent engineer, Tom Soares, who coached us through the whole recording and actually co-produced the album.

Bryan: In the song "Fools Die", how do you differentiate the analogy of the "Old School" and the "New School". Those terms are always thrown around loosely with no clear cut meaning. To be blunt - what exactly is this song about?

Drago: The New School means the new kids on the street, grasping for as much glory as they can get; trying desperately to make names for themselves in a world that doesn't care who they are. The fact of what they do to gain their reputations is usually illegal (and violent) doesn't phase them at all and that's dangerous. They have to realize that there are going to be plenty of kids that will compete for what they have in the future. That's what I mean by the Old School half of the song, the older kids trying to hold on to what they had. Their names and reputations, as pitiful as they might be, are jeopardized by the new train of thought.

Bryan: The way I interpret your lyrics, they're not really negative (as they've been labeled) but taken from a "low point looking up". How would you describe the substance of your words?

Anthony: Realistic, I mean I come out of my house and I'll see a lot of things that make me sick to my stomach. I don't pretend that everything is perfect because it's not.

Carl: We're all pretty much regular losers with regular problems and at our age we're not kids anymore with nothing to worry about. We're looking towards the future and we don't know what we're gonna find there. That's a big inspiration for a lot of our lyrics.

Anthony: Yeah, the older you get, the worse things get. (laughing sarcastically).

Carl: The more of a loser you realize you are.

Anthony: The more you realize your dreams will turn to dust. The older you get the more your goals are destroyed. If I had a dollar for every plan that failed, I'd be a billionaire and I'd be very positive and happy.

Bryan: Why were the lyrics to "Tell Tale" not printed on the inner sleeve?

Anthony: So they wouldn't have the curses blocked out.

Carl: Yeah, we felt it would be better. They wanted us to take the curses out and sweet'n it up a bit, but we felt it would be better just to leave it blank than to edit it.

Bryan: (to Anthony C.) As the oldest member of the band (23), what makes it all worthwhile? I mean you were in Token Entry before they made it onto vinyl. Then when that didn't work ..., you had plenty of time to give

Bryan: Drago, I keep hearing that either you or Blackout Records may release a 7" version of the BREAKDOWN demo. Is that true, and if so, when?

Drago: Blackout's going to put it out. We had a hard time trying to get the reel-to-reel from the singer but he finally agreed. About a date for release... I really couldn't tell ya.

Bryan: Do you think the songs on the album are comparable in style to the material you wrote in BREAKDOWN?

Anthony: I think it's what BREAKDOWN would have become in the future.

Carl: Yeah, BREAKDOWN was pretty much the fucking angry, suburban kids who listened to metal and when HC came around they said "Oh shit, we can play that." Pretty much the switch from BREAKDOWN to KILLING TIME was transparent, we just got Anthony in. KILLING TIME just picked up where BREAKDOWN left off.

Bryan: Now that you've signed to a multi record contract, do you feel pressured or are you concerned about writing new, innovative material down the road?

Drago: Yes, we feel pressured but we have a lot of material. Right now they're just bits and pieces. We're just taking it as it comes and really working on promoting the album we have out. We'll work on new material slowly and build it up like we build up the old material. Ya see, KILLING TIME does something a lot of bands don't, we flush out many of our songs that are complete already. If they're not good enough, we just get rid of them. We don't have a lot of filler, that's why it take so long to get stuff going.

Bryan: Since your brother designed the album cover and logo, I was wondering whether it was your concept (either) or his?

Drago: It was my brother John's concept. Actually it was painted before the band was even together. I wasn't until after I wrote the song "Brightside" and we came up with the concept when I came across it in a portfolio and thought it would fit the idea of the song and the record perfectly. I showed it to the

rest of the band and everyone agreed to use it.

Bryan: Actually, "Brightside" isn't considered an album but a mini-LP; due to the runtime in which every song is under 3 minutes. Will your song lengths increase as your compositions become more intricate?

Anthony: If a song gets it's point across in a minute, then it's a song. We don't force ourselves to write a long song or to keep a song short. For us there's no telling how long one of our songs will be.

Drago: I can't see trying to make our songs longer, we'll just finish a song when it feels like it's done.

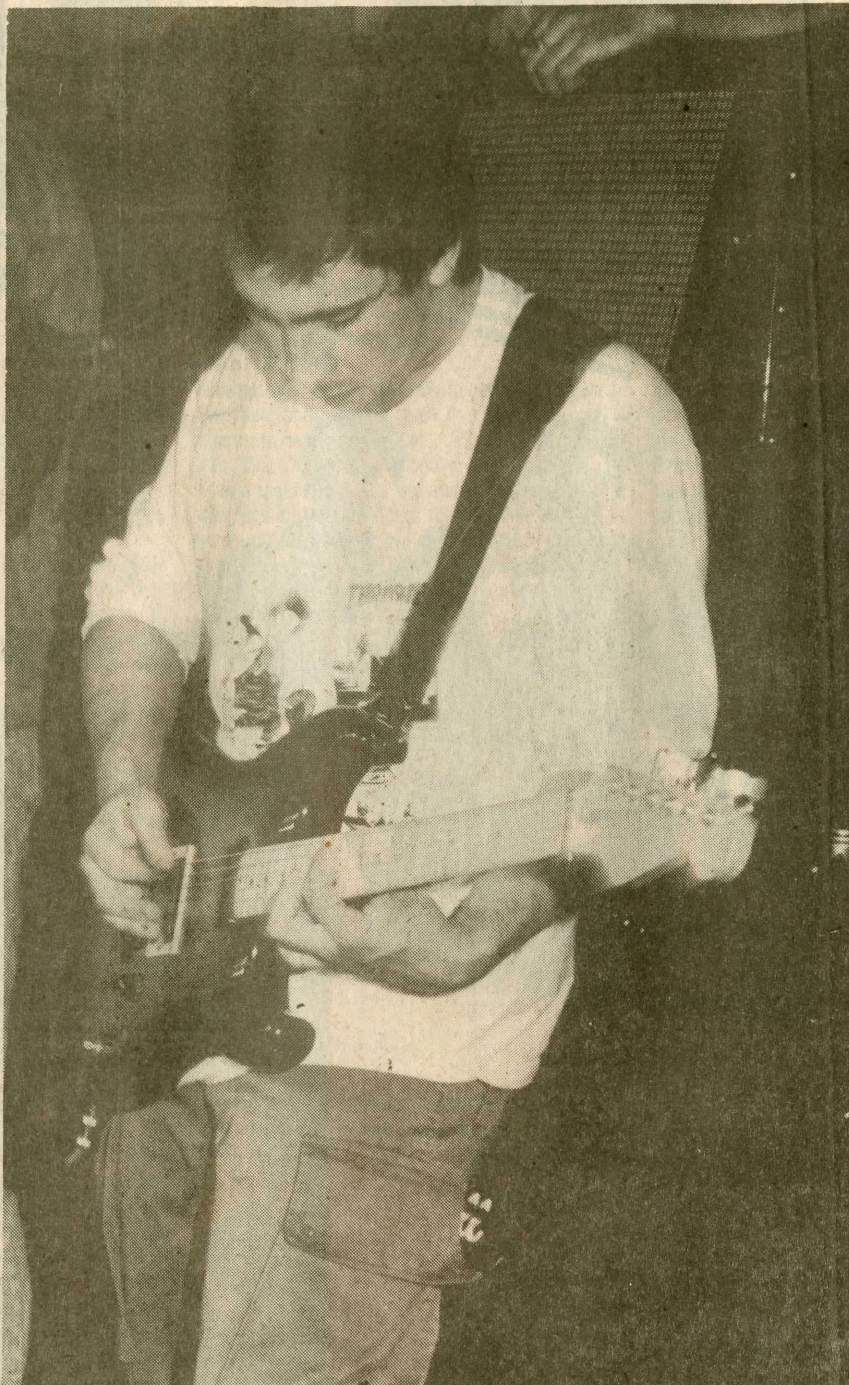


photo by BJ Pappas

up before Raw Deal came around.

Anthony: Well I've been into hardcore and bands since I was 13 and after TOKEN ENTRY, I was still going to shows and it was weird not to have a band and not being a part of the scene. I mean, I wasn't doing a fanzine, I wasn't putting out records. I like to put in my share and I was always in a band, so I tried to get bands together. I went through 3 or 4 between TOKEN ENTRY and KILLING TIME. When I tried out for KILLING TIME, things really worked out and I was happy with it. I was about to give up but KILLING TIME came around at the right time and I got in.

OUTBURST



photo by BJ Papas

Interview by Bryan Davis November 4, 1989

I decided to risk a trip to 9th and Vermin street, NW in the Nation's Capital slum to see a benefit show sponsored by Cornerstone for Animal Preservation (or something like that). Along with headliners TOKEN ENTRY, OUTBURST also made a long haul from New York to enjoy the splendor of the afternoon. Before their set around 8pm, I was in need of a ride home. I approached Bill Wilson of Blackout Records (yet again) for assistance. He complied willingly even though dazed by lack of sleep (OUTBURST are on Blackout). I had offered OUTBURST an interview when I had arrived at about 2:30pm, but by the time they blitzed through their set and an interview with some questionless kid and we got to my house, nobody had much to say. Everyone involved had spent at least 7 hours in the smoke-filled WUST (worst) RADIO HALL and after the gang had finished off all of the left-over Halloween candy I had laying around... we were starving!! We mutually agreed to delay the interview to some other day in favor of Chinese food. I'd like to

thank Bill and OUTBURST for their help and making the best of the situation. Here's the postponed interview.

Pictured above (l to r):

Mike - bass
Jay - guitar
Brian - vocals
Joe - drums
George - guitar

Bryan: How's this for an opener... what's the hardest part about being a hardcore band in New York City?

George: It kinda hard to come up with original sounding HC songs since you're limited to what you can do, but it has to be "hard" so the kids can move. That is the main objective.

Joe: The hardest part for me is getting my drums around to shows, especially out of town shows where the stuff doesn't come home the same day.

Bryan: The latest generation of young hardcore bands are often confronted with the criticism that their lyrics and their music have been said and done

before. If that statement were to be applied directly to OUTBURST, how would you reply to that claim?

Brian: Obviously other bands influence us. All music has been said and done before. (?)

Mike: Not true. In our newer songs, we're branching off of that tried and true HC style. Trying a more funky style, making the music more complex.

Joe: Eat Crong! What about country, Metal and love songs? Hardcore has it's themes and it's up to the bands to express themselves as they see fit.

George: Well, if I'm writing a song that sounds like something I've heard I'll trash it. After awhile you'll hit an original.

Bryan: You guys don't seem so rigid about your "stance" as some other bands I've spoken with. Do you like to separate yourself from the angry image of the music when off stage, that you don't need to add credibility to the lyrics by standing around looking mean and hateful?

Joe: Since I write most of the lyrics, I don't mean to come off as angry. If you look at the lyrics deeply, you'll see they're just about everyday things: fucked-up friends, hard times, nothing too cliché - ya know? Offstage I live my own life, not the "Hardcore

Kid Manual" way.

Brian: I don't think HC has an angry image. You don't have to be a maniac to play hard music. A lot of this tough guy shit is all an act for many people. It doesn't get you anywhere in the real world to act like that.

Mike: We are what we are. That's what the whole thing is supposed to be about, not bullshit "hard" stances, scowls... who needs it? All of us are completely different in thoughts and style, but that's what makes us work as a band. We agree on the music we play... and that's about it.

George: We don't like to be labeled and we don't hate anyone.

Bryan: What was your overall reaction to the crowd at the WUST? Initially, when we spoke, you commented on the youthfulness of the audience and the Hari Krishna presence.

George: They were very enthusiastic and they weren't out to bust heads, just have fun, and the Krishnas left you to yourselves.

Brian: The younger crowd shows that HC isn't dying and is still growing. On the other hand, these young kids are very impressionable and may be influenced by the Krishna presence at a show - to confuse music with religion. I came to have fun, play my music, not go to church. I was really worried it would turn into a religious event, but they kept to themselves and didn't push it while we played. I don't support them and don't expect them to support me.

(Hari Krishna members sold food and literature at the show and Ray "YOT" Cappo got on stage and announced that he was speaking somewhere in DC for some lecture... I think. The show promoters don't endorse the Krishna religion.)

Joe: I came towards the end of the show, so I missed the Krishna thing. The crowd was manic. The

back and the balcony was kinda lame, kinda like hamburgers shoved up your bung.

Bryan: When you're on stage playing your set, do you get into the music emotionally or are you more controlled? (Concentrating on what you're playing).

Mike: It's the only release I get in this life besides sex.

Joe: The more your crotch burns like hellfire, the less probing your bowel with a gold club will do you any good. Wait, that didn't come out right. I meant to say, "I get into the music when the crowd goes sick."

Brian: All I have to do is remember the words and go sick. Mike doesn't get sex anymore, that's why he's been moving around a lot more on stage.

George: It depends, I don't start all psyched up, but once the crowd starts jumping - you automatically become part of them. You could even say that the crowd determines how well you're going to play.

Bryan: You drove from NY to DC and back all in one day for this show. Do you find such an excursion to be worth the time and the effort?

Brian: Bill drove, so it sucked for him. I just sat in the passenger seat. The crowd was nice and big, so it wasn't for nothing.

George: Well we just go really to get away for awhile and have some fun. It gives the band and crew a chance to hang out together.

Joe: That DC show, personally, was worth the shit from a rabid dog's ass. We end up cramming into a little Mitsubishi for 5 hours to play a show... not at our best. Well, at least we got paid \$600, oh wait, it was \$200. Truth to tell, I had better things to do.

Bryan: Are there any considerations involved before you partake on an out of state gig?

Joe: All I need is my car, my drums, a place to stay, 5 German midgets and a basketball. That way after they pack up my drums, I can take them to the hoop. Then, should they beat me, I put Krotz in a figure

four leglock while I suplex Von Heinz.

Brian: We are the most disorganized band. We usually decide to go on the spur of the moment, the night before the show. A place to stay and enough money for a rented van would be great.

Bryan: The two guitar sound doesn't come across much on the 7", compared to live. We're you disappointed with the recording at all for this reason or any other?

George: No, we were real happy with the recording. We like the raw sound. We don't aim for the sharp metal sound. As long as it's hard and everything is even, it's fine.

Mike: The bass came out beautifully. Fuck the stupid guitars.

Joe: I'm not the guitarist, I'm the drummer and band sickie, so I have no comment.

Brian: It's out now kids! Thanks to Big Bob Vandermark, who did a great job of producing it.

Bryan: Has Joe always had such a perverted sense of humor?

George: He's always been a sick guy. He says shit that leaves most people pondering over for an hour. You can probably tell by this interview. He probably gets the biggest kick out of the crazy shit he says and if he see it in print, he'll be rolling on the floor for days. He lives for that stuff.

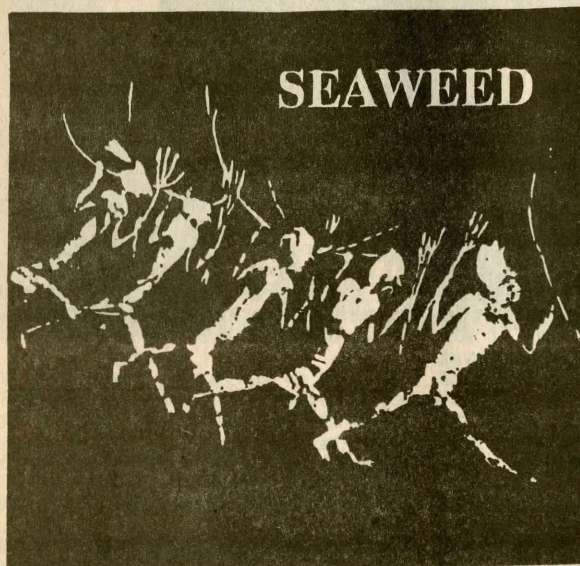
Brian: Joe's the comedian.

Joe: Contrary to what Mike says, I don't violate bald mounds. I've just got a creative mind. Sicker than Andy Warhol (also more functional as he's dead) and sicker than Ozzy and Alice Cooper combined. If you don't believe me... (believe me, I can't stomach typing in this last bit - Bryan).

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DAS DAMEN



photo by Mavrik

Being the "I though I told you to bring the tape recorder" type of reporters that we are, we fucked up and made Das Damen drive to the Flipside Headquarters. I'm glad they did as everything turned out just dandy. Here's our long overdue Das Damen interview.



Al: How many tours is this for you guys?

Alex: This is our fifth national tour.

Al: And just as many record labels?

Lyle: Well not really, yeah, actually if you want count them like that. It's just seems to work out that way. We were on SST for years, but that other stuff, Ecstatic Peace and Sub Pop was just one offs or us being wacky or something like that. Basically SST and Twintone and What Goes On in Europe.

Al: Yeah, you're off SST and on Twintone now.

Alex: Yeah, SST has all the back catalog.

Jim: They are our yesterday. It was, just time for a change.

Lyle: They're closer to home and they have an 800 number! I love SST but things happen. I think both parties are happy with the outcome. Greg rules. We just saw Chuck at our gig in Ventura. Only the best for those guys, I hope they take over the world.

Mavrik: Was the LP on Ecstatic Peace re-released on SST?

Lyle: Yeah. The Ecstatic Peace thing was just us putting it out ourselves and it was real limited. We just used it to get a little attention. They just took it and put new labels on it and re-mastered it. Same cover, but it's printed better.

Al: You guys were in other bands before Das Damen weren't you?



photo by Al

Lyle: Yeah, Alex and I were in the Misguided, Dave was in it also but we never put out any records with him.

Alex: In the late days it was really ska influenced, ska metal.

Lyle: It was pretty cool, it was definitely something to do. And you know which way hardcore went and everybody went a different direction and out of that came Damen. It was a very natural progression, it wasn't like "Ok, now it's time to form an indie rock band." That was before the term "indie rock" existed, we were just doing our thing. People we all like "What are you doing? You grew your hair out. What are you doing?" Then two years later they're all "You guys rule, can we open for you? Check out my new hairdo!" I knew people that wouldn't give the Misguided the time of day and now their trying to hook up with us.

Al: Didn't you (Lyle) do something in the mid-west? Seems like I saw your name on something from there.

Dave: He produced that Necros thing...

Lyle: Dave drew the cover for that first Necros EP. The Misguided were on Charred Remains and all those things (cassette compilations), those were mid-west, those are the only things we had to do with the mid-west. I don't think we ever even played out there.

Alex: We have a certain corn-bread quality about us.

Al: Did the long hair thing start with the Misguided?

Jim: Towards the end, yeah. It wasn't a really conscious thing, we just sort of did it.

Lyle: Just to burn people out.

Al: Yeah, it seems to me that you guys were one of the first bands to pull that out.

Jim: I think we were. It's weird a lot of people still identify that to us to a certain extent. I guess it is like an image thing, but it's not like we said "Ok, lets form a band about hair."

Lyle: It's weird because people go "You were one of the first N.Y. bands to grow your hair, wear jeans, tune your guitars and go in a van a toured." Like, wow, that such a novel idea, that's been going on forever.

Alex: We just go in the van and got going. So many people are flabbergast at that.

Jim: Yeah, we toured before we even had a record out...

Alex: And we made it to the Mid-west! Back then there was nothing else to play but the 'core circuit. So we were playing with speed... bands doing their post-Minor Threat thing and we were like "Hi, we're the Jimi Hendrix Experience". Talk about confused looks, oh man!

Jim: But there were people who didn't know about what we were doing but got into it. We were always real juiced to play...

Mavrik: Well after so many tours you must have built up a good audience.

Alex: Yeah it has grown, that's the idea of touring. That's how you get popular. I don't think it depends on videos and reviews and stuff, you have to bring it out to the people. Just tour your nuts off. If you keep going at it people are bound to give in. "Oh, they're in town again, I'll go see them. I can't take it anymore!" That's the way I look at touring.

Jim: A lot of people are starting to really get into what we're doing.

Lyle: This tour especially we're starting to see the pay off of a lot of years of touring. I mean we played Chicago so many times to not too big of crowds, and this tour, finally, it's been really good. I remember seeing DOA playing in New York for the 50th time and they were saying, "No, you can't just play a town once, you have to play it at least 3 times." And it's really true. Plus the weather is way more happening out here than at home (New York). I'm so glad we've had 8 days of this (80 degrees, sunny). It's killer.

Al: It's been cool at night, what do you mean!

Alex: Oh, here we go again. It's 15 below at home, I called our manager Bill and he's like "I can't pick up the phone right now, my hands are frozen!" He's like "Don't come home!!"

Al: You said that this tour people were responding more to you, do you think that could have something to do with the whole climate of indie-rock and the popularity of Sub Pop and stuff like that?

Lyle: I don't know...

Jim: I could see that being a part of it. The past tour we've done have been good too - but this tour we are getting lots of good shows.

Lyle: We were in Seattle years ago and we played with Green River and it was totally cool, but I had not idea that we would be going there a few years later and it becoming the next mecca. It's weird because over in England right now it is the sound. Our Sub Pop single went over really well. It's become such a trend, I hope it just doesn't become like SST, for awhile SST was the flavor and that went out, but I think Sub Pop knows that and are aware that it could happen to them. I don't know how it's affected us...

Jim: I think it has helped because people aren't as scared of bands with long hair...

Lyle: Then there's people who are like "If it's not exactly like it was on Sub Pop" then they're bumming on it.

Alex: You have your purists now, just like with Dischord, they're got their blinders on - "I only like early Sub Pop releases 1-4, and Funhouse!"

Al: Why do you suppose people are coming around to that type of music, because it is going back to a 70's sort of sound?

Lyle: It's perfect for the post-hardcore generation - it's got the energy of hardcore, people can still slam dance to it but musically it's a natural progression. Like some of

the DC people went zoom, they went all the way over to Mars with their progressions, and kinda lost the energy and aggression. But with the Sub Pop bands it's got that energy. When I first saw Faith, they all went nuts, it's the same thing, when I saw Mudhoney the first time, it was so hilarious - they all have Big Muffs and they're going crazy! The drummer even has a Big Muff!!

Mavrik: Some people get insulted to be called a "rock band."

Lyle: No, we don't mind, it's better than being called a "hardcore" band. Hardcore just became so internal, it's so listened to itself that all the new hardcore bands sound the same.

Alex: It's too inbred - can you tell Bold from Uniform Choice? They're all just the same to me, you pick up their records and read the titles it's the exact same thing.

Al: Well what's going on now, it seems like you've slowed everything down?

Alex: We ate a big meal before playing!

Jim: It wasn't a conscious thing. People have said that about the new record, but we have some news songs that are like the craziest things we've ever done. It's a progression but it's not something that we are planning...

Lyle: We just had more of those songs on that album.

Jim: It was just a period we were going through and I really like those songs a lot. We try to keep it natural, more feel oriented, not like "Ok, let's write a metal ska song" or something.

Lyle: When we were doing the new album we had this 20's something kinda thing going on in our lives and I guess it came out in the music. Some people are into it, some people are confused by it. All the best bands, each album is a challenge, and if you can grow with the band then you are a true fan.

Alex: I burn out on people who come to our shows and just want to hear stuff off of the first album. That was yesterday, I like some of those songs, but we're so much more in control of our instruments and our voices and whole attitude on stage. We can smile and enjoy ourselves. We don't have these fits on stage anymore, we don't smash the equipment and walk off like we did in the early days. So don't bother us to play that early stuff because that is yesterdays news.

Mavrik: You did play a couple of old songs...

Lyle: Oh yeah, we like to play it...

Jim: We used to have so much energy that we couldn't control...

Alex: Teen angst...

Jim: For awhile shows would be this real negative experience, these freaks smashing everything...

Mavrik: Sounds good!

Jim: No, it would be lame!

Lyle: Some people are into it: "It was so cool when you guys used to throw up on stage." That got really counter productive after awhile. It got really expensive - going on tour and breaking your equipment everynight is definitely a drag.

Mavrik: How do you go about sharing the vocal duties?

Lyle: Pretty much whoever writes the song.

Alex: In the early days, even if I wrote a song Jim would sing it. Each record, the vocal duties are split up more. On the new record it really 50/50.

Jim: It usually a band effort, the main person who wrote the song or have the main idea for it will sing it. We really into having back-up vocals and stuff.

Alex: It's kind of like the Pete Shelly/Steve Diggle type of thing, or the Beatles - you wrote it you sing it.

Mavrik: It seem like Jim's songs have a different feel than Alex's.

Jim: Definitely. A lot of our friends can tell - "That's a Jim song, or that's an Alex song."

Mavrik: Yeah, I could tell last night. What about drummer or bass player singing?

Dave: On the next record.

Alex: It's a special record, a very special record.

Al: Well it looks like Lyle is singing all the time anyway!

Alex: That's not him singing, that him mouthing "I'm great, I'm great!" (Laughter)

Lyle: Everything is a band thing now, I write lyrics, Dave writes lyrics... I think we're the most democratic band when it comes to that. Everybody puts in their two cents.

Mavrik: The "Marshmallow Conspiracy" was on colored vinyl. That came out really quick after the album.

Jim: They were really into releasing some songs from the album with some other stuff on the B-side just to generate interest in the record. I don't like the ones that are just "special re-mixes", so we really took the time on the covers, got the colored vinyl, got Wayne Kramer from the MC5 to play on one song... We tried to make it worth the money.

Mavrik: That's the record that had the problem with Michael Jackson?

Jim: We sorta did this song on the side using Beatle samples - this was at the time of all the commercialization of Beatles songs, which is still going on - we called it "Song For Michael Jackson To Sell" based on that Minutemen song "Song For Michael Jackson To Sing". We turned it into this totally uncommercial glob of noise. I think it's really cool. Well, they heard the song and totally freaked out. Michael Jacksons lawyers called up and we had to re-call the record and destroy them in the lawyers presence.

Lyle: Ok, there you go, there is my Flipside classified: Wanted: Copy of "Marshmallow Conspiracy" by Das Damen. I'll trade, I'll trade something. Because we don't have any!

Jim: We were on tour when it came out, and when we got back it was already recalled.

Mavrik: It was never released without the song.

Alex: No I didn't want them to do it but I did see a mini CD of it in San Francisco.

Al: What is some of the new material you've been writing about?

Alex: Hockey!

Jim: It's hard to explain, a lot of it isn't finished yet.

Alex: Psychosis blues, frustrated guy, I've got to get it off my chest stuff.

Lyle: If Woody Alan was into rock...

Alex: Yeah, Woody Alan come Richard Lewis come Albert Brooks type of thing. You know, "I'm an open book, I'm laying it out..." whatever.

Jim: Musically we're always trying new stuff. We're doing some crazy stuff that we've never done before.

Al: You'll continue on with Twintone?

Lyle: Oh I'm sure we will. The whole indie thing is so insane these days - all these really nothing bands getting signed.

Alex: The majors snapping up all these third rate bands.

Lyle: I don't know what's going on. It's like new wave all over again.

Alex: Like any band with a skinny tie back in '79, '80 got signed, like the Knack etc... It's that whole thing all over again. All the sincere, decent bands get brushed aside.

Lyle: Everyone's looking for the new REM! So our new album of sensitive Rickenbocker rock will be pretty intense!

Al: I guess it's as bad as L.A. everywhere.

Alex: Well, you guys have the goddamn Guns & Roses thing!

Lyle: That show at the Whiskey was really weird! You had 275 people there in suits! And then there was Bang Tango! (That gig was an A&M records showcase for Sound Garden). We felt like the goofy indie guys playing to all these people who didn't know who we were. We been around longer and have more records out than the two bands that played above us! It's was really weird. We should have had Donkey Show (ska band who played the night before) on that bill, then it would have been the suits, and the suits! (laughter) I don't understand any of it! We played the New Music Seminar - all these people standing around with badges on, total geeks...

Al: What's the deal with your name? A German friend of mine said that it's not right or something.

Jim: It's wrong. It's like "Damen" is women and "Das" is like male for something - like if you're referring to a woman but you say "his". It sort of doesn't really mean anything. We just wanted a name that is ambiguous. The best band names are the ones that aren't easily identifiable with anything. If you have a name like "Megadeath" then you know they're not a country band! We wanted a name that wasn't like that - and it sort of sound more international too.

Al: Did you go through a lot of names first? Or did you start as Das Damen Motherfuckers!

Alex: The very first show we played at CBGB's we went under the name Sloth because we didn't have another name.

Lyle: Then there was a Sloth. We were thinking of Straw Dogs and their became a Straw Dogs, Sister N, now there's a Sister N...

Jim: When we went to Europe the first time every other country besides Germany was telling us "Your name is wrong, you guys fucked up." And we're like, we know, we know it's wrong. In Germany people were so into it, they thought it was really funny. On the bathrooms it would say "Damen" and they'd write a big "Das" over it. They thought it looked cool.

Alex: "Those wacky Americans."

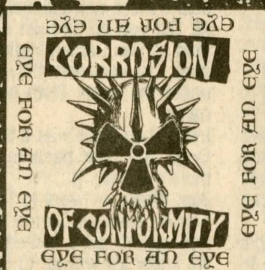
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YARD TRAUMA

Our trash/Their treasure

The Yard Trauma Story,
by Magnus Octane

Turn of the decade L.A. is filled with a billion bands, but unfortunately, many of the better ones have to attain their recognition elsewhere, due to the intrinsically trendy nature of the place. The annals are filled with those who went elsewhere to attain their recognition before returning to fresh glories. The *Lazy Cowgirls*, *Fuzztones* and most recently the *Miracle Workers* have all obtained their biggest success elsewhere before returning to pack 'em in at local venues; others like the *Droogs*, *Leaving Trains*, *Jeff Dahl*, and a host of others still haven't seen their home town yielding before them. Meanwhile, some absolute crap bunch of pretty boy pseudofunk, pseudofunk sensations are playing everynight and getting all the press and the deals, and even if you've just done a successful EUROPEAN TOUR for chrissakes and everybody over there's creaming their jeans over you and you get back home only to find that nobody wants to hear about you. It doesn't matter that you blow aforementioned overhyped sensation off the stage 500 times over - people hand you the most ridiculous excuses, especially those fashion-oriented *Dayle Gloria* or *Zombie Zoo* shitholes - "Oh you don't hang out here so we don't want to hear about you", shit like that. Such is the nature of life in the Hollywood jungle.

Case in point: *Yard Trauma*. These four uncategorizeable, unpretentious rockin' dudes just got back from doing a real happening overseas tour wowing audiences across the continent, only to find when they get back in town that nobody wants to hear of them because they don't fit into any trend. To be sure, quite a few have labeled them " '60s garage" and no doubt that's a major influence on cofounders *Joe Dodge* and *Lee Joseph*. Granted, they were on the scene in the *Save Up / PVT03* days, and Lee was in the *Unclaimed* for quite awhile, but that is by far NOT the be all end all of things *Yard Trauma*, just one of many sources of inspiration ranging from the '50s to the present. If you're one of those idiots who insist on categorizing music then you could just as easily slap them with a "psycho-billy" tag. To be certain, '77 made it's mark on them too (check out "Fast Pace" on their "Face to Face" album) and some of their really early stuff collected on the recent "Retro Spex" record flirts with industrial noise and thrash. Much of this early noise dates from the days before Lee and Joe were even calling themselves *Yard Trauma*; after the two of them left the seminal Tucson band *Johnny Sevin* they initially called their collaboration *ESS* before the original *Yard Trauma* took shape. Later years saw a variety of records, beginning with the 45 "Some People" / "No Conclusions", more lineup changes than can be calculated by a single human brain alone.

Once the Arizona desert dust settled a little, the sound became clear, this version of *Yard Trauma* would come closest to the '60s garage sound, powered as it was by a swirling Farfisa organ with plenty of fuzz to boot. This sound stuck through the "Must've Been Something I Took Last Night" LP recorded after the band had actually split up following Lee's move to L.A. and assumption of *Unclaimed* bass duties. Thus, this era of *Yard Trauma* came to a close. Joe stayed behind in Tucson and started a band with the legendary *Al Pery* of *Marshmellow Overcoat* / *Cattle* reknon. Ironically, this puppy wound up getting a fantastic response from all

over the place, and great notices were pouring in by the googplex - but the band wasn't around to enjoy all of this.

Eventually Joe moved out to Sin City, and a few one off things happened (like the Cavern show where *Sky Saxon* dropped in to sing "Can't Seem To Make You Mine", documented in "Retro Spex"), with friends like *Rich Coffee* (see FS#59) helping out. Eventually Lee would split from the *Unclaimed*, although rejoining them for a tour of Europe in '87 which saw frontman *Shelly Ganz* wimp out and bail for home, leaving Lee in charge of affairs. (These shows were documented on the "Rock and Hard Rolls" LP along with some choice live *Fourgiven* cuts and solo acoustic tunes by Lee, all dating from the same tour). After coming home, it was time for *Yard Trauma* to resurrect itself from the graveyard and emerge once again. Initially they were a three piece, by Joe's own admission he's "more a rhythm guitarist than a lead player", so when it came to recording "Face To Face", he enlisted the help of some friends: *Unclaimed* alumni *Coffee* and *Danny Valenti*, *Bad Religion*'s *Brett Gurewitz*, and former *Johnny Sevin* band mate *Trip Trigger*. Not surprisingly, "Face To Face" is very much a guitar album. The keyboards are history, and in their place is a new sound based on guitar supremacy eschewing the psych leanings of earlier product, instead favoring a tough, desert-hewn, sand bitten unpretentious

rockin' sound that has characterized *Yard Trauma* ever since, with influences ranging from *Johnny Cash* to the *Damned*. Once Texan *Walt Neal* joined up on lead guitar, *Yard Trauma* was ready to roll again - until drummer *Scott Forer* disappeared.

Fortunately, *David Steel* came around to fill *Scott's* shoes, and has done more than an adequate job of it. The current line-up makes its first vinyl appearance on side 2 of "Retro Spex", like all *Yard Trauma* output (with the exception of an early 12" EP on *Bonafide* and a Spanish only 12" EP of material left off "Face To Face", entitled "Takes Off") on Lee's own *Dionysus* label, which has also put out some extremely cool discs by the likes of *Thee Fourgiven*, *Marshmellow Overcoat*, *the Cattle*, *27 Devils Joking* and just recently 45s by *Ramones* abill proponents the *Badtown Boys*, dark art-guitar noise with psych tendencies and punk roots, *Three Women In Black*, and crazed Detroit-styled grunge-punk power trio *Kings Of Oblivion*, featuring *Flipside* contributor *Mike Snider*. Lee also recently played bass for awhile in the *Tommyknockers* with *Coffee* and ex-*Mad Daddy Jomar Guccio*, and appears on their latest 45, but left due to lack of available time, with the label and *Yard Trauma* eating so much time of his.

Fortunately, Lee, Joe, Walt and David aren't letting the lack of appreciation on the part of local powers-that-be scenewise get them down. This month they're going into the studio to record another album, this time with *Brett Religion* at the helms of production. So here be the present state of *Yard Trauma*, criminally underappreciated but carrying on no matter what anybody thinks. All of you out there into wild rockin' stuff should definitely check these guys out - those in the know understand, to quote the song on "Face To Face", that "Your trash" is "my treasure".

Contact *Yard Trauma* at POB 1975, Burbank, CA. 91607



photo by Zebra

Lubricated Goat bring new meaning to rock and roll while remaining gutter level grime, Lubricated Goat creep and crawl through dirge webbed howls. Through the dark only one thing can be certain and that is the fact that these 4 Australian imports bear an ear to ear grin. There is a sinister uncertainty to their presence and musical mayhem. Their records have the un-natural ability to mood swing from low-key howl to rock 'n roll afflicted scuzz. Always containing a double shot of fuzz 'n distortion. Lubricated Goat is one of the freshest bands to seemingly come out of nowhere in a long time. There LP's are available in the United States and they will be touring in March.

Interview by Tramp, Johnny Anus and Mavrik

Mavrik: We caught all of your shows, but one of them got cancelled.

Nic: Were you at Rhino Records?

Mavrik: Yeah, and Helter Skelter - the Shamrock got cancelled?

Stu: It didn't get cancelled, when we got there it was too late to play. The person that was driving got lost on the road. We drove right past it. Where does Flipside come from?

Mavrik: Los Angeles, don't you get any Flipside in Australia?

Nic: I've got some Flipside videos...

Mavrik: I've heard that you guys are stuck here in L.A. financially or...

Nic: We've been stranded in a few places, we've been stranded in Minneapolis where we had trouble with our van. We tried to get self sufficient, we bought a van... and it broke down! That was the worst one really because we had to get a bus from Montana to Seattle.

Stu: We're not really stuck in L.A. at the moment. Our flights leave from L.A., it's just the we hired all of our equipment. We have to give it back, give our van back.

Mavrik: Where are you going from L.A.?

Stu: Sidney.

Nic: This is our last show.

Mavrik: How long was this tour?

Nic: Two months.

Stu: It was 5 weeks, it got extended, we got a few shows while we were over here. It's easier to get more shows here than it is to save up and come back again. It's better to do it with a couple of months notice, but we thought - we were here, might as well play. That was the object of coming here, to get exposure. It went well, except for the last couple of shows where we had to borrow equipment from other bands. It was very unorganized. Next time we're going to buy equipment.

Mavrik: Then there is going to be another tour?

Nic: Yeah, we're coming back in March, spring.

Mavrik: How did you hook up with Amphetamine Reptile Records?

Stu: They wrote to us, we were looking for someone to put out our records anyway. There's really not much scope for what we're doing in Australia. We've been doing it there for a fair while. The only thing that happens to bands that do anything there is they either get sick of being in the underground, having relatively small audiences and they go commercial. Or they just keep on doing it over and over...

Mavrik: Never get anywhere.

Stu: It was a real necessity to come over here.

Mavrik: Would you ever think of moving over here permanently?

Nic: It's very difficult to become an American citizen.

Nic: We just want to be jet setters!

Mavrik: Is there a big scene for you guys in Sidney?

Nic: I think you'd be surprised what a lot of people there are into.

Stu: It's all split up like it is over here. There's a very big hardcore scene... We hear that there's no point in trying to get a gig in L.A. because it's all glam metal but you know that where ever there's something as overblown as that - there's going to be a reaction to it and a whole other scene that you just don't hear about. So that's the same as it is everywhere really. Sidney's quite a large city, about 4 million people. Quite a diversity of things going on... on our record label there's only two bands. Us and a band called Thug that have already broken up.

Mavrik: You only have two albums out ("Plays The Devils Music" and "Paddock Of Love")?

Stu: We just put one out in Australia. It came out the week we left the country. You can get it on import here. Tom H. at Amphetamine Reptile is going to put it out. See, it's only two months ago that he got the first two albums, so we're holding on a bit.

Mavrik: Tell us about your sound, it's diverse and...

Stu: We wouldn't like to be in the position of repeating ourselves. We don't go out of our way to make... weird songs, it's just that different things seem to deserve different treatments.

Nic: We don't like to stick to one style of playing.

Mavrik: Do the lyrics have anything to do with that?

Stu: Sometimes if we're jamming and we come up with... say you might have some lyrics and you come up with the atmosphere to go with them or you might have music that has a certain atmosphere about it then you come up with some lyrics that sort of accentuate that.

Mavrik: There seems to be an interesting image to the band...

All photos by Mavrik



Nic: We like to feel that we're kind of un-nerving in a way. We're not Satanic. We're not into really voicing anger or anything like that. The humor's a little black but it's the same as any rock music these days... There's such a proper image that goes with everything. Like all those bands are quite humorous, most of them aren't serious. They just manage to rope in all the people into believing that they are the high priests of the underworld and shit like that.

Mavrik: How long has this band been together?

Nic: Bands been going for like 3 years but it's had a lot of different people through it.

Mavrik: Who are the original members?

Stu: It would be like on the first album, "Play The Devils Music".

Mavrik: When was that released?

Stu: '86. It was recorded in '86 but wasn't released until '87. Our label takes a long time to get things out. Which is unfortunate.

Nic: He (singer) and I have been in the band quite a fair while and Brett and Martin have been in it for a short while. Yet Martin played on one side of the first album.

Stu: From the time the first album was recorded and came out we weren't a real live band. I recorded the first album in Perth, Australia - that's where I actually met Guy (bass) and the two guys that played on that. I continued to live in Perth until I finally managed to lure them to Sidney and that's when we started to be a proper band.

Mavrik: How would you compare your first album to your most recent?

Stu: It had a different drummer and a different guitarist...

Mavrik: Did it have a big effect on the music?

Stu: Yeah, cuz the drummer we had we shared with another band that was more thrash. So he played a lot faster. He just had a different style. We try to make every record different. We like to think that the first one is different from the second and the third is different from both of those. We made a single while we were here and we don't like to think it sounds like anything else we've done before.

Mavrik: But it's still Lubricated Goat?

Nic: Yes.

Stu: It's very hard to get people with the attitude that we have. That could actually get it together to come over here. If we had lets say Anarchist punk type guys in the band then they probably wouldn't have been able to save up the money to come over here.

Mavrik: Will you guys be going home or did this tour break you?

Nic: We didn't really come to make money. It all depends on how you look at it. We came over here and bought a van. We'd still have the van if the bloody thing didn't break down! We've kept alive. Eating... for two months... I wouldn't consider that a financial loss but that isn't the point of it. The point was to come over here and promote our albums. Play as much as possible. If anything it was better in the Northern part of the country because there was advanced publicity. When we came here we didn't think we'd be playing L.A. at all. The guy that booked our shows just didn't book us over here. All the shows we've done this last week were organized a week before that.

Mavrik: The single you recorded, what is that going to come out on?

Nic: Sub Pop, single of the month. I think for March, which will work out well.

Stu: We will be back and things will be booked well in advance.

Mavrik: I was under the impression that you guys were stuck in San Francisco or here in L.A.?

Nic: We were stuck here for a couple of days. When our van broke down we were stuck. A lot of people helped us out. The band "Babes In Toyland" they drove us around to a few shows. Another band from Virginia, the Alternatives, they drove us around too.

Mavrik: So what do you think of the music scene here so far?

Stu: We've seen lots of bands that we like. Weird to see lots of rap bands.

Nic: Sort of a lot of stuff I wouldn't think is going on. We played with a band in Seattle that did Peter and the Testube Babies covers. We didn't get to see a lot of what we wanted. Maybe next time.

Mavrik: So music is a big influence - or movies or alcohol?

Nic: I guess we do have a leaning towards the seedy side of life...

Mavrik: Would you attribute that to anything in particular?

Stu: Well, music is probably the least of our influences really. We could say we're influenced by horror movies but it wouldn't be true. It's not the only things. You could get influenced by your next door neighbor who is such a pain in the ass to you.

Mavrik: So in Australia how often do you get thrown off stage like you did the other night at Helter Skelter?

Nic: That's never happened to us before. I've actually never seen that happen before. I was dumbfounded by it. I couldn't believe it.

Mavrik: What was that all about?

Nic: Dunno...



Stu: Well our other guitarist... if these clubs would show the correct amount of courtesy to the bands that play there these things wouldn't happen. They weren't going to give us anything to drink so we brought in a bottle of Bourbon and we had that on stage. The guitarist picked it up to get a drink of it...

Nic: It was a plastic bottle!

Stu: And the bouncer was going to hit him with it. So instead the bouncer gets him in a headlock and drags him offstage. He (the bouncer) said "He was going to hit me with the bottle!", we said "No he's not, he was going to have a drink!".

Nic: Then one grabbed me! It was the style in which they did it too - they ran up and unplugged the mics. There was no equipment broken except ours. The smashed one of our guitars. There was no equipment stolen except ours. Someone stole our Wah wah.

Mavrik: You got it back?

Stu: Then it was stolen again, at one point it was back on stage. I didn't think anyone would steal it again. I turned my back and it was gone.

Johnny Anus: What was that box that you used?

Stu: That was a drum synthesizer.

Mavrik: How many other instruments do you have that aren't guitars?

Stu: A tambourine and a saxophone but we couldn't bring them with us because we would look like we're here to



play music. We had to come in as tourists. Yeah, we're here illegally.

Nic: The day before we came I was ripping all these stickers off my bass. I had 'em for years... Black Flag... then I put a suit on!

Stu: L.A. wasn't so bad, when we went to Vancouver the next day they hassled us outrageously! The lady was really hard on us, we had receipts from recording studios, she wanted to know who everyone was. If we intended to make any money...

Nic: We probably could get work permits.

Tramp: If you're making money...

Nic: Yeah, like \$3000 that could be taxed.

Mavrik: Now that you had to go through that, would that influence you politically in any way?

Nic: Ideas that just pertain to our lives. The U.S. government should be content to the fact that every cent that we've earned here we put back into the economy.

Mavrik: (To Martin) You're the newest in the band. What was your initiation in getting into the band?

Martin: It was a sort of a long process really. I was in a band many years ago in England with Stu. We did many of the songs then that we're doing now. That was way before Lubricated Goat.

Stu: It didn't even have a name.

Mavrik: What about your drummer, was he in any previous bands?

Stu: He was in a band with me called Salamander Jim. That was in 1984.

Mavrik: You guys pick good names.

Tramp: What about the name Lubricated Goat?

Nic: It's self explanatory, isn't it?

Mavrik: Well, what does it mean to you guys?

Stu: Goat is a common expression. A goat is a really stupid animal. Like someone calling someone a "turkey" or whatever. So you can say the actual goat was anything we don't like. Or you can say the goat are all these glam metal bands around here.

Mavrik: Even on the insert to your record "Paddock of Love" there are some interesting pictures.

Nic: Bestiality.

Stu: That just being really blase about it! Showing a picture of a goat being fucked!

Nic: People are completely desensitized these days. There's not much left...

Stu: It gives us the upper hand!

Nic: People are willing to accept incest these days.

Stu: It's a goat he's lubricated and we're the ones getting fucked. Also, the goat is the symbol of the devil; lubricated. Slippery devil.

Mavrik: Oooohhh.

Nic: We aren't scared of the devil!

Mavrik: Has there been any specific alcohol or drug that been influential to the band?

Stu: Has there been one that hasn't been?

Nic: We DON'T take ecstasy, cocaine...

Stu: Or crack!

Nic: We will leave the rest up to your imagination.

Mavrik: Has there been any traumatic experiences in your childhood which you feel made you form the band?

Stu: Not really. I'm just surprised that people think that they are normal and we're not.

Nic: I dunno. It could have been a lot of things. Could have been the time I was 5 and my mother caught me masturbating in the tennis club bathroom.

Mavrik: What did she say?

Nic: "Stop that!" At least don't go into the ladies room.

Stu: Where did we go wrong? Why don't we listen to Bon Jovi?

Nic: We try!

Mavrik: You don't ever sit down and write a pop song like Madonna or something?

Stu: Only in a piss taking fashion! Although if we were going to be commercial we would probably go rap or something.

Mavrik: Rap!

Nic: I really like the Beastie Boys, I really like Niggers With Attitudes (NWA). Some of it is really bad.

Stu: "Tina's got a big ol' butt", we invented slam disco dancing in Seattle. We were listening to rap and slamming each other about!

(Talk goes into Paul Hogan representing Australia like Rambo does the USA).

Stu: That's why we're the first touring ambassadors!

Nic: Every once in awhile people will get eaten by crocodiles. Which is good. It's good that you can still go into the wild and nature gets on top. It would be bad if there wasn't any place in the world where you could go get eaten by a crocodile. A couple of people die a year and they want to wipe out all of the crocodiles.

Nic: That's what impressed me. If you're walking up in Montana you might be unlucky and get taken by a pack of wolves. And rightly so! But if you're walking in England, what can happen to you there?

Mavrik: The subway?

Stu: Or the Englishman themselves and their creations...

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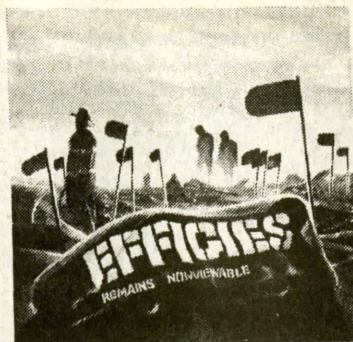
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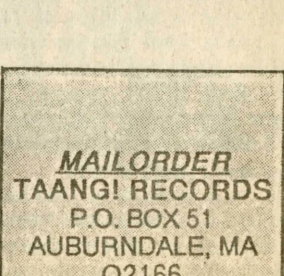
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So you haven't heard their tape yet, you look at their faces and try to decide what they sound like, whether you should keep reading or turn the page to a better known band. The decision to read on is a wise choice my friends. The male foursome will someday rule the world (or at least sell a couple of records). For now they're based in the Great Northwest, home of Poison Idea, The Wipers, Obituaries, Dharma Bums, Sub Pop and more may just be about to discover.... **THE PLACEBO EFFECT**. Be the first on your block...

I (Casper Sue) interviewed the Placebo Effect on 10/26/89 at their studio in Salem Oregon.

THE PLACEBO EFFECT

Jeff: Jeff Trapp, I play guitar,
Mike: I'm Mike Kent and I play bass.
Mark: Oh! I'm Marcus Maas and I give everyone else in the band cigarettes.
Mike: And plays the drums. He beats the skins.
Casper: Who writes the lyrics?
Ben: So far Jeff Trapp, Ben Prewitt and Marcus Maas

Mark: You're the Queen!
Ben: Mike is gonna knock up the Queen...
Casper: (Referring to earlier conversation) How about those nipples we were gonna get back to?
Ben: Ok, the real question in life... if you shave your chest and, like cut off one of your nipples, will it grow back? I wanna know!
Jeff: We want an answer.
Mike: Where are the questions?
Ben: There are no questions. It's all a question! Life is a question!
Casper: So where have you played so far?
Ben: We've played all over the world. We are the world.
Mark: We've opened for Gwar at Satyricon.
Casper: Liars!
Mark: Yes we have!
Jeff: We are Gwar!
Ben: We've played parties and little shows and we did a promotional show for a local guitar shop, Guitar Castle.
Ben: But only for \$10.95...
Mark: And 6 beers a piece.
Ben: And we like the Pixies!



(After 2nd try at getting recorder to work...)

Casper: It's not spontaneous!

Jeff: A Placebo Effect. It's like our music doesn't really take care of all of your problems, it's all in your mind, it's like nothing's spontaneous, it's all in your mind, everything is up to you, it's your own choice and everyone gets to believe what they want to believe and they can make what they want real and...

Ben: He's giddy...

Jeff: Well, it's just that there is all these other people that like, need to follow something, like they need a religion. They need a groove to follow.

Jeff: They need somebody to... you know... We're the Placebo Effect, we're just out there having fun.

Casper: Introduce yourselves and state your function.

Ben: My function is to sing. My name is Benjamin Prewitt B. I am the lead singer of Placebo Effect, ok?

have written the lyrics.

Jeff: You sound like a Robotron. Hee hee. Usually we collaborate on songs. Ben and I write the lyrics and Marcus will have some song in the making and I'm sure Mike does too. It just depends, like we choose whoever's songs. (A friend of mine enters...)

Casper: Uh, Shannon is here because she's going with me to a Corvallis show tonight...

Ben: Shannon is here. Well...

Casper: Describe your sound.

Ben: (Jokingly) Our sound is kinda psychedelic but not really!

Casper: You're supposed to say it's punk rock!

Ben: "Oh, we're punk rock, yeah!"

Jeff: Oh, total hardcore. Anarchy. We're gonna bust up the queen!

Ben: Is there a Queen in the United States?

Jeff: Uh-huh.

Ben: Uh-huh (I can't hear this part because of music in the background and everyone is singing Pixies songs)... I have boxer shorts on my head now...

Mike: Where are the questions?

Casper: They suck, I wrote them the last 5 minutes at work.

Ben: (Creating my questions) Hey! How about that Salem scene? Describe it for all of those unfortunate people who've never been here.

Mike: Oh! That's why you were hiding the questions, cuz you knew we would kook you!

Ben: Salem is like the Cosmic Black Hole and like you come here, you live, and then you leave and then you come back, and then you leave and come back. And then there are all these great bands, they come from all around the world and they bypass Salem. (Everyone

starts slugging bands from Salem!

Jeff: What's that one band that was from here?

Ben: Trix! Trix are from Salem.

Jeff: Trix are for kids!

Ben: We're a Portland based band. This Salem stuff is just kinda groovy!

Jeff: Yeah, you gotta say we're a Portland based band because we're gonna forget our Salem roots...

Ben: What a gas it was to see...

Casper: Tell me some funny childhood stories.

Mark: Jeff was a homosexual.

Jeff: They used to make fun of me in High School. We went to Redneck High, USA.

Ben: Where was it?

Mike: Silverton, Oregon!!

Mark: Jeremy is from Silverton. (lead singer of Dharma Bums). I really like Dharma Bums. Y'see we've gotta say good things about them so we can play with them and make money.

Ben: The only thing serious about us is our music. When it comes to our music, it's like really serious.

Mark: He lies! Like when we write songs, it's all about emotional stuff, or political stuff, things that we think that everyone should really learn, know, and think about.

Casper: You have to talk Mike...

Mike: Why?

Ben: Mike is quiet, he doesn't like to talk. He likes to do other things, like play bass.

Casper: How'd the band start?

Jeff: I was in Resident Aliens with a buncha dicks and then we broke up for...

Ben: Political differences.

Mark: Because Ronald Reagan was outta office, we said "Fuck this!"

Casper: Musical differences.

Jeff: I knew Mike from High School, so we played together a little bit. Just messing around. So Mike learnt to play bass and Mark used to play drums for Social Zero, so...

Mark: Social Zero was the best band.

Jeff: A gutter band.

Mark: A definite gutter band.

Mike: He would backstroke into the jism society.

Jeff: So Mark started playing real drums with the Placebo Effect, and we did a couple of shows and shit but we didn't have a singer yet...

Ben: That's where I came in!

Jeff: We were gonna wait until wee got to Portland or Eugene to look for a singer and then we were just jamming and working on the music and getting good ideas down on a solid basis for songs, and just writing poetry. Then Ben happened to be available, so we took him one night and had him.

Casper: Uh-oh!

Ben: And it was a very groovin' experience.

Casper: Recite some lyrics.

Ben: I won't even think today, stumble, fall, God of Grace, and not even memories are kind. Twentieth Century rush hour, no time to think and no time to see.

Mike: (clutching paper) Hey! I like this one. Who are our main influences? Well, gee Mark, who are yours?

Mark: Red Hot Chili Peppers!

Mike: Surprise! What about you, Jeff?

Jeff: Pink Floyd, old Oz, Hendrix, Jimmy Page, P!L, Bauhaus...

Ben: I'm a painter art fag...but I have a girlfriend who's actually a girl!

Mark: You're an artFred.

Ben: Oh, that's right, I'm an artFred.

Jeff: We all have the usual mundane jobs right now, I happen to be going to school.

Ben: I happen to be a pseudo-businessman, I do data entry on a computer.

Mike: I work at Fred Meyers!

Mark: I'm a prostitute!

Mike: We're all prostitutes.

Ben: My main influence was Velvet Underground, thank you. Ah...Peter Murphy, Warhol for inspiring the shit out

of me.

Mike: He has a picture of him right above the can.

Mark: He inspires the shit out of him everyday! (laughter)

Ben: It flows! I think Elvis Presley was cool when he was skinny, instead of fat and gross.

Casper: Tell everyone what Elvis did in your house!

Ben: Elvis peed in the corner and then he stole a mirror.

Mike: And Caspers weaning kill-roaches in the corner shoes... My influences are (strikes a dramatic pose)...alot of the Cure and of course the P-word.

Ben/Mike: The Pixies!

Ben: Debbie Gibson should go back to high school...

Mike: And may she be gangraped by a herd of horny elephants.

Casper: Bearing jars of Vaseline.

Ben: Oh, yeah, I'd like to thank Tony the Tiger.

Mike: Fuck ya, didya see my photo (him and Tony)? Tony, he's great, and he's on tour!

Ben: I hate racism.

Mark: Nazi punks should all die.

Ben: I'm not into racism.

Jeff: Roosevelt or someone said, "You can only be offended if you want to be".

Casper: Closing comments?

Jeff: The meaning of life is to have a good time and not be a fucker. Everyone who is a fucker should die. Be happy, don't stress about it, be nice and have a good time.

Ben: We're not into pissing off the world, 'cause that gets you nowhere. But we do thank Henry Weinhard. Thank you and have a nice day.

Mike: May Tony the Tiger live forever in yours and my heart.

Please write to these guys at: Placebo Effect Productions, 1515 10th St. S.W. 1, Portland OR 97202 The tape is \$3. If you'd like to write me: Casper-Sue 4424 18th Ave. NE, Keizer, OR 97303



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Samiam

Interview by Lawrence Livermore

The wall between East and West Berlin may be coming down, but the barrier that divides the East Bay from the West (aka San Francisco) is as impenetrable, if invisible as ever. One recent night I zoomed across the just-repaired Bay Bridge to catch East Bay group Samiam making one of their rare SF appearances.

As I entered the Victoria Theatre, I kept feeling like somebody was going to ask me for my passport.

The turnout was sparse, the sound quality was awful, but Samiam did the best they could under the circumstances and even had some of the jaded

Frisco scenesters

slightly twitching their butts.

Afterwards, we adjourned to the Samiam-mobile parked in the alley outside, in between the howls of passing sirens.



Lawrence: You guys haven't played in San Francisco that much, have you?

Jason: A couple times.

Lawrence: How different is it from the East Bay?

Martin: Way different.

James: They're too cool out here, they have one-inch ponytails and...drive motorcycles

Jason: They don't come in till the first band's done playing.

Martin: They show up about 12.

Sergie: There's no, like young persons.

James: You get an older crowd. It's lots of fun, it's different.

Lawrence: It seems like you guys have it kind of hard, though, because you don't fit into the stereotype of the East Bay bands even though that's where you come from. How do you feel about that?

Jason: Yeah, we're basically a monolith, we're just stuck out in the middle of the abyss, and people just come and they wonder, they look at us, and think, geez, I'd like to dig these guys but it's too much for me, I can't handle it.

Sergie: Is there any duct tape? Now, I mean, we're just trying to play what we like, and hopefully if we put out a record people will like it. We have to create our own scene.

Jason: There are other bands that are doing the same thing we're doing. Kinda. In a way.

Martin: The East Bay's mostly more a hardcore, punk rock type scene. Like real dun-dun-dun-dun...

Jason: In the city you gotta drive a motorcycle, wear black leather...

James: One-inch ponytail...

Jason: Yeah, wear a one-inch ponytail, and you gotta be like hipper than thou and you have to be so much ahead of the game that everybody just looks at you and they go, "Wow man, that guy's so much hipper than I am..."

Lawrence: OK, so you're totally out of the city scene...

Sergie: We're not totally out of it...

Lawrence: Dude, you got dreads...

Jason: But the only way they're gonna like us out here is if they look at us and think, "Oh boy, those guys are so cute, they're from the East Bay, too, wow, they're such a cute little band, I think I might like them, like I like Madonna."

Lawrence: You guys came out of the East Bay hardcore scene, yet you don't seem to fit into it anymore. Do you feel any kind of negative energy from the way hardcore crew?

Sergie: From a certain group of people, but they're not the... they're just a bunch of people.

Jason: Well, Jake and Al Sobrante (former drummer with Isocracy, now with Green Day) are gonna put us

down no matter what just because that's what they like to do...

Lawrence: Actually, I just came from interviewing...

Jason: Yeah, you told me...

Lawrence: ...Filth (Jake's band, the hardest East Bay hardcore outfit yet), and what they said about you guys was basically, we really like the people, but their music...

Jason: Yeah, that's fine with me, like Jake's said that from the beginning, and Al's gonna do that because he wants to piss me off, he wants to be a fucking catalyst all the time...

Sergie: The point is, it doesn't really matter, I don't like the kind of music they play, they don't like the kind of music we play...

Jason: But I do like the kind of music they play...

Sergie: Me personally, I don't like punk rock or total hardcore thrash anymore...

James: You know what our scene is? Our scene is the band, we just play what we want to play, and we play where we can; whoever likes it likes it, whoever doesn't...

Lawrence: But you guys are sort of like an East Bay supergroup, you know, considering all your roots...

Sergie: The only reason you're bringing that up is to show us how we've changed from what we used to do...

Lawrence: No, I'm also trying to show people who will be reading this interview where you came from; it doesn't mean you have to conform to past patterns in the future...

But anyway, we already know what famous bands the rest of you used to play in, what about you, Mark, were you in any bands before?

Mark: Yeah, I used to play in Relief Society, we were on the little Floyd compilation, some little punky deal, with some pals I had in high school...

Jason: Sewer Trout pals...

Lawrence: And how did you get the nickname "The finest guy in Concord"?

Jason: It's a fact. You look at him and you know it...

Lawrence: Uh, they might be printing photos with this interview...

Martin: If you'd been to Concord you'd know...

Lawrence: What's with Concord?

Mark: Oh, it's just this suburban town where no one's really from...

Jason: No one's fine but Mark...

Mark: No one else is from there claiming anything, so...

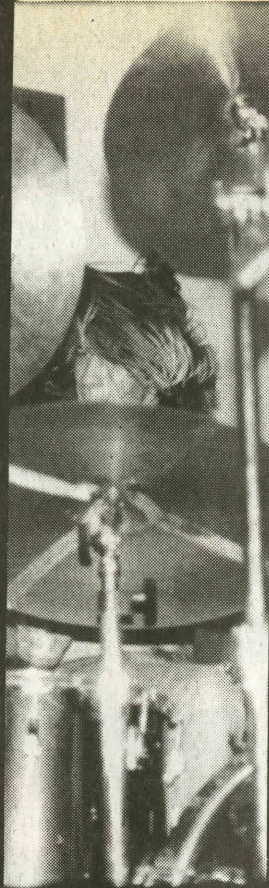
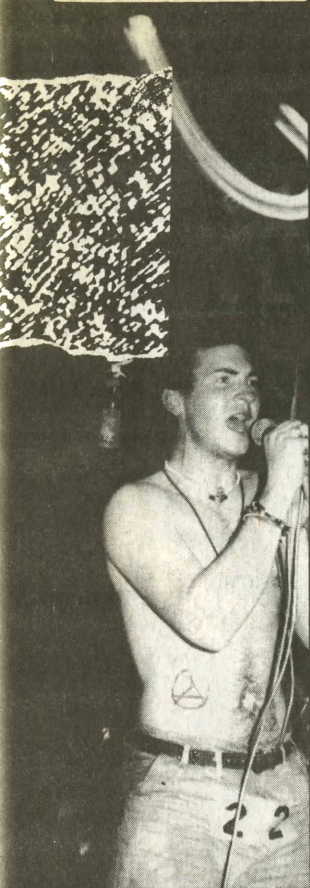
Lawrence: OK, you two guys from Isocracy, that was like the quintessential joke band...

Jason: What are you talking about?

Lawrence: You've probably made the biggest change of all, from being like totally goofy...

Martin: Me and Jason did, because this is the type of stuff we wanted to do in Isocracy...

Lawrence: Is that part of why Isocracy doesn't exist



any more?

Jason: That has nothing to do with it. Isocracy doesn't exist because it doesn't exist. Period. I liked what Isocracy was doing. I like what I'm doing now more. So I'm not throwing out garbage, so I'm not screaming as much...

Martin: I wanted to have more of a melodic, or whatever, sound, but it just never happened, so we just did what we did because the other people in the band didn't want it...

Jason: But we did have a lot of fun playing in Isocracy...

Martin: And also, the talent wasn't there to do it...

Lawrence: That was an image that Isocracy had, they're great fun but they don't really play their instruments very well...

Martin: People came to a show to watch us throw garbage...

Lawrence: With Samiam it's almost the opposite; you've obviously got a whole lot of musical talent, almost to the point where people will slag you for it...

Martin: That's their problem.

Sergie: See, the whole point about this interview so far is that a lot of people don't like you guys, at least that's what I'm getting from you, and it's just that we're not trying to play to the same audience, or else we would try to throw garbage and stuff... When I asked Jason and Marty if they wanted to be in the band with me, the first thing I said is, I don't want to throw garbage, and I don't want to play hardcore, really fast all the way through. I want to play music that I like.

James: There seems to be a lot of slagging, like I've noticed a lot of bands, they think like, "I don't like that band, and I want them to know that I don't like them," and it's like, why worry about stuff like that, when they can worry about their own band. They must be pretty insecure about the music they're playing if they even have to talk about our band. I've noticed that in a lot of bands around here, worrying about what everybody else is playing.

Jason: Like Samiam is totally different for me. In

Isocracy I was writing about the things I wanted to, and now I'm writing what I want to. I've changed; sure I've changed. Everybody changes. There's no way I could... sure, I could throw garbage the rest of my life, but I don't want to, I wanna do this now.

Sergie: Now you pick it up...

Jason: Yeah, and now I throw it all in my room...

Martin: I get the feeling people have a perception of us that we want to sign on a major label and make all the money...

Lawrence: I have heard nasty rumors to that effect...

Martin: ...and fuck everybody else, and that's wrong...

If that were true, we wouldn't be playing shows at the Victoria Theater or Gilman or places like that, we'd be saying, oh, we're too good for that...

Lawrence: I wasn't totally trying to get a slagging match going, though; what I was really trying to get at was that you all, or at least most of you came from bands that already had something going that was doing pretty well, and you chose to leave that behind and go off in a new direction...

Sergie: Can I ask you a question? This doesn't have to be in the interview. I just have a problem with this because, like, what does punk rock sound like, I mean we're faster and heavier than Soup was, or Sweet Baby Jesus was. We've had people come up and say, "You guys are really wimpy." I don't understand.

Jason: Is it because I'm like trying to sing now, because we have Marshall amps...

Martin: Unfortunately we're still judged on what we were before, like being in Isocracy...

Lawrence: Yeah, that can be a pain, but on the other hand, you probably wouldn't have gotten as much attention as you did right away if you hadn't been in those other bands...

Jason: I'm sure, nobody knows who we are...

Martin: Tell me where this attention is coming from, because we don't know about it...

Jason: We're not getting any attention. Nobody comes up and goes, wow man, OK, we got Social Unrest, Sweet

Baby Jesus, Soup, Isocracy, and wow, now we got Samiam. What a big deal! Nobody notices that, they look up and say Samiam? Who the hell are they?

Lawrence: Dude, why do you think you're getting in Flipside?

Jason: Well that's their problem, not mine.

Lawrence: Before we hopefully get off this subject, I can't help but get the feeling that you are bothered by some of the slagging you've got...

Martin: Sure you are, it's natural to be bothered when somebody comes up and says, yeah, they're selling out, that bugs you because you know you're not, and you know you're just doing what you want to do, but when somebody comes up and talks shit like that, you just kind of accept it, but of course it's gonna bother you.

Jason: Even if it's a joke...

Lawrence: Sergie, you're doing something totally different now, not only a different style of music, but you've switched instruments, from drums to guitar. Why'd you decide to quit playing for Sweet Baby Jesus? It seemed like everything was going really well for them?

Sergie: I didn't really switch, because the whole time I was playing in Sweet Baby Jesus, I was basically learning how to play guitar. It's like me and our former guitarist Ryan started the band two years ago. As far as Sweet Baby Jesus, I think we got attacked the same way or worse as Samiam with this whole selling out kind of thing because we signed to Slash or Ruby or whatever and instantaneously people thought wow, those guys are trying to be big, but basically, Lookout wouldn't put our record out and Boner wouldn't put our record out and this other label did. And then we were a flop, we sold 10,000 records, we were pretty much a flop...

Mark: In their eyes...

Sergie: Well, we were a flop because our audience didn't buy our record... Then when we went on tour, we played with Samiam once, they came up and met me in Chico and it was like the greatest thing. I saw like Mark and Jason and Marty from a block away, I mean we dogpiled, I can't tell you how good it was to see those

guys. We played, and I rocked out with Samiam, then got back behind the drum set with Sweet Baby and I was just kind of bored. It wasn't the kind of music I liked...

Lawrence: So how did the Samiam record come about?

Sergie: We made a demo and sent out about a hundred copies to labels and that didn't work, but then we played with 7 Seconds at Berkeley Square and one of their roadies really liked us, and he sent a tape to our new label, New Red Archives, and that guy really liked it... It's lucky we played that show...

Lawrence: Is it true you tried to get signed by a major label too?

Sergie: Actually, the only major label we sent a tape to was Slash, just because I had to send one to them anyway because I wasn't sure whether I was under contract to them from Sweet Baby...

Lawrence: But the rumor mill has it that you sent tapes to every major label...

James: I have a friend that works at Warner Brothers who I sent it to, but I'm sure we'd never even sign to them... It was a friend of mine who was interested in the band...

Sergie: I wouldn't want to sign with them, it would be the same thing as with Slash, we sold 10,000 records and I don't think it helped Sweet Baby at all. I wouldn't want that to happen to Samiam, to get like gentrified... I want to put out a couple of records, even if they only sell two or three thousand and have the people that like us buy the record. I'm interested in doing it semi-underground, you know?

Lawrence: Speaking of underground, that's the name of one of my favorite songs that you do. Could you tell me what that's about?

Jason: It's kind of about a friend that I had who I got to know pretty well while I was in Isocracy, and then suddenly, I don't know for what reason, he just started closing up and moving away from people, and now nobody knows what he's about and you can't talk to him anymore, you can't connect him, and it makes you feel really bad...

Lawrence: Is it completely a personal story, or is it meant to be a commentary on the underground scene in general?

Martin: It depends on who reads it...

Jason: A lot of what I write you can look at in a hundred different ways. I don't write in a very direct way. I don't name names, I don't name places, but you can see the idea I'm going after, I hope at least...

Lawrence: I'm wondering, does that song relate to your feelings about the old days of Gilman Street, which all of you to some degree had a part in?

Jason: I think the only thing that Gilman Street had to do with it was that it had us meet. I didn't know these people till Gilman Street started. I was there from Day 1, I went to the first show, and I've been there ever since. It was like a meeting place, where you'd meet these people and get to know them, and it branched off from there. Gilman could have gone away and I have the feeling that the friendships would have still been around, but Gilman Street helped it along by giving everybody a place to be...

Sergie: The thing about Gilman Street for me is, I was like a punk rocker or whatever before Gilman Street. By the time Gilman Street was around, I was more like in some bands, it wasn't some big new thing. I'm sure that's true for James; he was in Social Unrest for years and years before Gilman Street ever came along...

Jason: With me, it felt like, OK, I'm a little kid and this is my club, and they're doing this for me, I've got some place that I can be a part of, yeah I'm a member, I work here some times, and that was good... Yeah, I had a certain kind of passion for the place. Some people didn't.

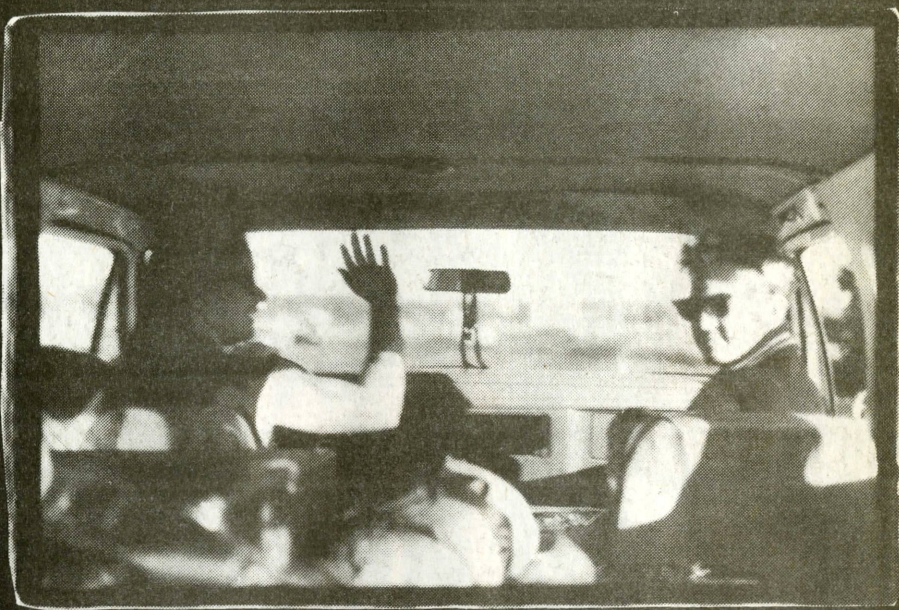
Lawrence: But do you think it had a major role in bringing a lot of bands together?

Jason: It was an outlet for these bands, you know, before Gilman about all there was Ruthie's, or The Farm, if you got lucky like Isocracy did...

Martin: Yeah, the perfect example was Isocracy...

Jason: Yeah, we wouldn't have gone anywhere, we

"Gilman could have gone away and I have a feeling that the friendships would have still, been around but Gilman Street helped it along by giving everybody a place to be." - Jason



would have been playing in our garage for the next thirteen years...

Sergie: What's important to say is that a lot of people quit being punk rockers when Gilman started, a lot of people can't stand the whole Gilman thing. Some of us were in it, some people weren't. It's not as big a deal as a lot of people make it...

Jason: Some people saw it as being some kind of hierarchy, being part of that club. I didn't feel that way, maybe later on I started feeling that way. Now I don't have any kind of feelings for that club, it's like a total different place now. I don't know any people that work there, probably because I don't work there anymore, basically because I don't want to...

Sergie: I think the people that run Gilman now are doing more for the scene, or just as much, as any other time...

Jason: Oh, yeah, I'm just not associated with it as much...

Sergie: I hate people that slag new Gilman and say I love old Gilman, that really pisses me off...

Lawrence: Yeah, I agree, but there are a couple of other things we should cover before this tape runs out. Like, are there any other bands happening right now that you guys really admire?

Everybody: Jawbreaker.

Jason: Fuel. Doughboys.

Sergie: Mr. T Experience. Sneaky Pete. Soul Asylum. Dinosaur, Jr.

Martin: No.

Jason: Filth.

Lawrence: You like Filth?

Jason: I do like Filth. I love Jake, I don't care what he says about me, I still like him and that band.

Sergie: I think Jake's a rad dude. I never heard his band though.

Lawrence: Where do you guys see yourselves playing in the next year or so? What kind of places?

Martin: Colosseum.

Jason: Hopefully I want to be away from here. I want

to be playing Australia, I want to go to Europe, I wanna play... At least beyond Reno...

Martin: Chico...

Sergie: I don't foresee us playing any kind of bigger places. I think someone will know us outside of California and we might be able to play similar places around the country...

Jason: I'd like to play some places in the city... I talked to the guy at Nightbreak to try and get a show and he goes, yeah, well if you guys got a show I'll come check you out, I listened to your tape, you guys sound like a surf band to me. So I call him up and say, hey, we've got a show at the Berkeley Square, and he says, oh well, you've gotta have about a case of beer and a couple good looking groupies backstage to get me out to the East Bay, so like fuck the Nightbreak...

Lawrence: You guys are so idealistic...

Sergie: I like to play in small clubs that have a lot of people...

Jason: The Chatterbox is great...

Lawrence: Why Samiam? How'd you pick the name?

Sergie: That's the name that Soup was gonna be like three years ago. I think Tom made it up, our old guitar player, and he ended up hating it and I was the only one that liked it... It was pretty much non-threatening...

Martin: It was between that and Lucky Pierre...

Sergie: But these guys didn't want to be Lucky Pierre... I think it's because they're homophobic...

Lawrence: Pardon me for being ignorant, but what in the hell does Lucky Pierre mean and what does it have to do with being homophobic?

Sergie: You don't know? It's like if there are three people having sex, and the guy in the middle, the one who's getting it from both ends, is called Lucky Pierre. Lawrence: And so Lucky Pierre is like a metaphor for your ideal in life?

Sergie: Yeah, me, my brother, and my dog...

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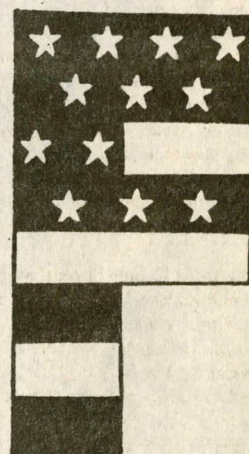
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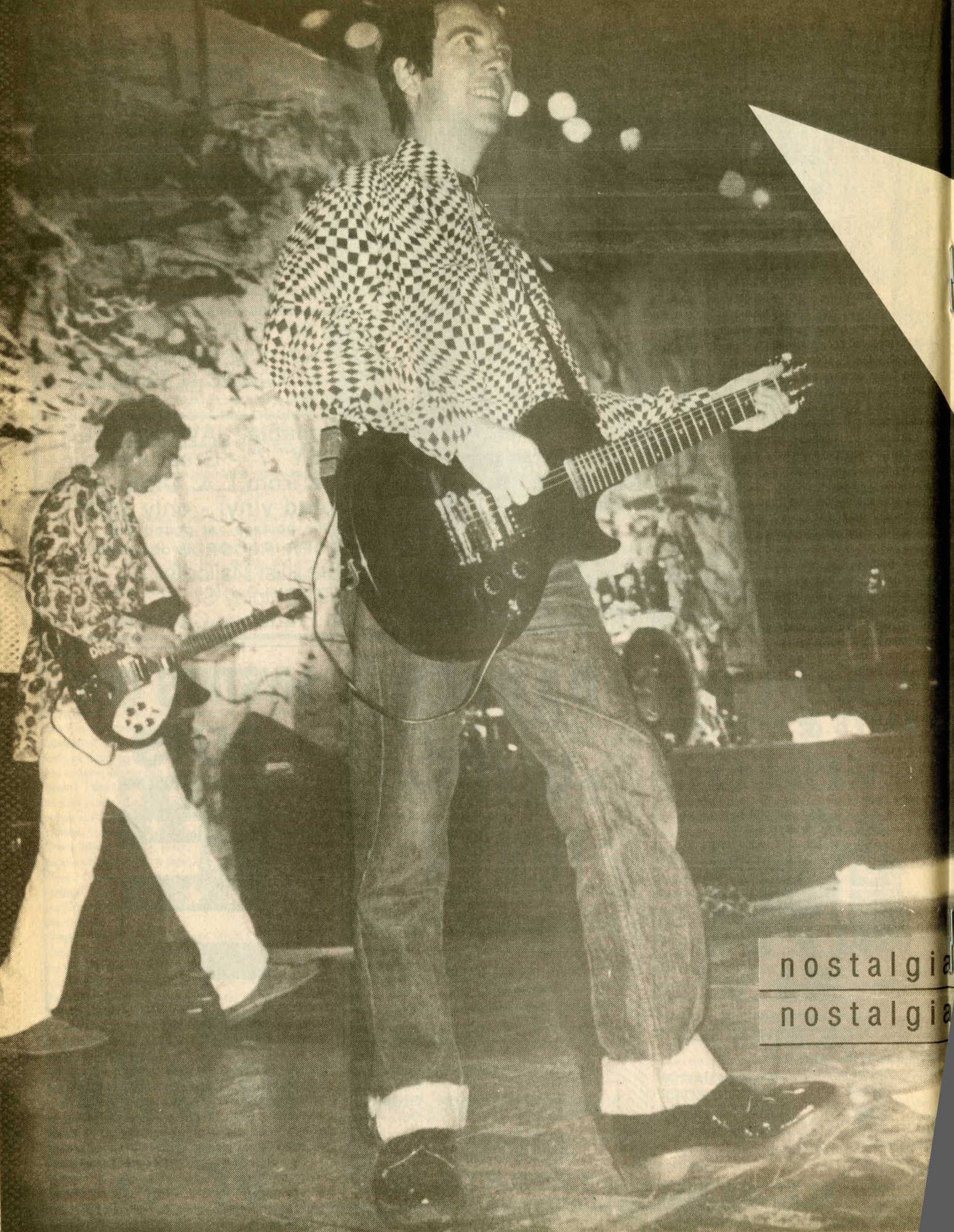
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BUZZCOCKS

Al: I'm sure you've been asked this a million times already on this tour, but since we really don't know the answer yet, here goes..."Why did you guys get back together?"

Pete: Ah, why did we get back together? It started off that there were rumors going around that we were back together already. It's a short story...

Garvey: It could be a long story...

Pete: It could be, but I'll do the short one. It's better, you'd never have room for the long one! So there were the rumors that we were back together, and agents and promoters started getting in touch with us to find out if we were back together and if we were, would like to come and play America.

Garvey: I was calling everybody trying to find out if these rumors were true. I thought I was being left out, I thought they had reformed without me!

Pete: As a result of these rumors, Ian Copeland from FBI, who used to book Buzzcocks tours, was talking to my manager who was over in America for the New Music Seminar, and started making these offers. Then he came back a couple weeks later with the offer for this tour. So after that it was just a case of calling up everyone and saying: "How do you feel about it?", "What do you think?", "Are you free to do it?", "Should we do it?". And eventually everybody said yeah.

for an age yet to come
for an age yet to come

Photo by Gary L.

"We were always more involved with the aesthetic side. It was like...write some songs, go out and play them and communicate and enjoy it and get involved." -Steve Diggle



by Gary I.

Garvey: It wasn't an easy decision on my part. I had made life for myself in New York City. I was a tradesman, I had a good job. I spoke to my boss and he said that if I wanted to do it he would give me a few months off. Then I had a bad day at work and said "I'm going".

Martin: Is it true that you were working at the Ritz?

Garvey: Yeah I was working at the Ritz for awhile. I came upon hard times being a musician - I wasn't getting a lot of work as a musician. To be consistently working as a musician you have to be very versatile, and I'm not very versatile. I'm only good at one style - and that's Buzzcocks style and that wasn't happening at the time, but you have to make a living so I went back to doing what I used to do as a kid - being a painter. The bottom line was I needed the money because I have a family, I have children. I certainly didn't want to go back to the way it was before, because I made no fucking money last time. There was one year when I could have called myself "fairly well off". But I had no money...

Diggle: I don't think we could have gotten back together any sooner really, it was the right time. If you would have asked me 6 months ago I would have said it could never happen, that the boat had gone too far out to sea.

Gus: Did you guys keep in touch over the years?

Pete: Vaguely. The last time I had spoken to Steve was 2 1/2 years ago. I was doing some demos in New York and Steve phoned me at the hotel room.

Diggle: I hadn't spoken to Steve in 8 years. It was really strange going to that first rehearsal, I didn't know what to expect!

Al: I was wondering if you were all going to have long hair or beards...

Garvey: We all look exactly the same!! (Laughter)

Pete: It's only been 10 years!

Garvey: It could be 20 or 30, I'm never going to have long hair!

Joy: I had heard the rumors about a year ago that you guys were getting back together.

Garvey: That's it, you see, all those rumors.

Pete: All those rumors generated the interest...

Garvey: Interest between us, you know?

Pete: And then it just came together like that, but it wasn't something that we could have done on our own. We would have never done it on our own, it would have been highly suspect. If we would have just got back together and then tried to generate the interest, then I'm quite sure people would have been saying "What relevance has that got to do with today?". But, the relevance was that there were rumors and people were entertaining the idea of be entertained by the idea of a reunion.

Diggle: I got a phone call from Jack Rabid in New York (Big Takeover Fanzine) who said; "The Ritz is booked!" But I hadn't even seen any of the other members!

Pete: It's only been 4 weeks since we got back together.

Al/Joy/Gus/Martin: FOUR WEEKS!?

Garvey: We did about a weeks rehearsal, but we didn't do much of a rehearsal because we were in the pub most of the time talking about old times. We had a real good time...

Al: I had heard that you were touring in Italy months ago?!

Garvey: No...

Pete: No, there were all kinds of stories.

Diggle: I have my other band FOC (Flag Of Convenience), and we were going by "Buzzcocks FOC" in places like Berlin and stuff. I took that name over there because it was easier, people didn't know who FOC were and promoters wanted to use "Buzzcocks FOC". I think that that also added to the confusion.

Martin: I also heard about the record re-issues, so I'm sure there was interest because of that.

Pete: This was one of the other things that came together at that time. Well, one of the reasons that we split up in the first place... we had originally signed to United Artists and then about 1980 EMI took over United



photo by Joy

Artists. So most of the people that we originally worked with got jobs elsewhere - and in came the people from EMI. So we weren't getting on with the record company at all. The last good A&R man they had was called Tim Chatsfield, and he went off to play saxophone. The two years ago he started working again at EMI. He got himself in the position of being in charge of something, I think they call it "special projects". It really deals with CD re-issues, compilations etc... So I was talking to him about 18 months ago to sort out the Buzzcocks for CD releases, because when we were around there were no such thing as CD's. I was originally talking to him about doing a "best of..." compilation -but that was an initial idea. About 6 months ago he started talking about bringing everything out and putting it, and also including a live radio session. Because he had heard our music, and he liked it, he was like our spy in the middle of the enemy camp. He used his position and got that box set together. Yeah, so along with the tour that certainly added interest. But as it is, we'll be waving "bye bye" at the airport before that box set comes out!

Garvey: Yeah, it was supposed to be out at the beginning of the tour but...

Pete: It's got 53 of the 57 songs we recorded. It doesn't have the 4 tracks from "Spiral Scratch". But two of the tracks are on the live album, so it's like 55 out of 57.

Al: You mentioned that the EMI takeover was one of the reasons for the initial break-up. What were other reasons?

Garvey: EMI we just like a huge empire and we weren't even a cog in their wheel.

Diggle: The A&R man that originally signed us had left the company, so after that we'd go to their office to try to find out what was happening or try to get things done and it was very difficult.

Pete: You have to trust people to get a good job done. We were in Manchester and we couldn't be on their doorstep every day trying to make them do it.

Garvey: It's an important relationship between the A&R man and the band, you know?

Diggle: We were very disillusioned with EMI as a record label, we thought it was the biggest in Britain and we found out that it was just a small part of the machine.

NOSTALGIA

**I'll bet that you love me like I
love you
But I should know that
gambling just don't pay
So I look up to the sky
and I wonder what'll feel like
in days gone by
As I sit and bathe in a wave of
nostalgia for an age yet to
come**

**I always used to dream of the
past
But like they say, "Yesterday
never comes"
Sometimes there's a song in
my brain
And I feel that my heart
knows the refrain
But I guess that's just the
musical
nostalgia for an age yet to
come**

**About the future I only can
reminisce
But what I've had is what I'll
never get
And although this may sound
strange
My future and my past and
present I live this arranged
And I'm surfing on a wave of
nostalgia for an age yet to
come.**

Al: A friend of mine told me that you, Pete, had joined some left wing political organization...

Pete: That's an interesting thought!

Al: I didn't know if that was true of if it had anything to do with your relationship with EMI.

Pete: That thing with the politics came about from a press release... There was this new party forming in England called the SDP - the Social Democratic Party, they were a group that broke away from the labor party and formed their own sort of independent party. So as a joke, the press release said that I was going off to join the SDP. It was just a joke, that's all.

Garvey: You've got to be careful with your jokes!

Pete: The Buzzcocks was one of the best jokes ever thought of. It's had me in stitches for years!

Al: Getting back to the break-up, EMI had that big of a role in it.

Garvey: Well... it wasn't a case of we were fighting or anything. We don't fight even in the worst of times.

Diggle: We had been touring a lot at the time, and we were starting to want to do other things. The organization wasn't right...

Pete: We had problems with management...

Garvey: We had big problems with management!

Pete: It was just all of those things going on and not having the infra-structure to keep it together. It was in a state of chaos really.

Al: You guys had come out of the initial English punk rock explosion. Did you ever feel like those original punk ideals were swallowed up by something bigger.

Pete: Part yes and part no. I would never site that as being part of the problem.

Diggle: We were always more involved with the aesthetic side, it was like... write some songs, go out and play them and communicate with people and enjoy it and get involved. It was more of that than sitting down and thinking this is big business, we're going to do a concert, how many t-shirts are we going to sell? Which is something that the bands adopted a lot later on, after the punk thing. They became business oriented.

Pete: But the reason for us coming back together - was like the reverse of the reason that we split in the first place. Unless you have that support.

Pete Shelley

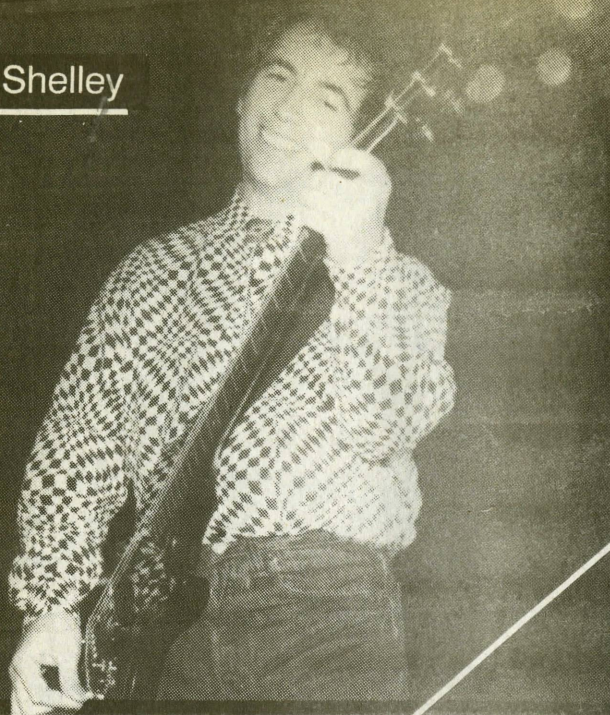


photo by Mavrik

BOREDOM

You know what I say or what I mean
I say what comes to my mind
You see, I never get around to things
or maybe in a straight, straight line

You know me I'm acting dumb
And you seem very humdrum.
Boredom...Boredom...

So I'm living in this movie
But it doesn't move me
I'm the man who's waiting for
the phone to ring
A ring, ringa, ringa, but it
doesn't ring

Chorus

Diggle: We have all the machinery working again. We've got better machinery this time, we've got a lot of fans working for us. The tour manager is a really big fan from years ago - and he is a really efficient tour manager - and he's joined the team. He likes to do it and he's not just doing it for the business.

Al: Was your involvement in that original punk rock thing just a coincidence, or did you align yourselves with it?

Pete: All the initial bands that were involved in the initial punk rock thing, which was in 1976 not 1977 - by 1977 there was almost a perfected style that was being copied... All the initial bands were doing things in an almost parallel development. It just so happened that Howard (Devoto) and I were writing songs like "Time's Up" and "Boredom" and things, while the Pistols were writing things along similar lines, and a lot of us started meeting up. Because a lot of different people were having the same ideas and ideals and were operating at the same time, they all joined up to make it far more expansive than it would have necessarily been if everybody would have gone on doing their own little thing. If it was JUST the Sex Pistols doing what they were doing, then there wouldn't have been a movement whatsoever. They were just a band that were playing a strange form of rock and roll.

Diggle: At the time, musically the only other thing going on at the time were synthesizer bands, I remember being really really bored...

Garvey: You had to be a perfect musician to get anywhere. And you had to be forty years old before you could perfect your instrument...

Diggle: I remember when the Who used to smash their guitars and people would do things that were exciting, and write songs that lasted 3 minutes instead of 1/2 an hour, like a full side of a record. It was really boring and it didn't seem to have any relevance to life anymore. There was nothing to do...

Pete: I saw the Sex Pistols play in Manchester a few times

and at one show I was talking to Malcolm McLaren about a bass player. I guess Steve (Diggle) showed up about the same time and he had talked about meeting some other guy to form a band so he asked Malcolm if he had seen anyone so Malcolm goes, 'Here's your new bass player!'

Diggle: We sat down and talked for about twenty

minutes and I had spoke to this other guy and we were supposed to meet and form a band together. Well that other guy went away so we (Steve and Pete) sat in the back of a Sex Pistols gig and listened to the Pistols and had a chat...

Joy: Did you have any idea of what kind of music you wanted to get into?

Diggle: Just noise with an interest in words, really. Wasn't it? I mean we plugged into this little amp with a home made speaker cabinet. Pete plugged his guitar in, I plugged the bass in and Howard plugged his vocal mic in! It could really only take one instrument! I was trying to learn the songs, and Howard was screaming and Pete was playing hard and I was thinking "Wow!". And we were twice as fast as

anything around at the time. It was amazing but it was a great feeling. There was something about it. That was my audition in Howard's front room! One of the key things about the whole punk thing was that we all exchanged ideas about they way we were thinking. That kind of approach to it, and anything was possible.

Al: Coming from Manchester, I've never been there, but I get the feeling it's a gloomy, depressing place. But you guys are this upbeat pop band...

Pete: Yeah, I guess we are! (Laughter)

Diggle: The world is on the brink for those that feel life is a tragedy, but there are those that feel life is a comedy...

Joy: You never really carried that angry flag of punk rock...

Pete: It was only afterwards that everyone jumped on the bandwagon that there was ever a flag to carry that was angry.

Diggle: There were those people who were in cabaret bands who wanted to be musicians, who didn't know a thing about themselves, joined in on the bandwagon and spitted for the daily papers and stuff... I think we felt a little hipper than that really. I never wanted to be in one of those bands, I couldn't really see Pete doing that.

Pete: No. Most of the bands in Manchester at the time were either big, almost like supergroup band or they were playing in bars. It was a constant temptation to play in the bars because you could make money, but in order to play in the bars you had to play covers. But playing covers the covers are always less

then the original song, there's just no excitement, we wanted to write our own originals and play them.

Diggle: It was a perfect time to express yourself. People were just saying "Fuck it, let's get on with it." Manchester was grimy and miserable but that doesn't mean you have to be grounded by it. People were inspired to do things - the music business being based in London and everything being based in London, it was just like starting your own party down the road. A lot of characters came out of the woodwork, there was like a big Gay Scene that had been hiding for years. A lot of people started fanzines, that were interesting, they weren't writing about Yes and stuff like that. It was like some guy down the road has made a tape, and it's the most ridiculous thing I've heard in years but it's changed my life! It was a great feeling. A great atmosphere.

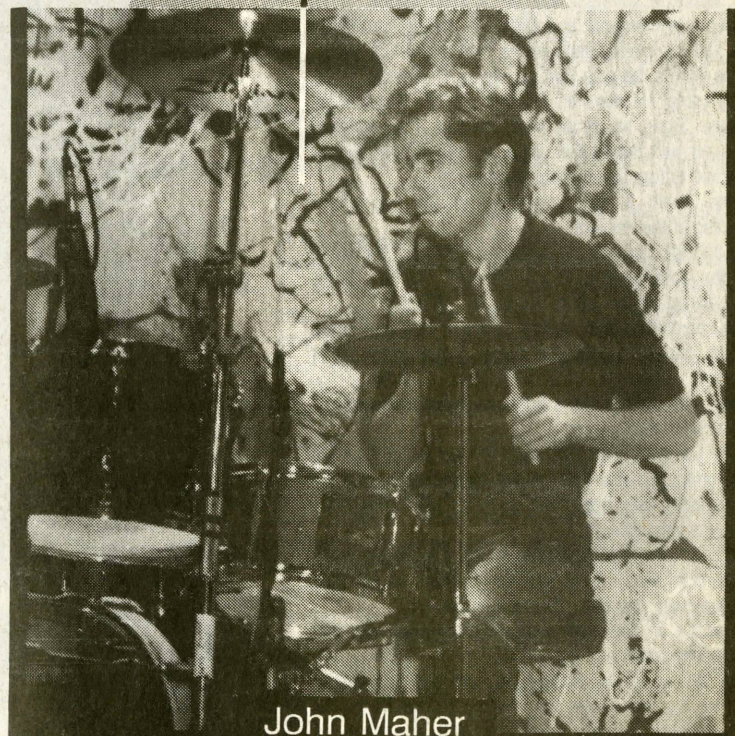


photo by Mavrik

John Maher

**You say there's nothing to see on me
I'm already a hasbeen
You see my future and what it was
But I think I was never that lovely**

**You see that I'm starting on a journey
it's always seems to be
It's just that I came from nowhere
And I'm going straight back there.**

**So I'm living in this movie
But it doesn't move me
Tell me what you are trying to arouse
Flesh lying under my trousers...**

Al: By that time you must have had put out the Spiral Scratch EP. I'm sure that put you over as a major "punk" band of the day. I know it did when that came out over here.

Diggle: Yeah, I had just ordered 1000 records...

Garvey: We were one of the first bands to do that...

Diggle: I remember going to this industrial estate to pick the records up. I borrowed my dad's car, and there were all these oil drums all over, real industrial, and there was this little box of records on the warehouse floor...

Pete: It was more just a state of mind than a rigid form of music, I mean it was all loud and the songs are all short...

Al: You guys definitely weren't as angry, you had songs like "Boredom"...

Pete: I don't know...

Diggle: A different kind of angry...

Pete: We were more existential...

Martin: You guys had more love songs, or more "girl" songs...

Pete: No, they weren't necessarily "girl" songs. They were non-gender, there was a lot of that anger and anguish in them.

Diggle: There was a lot of that existentialist feel around as well. I was a conscientious objector to work, so there was no way I was going to be singing "Give me a job!"

Al: I always like the existential feel and the "art" edge...

Pete: There is, I mean there was a lot of people involved who had art school degrees. Even the "anarchy" bands, there were elements of dada and surrealism, situationists...

Al: Do any of you have art backgrounds?

Pete: My brother is an artist. I did philosophy in college.

Al: Is this reunion for good? Are you planning on writing new songs and doing some recording?

Garvey: We're taking it one step at a time. Things have gone so well that we said "Hey!", ya know?

Pete: It's hard to put out records without a record deal. We haven't got a record deal, or a publishing deal...

Diggle: The basic thing was that we got back together and did a few rehearsals and are out playing to people. That is the essential thing to it. If we had to sit in the studio for 6 months and start planning things out, then things start to get stale. This way has been the perfect, we're totally free, we get on with each other. It's a good feeling.

Al: Are there any new ideas that any of you have that you are anxious to work out in a Buzzcocks format?

Garvey: We wrote some in rehearsal...

Pete: Well we wrote some that could be, but I mean the time will come, and it will come naturally rather than on an agenda.

Garvey: The longer you live the more you realize that you can't force things. Things happen when it's right.

Diggle: Like when we made the set list for this tour, I think there were 22 songs, and it's all old material. People want to hear that. We could have easily done a half a set of new material, but I think it is too soon. We've only been back together 4 weeks! A lot of kids who have never seen us would like to see us do that old material. That sort of justifies us still doing this catalog - this time around anyway.

Al: You are doing stuff this time around live that you

normally didn't play live, right?

Garvey: Yeah, "Why Can't I Touch It", the B side of "Everybody's Happy", we never actually played live, and it's almost the highlight of the set, really. Well, some nights it is! That's a groove song, and we've never really played groove songs live.

Diggle: But it's like Shakespeare, you got the body of work, and this is like a different production now. A fresh account, a new production.

Garvey: I was talking to Pete before we started rehearsing and I was saying that I'd love to try to do things like "Why Can't I Touch It", and there are a number of other things that we never got around to doing, and they probably wouldn't be suitable to do live.

Pete: Oh there were so many songs that we wanted to do. When I first made the list it was 24 songs...

Garvey: It scared me!

Pete: And I know John was going "Are you sure about this?!" That's a lot of songs! And we just wanted to do as many as we could. When we came over we got it down to 20-22 songs.

Diggle: I think it's good to bring out the hidden jams, because there's quite a few that we do that on live.

Garvey: Originally we weren't doing "Orgasm Addict", that's one we left out, but kids were screaming for it. We never played that number very often. Maybe only on the first couple of tours. It seems to be a big number over here, so we had to learn it during sound checks.

Joy: Are you aware of how many bands cover your songs these days?

Pete: Well, we're becoming increasingly aware!

Garvey: I didn't realize. A band that we played with in Trenton did "Love You More" live, and they did it third song in their set, and we play it third song in the set as well.

Joy: I heard that there was a band in Canada in did an all Buzzcocks cover set!

Pete: Oh, I like that!

Garvey: I want to see them so I can see myself!

Pete: The more the merrier! We should start the School of Buzzcocks and they can all come in and we'll teach them the finer points!

Garvey: Well I think that we sound really good right now, really tight. Probably better than we ever did. I really think so.

Pete: When we played in New York there were a lot of

Steve Garvey

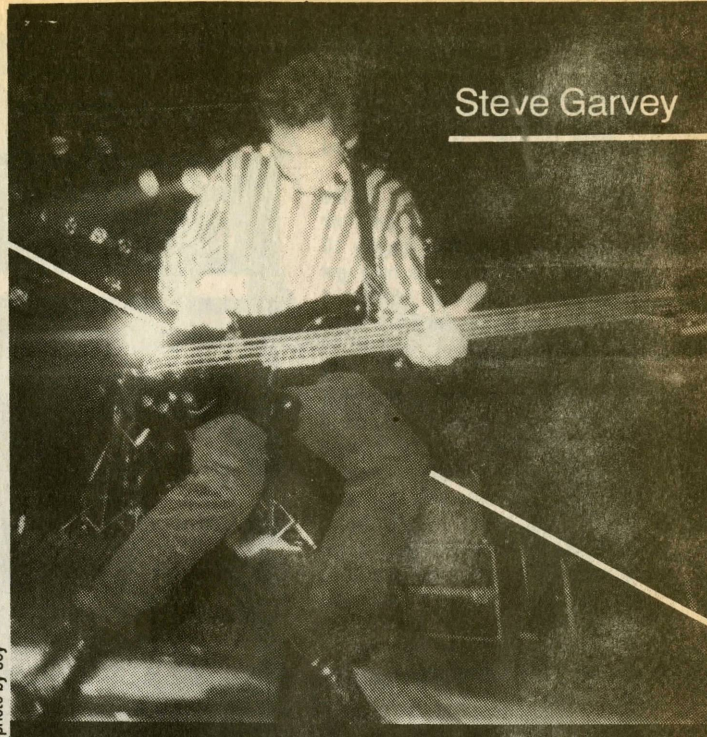
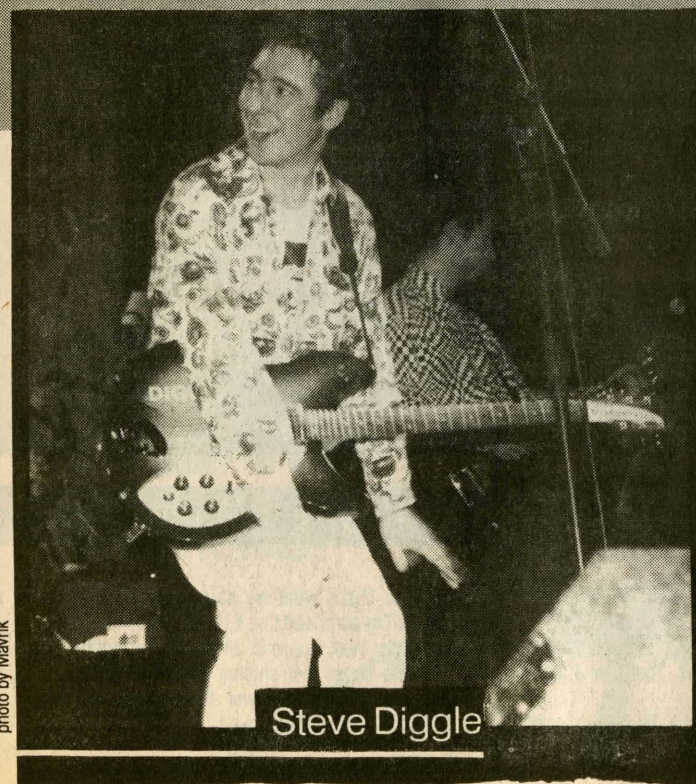


photo by Joy



Steve Diggle

photo by Mavrik

people from England that came over, and that's what they were saying as well. Better than they remember it being.

Garvey: Yeah, I learned how to do backing vocals, and I think I'm a better musician. I was several bands in New York and I played with some really good musicians...

Diggle: Well back in 1977 - the urgency of life, totally direct, get it out as fast as you can. Now it's like 10 years later and the songs have got more depth to them. I've taken a lot more influences over the years and I think it has helped out.

Garvey: I've realized recently that guitar based bands don't age or date as much as like keyboard bands do. In the last couple of months I've listened to a lot of the old records that I used to listen to and the ones with keyboards sound really dated. Guitar based bands, like the Rolling Stones, that kind of stuff still sounds fucking great. A good guitar sound is still a good guitar sound.

Al: What, was there ever any interest in putting a keyboard player in the Buzzcocks?

Garvey: Never.

Pete: No, not really. I used synths in my own band, but there wasn't anybody playing them, they were all programmed. But the way they were programmed was a guitar technique rather than a keyboard technique.

Diggle: On "Something's Gone Wrong Again" there's one piano note and on "Running Free" I brought this old organ in and we had it growling like an old vacuum cleaner - but it's not like "keyboard player", more like novelty effects.

Al: Since it's been 4 weeks since you got back together, I guess you haven't played England yet.

Garvey: No. We came right over here.

Pete: And we've done 13 shows in 14 days.

Garvey: We have a couple of days off now. We flew from Minneapolis, it was freezing cold! We did a photo session in the morning yesterday and it was like 20 degrees. We were freezing! And then we come here and it's like this...(laughter) [85-90 degrees, sunny]

It was good to come to American first because it has always been good for us.

Al: Do you remember playing the Santa Monica Civic the first time you played in L.A.?

Garvey: Yeah! Does it still have a really big stage? We're used to being really close to the audience, it seems like that place was really far from the audience.

Al: Yeah, it's still there.

Garvey: I don't like that.

Pete: Well with new technology we have our radio wireless guitars, so we can go as far as we can reach.

Garvey: We were always tied down before. But a big part of the show now is getting really close with the audience, I mean we always did, but even more so now. We really feed off of the audience, I know I do.

Pete: The last time at the Santa Monica Civic the

audience came to us!

Garvey: Yes. They all ended up sitting on the stage. I don't know if you came to that one.

Al: Yes, I was sitting up there! You also played the

Pete: Well, there's a story to that one...

Al: I heard that it was this giant type of chicken whose wings made a buzzing sound when it flew (Starts flapping his arms).

"I've realized recently that guitar bands don't age or date as much as keyboard bands do... A good guitar sound is still a good guitar sound" -Steve Garvey



Stardust Ballroom the next tour, I liked that show much better.

Garvey: That was one of our all time best shows. I remember that one very good. That was a fucking great show!

Al: So how did you ever get the name Buzzcocks...?

Pete: That's what we said in an interview once as a joke. I'm surprised that it made it out here.

Diggle: Well, we read a review of a football match once in the paper and another word for 'pal' or 'mate' was cocks. So the reviewer finished off his article with "...catch the Buzz, cocks."

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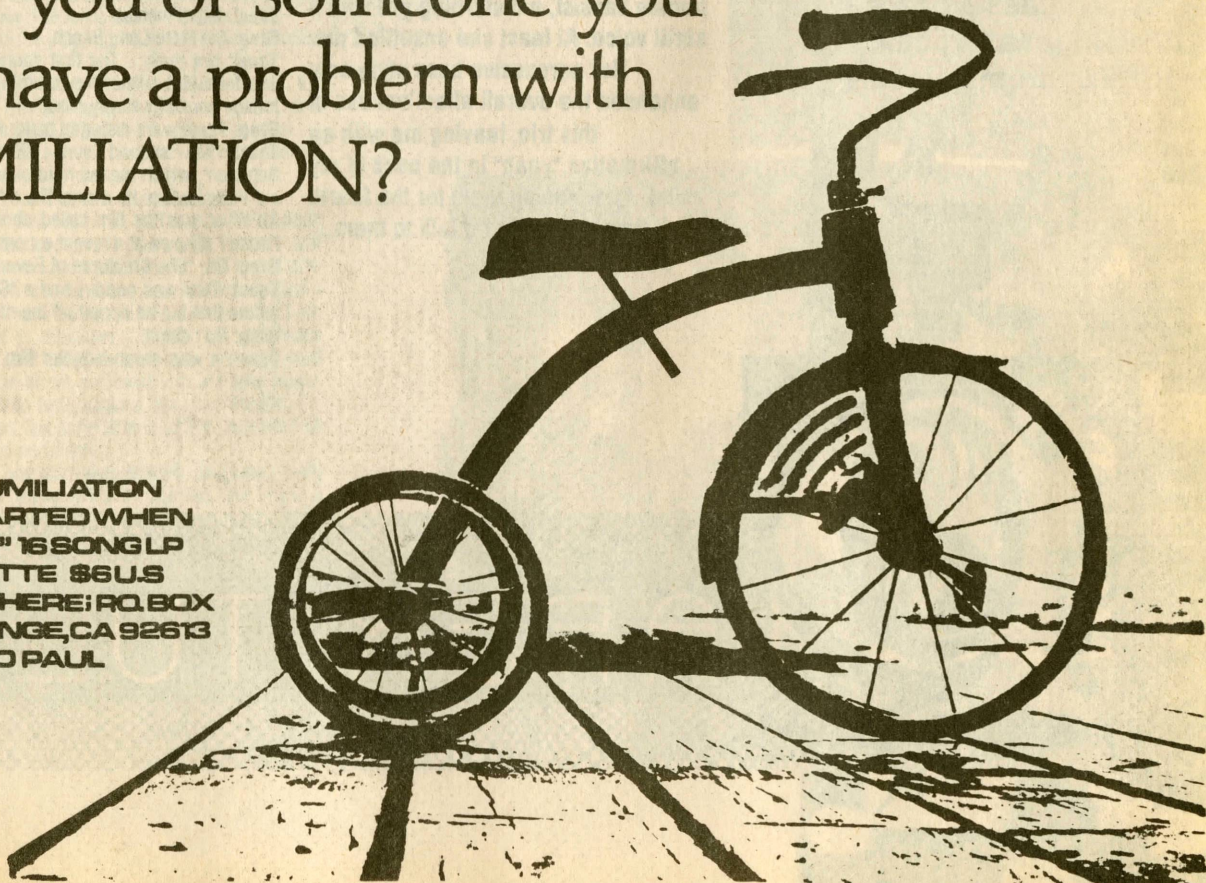
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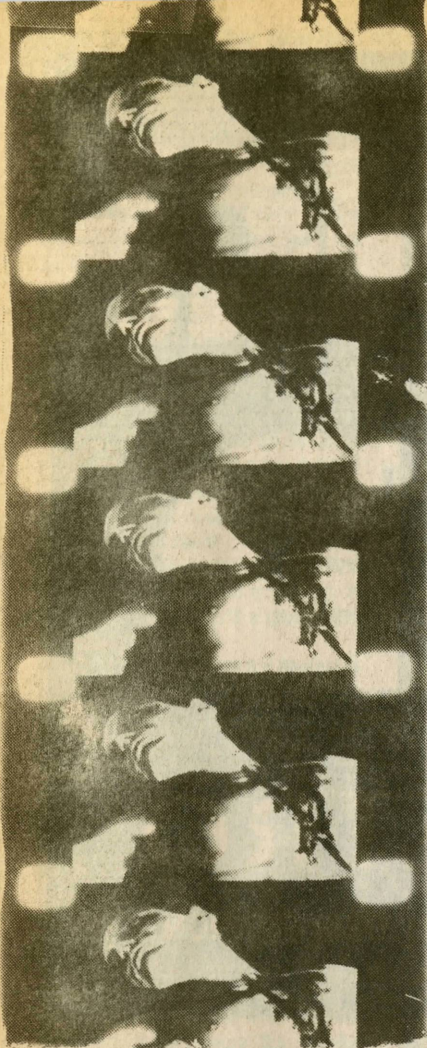
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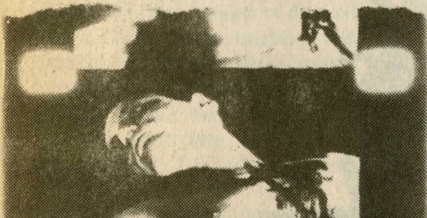
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TOAST: bass, vocals
GREG: guitar, vocals
SQUEEB: drums, vocals



Typical evening for me, or so I thought. That pre-gig primer was quickly turning me into a mud puddle as I hit the Gaslight for my punk rock fix. Motorcycle Boy and Love Dog were the attraction. But luck, can you believe it, was on my side as I was actually in time for the opening band. I didn't even know their name, but I checked them out. I liked what I saw.

Their drummer is a real straight looking guy, he even wears a tie, not unlike some "new wave" weirdo, but not like one either. He delivers a solid backbeat on a modest drumset. Their guitar player is this smart looking guy with an assuring smirk on his face - he plays melodically and confidently, but with a definite edge. And finally the female bassist, a disturbing girl with a shrill voice. At least she unsettled me.

Her percussive bass style only enhanced the overall effectiveness of this trio, leaving me with an affirmative "yeah" in the back of my mind. After seeing them for the fourth time, I thought I'd talk to them...



Toast: Let's do an interview in colors.

Al: Colors...?

Toast: Yeah, so that way people can't read it.

Al: Like black on black...

Toast: Something like that.

Al: Ok, I'll start with grey questions, and we'll go through the white, thru the rainbow to black... You're from Long Beach, right?

Greg: Yeah.

Gus: Where did you all meet?

Greg: Squeeb and I have been playing together since high school.

Squeeb: He had the locker on top of mine in 7th grade...

Toast: Really? People I've known since 7th grade won't even talk to me. I didn't know them.

Squeeb: But we didn't start playing until high school. That's when I started playing drums. Then I was in the Army for 4 years.

Al: You wear a tie?

Squeeb: Yes.

Al: Why?

Squeeb: Well, I just thought it looked nice...

Toast: To keep his head on!

Squeeb: And a vest, with purple tulips on it.

Al: Is the song "Purple Tulips" about your vest?

Squeeb: No. She wrote the lyrics to that song...

Toast: It's about death really. It's a dream I had where this guy I knew... he couldn't breath so his lips turned purple.

Joy: Did he die?

Toast: No, he had a heart bypass. He had this really neat scar. I took a picture of it for my scar series. That's how I met him... Me and Greg met making films, and then we started doing sound tracks together. Comatoast Productions and Oculus Industries. That's how he talked me into playing music.

Joy: What kind of films were they?

Toast: Experimental...

Greg: Cal State Long Beach....

Toast: Not really... The first soundtrack we did together was for a film called "Ver Loren Hoop". I didn't do music, I made sounds with my mouth...

Greg: There were distorted guitar lines...

Toast: My second sync effort was called "Mitte Schlofen", which means "mid-sleeps expression". That's my Vampire film. He makes like a million films a year...

Al: What was the film called about your grandmother's house? (Shown at a recent experimental film festival.)

Greg: Oh, "She Creatures of Beverly Glen".

Toast: That was good. I had a "She Creatures..." movie before that but he ripped off the name.

Greg: No I didn't...

Toast: It was an underwater film, "Squeeb and the She

PAPER TULIPS

Squeebz"... I wanted the band to be called the Splatters but they wouldn't do it. We did the soundtrack for "She Squeebz" but Greg did all the soundtrack for "She Creatures..."

Al: What about "Shift"? (Another experimental film shown at a recent festival).

Toast: That was Greg and I. I like the soundtrack better than the film.

Greg: We had done the music before and I found it one day and said hey, this might fit your film. And it did.

Toast: I put the really big climax part up to the... the part where these ants are marching around the toilet - it's so visual, you have to see it, the sound, with the clavicle of the anonymous actress. It worked, everything synced up, it was magic.

Joy: Do your classmates think you're totally weird?

Greg: No. Some like us.

Toast: Some reject us...

Al: When you write songs is it the same thing as coming up with an idea for a film?

Toast: A lot of times, yeah. Well, not with him (Greg) because we're on this kick where I'm trying to be experimental and he's trying to be more melodic. He says "There's nothing wrong with being melodic..."

Greg: It's religion.

Toast: I claim it's expression and he claims it's religion.

Greg: It's religion....

Al: What? Being in this band or music in general?

Greg: Well, no. Some bands. Some people, I don't know why they're doing it. Religion is the only thing I can equate it to really.

Toast: Because it's total blind faith. I don't know, I don't agree with him that it's religious. Religion is something you don't think about, you just claim, from somewhere you don't have to explain, some abstract...

Al: Isn't that why you like a band?

Toast: No. I like a band I can touch and taste and feel. I don't like bands that abstractly affect me like God.

Greg: Oh, maaaaan. I like bands that abstractly affect me.

Toast: No way, forget it.

Al: What bands do you like then?

Toast: I like Godrod, I like the Birthday Party. It's grime and it's real. No cleaned up stuff...

Greg: I like bands that speak to me in visions.

Toast: "Speak to me in visions", isn't that what film's about? I thought we decided it wasn't like film...

Greg H.: When you're playing, what makes you choose the chords you do?

Greg: Um, they're the ones that just naturally come. It's divine. It is. I'm just sitting there with my guitar, and something sounds good. It just comes into your head.

Toast: That's the difference... we have this argument about me not being a musician...

Greg: She doesn't want to be a musician...

Toast: I didn't say that. I said I'm NOT a musician. I don't feel like a musician because I don't hear sounds and then actualize them on the bass. I feel it, and then I play it like a percussion instrument. I feel it texturally and I play it that way. I don't play sounds as much as I do textures. I'm not a musician - that's the difference between spiritual and religious music, to me, and stuff you pick up off the street and clean off and take home. The stuff you pick up isn't religious, it's very realistic.

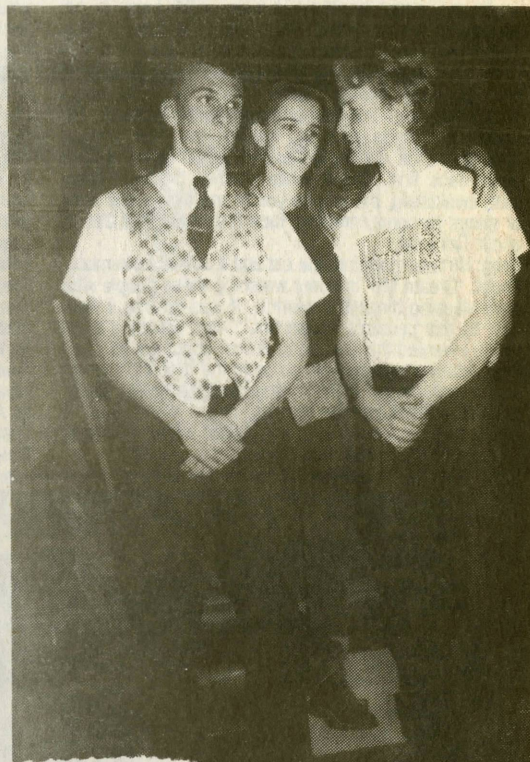
Joy: How does that last song fit in to all this, Squeeb? (A song he wrote and performs).

Squeeb: Actually one day I was at work, and I was really bored so I wrote these lyrics in German. We were at

"I'm not into the mass media concept of delivery and reception...

I don't want to deliver a sermon and have the faithful believe it-

I want an exchange." -Toast



All photos by Al

rehearsal and decided to make a song out of it, "Nazi Schatzl".

Toast: I came in late and they said they had a new song. I said how's it go and Greg said it was a waltz, so I said cool and played it "boom boom..."

Greg: She was playing a tuba part on her bass. He just kept bitching about not having a song to sing.

Al: You also have this thick German accent when that song comes up.

Squeeb: Yeah, well, that's for show. I was stationed in Germany... Greg and I took German together in High School. The song is about my ex-German girlfriend.

Al: What about the other ones, who writes them?

Toast: It's about half and half, actually he writes most of them and I misinterpret them, but he likes the way I do that.

Al: Do you sing the ones you write?

Greg: I sing a lot of her lyrics actually.

Toast: I don't really like singing that much.

Al: What are some song titles and what are they about?

Toast: "Sanitation" is about a garbage collector, and an angel - an angel on his left side, right back in his peripheral. Memo helped me write that one. "Purple Tulips" is about purple lips, what do you call it - cyanosis, when your lips turn blue because your heart isn't pumping enough blood. "Face First" is about imperialism and this semi-fascist regime that we live under. It's kinda political, one of our few political attempts. "Sick dog day, don't be afraid to be in your place, face first. Chock white cheeks, troubled sleep, rude awakening, the empire you're making for the state of things to come, undone, face first." "Kill The Cat" is about Tim's cat.

Greg: He was really into the cat and it died of leukemia.

Toast: "Dream Me" is about watching these people who were sleeping through a window. It was intense. I went over to this person's house and I was watching them sleep. I wanted this person to dream about me so I had this fantasy where I would go up to the roof and I would dance really hard on the rooftop and the ceiling would crumble and fall into the dreams. That's how it goes; "I dance on your rooftop to crumble your ceiling like mind, dream me." "Substitutionary", what's that about?

Greg: Substituting one person for another person.

Toast: I hate that kinda deal. That's a drag. "File M" is about a very hot, very hot evening, afternoon on the roof.

"Scribbles" is about my grandfather because he was an Indian. Can't you tell? He told me that when Indians die they shoot through the blanket of the sky, and that rips a hole in it and that's where the light comes through from the heavens, and that's where the stars are - the little holes in the blanket. Isn't that cool? That's my favorite story. I heard that when I was 7 or so. That's what's "Scribbles" is about.

Al: Where do you feel you fit in L.A.?

Toast: We don't. We fit in at Shamrock, no. Gaslight, no.

Greg: Shamrock, once. Gaslight, once.

Toast: Al's (Bar) was fun, we fit in on Halloween at Al's. But on Halloween, who doesn't fit in? We played with Pop Defect. Everytime I call Bogarts to get booked there, he says: "I'm sorry, you guys just don't fit with anything I'm booking right now". If they would put all of us bands that don't fit in together they'd have a killer bill.

Al: What do you call yourselves when you call up a club to get booked?

Toast: I just say we're kinda alternative. Then I say let me send you a tape. If words could describe it then we would be poets, but we're playing music so we send people tapes. I wish we could find a lot of people who were into a lot of different bands. I don't strictly like this kind of music... I want to play all kinds of expressions, I don't want the band to be a singular expression. Greg has a lot of other mediums; he has film, and photography and he's a really good painter and stuff. The band isn't his exclusive medium.

Al: That's true for you also.

Toast: That's true but I don't feel that the band is limited to a certain melodiousness, or a certain...

Greg: Religion has got to have focus.

Toast: But it's not religion.

Greg: It's religion.

Toast: I don't think music should be limited as some methodical thing. I feel it's limiting to be only melodic.

Al: What would you do if Greg would let you?

Toast: I'd do more like noise and textures. More tribalness and experimental.

Al: And Greg, if you could shut her up?

Toast: What we're doing!

Greg: I like when the band has an audience that is kinda interactive, having some kind of a focus where this is an exchange. I don't know...

Greg H.: Would you like to change the format of the

audience from the traditional band/audience division?

Toast: Definitely. Of course I want feedback and communication going both ways. I'm not into the mass media concept of delivery and reception. I don't want to deliver a sermon and have the faithful believe it - I want an exchange.

Greg H.: What kind of exchange?

Toast: Oh, I don't know how to put that into words. I don't mean energy - mood or something. I want the audience mood to matter. I want to be more receptive with our set and I think it will open up the audience more.

Greg: That's sounds religious to me.

Toast: It sounds like a new religion, it doesn't fall into the category of religion right now as it is.

Greg: Well I don't like religion in general, but that's the only category that I can think of. I don't like the organization, I like the interchange.

Greg H.: You're asking for a more active participation from the soul of the audience.

Toast: Yeah, that would be nice but I don't think that if people weren't participating that we would stop playing. I think reacting as a band is great, too. We do that more in rehearsal than we do on stage.

Al: Well you guys have a really unique edge, I don't know where it comes from but it's there.

Toast: I like what we're doing. I just want to do more.

Gus: How long have you been together?

Toast: Since April, this year. (1989) We wanted to play something for my birthday (in May), so that's how we got our first gig.

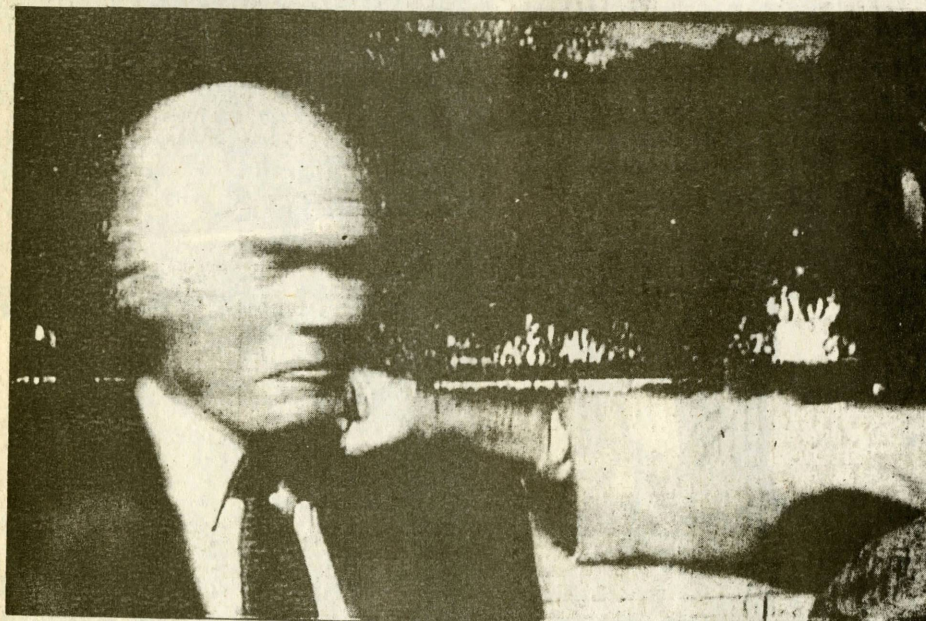
Al: One last question, there must be a story behind calling the name "Paper Tulips"?

Greg: Yeah, it was after the song "Purple Tulips"...

Toast: I wanted to be the Splatters! But they wouldn't be the Splatters! So we were Purple Tulips the first time we played. Then it was Primal Tulips because they grouped us with the psychedelic acts. Then Primordial Tulips and then Primordial Soup Kitchen for awhile. Then I told them if it was "Tulips" everyone would think they were fags, so they said "Ok!"

Greg: I wanted to be the "Pansies" for awhile.

Toast: But I went ahead and made stickers that said "Paper Tulips" so they couldn't change it back to "Purple Tulips" and I put the stickers everywhere. I wanted to be "Plastic Tulips" but Squeeb came up with "Paper Tulips".....



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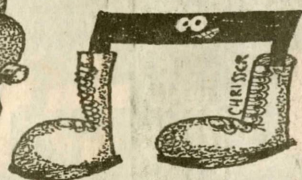
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Keith Levene was at the very core of London's punk explosion. His distinct guitar style was vital to the early Clash (though he never made it into the studio with them) and many maintain he was THE creative force behind pre-merch Public Image Ltd.

This interview took place on December 11, 1989. Representing Flipside was none other than Tequilla Mockingbird, a punk rock fixture with nearly as many accomplishments as Keith - promoter, video producer, video performer, rock musician and bartender at Zatar's, among other things. This is one of Keith's rare interviews and probably the only one you'll ever see concerning Keith latest project - "Violent Opposition"...



photo by Evgeni Nesterov

Keith: Yeah, what would make me truly happy would be just to do a deal with an organization um, who have got a good idea of what I want to do, just in the early planning stages. Just have them allow me to do it, which isn't anything that out-of-the-ordinary, I mean, you know, on the surface of it. I just want to make another record, I want to make videos, or a video to go with it, ok? And I just want them to put it out and then to get some more confidence in me, because the record will do well, because, it will be a more up- market organization. In other words, a major record company. You know, having budget allows you to do a lot of things. Now, you know, on the basis of getting this budget, I can start developing other projects, which I can then offer to this initial organization, or to other organizations. So basically, what would make me happy would be just...

Tequilla: To have your freedom as an artist.

Keith: Yeah, it's not just money, it's actually having, I mean I'd love to do a deal with Sony; I wish somebody had like some kind of weird...

Tequilla: Sony just bought into CBS.

Keith: Yeah, I know they're doing all that, ok, but like, when I say Sony I meant...

Tequilla: You mean Sony - you mean the real deal.

Keith: I'd love to have a deal with Sony so I could like, put out records, and I could put out interactive CD (?) and I could incorporate a lot of things I've learned about electronic media and stuff I know that's coming in the future, and cut a video game deal, too, you know, and I could make the video games to the record sometimes, and you know, all this stuff I've had stabs at doing while I wasn't in PIL. I merely had to deal with that division. I even wrote the games, but the games to the machines they had out then. I mean, I could do it with the Genesis system now, which has just come out. So what would make me happy would be to, yeah, to let the floodgates down. To like, um...The bottom line of it is, whoever I do the deal with, I want to know that. I mean, I wish it could be you. I want to know that that person's got the confidence to just let me go in and get on with it, and I'm sure that's what everyone wants, but I feel like, you know, they're asking me to show them things and prove things to them. Now I just don't have to, I mean, that's where I'm very confused. And possibly frustrated. It's not stopping me; I'm still getting on with it, but that's the bug that's on my ass, you know. It just doesn't make sense to me why I can't just go to Capitol Records and just say, "I want to do a deal", ok, and get on with it.

Tequilla: ok, well (unintelligible)

Keith: The thing I thought was missing is (?), which

doesn't exist anymore, um,

Tequilla: and what was that?

Keith: I knew you'd ask me that. Let's put it this way. If there is a bright center of the universe, London is the furthest thing from it right now.

Tequilla: Is that socially or musically?

Keith: You know, that sounds a bit cynical. That was my experience. Certain old friends weren't friends anymore because they were in certain bands, but um, I don't know like, people I remember learning to play guitar with, or even teaching to play guitar and stuff, like, are snubbing me. And other people are Adrian Sherwood, who I'm having a very good time with and making (plenty?) of records with, and uh, I went out once, and that was to a tech- head gig, which is ostensibly a sound system that plays all the dub (?) to Adrian Sherwood stuff. And that was it. There didn't appear to be anywhere to do or see gigs, the only thing that appeared

Sherman's a really good singer, he's got albums that are, they're all part of the dub syndicate thing, which I've been part of for 10 years. That's Adrian's thing, and as far as I was concerned, that's the only thing that was really happening. um, what's coming out of that is Tackhead, the Band, and what's coming out of that are various sound-systems - now the (?) sound system, G-force sound system eventually.

Tequilla: What is G-force?

Keith: I'll answer that question later. Stop the tape. Just talking about London and stuff like that; for me, London was a place I was delighted to leave - I didn't like what was going on there. The reason I'm a bit reticent about answering the question is I haven't done a lot of interviews lately, so I'm very worried about the fact that I'm having to repeat myself to answer the question. And so I think about it and say, "Can I answer it a bit differently?" But basically, London just seems to be, like,

Keith Levene

to be going on was Neneh Cherry and Soul 2 Soul, and one or two other things that are so obscure, it's almost not worth mentioning, and what was the one other thing? The best thing on telly was "Rapido", with Buck Rogers. Um, but there was just nothing happening, you know? There was a lot happening in London in 1960, then there was bit of a lull in the mid-seventies, in terms of, you know, a real place of energy emission, and then that returned in 1976-77, as we have it, the old punk rock scene, which really disappeared by about 1981, 1982. When I went back to London, I was looking for that kind of original magic. It's about six or seven years since I've been in PIL, now, I think it's that long. It's definitely six or seven years since I was definitely going to leave it, anyway, so one way or another, it's nearly seven years, and I went back there and saw a few promising people, and saw a few possibly promising people...

Tequilla: Like who?

Keith: Well, you know, I mean, you want to name names? It's neither here nor there. The names or name are Adrian Sherwood because, and Quiche (!), his wife, and like ? Sermon and Bob Lewis(?) - he plays keyboards for Aswad, amongst other things. ?

attached to these, I mean, the most important thing seems to be these Porches or BMWs. And to have some job, and to be, you know, over your head in credit, and it, you know, these are like post jockeys.

Tequilla: These are ex-punks, right?

Keith: They're just people, you know, anyway. I found that ...

Tequilla: What's going on with the skinhead movement in London?

Keith: I didn't see any movements in London, you know? I mean, in the sixties, you could be a skinhead, you were a skinhead. And then in the seventies, when the Specials turned up and Selector, you could be a skinhead again, and call it Two Tone, and you're more likely to be a punk that was kind of sidetracked onto it, and I've got nothing against any of that, because I love all that ska and rock steady and reggae and everything else anyway, so, you know, it was alright. In fact now what's going on is: there's no particular movement, but there's a lot of underground action going on. THERE'S a lot of people that dig it. It's gone more underground - it's harder to find where the late night blues situations are going on, and it's harder to pinpoint, like, the hardcore reggae situations. I mean, you can go to Brixton you can

go on the Front Line or stuff, but that's not like how it used to be. I mean it was worth making a movie about, like seven to ten years ago - there was that much of a buzz going on there, but now it's just a place where there's, you know, 98% black people and like it's one place, and it's just a black area. And so, there's a lot of reggae going on there, there's a lot of root-style living, there's a lot of London-style living, a lot of roots-London-style living, you know, um, if you... what the question was, you know, "what's happening with the reggae movement in London?" - I can't see any movement in London. All I could see was commercial packaging, you know, affected, that's all I can see here really - see a lot of the bands are good - a lot of the bands rock on, you know - I can't blame the bands up until a certain point... the other day I was toying with the idea of putting out a 12", with like three tunes on it, really great dance tunes, and just calling it Unconditionally Guaranteed, and doing a deal with, let's just say a major record company, um, because when you talk to these A&R people, you think, by now...

Tequilla: ...they might have learned something.

Keith: yeah, they, you know, it's just incredible. I bumped into Keith Richards and he says "How's the record doing?" or something, and I said "The record company's an asshole.", or something like that, and he said "ALL records companies are assholes." And, you know, he said it in a very sincere tone, and like, um, that is to say, "Don't worry, all record companies are assholes, they always will be," you know? I mean...

Keith: Is Mr. Richards a fan of yours?

Keith: Um, well, I don't have fans, really...

Tequilla: Friend?

Keith: Yeah, not close close friends, but um, a...quite...bloke I know. He knows my stuff, he knows, you know, he knows me as the bloke called Keith who, um, I can't remember how he put it... it doesn't matter how he put it...the bloke that was with Johnny Lydon while the band was good". He knows that much. He knows that PIL ain't any good now, and that I'm not in them.

Tequilla: Oh, I remember what he said. He said "this is Keith, who kept Johnny Rotten alive for a few years".

Keith: Yeah, that's it, something like that; "this is Keith, Johnny Rotten's old partner." He said something just like that.

Tequilla: It must have been a laugh for you....

Keith: Yeah, it was a laugh for everybody involved at the time, at that second. Yeah, it was a wonderful laugh for me, cause I never outright slag off John or you know, get involved in any stories about what he may or may not do with his life or his spare time.

Tequilla: How long have you known John?

Keith: I've known John for years. I've known John for, I

to get a band together, you know, IF and when the Sex Pistols broke up from once we were talking together, a cash gig, amongst...apart from other times, and so after that thing, right, I phoned him up, and literally like, that was on a Sunday, I phoned him on Tuesday, and like his kind of like laid back bodyguard - his bodyguard Paul Young who shared the house with him kind of went "KEITH - where the fuck have you been? Blah blah blah blah." and I said "well I've been hanging out with a lot of friends that I learned to play guitar with, and I kind of took a break from the punk rock scene to do it, and I've been just playing guitar and living in the suburbs, and being a good boy kind of thing."

Tequilla: Were you married by then?

Keith: No, no, no, that was all later. I saw this thing on the TV with John, and uh, he went, Yeah Yeah! Jones look at me Jones look at me(?) - I said "Yeah, I know, I know, and uh, I just kinda said I might come over, and then you know we made that arrangement, and a few days I went over there and Wobble was already there, and I remember, we'd already kindof said Wobble was going to be the bass player, and um Wobble became Jah Wobble and we formed PIL.

Tequilla: And you were there until what year?

Keith: I was where until when? I was in London...

Tequilla: You were in PIL until...

Keith: I dunno...

Tequilla: Was it '83? '84?

Keith: This is what you want, this is what you Get, was the album I left them. I brought out "This is not a bootleg"/"Commercial Zone". They brought out "This is what you want, this is what you get." That's when I wasn't in PIL anymore. I didn't go to Japan with them, but this isn't a PIL interview, is it?

Tequilla: No it isn't, we're talking about you. But I would like some background, 'cause most people don't know - most people can't read, and don't know nuthin'

Keith: A lot of people don't know what went down, actually, you know.

Tequilla: So, what bands were you in before PIL?

Keith: Just the Clash, and uh...

Tequilla: What year were you in The Clash? Do you remember?

Keith: No, I don't know what year it was, but the way it worked was, me and Mick Jones, you know, got it together, got Paul Simonon in on it, and then me and Burnett Rhodes (sp?) got Joe Strummer in, and Mick agreed, then, we kindof always had a different drummer. Invariably, the same one, this bloke Terry Chimes, which, for some reason, he was never acknowledged as a member of the band, but he was always there. Like I wasn't in the band - Topper was in the band, who was the Clash's drummer, you know? In fact, I met the band just before the first album started being recorded. I get

get my ideas across to you", and really what is was, was a conflict between me and Mick Jones, and it was really simple. It was just like the way it had to be, kindof thing, was it had to be either my band, or Mick's band, so I just said "That's fine, let it be Mick's band", it kindof made sense. So that was it, you know? And that was fine, that was all fine.

Tequilla: So you got this nickname, "Bad Baby Levene"? **Keith:** Yeah, that was in PIL.

Tequilla: Is that when you got it? I thought you had it since you were 14.

Keith: No.

Keith: So what was it like to work with a record company?

Keith: Well, we had a very unique situation, being Public Image. You smoked the last cigarette, you bum.

Tequilla: Yes I did, so we could go and get more, your treat.

Keith: Ok.

Tequilla: Let's go on.

Keith: Talking of soccer.....?....end of the century party, it's all football crowds and chants and all the relevant things. Football's a very very important institution in England, and there's always big news going down. The big thing at the moment, is like, having to have, like California driving licenses that are special I.D. cards that are computerized to ...

Tequilla: ...to make sure you're not one of the rowdies.

Keith: Yeah something like that...it is form of screening anyway, so the idea is...

Tequilla: I had to name the opposing team to our team when I was working at Limelight. They put together the soccer team, but I handled all the press and promotion for the soccer team, and I called them the Casuals. You know who the Casuals are. They're the ones who disrupt all the things in London..

Keith: I didn't know that.

Tequilla: So I had one team, the Casuals, and the other one was the Violent Opposition and they kept saying, "We're not the violent opposition, you are!" And we'd go "You're not the Violent Opposition, we are!"

Keith: A bit of the old G.B.H. deliberation.

Tequilla: What's all this we hear about Skrewdriver over here in America?

Keith: I don't know what that means.

Tequilla: Skrewdriver is a kind of a English-Skinhead-Fascist band. I hear there's a lot of that kind of music coming out of England.

Keith: I know there's a lot of neo-nazi stuff being associated with skinheads; I thought that that was more of an American thing than an English thing. There is a neo-fascist-nazi thing, aside from the blanket fascist thing that's happening there anyway, but that's another thing that's got nothing to do with skinheads. Um

Violent Opposition

mean, I don't know long it was, since....let's say somewhere around 1976, right.

Tequilla: How old were you?

Keith: Oh, 18 maybe. 17, 18. Maybe 18 or 19,

Tequilla: How were you approached to put together PIL?

Keith: How was I approached? I just phoned John. I saw John do an interview with Janet Street Porter, cause she used to have this thing on Sunday where she did interviews, and he was sitting there in an Oliver Twist hat, you know, like a big Victorian hat doing this interview...the Pistols had split up and it had all calmed down, and it was x amount of months later and he was sitting there being Johnny Rotten very nicely, being very funny, and she started asking him "so John, when you gettin...when we gonna see the next band and how's it going" and all this kind of stuff - you know the way she talks and all - Janet Street Porter, the children's friend and all, quote unquote 'the Children's Friend' - and he started rattling off "Oh yeah, well, we've been rehearsing for like six months and like it's going really well" and like he really wangled his way through it and I was watching this thing and I was thinking "I know - I know he hasn't got a band together, and we did have a little secret deal

credit for one of the songs on there. And technically, that's right because um...

Tequilla: What song is that?

Keith: The one called "What's My Name?" That's technically right, even though I really didn't contribute to a lot of The Clash's original sound. But, um, even that original sound had died out by even the recording of that first album. I mean, um, The Clash did a few gigs while I was with them, and they were a much more rocking band; we were much faster, and much more different to the way we were going, which is one of the reasons, well, the main reason I left the band. And um, I mean they could tell I was unhappy, and kinda said, you know, like they didn't (?) me out. Um, I don't know if they said in the past they did, I think they said both, they did and they didn't. Um, but just basically what happened was, they could tell I was really pissed-off and unhappy with the band, and they kindof said "Well look, you could either go kindof..."

Tequilla: ...Cheer up...

Keith: "cheer up, or like um, leave", you know, and I kindof said, "Well, I guess I better leave because the thing is, right, what would cheer me up is if, um, I could

forgetting what the question is, I don't know what the status is anyway. If you're a skinhead, are you automatically a Nazi, anti-semitic, ignorant asshole. I mean, when I used to be a skinhead, you know, you were just a bloke that was into dressing a certain way, looking real tasty(?), and like, liked reggae, and were possibly very violent, and, that was optional, and had very very very very short hair, which was also optional.

Tequilla: What was your relationship with, say, Sid Vicious?

Keith: Um, we've a bum boys (???????)

Tequilla: And how do you mean that?

Keith: I'm being facetious. We were best buddies, you know, and um, I kindof lost contact with him when he got into the Pistols and they left England. Well, I lost contact with him when Nancy came along, which was actually before he got into the Pistols, and then I completely lost contact with him when he was in the Pistols and just kindof being screened by Malcolm. And then they ended up in America, and then the whole thing fell apart, anyway, and I never saw Sid again. Two close friends of mine who knew Sid and ended up being very close

friends of his, but don't have anything to do with friendship, really, um saw more of him than I did. I mean our relationship was we really like each other, and uh, that's when Matt played bass and guitar, or guitar first, and then he kind of taught himself how to play bass, really. We were just really good friends. He was originally Johnny Rotten's best friend. I remember when I got really friendly with Sid for a bit; this is before PIL, during the Pistols, and I think I was in the Clash, and I remember, me and Sid used to slag off the Clash, saying what a bunch of useless bunch of wankers they were, and we, even when I was in the band, um you know. When he died, it was really weird, you know. It just kind of completely missed me, you know, I mean, that was years ago now, and I've only kind of thought about him a few times, but it always makes me laugh. I think Nancy was a real fucking drag when she came along, maybe the only thing Malcolm McLaren tried to do that was right, for whatever motives, was to get rid of her. But Sid was hopelessly in love with her. Um...

Tequilla: Seems to be a string that forms through all the stories in the boys in this band.

Keith: Well, I don't know. Nancy was a phenomenon, that's all, herself, you know? You know, the movie, Sid and Nancy, you know, doesn't really tell you anything about Sid and Nancy, but I mean...

Tequilla: What do you think they missed in the movie?

Keith: I never saw the movie, so I don't really know. But I didn't see the movie on purpose, only because I saw the script in the first place, and I knew that Alex Cox didn't give a Monkey's about the inconsistencies, and he didn't really care about the real story, and he was just exploiting Sid.

Tequilla: That was when Janet Cunningham told me, when they were making this movie, Janet Cunningham said, "There were no black people in the punk rock movement."

Keith: That's actually, that's the most ignorant statement I've.

Tequilla: That was why I couldn't work the movie.

Keith: That, I mean, how could somebody say there was no black people involved in the punk rock movement when it was like the emergence of Dreads and Punks, you know, I mean, any conflicts were Black and White vs. the Police, if anything. You know, that's when like, Punks became aware of Reggae, when reggae became Rockers and dub, and you know, that's why, why is Adrian Sherwood white? You know I mean he's like maybe the best reggae producer probably of the decade, and he's fucking white, he's a white bloke from London, you know, and 98% of the people he works with are black, you know, cause they're Jamaicans and they're into reggae. I fall into the other 2%, you know. Sorry Janet, but you got that one wrong. I don't know where she got that idea from.

Tequilla: I think probably it was she felt that I was too close to the project, which I never felt at all.

Keith: I mean, why is Don Letts in Big Audio Dynamite? Why is Leo in Big Audio Dynamite? There's two black dreads that were around. The reason these people got to know people like Mick Jones and Joe Strummer was because like in West London that's what happened. You know, punk rock happened, and you know, black and white people, it was cool, you know?

Tequilla: Do you want to go back to my place?

Keith: Yeah. LATER THAT EVENING.....

Keith: now....

Tequilla: Come closer.

Keith: You have the technology.

Tequilla: I don't know - I used to use this to record you guys. It's ten years old.

Keith: You recorded us guys in person?

Tequilla: In the flesh.

Keith: With Keith Hudson in the background for all the transcribers.

Tequilla: Yeah, tell me about some of the new reggae that's coming out of London.

Keith: I don't know about new reggae - this is old reggae - this is definitely like Keith Hudson - New reggae, I don't know Dennis Brown and stuff like that....who's really good? What's his name? Um....mental block.

Tequilla: Good name for a band!

Keith: I just can't remember the names. Sometimes I can really....

Tequilla: Rattle 'em off. Whose this guy you have in Jamaica with you, working on tracks?

Keith: Oh what, Style Scott? He's the drummer from Roots Radix, and he does a lot of stuff with Dub Syndicate, and I worked with him in person for the first time, um, they've done gigs in L.A. and stuff - I worked

with him in person when I was in England, you know, I just came back to L.A. a few months ago - I was in England for like 18 months or 2 years or so and I was doing a lot of work with Adrian and, you know, we got Style over to do it - we made about 4 or 5 albums, I guess, but while we were doing that I sampled, at Style's request and interest, all his drums on my new sampler - I had this Roland S-550 that I was getting really good at using. I used to use an Emulator II, (I still do), but I was using this particular one, so on the album I've got Liquidator, which is a reggae track, and Double Barrel, which is a reggae track, with all Style Scott's drums, but me playing them, and we did a really good job on the sampling of the drums, because we sampled them in The Manor, which is a really well-known studio. We used the drum room there - these weren't just samples taken off tapes - these were like processed, heavy-duty samples - there was about four disks full of these just Style Scott drum kit samples.

Tequilla: So you play a lot of your own instruments on these tapes and records that you're doing? You're a computer wizard, they say....

Keith: Yeah, I don't know about a computer wizard - on the Violent Opposition album I use a lot of computer enhancement. I use the computer - or used it mainly for the backing tracks, um, you know, with a band. Then, I'd use the S-550 that was the system I was using, then YEAH - I'd do the drums and then I'd do the bass and then I'd do the guitar and then I'd do the singing, or I'd do what other instruments and not the singing, if there wasn't any vocals. An example of a mixture of the two was when we did I'm looking for something, which is the first track from the album, that's me, Flea on bass, Robin Williams on drums, and Bob Forrest singing, and basically what I did was, I set up a jam to 24 track in, I can't remember what studio, and we dead in ripped into something first take. We just made it up as we went along. I guess we kind of knew what the tune was going to be to a certain extent, but we just took the tune, and that was it, and then we did another kind of jam after that, and I converted that into Ten Ten by using the Emulator II and taking, I guess I just used the bass and the bass drum, and everything else, I put on myself, 'cause it was a originally a rock tune, Ten Ten, and I converted it completely to a reggae tune, then I conspired to run out on sax, then I put the 'cellos on it, which gave it the melody - that melody that it has, and the guitars, and then I did a little kind of, it's not like a real version, it's like a mix that goes into a version - you know, it just gets dubbed up a little bit. Part of the reason it didn't get dubbed up more was because we were being chased out of the studio. One of those last minute running out of money situations. So there was a situation where we had the best of both worlds, and then - the same with Liquidator. I did Liquidator, which is an old sixties reggae tune - really lovely tune - did the backing track and the heavy bass sound on the computer, and put it on, and then played either, you know, I was using an 8 track cassette player for that - they'd only just come out and I just grabbed one in London - put them down, and then played guitar on 'em, played organ on 'em and played piano on 'em, so it wasn't totally computerized.

Tequilla: So you find that the mixture between live music and computer has....

Keith: I prefer that mixture. The stuff we were doing with Sherwood in the studio was like we were making up backing tracks on the Fairlight, and then we'd get Style to come in and kind of play exactly the same beat, and we just used combinations of the two. Style plays like a clock anyway, you know, so we'd just feed him the metronome, or feed him a click or something, and he'd play to them - and sometimes they'd go off, but it didn't matter, and if they did go off too much, we didn't use whatever was going off, 'cause Adrian, at that moment, was looking for this really "machine" sound, even though we were doing - I mean these were basically Dub Syndicate kind of reggae things.

Tequilla: Some kind of a dub/metal mixture.

Keith: I don't know about metal, specifically - more dub than reggae, even though the stuff that came out of it was more reggae, as usual, as all New Sound records come out they're always reggae or one drop. The furthest he strayed from that was with the Tackhead stuff and with this football stuff that he's been doing that I was involved in like helping him with. That's End of the Century Party - that's just coming out now, and the Tackhead album's just come out, and Adrian's credited as "mixologist" on that, but really, I think that he should be credited as - like - co-producer and mixologist at

least. Tackhead are great. A great group.

Tequilla: How do you feel about the way the record companies are handling you, and have for years?

Keith: That's a big question, um, we had a unique situation with PIL, um and it's a shame we didn't get more mileage out of the record companies that we were signed to, which were Virgin and Warners, mainly; there was a Japanese record company as well, and various little European ones that were connected with Virgin, but it was mainly Virgin and Warners. Virgin-England and Warners-America. And uh, it's a shame the record companies didn't get more mileage out of us. And was one of those things where it was like, you know, what you were saying earlier. We're supposed to be the Violent Opposition, no, WE'RE supposed to be the Violent Opposition. There, there wasn't any violent opposition, but there was a clash, for want of a better expression, between the record company and us. But it was silly because we were both going for the same end. All PIL were going for was original, good music, with some good ideas attached to them, ok? With, the only way Virgin could've interpreted that was by um, by gimmicks, so they weren't promoting things because they had to have a gimmick. So we came out with like, here's one good example, we came out with the Metal Box, right? This is when the only people that were doing 12" 45s, were like, the reggae pre-releases - for an album, when they had like a really good dub version. So we came out with the Metal Box, which was a double album, which was 3 12" 45s. The reason that works was so we could get it as loud and as deep as possible. That way they were on 45 and they were 12"s, and we thought it was a great idea - 3 records in a metal box. And there were various ideas discuss about how you would open the box, and we wanted to make it really difficult to open and we wanted to make it like a sardine can, and we discussed all these things and we eventually came up with the box that came out. And that cost a lot of extra money to make - it cost a lot more than the average album cover, it fact it cost 75 grand more for a 60,000 run. So we split that with them, ok? We gave them 32,000 pounds back of our advance, and Branson split that with us, and apparently, Virgin put out 60,000 metal boxes. But the thing is Virgin was stupid, because they should have realized what a great merchandising or marketing idea it was. Because not only was it cool, and a really great record to have, you know, it was the perfect gimmick for Virgin, but they didn't see it that way, because we thought that it was like, they did us this big favor just putting 60,000 out. And the only people who made money out of it were the people in the record shops and the distributors, because if you bought a Metal Box in the record shop for \$25 or \$30, I tell you, the band weren't seeing any of the royalties, it was just the record shop that was making money, and the reason that it cost us 32 grand, you know, we split this money, cause we were putting it out for what was the list price then of a double album, you know, we wanted to stick to that, so in order to do that, that was the extra cost. And that never happened, I mean, and, you know, the Boxes were just sold for a fucking fortune everywhere, and, you know, that's how it went. It was just a drag.

Tequilla: So what happened to all your royalties from Public Image?

Keith: I never had a royalty statement. I've never had one. I saw one when the first Public Image first issue came out. I saw one when we were in the Virgin office, and it said things like "Scandinavia" and "minus 26", and I was going "Hey, what's this minus 26, you know, those old computer readouts with the green striped paper, and they mumbled out something like, "those are promotional copies", or something, you know, and they reckon we only sold 70,000 of that record. You know, that's just not true. We never had a proper accounting, and I've never ever once received a royalty statement from Virgin, for publishing or for recording, and likewise with Warners. I can't blame record companies completely, because, um, because we were going through this thing Public Image Limited, we're not a band, we're a company, or we're a band, and we know damn well we're a company as well. And we weren't using managers, but we were using a lawyer, obviously. But we didn't have any middlemen and so on. You know, we had things to learn that WE didn't know about, so it wasn't totally the record company's fault, but record companies being such brute business people, you know, used every....

Tequilla: ...trick in the book...

Keith: yeah, they didn't have to use many tricks to sidestep accounting. They were always saying, "Well,

the advances were so big, that you haven't recouped them, and you never will because you haven't sold enough records, but, you know, they could never prove that.

Tequilla: So tell me more about the record companies and how they treated you, and how they treat people, and, you know what progress they helped you with or didn't help you with.

Keith: Um, I mean taking it from when I left PIL, I had a situation where I was signed as an individual artist, and it was simple, you know, there were other record companies that were interested in me 'cause, you know, everyone who (???). PIL, and I just wanted to go ahead and do another deal, and just get on with it. And uh, what happened was, I got thrust into the land of square 1, or square 0, and the reason that happened was because Virgin, I don't even know if they did it on purpose, because they were becoming such a big animal, you know, I don't know if it was malicious or not, but very simply, I got imprisoned on Virgin for a year and a half. It was very simple. They either let me go, or gave me an advance to get on with another project. And it, they never said this, but if they were going to say to me, "We want to hear demos first", then because I was on their label, they would've had to give me some money to get the demos together, but that never happened. They just never said anything. But they also wouldn't let me go. I kept phoning them up and saying, "Look, you know, I'm in a bit of a financial fix here. I've got a pregnant wife, you know, I'm not trying to give you the old story, but, very simply, shit or get off the pot." And you just like, "Let's just arrange a project, or let me go." As I'm in America, let me deal with the American office, or some kind of American representation, or do your record company thing, come over here, and let's work it out and anyway, it took me a year and a half, I had to go to England myself, completely broke, and the same time I was putting out "This is Not a Bootleg", because I had left the band and that was all over that album anyway. They put out "This is What You Want, This is What You Get", which is, you know, except for the tracks that they didn't touch, I didn't like at all. I didn't like what was going on with John and Martin, and there wasn't anyone else, it was just filler in the band anyway. It was because of John and Martin that the band split up. You know, basically, because Martin wanted to be Johnny's best friend, and Martin was doing all these stupid things, right, and I was trying to get on with something serious, you know, that involved a serious relationship between me and John as artists. And, you know, maybe John wasn't at his strongest at the time; he just finished a movie, and I was like in the studio, and kind of making this album on my own. And...

Tequilla: (?)

Keith: That was the (?) of Death. And John came back and it just got worse and worse and...

Tequilla: He wanted to be a movie star, you think?

Keith: I don't know, but uh, he came back; he didn't have the best experience, I know that. I know acting made him go through a lot of changes, and I know he didn't have the best experience and the album was getting very hard to finish on a vocal level. I mean, not to mention the music, but I've listened back to that album recently and the production on that was basically bang-on for what it was supposed to be. Uh, so anyway, I ended up putting out this; (this is what got Virgin's attention in the end, this was the only way I could bloody communicate with them) I put out this bootleg. The actual fact was, at the time, you know, I had as much right to be PIL as John did, ok, because no one had done anything about it. So I put out this record, Commercial Zone - This Is Not a Bootleg, which were the tapes that I mixed down, which Virgin liked, ok? But Virgin said "We can't put these out unless John likes them. John went to, went back to England and went you know, "I fucking hate them; I want to re-record it", does a deal with Elektra in America, re-does his deal with Virgin (I'm sure he gets, you know, showered in money), meanwhile using all my tracks. I make the record with all my stuff, and I'll be the guitarist, like Steve Vai or somebody, you know? And I'm getting nothing; I'm not allowed to do a deal with another label because I'm stuck on Virgin, and then it took them a year and a half to get me over there, and Richard gave me a further advance on publishing, which wasn't very much, you know, considering I'd waited a year and a half. And what I did was I signed my rights to PIL away for the future, but not for the past, you know? I mean, I think we were saying earlier, I never received a royalty statement from these guys. I mean, I'd like to receive a

royalty statement for the compact disc they released, because I know that...

Tequilla: ...they sold...

Keith: ...they sold, man. You know. So you're talking about record companies. All bands moan about record companies. I'm trying not to moan here, I'm just trying to tell you what happened in a sad situation.

Tequilla: I actually bought these for you before thought about giving you those.

Keith: Record companies now, ok, I've got a situation where I got a compact disc label which is separate from my record and cassette label, ok, and uh, it's the same thing. It all started off, you know, this guy Don Rose back east wanted to sign me, and it took us two years of like, kind of dithering around, and we finally did a deal. And it obviously wasn't a very good deal, because they kind of drip-fed me this advance, and I was having to like jack it up and make it bigger and bigger. And uh, you know, it was difficult but we were being amicable, and uh, you know, Ryko Disc went out of their way to take every precaution that I wasn't going to rip 'em off, ok, and on the other hand, I was dealing with Taang! impulsively, because this guy that runs it, Curtis Casella, is like this avid record collector; he's really into music. He had a few crazy bands, and like, you know, I would have done his label a lot of good. And I just liked him and I went ahead and did it. Anyway, it took a year longer to deliver the record than I expected just to deal with having a lot of trouble getting money out of these companies, and it being expensive to record and live and not having any money coming in and so on. And then, once I delivered the record, Ryko took another year to um, release it. This has become record violent opposition. You know, that's ANOTHER thing that happens with record companies, ok? Here's one record company, Ryko, that are kind of, they started off as a renegade compact disc only company that now do vinyl, even though they master down from digital, so they're not really vinyl, they're just vinyl copies of compact discs which isn't smart. And then you got Taang!, that are just doing their best just to get the record out. It turns out that Taang have come through and have done an incredible job of getting the record out in England and Europe, aside from America, and getting promotion done. And Ryko, all they seem to want to do is sense(?) me, they seem to be so wary of me, and basically, their catalog reads like, just like a tombstone. It's all Jimmy Hendrix and Janis Joplin. The only live person I know, apart from some ethereal artists is this, is Frank Zappa. And uh, I just get the impression from them that they're only really interested in talking to Frank Zappa and I find them very rude on returning phone calls and very kind of strict and not hip and you know, they're worse than Warner's because they haven't got the money to back up their kind of non-progressive way of doing things. Um, with the other record company, you can't blame them for anything, because they run out the garage anyway, and, you know, they're just doing the best they can. So that's record companies for you. All record companies seem to be "popsy(?)", but I know there's a deal that can be done with a record company where, as long as you do the deal with the right person, in other words, whoever signs you, knows who you are and ...

Tequilla: ...respects you...

Keith: ...respects you and is excited about what you can do, ok? And isn't looking for like "Unconditionally Guaranteed". They want all these things up front that you just can't predict up front, you know, um, especially me. I'm in a really weird situation, you know. Every record company says to me, "Give me demos". It's like, it's an insult. And my answer is "I don't do demos; I mean, go and listen to the first four PIL albums, or go and listen to the record I've got out now, which is you know, my calling card to talk to you guys." Actually, no one's asked me to do demos but I'm talking to a lot of record companies at the moment, and um, they really hesitate, where I know if I was an A&R guy, that'd been around for the last ten years and eventually had any luck in an A&R situation, I'd sign me. And it just doesn't make sense that these people...

Tequilla: I'd sign you in a minute.

Keith: I don't know what it is they want. I really don't know what it is.

Tequilla: I seem to think that they're into mass(?)-glamour, because I don't see much substance in the music that's coming out today. How do feel about the "Guns-and-Roses-Hellion" revolution in music?

Keith: The Guns and Roses phenomenon is just a great example of a young band that are into what they're doing and doing it, ok? Getting signed and just how big the

machine is, ok. I'm not too partial to their music, um, I won't say I don't like it. I'm not that familiar with it even. I'm sure I prefer Bon Jovi, you know what I mean. But that's just an example of what the machine's like now, as opposed to what it was, because they became so big so quickly. Is as we talk, I believe they don't exist. They just kind of imploded, you know, for some ridiculous reason I think, maybe one of the members of the band was trying to make a career move kind of in public or something. I'm not sure they exist or not right now, but what I think of that phenomenon is that the record companies, just like always, just want um, the band to just fit into this pigeon hole, and then they just want to package it, and then they want to Deltize it, and like uh, can pound it down to 'here's the compact disc, here's the album', and that's it, you know. And it suits them much better if the band just wants to do a video that's a great advert. You know, 'cause that's all that videos are. It's just a promotional advert for the group. Which is ok, I mean, that's what you want with your group. You want people to know the group's out there and what they look like and that kind of thing. You know, the high percentage of things are nowhere. The whole '80s thing is been so retrogressive and repetitive because a lot of it's to do with the corporate machines, because if you get deals with "independent" people, they have a harder time getting the videos on MTV, etc. and they always have to go into these funny basement tape slots or other slots, right? And every now and then one jumps into the big league, but just every now and then; and if it's a big record company, it just gets it into A rotation immediately, and you're seeing the video all the time and it just is an atomic chain reaction from there. So the machine is obviously neither here nor there, what could be done with a machine like that is like, very exciting, but it's not being done. It's the same thing when these computers came out, you know, digital computers came out, sampling computers. You could sample anything any sound that existed; therefore, they gave you the potential to create instruments. But what it ended up as was the people that weren't signed, ok, they just had to, they'd get a very basic small computer system together and they'd use it as a pre-production system or total production system. I mean, you know, I had to do that a lot when I made the Violent Opposition record. I had to just use the computer as my studio in a box, because I had no other choice, because I couldn't use 24-track all the time and have you know, that facility on hand. I had to do the same thing. I will say that I've also done a hell of a lot of work on creating new sounds and new instruments. Right now I'm a bit bored with computers. Only because the software is so written to that same packaging, you know, they're making it so you just use your computer to save money on your pre-production, and if you do have to go into the studio, you just put a code down on one track and press 'play' and it's all done. It completely destroys the studio process. It's just that packaging and interpretation (?), that corporate thing. It's not sour grapes. I'm not complaining about the corporations or anything. They're there and they're vast - they're like adventure playgrounds, and it's just very hard to get them to play, you know, I've yet to crack it. I think I'm just about to literally make an advance on the situation, but um, you know, I'm shitting about making videos and doing the things you do, but I'm still trying to do it my way, and I'm still getting opposition. Just for ridiculous reasons; something as ridiculous as a union might get in my way, or maybe something as ridiculous as a company that's putting out my record won't even consider giving my \$1,500 to you know, put a video together when it would promote the product they've got as much as interest in as I've got. You know, so, I don't understand that. I just don't understand that.

Tequilla: What do you think would make you truly happy at this point of time in your career?

Keith: That's a bit of a heavy question to answer. Very simply, I hate to put it down to money, but what would make me truly happy is to have, is to do a deal with an organization, be it a record company or be it, maybe something else, ok? I can't think of a good example right now. Just so I can develop the Violent Opposition band, which is my third attempt at putting a band together that I'm serious about. And I will say my third and last attempt, because if this band doesn't work, I don't think, by the time I know it hasn't worked, I don't think I'll be in the position to put another band together. I feel like this is my last shot at putting the band I've always been trying to put together, which I nearly had with PIL. Violent Opposition is going to be it. It's going to be it. There're other things in the future anyway...

Poison Idea

All photos by Mavrik

Not always agreeing with "the kings of punk" interviewing them was something I could not run from. I guess you could even say I was looking forward to these show and finally getting to meet these rock n roll giants. Poison Idea are bold, the only thing larger than them is their infamy, as distorted as their views might be they stand tall to them and that's ok with me.

dec. 22 Al and my self caught up to these guys at the country club.

Mavrik: So what kind of chemicals....

Jerry: Chemicals...? Well first I take some kind of speed, then I get kinda nervous, so then I take some kind of downer, and then I start drinking and stuff, and then I go, yeah, gimme a beer, gimme a beer, gimme a beer... do you know what that is that I just fucking recited? That's from the goddamn "Decline..."

Kye: (GBH drummer) Hey, I like your make-up? (Jerry's face is still bloodied from an "X" he carved in his forehead during their set about an hour earlier).

Jerry: Do you have any drugs?

Kye: Nope...

Al: For guys your size what kind of dose do you guys have to do?

Jerry: Dose of what?

Al: Anything, drugs, alcohol...

"People say, if you can't stand the heat get out of the kitchen, the problem is I'm in the oven."

Jerry: Well, I drank two fifths of bourbon tonight before we played...

Steve: Usually a case of wine, bastard cheap wine! Nighttrain, Thunderbird, that's our mainstay - usually just a fifth or two.

Jerry: When we were playing I was looking for the Eugene kid with the skinhead, the one from "The Decline", is he still around or is he working for Faster Pussycat now!

Al: He's still around. I didn't see him here tonight... Was this early L.A. thing a big influence for you guys?

Steve: No way, we hate L.A. punk! DI suck! (DI were playing downstairs).

Jerry: Fuck yeah, L.A. punk. I lived in Eugene, Oregon with my father and I just got out of Junior High and the first show I ever saw was the fucking Ramones and the Runaways opening for them. I was like 13 then, and right away I knew I was gonna be a punk. So I moved up to Portland with my mother and all of a sudden here comes the fuckin' Avengers, the Weirdos, Crime,

fucking Bags - I saw the Bags two shows, the real Bags with Patricia playing, not the other Bags, the Dickies, 999 came... I think it was just as good back in those days as it must have been down here. I used to suck just every little piece of shit I could get my hands on: Slash, Search & Destroy, Flipside of course...

Al: Did you get to see the Germs?

Jerry: No, they made it as far as Frisco.

Al: Oh they were the best, Darby was good at cutting himself up.

Jerry: Oh, of course, the Germs were a completely big influence. That's what made us name it the "Darby Crash Rides Again" single because Darby was really into Nietzsche and stuff. He was really ahead of his time, and really smart. He pretty much summed it up without saying much...

Mavrik: If the bottle is an influence from Darby, where do the flames come from?

Steve/Jerry: KISS!!! K...I...S...S. We love Kiss!

Jerry: No more Kiss than being a fucking child watching fucking Vietnam on TV and stuff. And probably that band Gism from Japan... I like the things that are really dangerous, you know? I remember seeing the Cramps and the guy is swinging the mic and bashing me, and the first time I saw DOA, they were a 3 piece and Joey

Shithead was like "SMACK!" and he cracked me with his guitar. That was my idea of being baptized, ya know! I thought that was great! That's what it's all about. I've grabbed people before, wrapped the mic chord around their neck and picked them up, and actually choked -hung them in the air! Afterwards they're all like "Thanks a lot!" They were having a like out of the body experience floating there! (laughter) Seriously, people say if you can't stand the heat get out of the kitchen, the problem is, I'm in the oven!

Al: We've all heard about you doing stage dives and squashing people. I thought you would do that tonight.

Jerry: Yeah, I didn't know if they'd let me back up or not. Last time I jumped into the crowd they wouldn't let me back up on stage! One time me and Blaine from the Farts, from the Accused, were up on stage singing with DOA and we like held hands and we both did a flip into the crowd and I had these boots on and I kicked this girl and hit her in the face and split her face open. I didn't know nothing about it until they told me that they took her away, that she's in the hospital. I had to get her address and I called her and said I was sorry. I sent her flowers and stuff. And she said "Oh, that's ok, I told my Dad I got hit by a car door!" I mean to her, that was like being baptized too. You can't really go to a punk show and not expect... I have people come up to me "Hey, are you the singer of Poison Idea?", you know cute little blond girls, and I go "Yeah." "You fucker, you crushed my foot, broke three bones in it the other night!"

Mavrik: How do you make up for an incident like that?

Al: Next time crush her head!

Jerry: Naw, get them in a show for free!

Steve: Give her a kiss.

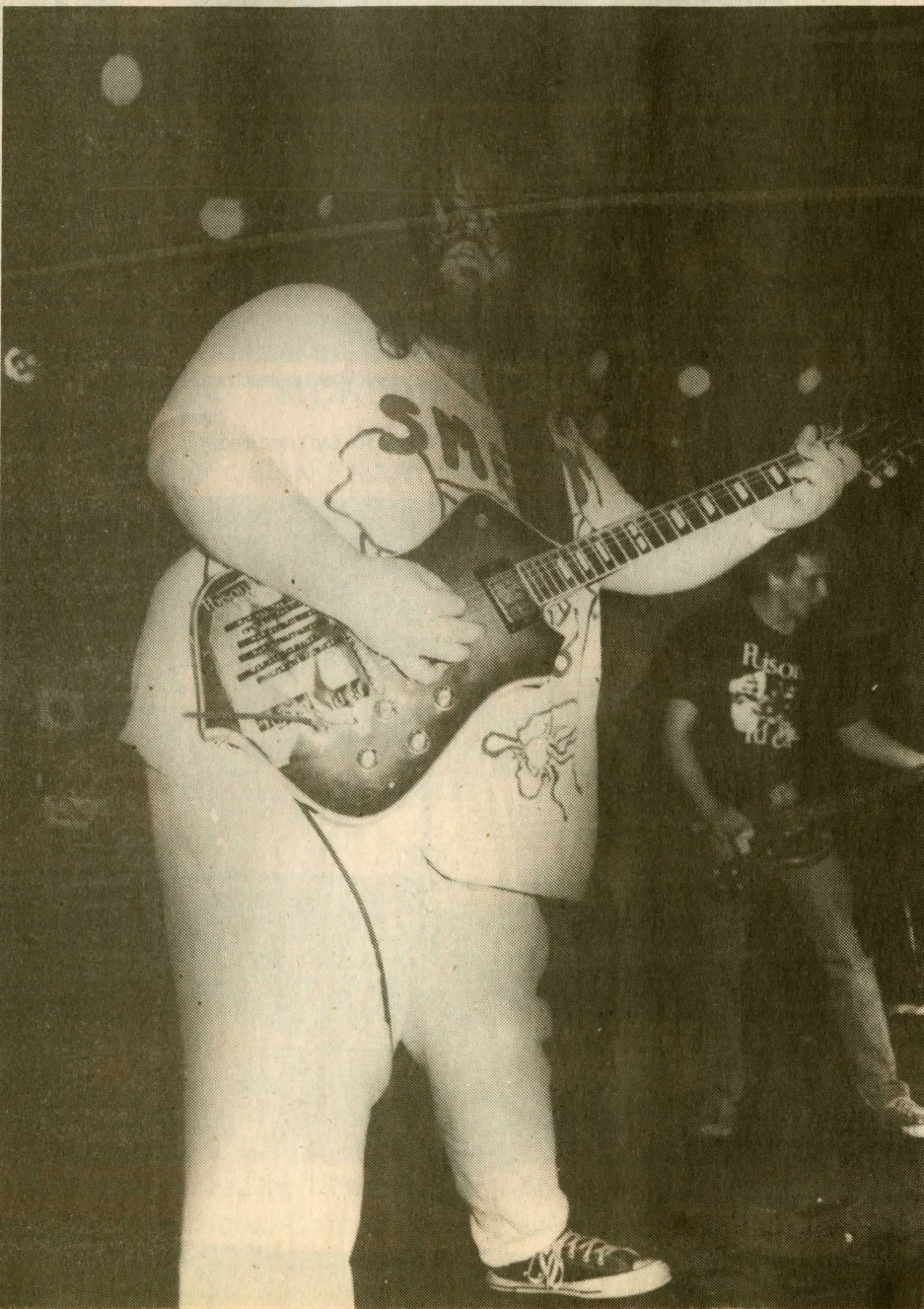
Al: Why is it that you guys don't get down here more often? This is your second show in L.A. in like 5 years.

Jerry: No one will book us. Because we not fucking Sub Pop, we're not fucking Mudhoney or fuck... we're not trying to be some Sub Pop band that everyone loves or some speedcore band trying to be on Metalblade and stuff. We are our own thing. We don't care. We've had offers to be on these labels, but they want us to sign away our rights for a lifetime. These songs that we write, that we put our feelings and emotions into, that we write from our personal experiences - they say alright, we'll give you this money and you'll be on our label and we'll take care of you - but they want those songs for a lifetime.

Steve: After that you feel like you've been raped!

Jerry: And I've been raped enough times in this life, that is not my idea of fun.

Steve: That's why we do all of our own records and tours, everything. American Leather records, our own label. Just like Black Flag did with SST, just like



Dead Kennedys... We hope to someday sign Bob Moulds Hemorrhoids! (laughter)

Al: Is the label working out so far...

Steve: Well, you have to deal with distributors and they're kinda fucked, but some of them are really nice. We're selling some - but not many!

Mavrik: What instigated such an idea as the "Ian MacKaye" cover?

Jerry: It's not... um, someone said it should have been called "Ray Cappel" but um, we just went to the source. It's not that malicious really, he should take it a little lighter. It does say something, if you can't figure out what we're saying then...

Mavrik: Is there a direct reason for his name?

Jerry: Yeah, look what's it's done to the scene - too much straight edge.

Steve: Minor Threat were a great band musically but God... (Pig Champion walks in...)

Pig: All I can say about that is I knew when I heard the second 7 Seconds EP

"Committed For Life" I knew we were in trouble. Then "Second Wind" came along and now there's mountains of records that all sound like "Screaming At A Wall", "Bottled Violence" - it's all really contrived. It's just divided up the scene and made it all really dumb and stupid.

Al: I don't think Ian likes that aspect of it any more than you guys.

Jerry: (mimicking Ian) "Well vegetarianism is a logical step for straight edge..."

(General all out slugging of straight edge goes on for some time...)

Pig: One thing I do like about Ian is that he still shaves his head and sometimes he wears a funny hat!

Mavrik: Do you guys think you are doing the same thing but in reverse with all the pro-alcohol attitude...

Pig: We're just keeping up the tradition of rock and roll.

Jerry: We don't want to make some sweeping statement like that, that's bullshit, we just do what we

want to do.
Pig: Rock and Roll, what is it? Duh... bitches, alcohol, cars, loud guitars...
Jerry: We're doing everything pretty much the opposite, we're preaching "do whatever the fuck you want to do, and do as much of it as you want to do" and not set yourself up with all these rules and shit. Rock and roll is about freedom, not organizing all the do's and don't of straight edge.

Pig: Fascism, shit...
Jerry: The best straight edge band of all time was Crucial Youth, those guys knew it was a fucking joke.

Merle: Drink positive.
Al: Is there a national tour in the works for you guys?

Pig: Yeah, in the spring. It's the first time in 9 years that we've had a manager and a good line-up.

Jerry: The other guys that were in the band were good players but they weren't all there enough to deal with the things that come up with this band. Now we have a manager and he does most of the shit, we just have to tell him what to do.

Steve: He just takes us to detox or some of us to the hospital all the time!

Jerry: Merle has benefited the most from getting to the hospital on time! He's been beaten three times in the last two years! Dude smile!

Merle: (smiles and has missing teeth) The last time a security guard in a Safeway parking lot...
Pig: The time before that a 250 pound Cuban body builder used his heal to try to try to grind his left eyeball out of it's socket!

Merle: The doctor had to put my eye back in it's socket and sew my eye lid back on! (general hysterical laughter)

(For there we went into yet another long discussion of early L.A. punk rock, Poison Idea are amazingly up on everything L.A.)

Mavrik: You talk a lot about the old music, but is there anything new that excites you right now?

Jerry: Yeah, if you look in my bag the tapes I'm listening to right now are: the Creamers new LP which I love, the Hardons- of course I love, Naked Raygun...

Steve: Sloppy Seconds! Those guys rule!

Jerry: We love Sloppy Seconds.

Al: What keeps you guys true to the roots?

Jerry: Because we're boring. Because Portland is boring.

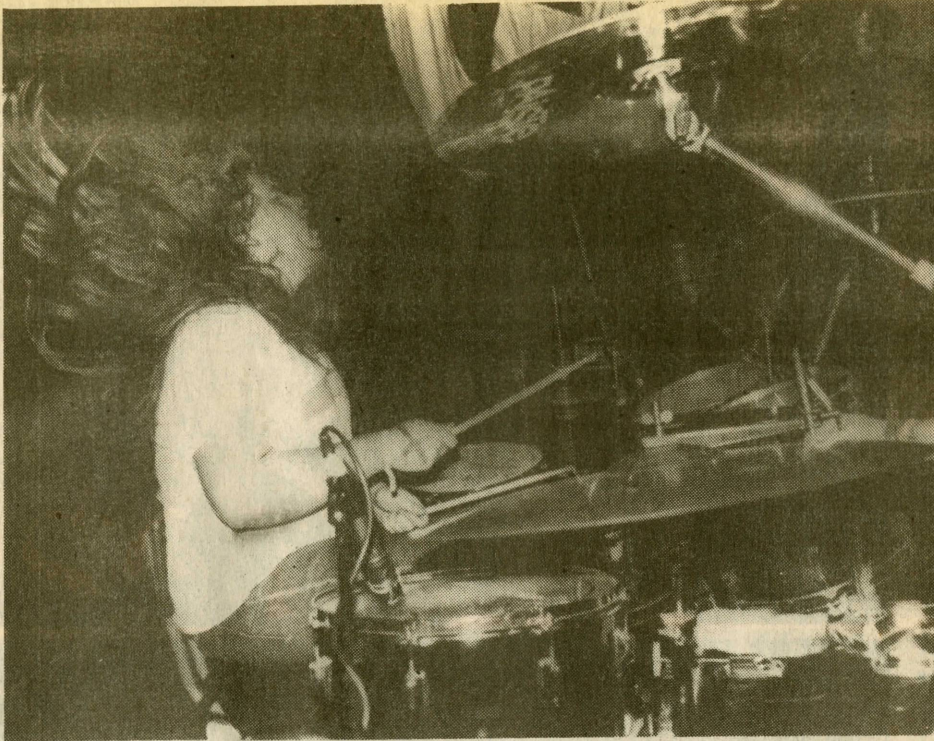
Pig: Unemployability.

Steve: We're all unemployable.

Jerry: In the old days we decided to change our lives and I'm gonna stick with it till I die. I really got off on it, that's the only youth movement I've been through and that's the only one that mattered. We've been Poison Idea for 10 fucking years. We started when I was 16 and I'm 26 right now. 10 fucking years.

Al: In 10 years you've had no desire to lighten the pace at all?

Jerry: No way!



Pig: Fuck, you've got to be able to listen to it.

Jerry: Look at the shit coming out now, Extreme Noise Terror, that stuff! When I listen to that I get a boner, man. I go "Yeah! Damn! Why didn't we think of doing this!" So we try to up the dose you know, get the shit rockin'.

Pig: As long as it sounds good to us, that's all I have to make happy is myself. I don't care about anyone else. True to the music man.

Jerry: If you get a dictionary and look under "Poison Idea" is says "the peoples band."

Pig: It says "punk".

Mavrik: The Kings of Punk, yeah! Whose stomach was that?

Pig: His! Show it to him Jerry.

Jerry: Too many stretch marks! You can't read it now, it looks like a fucking road map!

to be drunk and pissed and then every once in a while I might go see a show and have some fun, maybe cock a smile. Everything sucks, it really does. All this bullshit that's going on. We screamed "no future" a thousand years ago, but the fucking shit seems to be keep on keeping on.

Mavrik: Where does the cutting yourself thing come from, I know you have influences but...

Jerry: That happened a long time... I guess it was in Junior High I used to cut myself just being a fucked up kid. I cut myself as a child, always slashing myself and stuff, carving stuff into my body.

Steve: Scarification.

Jerry: I had a few stitches before. I cut myself really bad here (chest), I went deeper than I thought and had to go have stitches.

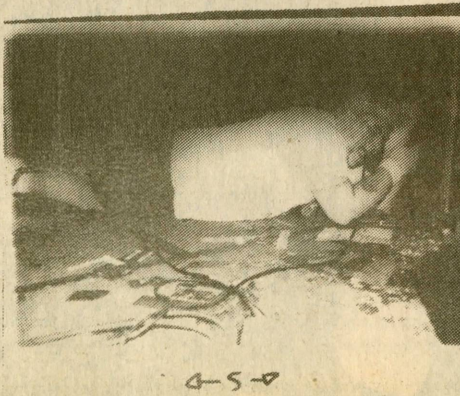
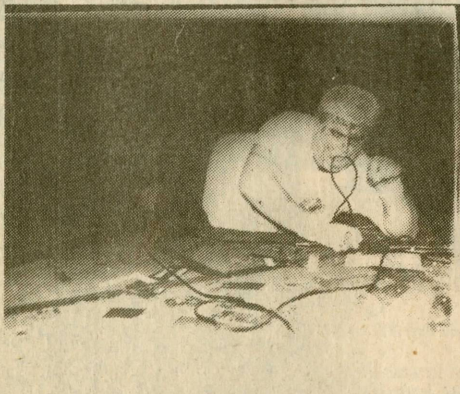
Mavrik: Do you think the band is still a poison idea?

Jerry: Yeah, now more than ever. We have some real fucking troopers with us now. I talk to these guys and they are right on. I ask them what their idea of the band is and they are right on. It's cool.

Mavrik: So you guys are good friends with MRR?

Jerry: Well, Tim tries because he doesn't want us to burn his house down! I guess... I mean they're the first ones to point and go "Nazi nazi!" I'm going "What?" That's no big deal, I mean we fight, get beat up, get into fights whatever but like where I live I have like a fucking warrant on my head by about 100 fucking skinheads! They want to fucking kill me because I speak out against them on stage. I tell them what shit they are, they used to be my friends and stuff. That's fucked, that's bullshit, everything they stand for is shit! Skinheads, Metzgers, War Skins, that's all shit!

Steve: We don't want to be involved in that kind of shit...

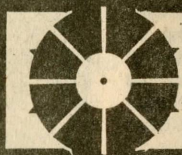


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LOS ANGELES

L.A. Scenesters Shoot the Shit

Brett Guerewitz

**West Beach recorders, Epitaph Records,
Bad Religion....**



photo by Mavrik

Al: You're in a band, you've toured Europe, you've toured the United States, you've been on the scene for 10 years, you live in Hollywood, you're cool because you work behind Raji's in a recording studio that records cool bands and you know cool card tricks - where do you think the music scene is going in 1990?

Brett: I'll talk about that on two levels. I think what has been the downfall of popular, or mainstream music, is that a few years ago a couple of bands like Motley Crue discovered this formula where they could take what was here 10 years ago and recycle it. 10 years ago the kids that are 16 now were only 6, so they weren't around for that kind of music, so they think it is something new but it's not. It's rehashing. Motley Crue is basically rehashing Kiss and Aerosmith type of stuff. And that is what you see exploding on MTV right now. These bands are looking 10 years back, taking the formula, churning it out - it's nothing innovative or nothing good. The formula just translates into quick cash for the record labels and MTV - so, I don't see that pattern changing for 1990.

As for the underground scene, I think it is different. I think it is becoming much more diverse and creative. I don't see anything happening in 1990 that is really....

Al: We're talking the decade here....

Brett: Ok, in the decade, I don't know what's gonna happen, but I hope it's something cool, man. I have something that pisses me off that I don't see changing in the '90s - college radio being formatted. College Radio in the late '70s, early '80s was like this cool thing - if you were different and couldn't get accepted, you could get played there. But now you have to have a "college radio sound" to be played on college radio so it's no better than commercial radio. I see a backlash to that happening in the '90s, where there's not only an alternative music scene, but an alternative alternative music scene. You know what I mean? Ha ha. A back-lash against all of these bands that try to sound like REM. "What are they?" "Well, they're like REMish, they're Stooges-esque..." Not like anything, do something new.

We need something not like anything, we need the next thing. It has to happen and college radio isn't going to be hip to it because college radio is right now dominated by major labels trying to sign up all the college radio bands. So there's really no alternative scene. The indies are all absorbed and bought up... I think in the '90s there will be a backlash against all of that and something new will come out - I don't know what it will be.

Al: What about the big hardcore thing happening right now, what do you think of that as alternative?

Brett: I dig it because hardcore is my favorite kind of music. See, you can't kill a style of music. Like how rockabilly bands are popular, and they always have been popular with people who like rockabilly. Psychedelic music will always be popular with people who dig that, like the Dead are going stronger than ever. If the style, the genre of music is valid - it will stay, it will never go away. But I'm hoping that in the '90s something will come out that no one has ever heard before. Like when the Sex Pistols came out, when Elvis came out, when the Beatles came out. Every 10 to 15 years something happens and people are like "What is this! Whoa!" Now it seems to me, having seen a lot of music, that it can't happen because everything has been tried, what are people gonna do now? But that's what people said when the Beatles were around: "Ok, it's gone to it's limit, you can't take it any farther than this!" But it did. It just goes to show you. I hope somebody does something that just overthrows everything.

Al: What about what Bad Religion are gonna do?

Brett: I don't know. We play our own style of music because that's what we know how to do, and I think that kinda makes us - not more valid - but we had our time of innovation and now we're just... we're not innovative anymore but we still put out good music. If you like that music, then you like us. If you never did like that kind of music then you never will like us - you never did.

Al: What do the '90s look like for Bad Religion?

Brett: I've got it all mapped out - in 1999 Bad Religion will be 20 years old. Now I'm not a Deadhead, I hate the Grateful Dead and I'll go on record as saying that...

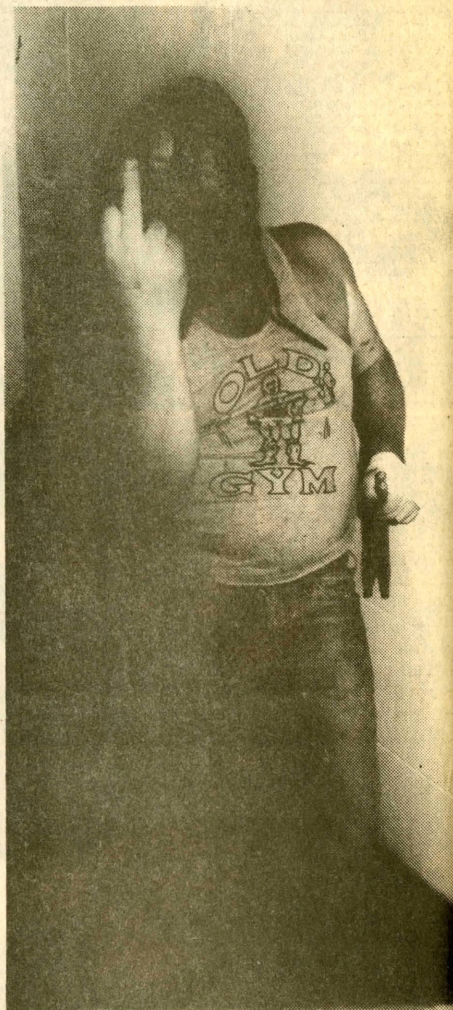
Al: You are.

Brett: But if you look at what is happening to them - they were big in the '60s then everybody kinda forgot about them and bla bla bla, but for their 20 year anniversary they put out a record and it was a hit record and they headlined Madison Square Garden. That's what's gonna happen to Bad Religion - there will be a lull and everybody will kinda forget about us, but the "Badheads" will continue to go to our shows. We'll be putting out an album a year anyway because we don't care - then in 1999 we'll have about 15 albums and then by accident some DJ somewhere will play a song and it will be a hit song and we'll headline Madison Square Garden. Then we'll do the David Letterman 1999 New Years Eve Special with Brett and Greg!

Al: That album will come out on UCD, the Ultra CD that's as big as your thumbnail, you plug it in behind your ear and it plays the music and the video into your head without drugs!

Brett: And you can write your own lyrics, it's whatever you want it to be - your brain fills it in. You can mix it yourself too just by thinking it...

El Duce



Mavrik: Hey, one question, we wanna know what you think the 1990's are gonna be like?

El Duce: Well I'll tell ya what 1990 is gonna be like; glam rock and faggot rock and dudes that dress up like in drag are out of business, cause you know all the skinheads and Nazis are all gonna get their rock and roll together, and ya know what? The Fags are gonna be tortured because on my new album "Fag Bash", we have a song "Fag Bash!" "Fag Bash, we ain't no mother fucking queer on Melrose with a lot of cash, Fag Bash! We go down to Gazzari's with our Nazi helmets and we Fag Bash, Ye! Ha!". That's all I gotta say but you gotta get the album to really appreciate.

Mavrik: What's the name of the album?

El Duce: Uhhh, "Gods Gift To Women"...

Dave Nazworthy of Chemical People...

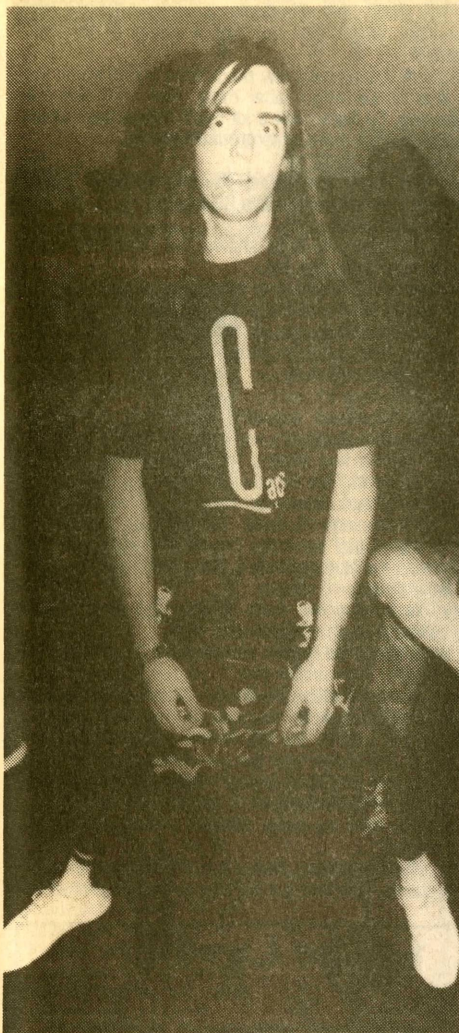


photo by Mavrik

Mavrik: Hey, we just wanted to ask you what you think the music scene will be like in the 1990's?

Dave: Oh, ok.... wait, don't run it yet. Let me think. Whose tape recorded is that?

Mavrik: Al's. I bought a better one and it broke faster.

Dave: It usually happens that way. You have to get the Radio Shack model, they last forever.

Mavrik: I know. Things that are stolen always seem to work better too, I don't know why... So what do you think is gonna happen in pornography in 1990?

Dave: Oh, I don't want to have anything to do with that. Don't print that, we're trying to stay away from that.

Mavrik: Ok, ok, so do you think Redd Kross will ever record another album with original songs on it?

Dave: Yeah, they're recording one for Atlantic Records right now.

Mavrik: So what are the shoes for 1990?

Dave: Tennis shoes. Are you gonna ask me all different questions?

Mavrik: No, I usually just ask one question, then you buy me drinks, I get drunk and fall down. It's just one question, Dave? What about the music scene in the 1990's?

Dave: I know, but I have to say the right thing.

Mavrik: No, you don't, look at El Duce "We're gonna go fag bashing!"

Dave: God, 1990....

Mavrik: Anything, even cartoons as they relate to music. Did you see the new Beetlejuice cartoons?

Dave: Yeah. But it's not as good as the movie because the movie shows the real thing, the cartoon is just a normal cartoon because it's not really any different. It's kinda cool though. I'll buy the video tapes, they're coming out pretty soon.

Mavrik: I'm really against these cartoons that are made up after they already have the action figure.

Dave: Mr. T is alright. Fuck the Smurfs. I don't like the

Smurfs.

Mavrik: So, come on Dave, back to the real question...

Dave: I think things are only getting better in the music industry.

Mavrik: Ah come on Dave...

Dave: I want to say something no one else is gonna say. Ok, things are getting better and I think Deborah Harry just put out a great new album and I think to make 1990 I'd like to see Deborah Harry again, I'd like to see the Hardons again and the Bad Brains. Then that will make my year.

Mavrik: What do you think about the Bad Brains, they're going on two decades now?

Dave: No, HR just left the band again.

Mavrik: What? He got a fuckin' vision from Jah or something?

Dave: He got a vision from the bank! Or from the IRS!! Oh no, we'll never get a show with them again! But we never did.

Mavrik: So fuck them! So you think things are looking better for the 1990's?

Dave: They're getting better and they're getting worse. You know what really pisses me off, that band... Millie Vanelli is a perfect band yet I saw them on A Current Affair and they said they got another singer to sing all the vocals on the record. That is bullshit.

Mavrik: Well then, what kind of sound do you think is gonna dominate in the 1990's?

Dave: We're getting into more like Sonic Youth type stuff now. I don't think it's gonna damage us too much. Bands that stay the same, although Bad Religion is doing a damn good job, I really like their new record, but I just wouldn't wanna stay the same.

Mavrik: Shit, I guess that a take.

Aaron Cometbus (ex-Crimpshrine) and Al Sobrante (ex-Isocracy) Green Day

Gus: Do you have any premonitions for what the music scene will be like in L.A. the 1990's?

Al: Yeah, I was just talking about that today in the car and that is to close off all of the incoming freeways and cut off all of the incoming flights and tell everybody to leave. Kinda like a Roach Motel but in reverse.

Joy: I get the feeling you don't like L.A...

Al: No, I love L.A., I want to preserve it. I mean, what's this master plan about not allowing lawnmowers anymore? In 20 years their won't be lawnmowers or leaf blowers...

Gus: Or drive-in fast food or banks or that stuff you have to use your car for.

Al: I was trying to explain the concept of the Century Freeway to Aaron today...

Gus: It's almost done!

Al: Yeah, it's been almost done for 25 years now, and under budget!

Alp: Did you guys see Rodger Rabbit?

Al: Aaron saw it.

Alp: The whole thing with Cloverleaf Industries...

Aaron: I didn't really, um, I didn't really, ah, why?

Alp: Just a little L.A. history there, the Red Cars...

Aaron: I wouldn't have picked up on that.

Alp: What's your spiel on the future?

Aaron: As far as not like just L.A. but anywhere - people keep on talking about doing something more creative and more experimental and trying new things. And I think that is important, but I still wanna listen to the Dead Boys and not the Residents. Right? I don't think there's any need to go out of your way to sound different from anybody else. I think the really important thing to do is to expand on the ideas - the way their presented. Maybe playing acoustic or playing different places and if you can't fucking play shows just write your lyrics - just do flyer magazines. You have to think about just how serious you are about communicating the stuff. If you want to play music you can just play music, but people have to think about how serious they are about what they are doing and set their goals high. Shoot high. It's easy to be disappointed so you might as well have high goals, ya know?

I think that things have been going really slowly and I think things have been in a kind of lull in L.A. and in San Francisco lately. I'm hopeful... everyone has been waiting around for something to happen and there actually is something that is going to happen. I don't

know exactly what it is but I think that there will be something really interesting...

Alp: You have to admit, there's no place in San Francisco like La Brea Tar Pits...

Aaron: You guys should have goddamn picnics at the goddamn Tar Pits then you'll get something going. Those punk picnics and stuff sounds really exciting to me.

Al: San Francisco is limited in space, there is no ability for it to expand. That's probably why I think it is so resourceful because they have to use the land they've got. So I think it is less disposable in a way than L.A.. It seems like down here somehow there's a new concept every other day.

Jula Bell, Bulimia Banquet



photo by Mavrik

Al: What do you think is going to happen in the 1990's as far as the music scene goes?

Jula: Oh shit, I mean there's gonna have to be a big revelation, if I knew what it was I'd be doing it right now, but I don't know what it is. I think it's going to get real ugly. The music is just going to become totally worthless and terrible.

Al: Isn't it already there?

Jula: It's gonna get worse...

Al: ...before it gets better...

Jula: That's what I think. I honestly think that. I mean EVERYBODY has a guitar, or a synthesizer, EVERYBODY.

Al: Everybody wants to be a rock star.

Jula: It's frightening. I watch TV and the commercials -- the dolls have guitars, even the catsup bottles have guitars! That's scary! To me that's like "Agh!", I should quit now.

Al: No, you're on top of things. What about the underground music scene here in L.A., do you think it's better or worse?

Jula: In L.A.? I think it's great because a lot of people are getting a chance to play at this particular moment, but I think a lot of really shitty bands are coming out.

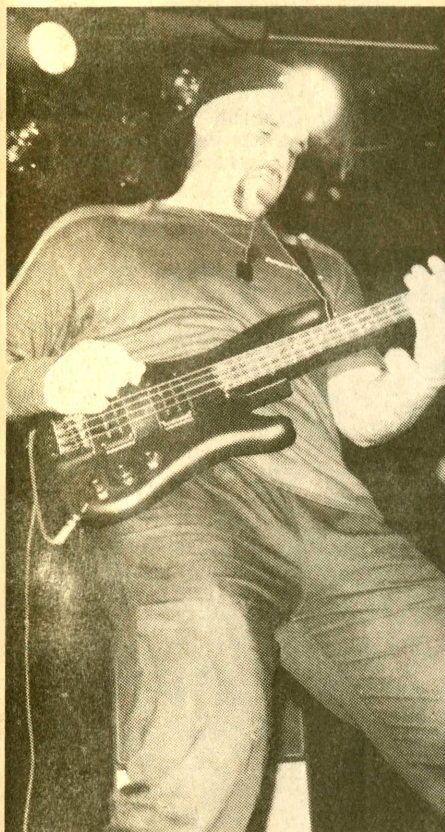
Al: For me, there's a lot of cool bands that I like to see now, whereas there wasn't a few years ago.

Jula: This is true, a few years ago, but I thinking way back...

Al: Oh yeah.

Jula: I don't see things that are new right at this moment, but I'm hoping things will change. Right now all that I see are Janes Addiction clones, Junkyard clones, Danzig clones, all these hardcore straight edge clones - everything is a clone of everything. The last thing that I saw that was unique was Gwar, really really really unique. And that's really sad. Now I'm seeing all these Sub Pop clones springing up in L.A. I think there will be a big trend of that in L.A. - the eyes are on Seattle right now. I don't mind that - it doesn't really bother me so much, but some of this other stuff on the radio does

Big Frank - Nemesis Records, Carry Nations, Zed Records



Al: So what about the music scene here in L.A. in the 1990's...

Frank: Here in L.A. I think the music scene will probably keep going the same way it is for the next 3 or 4 years. By 1995 something new will come along that is gonna like either piss us off or we'll like. But I think everything will carry on the way it is until at least '94.

Al: Which way do you see it going? Good or...

Frank: It's ok, '89 finished good I thought, as far as hardcore. There's some good hardcore bands, some good bands with promise. The L.A. music scene has kinda made a come back. In the last couple of years everyone was looking towards New York and D.C. for good bands, and now L.A. is finally starting to put out some good records and bands. I think it will keep going like that. I mean there are alternative labels now, not to ring my own bell, but there are good alternative labels here in L.A.; New Beginning, Work Shed and Sympathy and anything else.

Al: As far as your label goes, what will we see it becoming in the next decade?

Frank: The next decade?? I can tell you what my goal is for the next six months...

Al: We don't want to know that, that's like an ad!

Frank: I don't look that far ahead for my whole life! I predict a big earthquake in the next five years! How can I look beyond that! I'll just keep chugging away as see how it goes, for now.

Mavrik: Tell us about that change you see coming in 5 years?

Frank: There's no way of telling what it's gonna be. I mean I would have never predicted that gang members would become a cool aesthetic in the last 5 years. When punk rock came along no one would have guessed that spiky hair or colored hair would have been cool. I don't know what it will be like, but something is going to happen, it always does. It'll probably piss us off - murder will probably be cool by then! I hope the "gangs are cool" mentality cools off in the next couple of years.... but the earthquake will clean up California.

Lance: What about Panama?

Frank: There's no good hardcore bands in Panama...

Jack Marquette, Al's Bar and indie promoter

Al: You're a person active in booking bands and promotion, where do you see it going in the next decade?

Jack: Well, I don't have any predictions but I'd like to see the end of the major label thing. And I do see that happening. I'd like to see a lot more independant labels happening, a lot more underground releases.

Al: Even in light of CD's?

Jack: Yes, CD's are getting cheaper to make. I think there will start to be more little CD labels.

Al: Compact labels...

Jack: I'll continue to book shows, but I won't be doing Al's bar as of February 3rd.

Al: Will you be doing halls or established places?

Jack: Well I like to do the parking lot shows, but those are the hardest to set up. That's the kind of thing that I like to see. Well see... I'm gonna take a rest first...

Al: By summer hopefully.

Jack: Yeah.

Al: Have you seen any kind of new musical styles developing that you like or would like to see continue?

Jack: I like to see what I call the Halloween set, the bands like Death Ride 69 or Green Jello who like to dress up and do a freak show, wild stages and costumes. I like the pandemonium... I think we will see the end of pay-to-play, I just can't see people putting up with that anymore... the club scene in L.A. is pretty dead.

Al: More theatrics.

Jack: Yeah, give the dead pans to the major labels. We've had enough of that kind of stuff.

Al: What about the kind of shows you'll be putting on in the future?

Jack: I like the variety, like the Ed Sullivan show - I'll put on the dog act, then do the punk band and then put on a folk singer. I don't like the theme nights all the time, where all the bands look the same, the audience looks the same and they're all happy. I like the shows with a lot of variety, so I'll be doing more of that.

Al: Do you think it's pretty different now than when you first started?

Jack: Oh yeah, when I started it in 1980 it was all upstart punk bands, now that just isn't the cutting edge anymore

Stella, KXLU DJ, ex-RIP Mag senior editor

Al: So Stella, as a big radio DJ what do you see coming up for the music scene in the 1990s?

Stella: Well, you just never know what happens! That's the truth isn't it? I don't see any indications of things - any particular trends. Nothing stylistically anyway. I really can't think of anything I've noticed, maybe people will just rebel against all this, a backlash against the Sunset Strip or something. I think there will be a point where all of these bands that they've rushed to sign will just bomb big time. They're just going after the next Guns and Roses and you know it will back fire.

Al: Nobody will touch those bands after they've failed once... A lot of people think there will be some big new revolution in music...

Stella: Yeah... I think like Guns and Roses was the big '80s thing - but people didn't know that when they were running around playing places like Rajis. I hate people who chart and graph what the next trend will be, but I guess that's more like A&R people for major record companies. They're just trying to justify their huge salaries.

Al: What do you think about the underground music scene in L.A. right now?

Stella: It's not something that you can do every night of the week. But there are some things to go to, there are a few good bands out there. I just lump them all together even though they're not the same type of bands - they're just fun people.

Al: What would you like to see happen?

Stella: I'd like to see a whole bunch of places crop up so that people can go places everynight. Right now you can easily spend a lot of time at home - cause there just isn't a lot of things - basically you have to look in the paper to see who's playing and then you go out... I think that things just happen on their own, I know people are ripe for it. Geez, now sometimes I just go to bars which is something I never used to do before. Bordners, or whatever, everybody has their particular hangout, the Frolic Room - or the Dresden Room in Los Feliz... whatever is still open at the time. But all the damn drinking age things complicate it - and too many scum bags running around!

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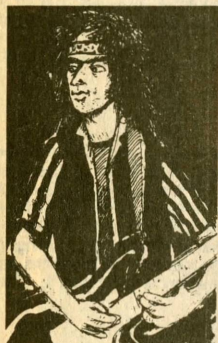
(213) 464-3676

FREE AS A BEE

CONTEST WINNERS

What will the music scene be like in 1990?

I'd like to thank everyone who participated in "Free As A Bee". I had a lot of fun with it, I hope you did, too. Some people asked MY opinion of the 90's: As long as teenage anger exists, so will hardcore. As long as young men grow into adulthood, there will be speedmetal. And as always there will be one or two people standing outside of this looking in and realizing that there's got to be a better way to express themselves... The 1990's will belong to those few. Thank, Mavrik.



In the 90's, underground music will do what it's done all decade: that is, the distinctions, to lines will get blurrier. The bad'll get worse, the good'll get better. Bands will try harder cuz the generic thing don't pay the rent any more. Fugazi will have a hit. Lots of good things will come from Boston. Radio will improve. People will be more concerned with actually being able to play their instruments. and everyone benefits. Nazi

skinhead shit will continue to remain obscure and ignored by the masses. There will be more reunions by top-flight punk bands and more people will die from drugs. Things will stay the same, though more intense as the competition grows. **Joe C.** (Boston MA)

I really hope the 90's can bring some sort of organization to the underground music scene (in LA).

As a whole another year passed by, I think of it as gotten older and (hopefully) more experienced bands will get better, new bands will be formed, new influences, new styles (some) younger kids will take interest, some older people will loose interest, some bands will make MTV videos and some will just get drunk and forget how to play (ex. Mentors, Sunday nite Dec 17 Hollywood live) People always come and go. I've always tried to have a fairly positive attitude so hopefully the 90's will kick some ass. Where are the new DK's, Black Flag, Germs, Sex Pistols, Ramones? You know, the classics, the classics to be, the Guns-n-Roses of punk rock right under our noses. And they lived happily ever after. **Brian Buscemi** (Hollywood, CA)



Everyone will dye their hair black and listen to a lot of Flipper. A ton of bands will be signed to Sub Pop. GG Allin will get out of jail and destroy the MTV headquarters. Fender Guitars will give away free equipment to any band that wants it. Hopefully more bands will start putting out more 7 inches like they used to.

Every bands record will be on colored vinyl, no more black vinyl, and people will finally get tired of the Misfits and Samhain. Oh yea and Flipside will start giving away free classifieds like they used to do! **Jonathan**

I truly think whole heartedly that hardcore is dead or at least so fucking boring that it should be dead! In the 90's people who are involved in the underground sound will be looking back in time to the 70's for musical knowledge and add to it new and exciting sounds like Industrial, Experimental and Noise music! Yes, there will

still be some bald fuckers out there claiming they're hard cores latest supergroup but how the hell can they be a super group when they all sound the same? So in conclusion, the 1990's will be the years of Industrial Punk to reign supreme. Then in the year 2000 it will die, but that's a different story! **Timothy Shipley** (Zavalla, TX)



In 1990 underground music will hopefully change...mayBEE the music will BEE more artistic and really more emotional than it is now. It's called progression and a stack of "Marshalls" and a finger tapping solo might not BEE getting old. Know what I BEE sayin? I am just craving to hear some music that is totally ahead of its time wouldn't that BEE nifty?

I hope in 1990 there will be a re-birthin originality but I live in Mobile Alabama so I can't really say I've heard much music so....MayBEE PMRC could BEE Bombed! (OK so we all have dreams) **Brian Pauley** (Mobile, AL)

Well, for one thing, it will be interesting to see how much this 70's sludgerock a la Sub Pop will go, no doubt we will still see more of those bands pop up and maybe a few twists on that there before it wanes. That will no doubt mark the early 90's until the fickle underground finds a new trend. There maybe a surge of shock bands emulating GG Allin following his demise, which I definitely believe will occur. I am surprised we haven't seen more underground bands mix up a big old batch of ska nostalgia after all the hoopla about Operation Ivy last year, maybe those bands will pop up in the 90's as well. Those are just a few of my thoughts on the subject but what the fuck do I know. **Johnny Puke** (New York, NY)



The year nineteen-hundred and ninety will see a move toward a more "positive" musical spectrum. When I say "positive", I don't mean it in the same sense as with the straight edge "positive" type thing. I see the underground music world as being more positively influenced rather than having a positive attitude in general, so to speak. Going into the 90's there are a lot of bands returning to the roots of underground music. The Sub Pop bands (not implying that they all sound the same) as well as the bands on Sympathy For The Record Industry are returning to the care of punk rock: the real grass roots type stuff. That is definitely a step in the right direction considering they are doing suck a great job a delivering their music, plus the fact that these bands are a breath of fresh air compared to a lot of the

crap that I have to listen to nowadays. Also ska is making it's comeback and by 1990 the 3rd wave will be underway in full force. I don't know about you, but, being the rude boy/Ska fan that I am, I think its another definite step in the right direction (Yes, Ska is still underground) I really and truly hope that 1990 marks the end of the straight edge movement as it is known at this time. I am soooooo tired of hearing about em lookin at em having to listen to em, etc...I'm tired of seain 20 million SE 7"eps on the wall a Zed's that all look and sound alike. Who gives a flying fuck if only 200 of Chain of Strength's "Be Straight" were pressed on aquamarine and red vinyl!! If they need to make the record look pretty, then it must suck! Damn, Damn, Damn!! I H8 STR8 EDGE!!! I'd like to tie Ray of Today up and hang him upside down by his toenails, flog him with slabs of bacon and tatoo "Get Drunk And Fuck" on his stupid, ugly forehead!! AAAARRRGGGHHHH!!! Well, now that I have ventilated all of those hidden feelings I've had towards the straight edge movement, let me return to the regularly scheduled letter. In conclusion, I would like to list things that I am thankful for: 1. Ska, 2. G.W.A.R., 3. Pete's Hamburgers, 4. Albertos in Oceanside, CA 5. The thrift store around the corner from my house, 6. Yurple Purple, 7. Tragic Figures "by Savage Republic", 8. The Lunachicks, 9. The Patrick Nagel serigraphs on my wall, 10. Sindi Fernandez (the girl who should be with me instead of the loser she is currently with), 11. The return of Bad Brains!!! **Dennis Owens** (Long Beach, CA)



The question being: Where is 1990 going to take the underground music? is not a very intricate question, the answer is simple, as far the metro rail will take us which is not very far. Here's the reason, listen, listen to any radio show, that plays this mess, the immediate reaction, is a narcoleptic state, underground has become a cornucopia of shit, which can bore you to tears. Some think its cool to play one cord on the guitar, while another dork bangs on pots and pans,

avant-garde. Then there's death rock, the reason its called that, when you hear it you want to kill the people playing it, it these devil dick suckers love Satan so much, why dont they sacrifice themselves, so they can be with their Lord in Hell lets talk about speedmetal, on second thought lets not, I much rather talk about speedfolk, now we have genre-and subgenre kinds of underground, neo-psychedelic, cow-punk-nu-folk hardcore punk, so on and so on. Remember when things where just New Wave or Punk, what we need now is synergism. Why? Well. Variety is the spice of life, but fragmentation is so...so messy. **Stephen Morris** (Palmdale, CA)



Nowhere! Except maybe back twenty years. **Robair**, (San Diego, CA)

27 DEVILS JOKING

"Smells Like Fur" LP

Nother creepy/commercial cover, this time in full color. Courtesy of R.K. Sloane as they threatened the 27 Devils Joking have released another LP full of guitar rhythmized rock-n-punk. Its beyond a doubt rock-n-roll cept there's an unallowable shot of punkethics involved wich give this the winning edge. A bit slower than previous efforts yet way heavier and thuddry rhythmized with screeching guitars and walrus weighing bass lines, an excellent addition to your other 27 Devil slabs. Or a good start for you slow pokes.

Dionysus Rec. P.O. Box 1975 Burbank Ca 91507 - Mavrik

3D JESUS

Baseball Bat 7"

2 songs, well constructed of post punk / new wave type funky guitar rock. Catchy, well composed and if the rest of the material is this good, they could really be hot. - Mavrik

All Ball POB 9248, Berkeley, CA 94709 USA

6 FEET UNDER

Spaghetti Face LP

Twangy ska. Pretty cool I guess, if you really like twangy ska. - Dan Druff

Anthrax 25 Perry Ave., Norwalk, CT 06850 USA

6 FEET UNDER

Spaghetti Face LP

Yeah, Ska has always been a world within a world. Musta been 10 years ago when Madness cracked the surface but that only lasted 2 or 3 years, real shame. It's groups like 6 Foot Under that bring those great memories and hopes back to me. These guys really jam and sure, there's not a whole lot you can do with the twang twang guitars and sax, but fuck, these guys are hot. Really a fun specimen of this breed. Check it out. - Mavrik

Anthrax 25 Perry Ave., Norwalk, CT 06850 USA

999

Live and Loud LP

One of Link's better sounding bootleg reproductions. The guitar sounds really crisp and the whole recording is very decent. Includes my faves "Hollywood", "Fun Thing", "Inside Out" and "Feel'n Alright With The Crew". If you were even remotely considering selecting one of the many "Live and Loud" releases from Link, snag this one. 999 is Punk Rock in all of it's glory. - Bryan Davis

Link P.O.B. 164, London, SE13 5QN England

ABOLITION

Demo tape

3 songs, all of which compliment hardcore but carry their own with a textured guitar and aggressive harmonies. Fast, yes! One interesting song is "Filler" (M.T.), which they do quite good and give it their own edge. Not bad. - Mavrik

Abolition 63 Hillside Rd., Whyteleafe, Surry, England CR3 0B5

AFTERBIRTH

Sloppy Seconds 7"

Ugly, scum punk with loud/shocking lyrics, fast not thrash. Ok. Looks like it would be funny live. - Mavrik

Black and Blue 400D Putnam Pike #152, Smithfield, RI 02917 USA

AIRLINES

Test/Ambulance Dance 7"

Not bothering to really comprehend this bands name or song titles, I find myself really digging this. "Test" have a vocal pattern that's headache achieving. The flip has a sweeter more lovable punch which still kicks up a storm with distortion an crazy guitars. Vocals sound like they're paranoid. Hope they can pull off another release. - Mavrik

Susstones POB 6425, Minneapolis, MN 55406 USA

AMERICAN STANDARD

Wonderland LP

This be a lot like new Uniform Choice stuff, Soul Side, the Stench, etc. "Feel Good" music. I prefer "Aggro" music, but these guys ARE great at playing that melodic, driving shit that falls just short of hardcore. (In my book anyway.) "God, AS are young good kids," a man was heard to say. My toilet says "American Standard" on it. - Dan Druff

Powerhouse POB 9028, Fountain Valley, CA 92728 USA

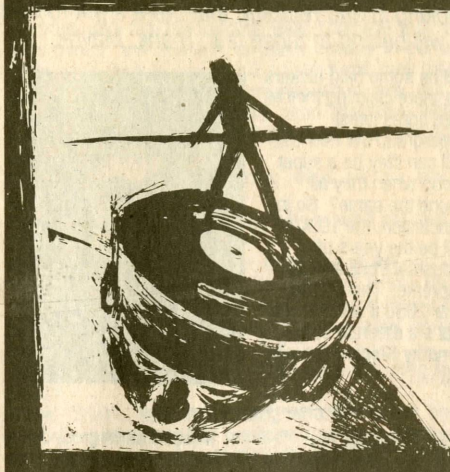
AVERSION

In Dead Of Night demo

I was really looking forward to the 2nd tape from these guys. This is still no substitute for the live thing, but it's a damn good fix. While the first tape rang forth with 5 nasty little jackhammer blitzes, this tape improves on Aversionism with a little variation: a thrasher, 2 mid-tempo crunchers, and a real snail known as "Modern Day Martyr" which swings to and fro between Classical Gassical-like melody and Mega-Crunch. Definitely their first hit single. Overall band performance is way tighter, and Chris' vocals are finding deeper niches in the structure. The sound is hard to describe... it's a hybrid. A weird cross between punk, speed metal, talent, and some seriously demented brains. They have a secret ingredient that somehow prevents them from being pigeon holed. Severe music isn't hip anymore, but cheers to these guys for keeping it alive for uncool spazzes like myself. Debut album should be recorded by the time this issue is out. And catch 'em LIVE!!! - Dan Druff

Aversion Is A Stupid Band 9950 Juanita Su 70, Cypress, CA 90630 USA

RECORD CASSETTE COMPACT DISC AND VIDEO REVIEWS



BADLY MONADA

Nail Soup tape

Impressive, 3 piece jammin'. Good hook pop with some jazzy jabs and experimental implants. The wide variety of rhythms and tempos make this 5 song tape a worthwhile move. - Mavrik

Badly Monada 4047 W. 115th St., Alsip, IL 60658 USA

BAD RELIGION

No Control

I'm not the type to buy an album new unless I am certain of the quality. It took reading dozens of positive reviews of "Suffer" to get me to kick down my \$7.00. Biggest fucking smirk broke out of my face as I realized that "Suffer is a good album, ok, ok, it's a great album. How on earth they were able to go "into the Unknown", take a couple of years off, come back and record this album, only God knows.

Now when I slammed a copy of "No Control" on CD, I was almost ecstatic. But come on, What are the chances of Bad Religion pulling off another Suffer?

Slim as the gamble was, I couldn't believe it. "No Control" takes off where "Suffer" left off, intensely capturing with some of the most stimulating harmonies ever etched into any "punk rock" record.

Their youth-retaining energy and thoughtout ideas are a crossfire which few bands have ever lived through. - Mavrik

BIG BLACK

The Last Blast Video

I never got the opportunity to see the mighty Big Black, so yeah, right off the bat this is cool. Although one of the first gigs would have been more interesting than their last. Packaging - A-1, complete with decent intro of club and a verbal fuck by loud mouth Steven Jesse Bernstein. Visuals are sharp, looks like they have 2 or 3 cameras going. Big crowd, not too alive. The sound is clear, no doubt, but hasn't got the cranium crack of what I imagined it really was. Still you get a feel for their energy and general mayhem. They go through a good selection of songs, pumping 'em in 5th gear with the emergency breaks thrown out the window. What can I say? If you like Big Black, this's a must have. - Mavrik

Black Label, USA

BIG CHIEF

7"

This is one of them records you wanna like but being the punk rocker that you (same as myself) are, you just can't go and like any old "rock" single that comes crashin' your way, or can you? The packaging is 101% hip, the artwork is very fucking new, the artist has got to be one tapped dude - not to mention clear green wax. With a bit more examination you read 4 names. One is Barry Henssler! AHA! So that's the connection, what happened to the Necros? Dunno. This is good double step further into the rock world than "Tangled Up". Now if this is good or bad, it's all up to you. I think it's hot although let me tell ya, living in L.A. the last thing you want to hear is a rock band. I imagine they will undoubtedly have more to offer. Ok all of you fellow punkers, I now officially make it ok to like this record. - Mavrik

Big Chief. POB 7944, Ann Arbor, MI 48107 USA

BIG SANDY AND THE FLY RITE TRIO

Fly Right LP

Trad-rockabilly, played convincingly and done up right, including an ex-Gravedigger, Wally Hersom. While Big Sandy avoid the decibels and high energy affiliated with that combo, they still do a

fine job of what they're doing. Very authentic, "Fly Right" gives off a definite vibe that these guys are enjoying themselves, and you can sense that listening to this record. Worth checking out if you're so inclined. - Mike Snider

Dionysus POB 1975, Burbank, CA 91607 USA

BLAKE BABIES

Ear Wig LP

"Kind of an acoustic Dinosaur Jr." HAH! What a fucking stupid thing to say. Dinosaur Jr. couldn't even be thought of unless 20,000,000 watts were being pumped in you face. Fuck, is this getting boring or what? - Mavrik

Mammoth 5 W. Hargett St. 4th Floor, Raleigh, NC 27601 USA

BLOCKADE

7" EP

About as simple-as-you-can-get hardcore. The medium pace is most likely accidental. Should put more effort on music instead of fashion. - Mavrik

Teenage Rebel Gerresheimer str. 16, 4000 Dusseldorf 1, W. Germany

BOLT THROWER

Realm Of Chaos LP

The artwork for this album is what suckered me in. I used to be obsessed with D'n'D, and this looks more like a D'n'D special edition than a record. I like fast stuff but please, let's give that Napalm Death beat a rest shall we? Heaviest guitars are in these grooves, tuned soooo low you can play 'em under a pregnant snake. The big picture: This sounds like Napalm D. singing "Demons are ripping out your guts" instead of "Corporations are ripping out your guts". And you're a dorkhead for liking it. - Dan Druff

Earache, USA

BOMB DISNEYLAND

Why Not! LP

It's not often that I review all that much hardcore anymore. The NY and LA HC scenes just seem so content to clone each other over and over and if I hear another song about how bad drugs are I could shit. But the English HC scene seems to truly be on top of things as far as pushing that genre to it's limits. Napalm Death broke it wide open a few years ago and now we find some HC bands discovering experimental noise. This is the case with Bomb Disneyland. Their theme song is a quite good experimental piece and I can see it's influence throughout their music, which is for the most part, good, loud, obnoxious hardcore. Sure, there's still plenty of that metal influenced lead guitar stuff, and it will be interesting to see if they go more experimental or take the easy road to metal. If it's the former, you can bet they'll be one of my favorites in the '90s. - Al

Viryl Solution 231 Portobello Rd., London W11, England

BOOTBEAST

Carnival 7"

Ok, artsy pop. Just doesn't do much to me that's worth mentioning. - Mavrik

Noiseville POB 124, Yonkers, NY 10710 US

BRICK LAYER CAKE

Eye For An Eye Tooth For A Tooth 12" 6 song EP

Not the big thud wall of hell I was expecting. Still damaging butt not as imidiate as I would like. Dirge, very guitar layered sludge, pop drowning ooze. Its OK - Mavrik

Ruthless Records PO Box 2483 Loop Station Minneapolis Mn 55402

BRAIN BOMBS

Jack The Ripper 7"

Screechingly jagged, slow, plodding along post-punk noise. A little hard for me to hook onto but cool for its oddness. - Mavrik

Tiljander Langg, 56, 82400 Hudik, Sweden

BRAIN DAMAGE

Kingdom Of Madness tape

Metal, rock, speedmetal, all played with a real commercial image and attitude. Solid shit. - Mavrik

POS Via Padova 14, 10152 Torino, Italy

BUSH PIG

7"

The guitars, wild as they might be, don't really do much head bustin'. All the credit definitely goes to the bass which sounds like a fucking lawn mower chugging flesh and blood. The vocals aren't that much different than being under that lawnmower. Yep, this sounds that menacing. - Mavrik

Amphetamine Reptile 2541 Nicollet Ave. S., Minneapolis, MN 55404 USA

BUTTHOLE SURFERS

Widowmaker 12" EP

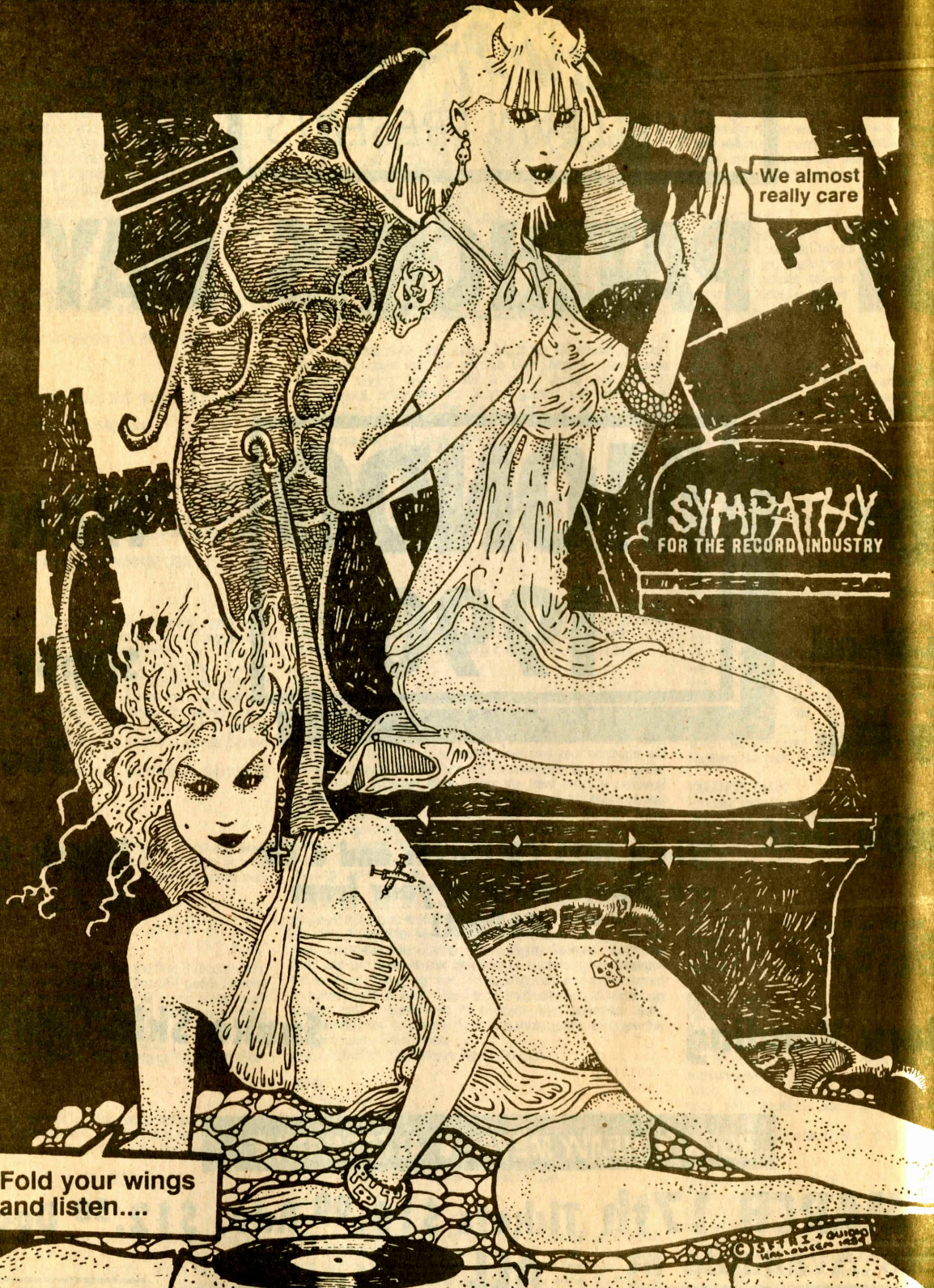
This EP has it's moments sure enough, but it's just not that classic we've been expecting from these guys for awhile now. Pretty upbeat and chaotic, with lots of screaming and yelling like good old Butthole Surfers, but nothing really new has been added to their soup. If you're not a BH fan then this is a pretty fucking good piece of ear splitting, mind bending wax - but fans are still holding their breath. - Al

Touch and Go P.O.B. 25520, Chicago, IL 60625 USA

CAT BUTT

Journey To The Center Of Mini LP

Hard rock type Iggy stuff. Really what you'd come to expect of a



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TICKETMASTER

"Sub Pop band", good or bad, I guess that's your decision, not mine. - Mavrik
SUB POP 1932 1st Ave. #1103, Seattle, WA 98101 USA

CHAOS UK

The Chipping Sodbury Bonfire Tapes LP
Ouch! This doesn't have me running for soap to do my hair up in the air, such as my dusty Chaos UK records do, ok, times change. Evolution? Ok? But this doesn't go farther than their previous work, just simpler and more predictable. Even the recording can't convince me of life after death. This is quite weak in all aspects of it's production but then again they do manage to do "Kill", which I thought was a great song when Snuff Rock did it and Chaos UK pull it off... Not a good start for record adventurers but a true fan should own this, why? Cuz the word fan is short for fanatical. Good enough excuse I suppose. - Mavrik
Weasel Records P.O.B. 1274, Manhattan Beach, CA 90266 USA

COLLATERAL DAMAGE

demo tape
Thrash/punk, ok recording. Gruff vocals. They actually sound good when playing clever instrumentals but there's only 2 or 3 of those. - Mavrik
Andy 1324 Bobwhite Ave., Sunnyvale, CA 94087 USA

CORRUPTED MORALS

Think About It 7" EP
Teen anger thrash/hardcore. Good and sincere. 6 songs. 600 pressed. - Mavrik
Small POB 8223, Emeryville, CA 94662 USA

CROCODILE SHOP

Lullaby LP
There's an emotional edge to these guys which is convincingly worked into a thick paste of "pop". Some of the guitar work sparks a tasty "sixties" feel. This LP works in a strange way as it blends moody, low key vocals with echo-ey/clear guitar lines. - Mavrik
Susstones POB 6425, Minneapolis, MN 55406 USA

CULTURE SHOCK

All The Time LP
You read about Culture Shock in the last Flipside, right? Well, here's their new LP, a upbeat and moving mix of reggae and punk with touching provoking and action invoking lyrics and the unmistakable voice of the infamous Dick Lucas. After a handful of records and many many English tours, it seems this is the last vinyl we'll get from Culture Shock. Oh... I don't know why but it's too bad because these guys have a real knack for taking serious situations and having a good time telling you about it, playing some great groove tracks and generally providing a really positive feel. We'll have to see what's next. - Al
Bluurg 2 Victoria Terrace, Melksham, Wiltshire, England SN12 6NA

CYCLIC AMP

Happy Ending tape
A weird cross between "Too Many Humans" No Trend and avant garde Residents, maybe early "Mechanical Man" Devo as well. While it isn't really like any of the above, it does fit within their post punk, no wave, noise scene. - Mavrik
Cyclic Amp POB 3092, Orange, CA 92665 USA

DRI

Thrashzone LP
There are 2 DRI's... The one that put out the first 3 records, and the newer one that put out the last 3. First DRI good. Second DRI... well, not bad, but the last 3 records all sound pretty much the same. Their last good album was Dealing With It! so fuck the new stuff and get that. And get your hands on the singer's books, he's quite the literary genius. - Dan Druff
Metalblade 18653 Ventura Blvd Su 311, Tarzana, CA 91356 USA

DA WILLYS

A Case Of 7" EP
Semi-punk, more rock and roll. Strong vocals screeched out by a female vocalist, the rhythms work, a faster pace would have me doin' more than tappin' my toes. Still, fun. Cool ass cover. - Mavrik
Baylor 48 Monitor St., Brooklyn, NY 11222 USA

DAS DAMEN

Mousetrap LP
My favorite NY hairheads are back. This time on Twin Tone and with there foot going a little easier on the gas. There's a very easily accepted sound about this record. Each song has a hovering hook w/ich loops, while soft spoken vocals are echoing in yer head. There's still the metalish pop to be found. Still, hair flinging stuff. Live, this new material really takes off. One of them bands worth keeping an eye on.
Twintone 2541 Nicollet Ave. S., Minneapolis, MN 55404 USA

DEADBEATS

Can See It From The Rocks 7"
Ok, sloppy, pop. It's the fact that they call themselves the Deadbeats that bothers me. There's only one Deadbeats and they were from L.A. - Mavrik
Vacant Lot Box 606, Red Bank, NJ 07701 USA

DEATH RIDE '69

Red Sea 12" EP
Death Ride '69 finally get a record out with a current line-up, and the "new" addition is none other than ex-Savage Republic Ethan



Port. Understandably that adds a bit of the SR sound to Death Ride, and vocals that are not like Don Diego's - the bands previous singer. This is still a pretty good and moody, experimental, noise fest for all you gothics and adventurous punks. That bad part is that it's a 3 song, 12" ep at 33 RPM. Hmmm. - Al
Braindrops POB 1321 Venice CA 90294

DEPO PROVERA

Balls To You LP
Fun, catchy pop rock and roll with an imaginable punk rock edge and attitude. 4 songs all of which are quite upbeat, worth a snoop. Alcohol, a slight influence. - Mavrik
Depo Provera 426 S. Broadway, Green Bay, WI 54303 USA

DETONATORS

Balls To You LP
These guys have relocated and I imagine they will be just as productive there as they were in L.A. This LP is just as good as their previous release. Fast, crazy, rocknroll punk. - Mavrik
Emergency Broadcast POB 11623, Eugene, OR 97440 USA

DEVIL DOGS

The Devil Dogs LP
From the fantabulous Crypt label, fantabulous smokin' 1977-ish PUNK ROCK a la Dolls / Saints / Heartbreakers / Lazy Cowgirls, guaranteed to blast the hell out of your speakers 'cause you'll want to turn this one up so fucking loud and your eardrums will be bleeding such that the floor will be covered in blood and unlike in the Roky Erickson story where the devil made a medieval Englishman named Christopher Haizman vomit his guts out and then have to lick them up because said Haizman wouldn't hand over his soul to old Satan (this being the inspiration for the Angry Samoans classic "Haizman's Brain Is Calling") these Devil Dogs won't make you scarf said plasma, they'll have you pogging and shaking and moving and grooving with their relentless high-energy jams. From such kickass originals as "Action", "Chinatown" and "Annalisa" (not the PIL song) to such high powered tributes to eroto-punk heros as DMZ ("Ball Me Out"), the Dictators ("Stay With Me"), the Ramones ("Baby Sitter"), and the ever underrated Billy Childish (Thee Mighty Caesars' "Suck the Dog" and two tunes written by Blighy's supreme grungemeister for the Dogs, "Hosebag" and "Pussywhipped") and some revved up runthrogs of Beach Boys and Ronettes oldies, all served up sizzling hot a guaranteed to produce true adrenalin bliss. RECOMMENDED very highly by your humble scribe, so crank the motherfucker. - Mike Snider
Crypt POB 9151, Morristown, NJ 07960 USA

DIRGE

Soul Storm LP
Like SOD and Poison Idea, this is a raging band fronted by a tubo'lad. Lot's of dictionary lyrics, "jesticular", and "apostasy", hmmm. I guess I'm finally getting old cuz I've no desire to ever hear this again. HC/Speedcore aficionados listen up. - Dan Druff
Anthrax 25 Perry Ave., Norwalk, CT 06850 USA

DIRGE

Soulstorm LP
Some of the better songs off their '86/'87 demos are featured here. Grungy, thrash metal with heavy HC vocals. These guys have been at it awhile, glad to see them with their own record finally. Eric Tucker can slam out some hyper metal. Good lyrical content. - Bryan Davis
Anthrax 25 Perry Ave., Norwalk, CT 06850 USA

DIRT

385 tape
Cheese city metal. Kinda like a wimpy attempt to rip off Blue Cheer. A sad imitation of what maybe only Redd Kross can get away with. - Mavrik
Lavalamp 8092 18th Ave., Burnaby, B.C., Canada V3N 1J8

DRAGSTERS

Stoked LP
This one would have to come under guilty pleasures. Low-rider (late '50s - early '60s) Beach Rock. The songs stick in your head like a commercial jingle. Mainly instrumental, this record offers a bit of a flashback to some good times when everyone in America

was young (and I was unborn). I like that blazing sax! - Bryan Davis
Island 14 East 4th St., New York, NY 10012 USA

DROWNING ROSES

Youth Of Metropolis LP
This 3 piece does not in any way rip off Metallica 'cept the fact that they have a very outspoken attitude towards their music and lyrics beyond the realm of stereotyped metal/thrash/speedmetal. Drowning Roses are accomplished musicians with breaks, riffs and structures never falling under a solid 8. Somehow these guys are capturing an attitude and feel which shouldn't be ignored. A metal heads must. - Mavrik
?

DRUNK TANK

Lead Foot/Scissors 7"
These guys (or gals) have a telephone pole size swing, big, thick and heavy, Big Black type of post-punk chug. Their rhythms are choppy 'n vocals sound painful. This rules. No address on immediate record or sleeve. Good luck finding it. - Mavrik
Radial, USA

EARTH PIG

12" EP
Fuzzy, jaggedy edged punk with a very pop rock feel. Side A's got a long jam while side B contains some pit participation. A strong release that could have been a 7". - Mavrik
Power Dog POB 348, Hawthorne, NJ 07507 USA

EFFIGIES

Remains Nonviewable LP
Right next to your re-issue of the Zero Boys "Vicious Circle", which is next to your Toxic Reasons "Independence" should be this "compilation", which chronicles one of the greatest and most influential bands from the mid-punk history. Classic once again comes to mind. Mid-tempo to up beat rockers with a very structured "punk" sound. These guys were a big thing in their days and this is as great as it is. Could have been a double album. - Mavrik
Roadkill POB 37, Prospect Hts., IL 60070 USA

ELVIS HITLER

Hell Bill LP
Elvis Hitler, one of the few bands that has no problem coming up with a swell album cover. Yes, they're back. While EH won't show you a new map to find rock 'n roll-a-billy, the path which they take is a bumpy one which only a rough, burly act such as them could possible ride. Combining the fun of rockabilly, the classicness of rock 'n roll and the urgency of early punk, EH aren't bad and some will undoubtedly claim higher. - Mavrik
Restless Records 1750 E. Holly Ave., El Segundo, CA 90245 USA

EXPANDO BRAIN

Prouder Than Chowder 7" EP
Aggressive, and dust layered "pop" with good pulls on punk. Sounds almost sloppy, but no, almost muddy, but no - quite a fine line on which they balance. - Mavrik
Vacant Lot Box 606, Red Bank, NJ 07701 USA

FADE

Zip Gun tape
Nice recording. A mellow cross between aggro riffing like Soul Asylum and harmonic, dry vocals like Husker Du. Great for a couple of songs then things start to tail gate. - Mavrik
Fade POB 15346, Alexandria, VA 22309 USA

FIDELITY JONES

Pitdown Lad 12"
Course I'm going to listen to this and expect Beefeater. I know its wrong but fuck. Actually there is a funky feel to a good portion of this 6 song record. The recording is sharp stripped and emphasizes musicianship and execution which is of course top notch. There's a jazzy up beat punch to most the songs. Most ooze with emotions and have an unforced feel to them. Interesting.
Dischord 3819 Beecher St N.W. Washington DC 20007 - Mavrik

FILLER

No Aims, Do Desires 7" EP
If you caught their last single on Fourth Dimension records then consider yourself lucky, only 500 were made. I imagine they went fast as it was quite a slab, just as this one. High powered, nice and distorted pop punk in the straight edge fashion. Dag Nasty type of shit, 'cept this sounds more sincere and punk. I know you kids are gonna like this. - Mavrik
Pig Boy 231 Portobello Rd., London W 11, England

FLAMING LIPS

Live Video
Nice flaming color xerox cover. This set is just as explosive and mind fuck as the first time I saw the Lips. Psychedelic bubble bursting, fog fearing acid explosion. I don't think they were half this hot last time the Lips came into town. This video does a pretty good job of capturing the bands creative visuals as well as their rockish-pop-psychedelia sound. The vocals to are too chug-a-lug at times but if you own a color TV then you're qualified to take a trip. Not only do you deal with the bands light show, bubbles 'n fog, the video has a healthy dosage of effects. This takes Pink Floyd into the '80s and hangs 'em upside down. At the end of their live performance there's a surprise video that's definitely worth seeing. - Mavrik
Atavistic 451 Ludlow #103, Cincinnati, OH 45220 USA

FREAKS

In Sensurround LP

I like the Freaks. And this LP is a killer. These guys (and girl) are a very hard rockin' outfit, heavily influenced by great rock from the past - Stooges, MC5, Kiss, Redd Kross etc... they like to have fun, they like to kick ass, they don't like to stop. They take their influences to a '90s extreme and unleash it square into your forehead - if you go with it, it's quite a ride, if you resist then they just knock you out anyway. A great release, I hope they come and play L.A. someday. - Al
Resonance POB 549 Village Station NY 10014

FRIENDS OR FRIENDS

demo tape

You know how every fucking heavy metal record you buy has one or two really slow and acoustic, cheese whiz ballads? Yeah, well, this tape has 3 out of 3. - Mavrik
Kurt Nelson 206 S. Sullivan #21, Santa Ana, CA 92704 USA

FUKNOTZ

Let's Play Scratch 'N Sniff... LP

Big '50s/'60s rock and roll with a garage punk edge. What makes the Fuknotz stand out is there humor which is not only demented but massive. This LP is lots of fun in a tacky polyester way. - Mavrik
Wanghead 19620 Wahrman Rd., New Boston, MI 48164 USA

G.I. LOVE

17 Hardcore Romances... LP

Extremely eclectic dementia that transgresses millions of styles and influences to form a blend that the band calls "acid core thrash pop" which defies easy comparisons, but let me make a few just for the baffled: Minutemen, Shockabilly, Blood On The Saddle, 100 Flowers or what Fugazi would sound like if Ian MacKaye renounced everything he believed in and listened to nothing but Alice Coopers "Prettyps For You" and the original Godz on ESP while ingesting a steady diet of 4 tabs of speed-and-strychnine-cut bad street acid daily, maybe Bulimia Banquet geared more towards a junior high school glue sniffing mentality. Almost undescribable, G.I. Love have come up with one of the most original sounding discs of this or any year. Difficult, to say the least, but the rewards are inherent for those who preserve and stick it out. A must for the utterly damaged, and outside as hell. Fave track: "Plain Janes Should Die". - Mike Snider
All Or Nothing 92 Rue Ordener, 75018 Paris, France

GG ALLIN

Public Animal #1 7" Mini LP

This guy must be doing something right, he is always ahead of me in year end polls for asshole of the year. This CD ("Banned in Boston") and 7" are basically "best of" compilations from his earlier hits. His reputation for vulgarity, obscenity and rudeness far exceeds his latest music. But back in the late '70s, early '80s it was quite the opposite. His band the Jabbers were an incredible cross between the Dickies instant hooks and harmonies and the Ramones power and punch. This musical mayhem with rebellious streetwise lyrics made him the "legend" he is now. These two releases prove it. If you're smart you'll pick up the CD. If you don't believe me, pick up the 7" first - then you'll pick up the CD. - Mavrik
Black and Blue 400D Putnam Pike #152, Smithfield, RI 02917 USA

GG ALLIN/AFTERBIRTH

7"

What makes this a must have is the GG Allin acoustic Xmas song. Even at a sedate volume these guys sick. Afterbirth is just as spun. This LP is a must for those family get togethers. - Mavrik
Black and Blue 400D Putnam Pike #152, Smithfield, RI 02917 USA

GADNIUM

Ride Hard...Die Free! demo

For some reason these guys were under the impression that I'd like their type of music. Sorry guys, but I can BARELY stand Iron Maiden. I FUCKIN' HATE PUSSY METAL!!!! Nothing dark, ugly, raunchy, severe, or heavy about it. Grow some balls, guys. Yeah, "Gadnium" is the name of the heaviest element in the universe. I say this element should change it's name to "the Melvins" and the Melvins should kick Gadnium's ass. - Dan Druff
Element Music Co. 2911 S. El Camino Real, San Clemente, CA 92672 USA

GANG GREEN

Older... LP

Too bad they didn't stick to their "Another Wasted Night" approach. 3rd boring speed metal album in a row, just like DRI. I liked SSD's last album better than this, if you can imagine that! It's no like, snooore. - Dan Druff
Roadracer 225 Lafayette Su 709, NY, NY 10012 USA

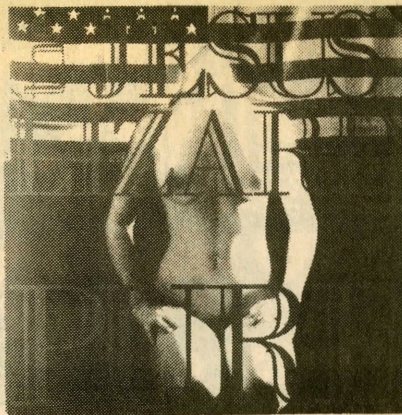
GHOULS

Tape

Rock (n roll) with familiar riffs paving its mainstay which is quite good. They have this attitude which I find boring. "Oh, I'm so rebellious. Oh, I hate this, hate that..." Well, the type of music that they're doing isn't that much above Bon Jovi or Poison, not that much better than disco either, yawn! - Mavrik
Ghouls POB 164, Carl Place, NY 11514 USA

GIRL TROUBLE

When Opposites Attract 7"



This 7" slice of life is just a knife twisting reminder that I missed this band the last time they rumbled into town. Girl Trouble do an elbow flapping, hokey pokey rock 'n roll thing, combining all the fun aspects of surf, punk and rock a billy with an '80s punch and a '60s kick to your balls. - Mavrik
Wigout POB 44633, Tacoma, WA 98444 USA

GODS LITTLE MONKEY

New Maps Of Hell LP

Country/folk rock with a very upbeat 80/90's enthusiasm. Talented folks. - Mavrik
Alias 374 Brannan St., San Francisco, CA 94107 USA

GRUEL

Something In My Room LP

This might be what the Replacements' or Soul Asylum's newer stuff might sound like if it was hardcore. Not bad, as if you gave a two shits about what I think, suck my dick. - Dan Druff
Manufacture 227 N. Bronough St. Suite 1001, Tallahassee, FL 32301 USA

HELIOS CREED

"The Last Laugh" LP

As far as LSD goes my experiences are quite dated, for unexplained reasons. This LP is one of the first albums that has ignited a question in my decision. Ex-Chrome hero Mr Creed, has released an audio mind bend wich is compared to none. There's a rock n roll back bone wich muscles up the rythems and frame from wich the guitars and vocals psychadelicly tranquize and hypnotize. Audio deception of the best kind. I havent been able to find his first solo LP but if it's half as wicked as this it'll be worth the pain.

HELMET

Born Annoying/Rumble 7"

The A side (BA) has a real ugly Discharge riff minus the fast drumming, add a deeper/doomier vocalist. Definitely assaulting. The B side is equally as thick but has a faster, quirkier sound. This is punk rock, if you can't acknowledge that then you're a thick skull. - Mavrik
Amphetamine Reptile 2541 Nicollet Ave. S., Minneapolis, MN 55404 USA

HICKOIDS

We've Got The Eggnog... 7"

The title cut is an upbeat Hickoids classic, complete country mayhem. The b-side is almost a tear jerker, complete with acoustic guitar and touching vocals. I think it's fun. - Mavrik
Toxic Shock 3008 East Grant Road, Tucson, AZ 85716 USA

HULLABALOO

Beat Until Stiff LP

What's this first song, "Green Manalishi" meets "dogshit"? I'm sure there'll be little hullabaloo over this band. Pppppfftttt. - Dan Druff
Toxic Shock 3008 East Grant Road, Tucson, AZ 85716 USA

HULLABALOO

Beat Until Stiff LP

These guys have defenently taken a few curves since ther last 12" over a year ago. Still pig fuck noise. Now they center the impact into a rock mold. Yes industrial rock loud all amps of 15 guitar blurr. Vocal doing as much throat damage as possible. If fith could be heard this would be it. Yea, you bet I like it! - Mavrik
Toxic Shock 3008 East Grant Road, Tuscon, AZ 85716

HUMMER

Halfway Steeptime 7"

Ok pop, commercial like, um, ok, I guess. - Mavrik
Hummer 1351 N. Greenview, Chicago, IL 60622 USA

I AM THE HAMSTER

Demo tape

The "music" on this tape is an odd cross between pre-punk, pre-Residents "No Nothing" type sloppy noise with 2nd grade humor, lots of it too. I'm sure there must be some one out there stupid, I mean brave enough to give this a try. - Mavrik
Goon POB 5892, Orange, CA 92613 USA

IMMACULATE HEARTS

Demo cassette

'60s/'70s garage rock 'n roll with a fun pop edge, reminds me of some N.Y Dolls type of fun lovin' noise. - Mavrik
Dee Pop 46 E. 29th St. #4R, New York, NY 10016 USA

INFERNO

The Son Of God 7" EP

Recorded in Dec. 1984, released in the USA in 1985, re-released now for what reasons I couldn't guess. Other than, uh, quick cash, this is ok thrash hardcore. I like their "Hibakusha" LP a lot better, but what the fuck. - Mavrik
Teenage Rebel Gerresheimer str. 16, 4000 Dusseldorf 1, W. Germany

IZABELLA DREAM

Tape

Nice and commercial rock/metal. Very acceptable with the new rock circuit, but this shit is so dull who really gives a flying fuck? - Mavrik
izabella Dream 1221 S. Henderson, Seattle, WA 98108 USA

JAZZMEN

The Reel Sessions tape

If you dig Jesus and the Mary Chain then you'll love these cats. Slow, murky/dirge noise pop with man swallowing guitar noises. Vocals lazy and drums pop along. If you're into this scene, you'll really go for this. - Mavrik
Death Jazz POB 110155, Campbell, CA 95011 USA

JESUS LIZARD

Pure 12" EP

The chances of anything done by ex-members of Scratch Acid being half as good as their first two 12"ers are pubic hair slim, or so you'd think. I was completely blown to fuck with surprise after hearing this 5 song saucer, that might as well be a UFO. This stuff is so fresh and incomparable it's scary. Mood capturing, yes, as you fall into a virgin dimension where you must chew the air before you can breathe it and the ground rumbles with bass lines that sound machine made perfect with a thud that's gotta go off the scale. The guitar work is so diverse and detailed it's really sick. The vocals are confidently, convincing of everything muttered or screamed. If hell had a soundtrack this would be it. Buy it now and be on time for a change. - Mavrik
Touch and Go P.O.B. 25520, Chicago, IL 60625 USA

JESUS AND THE MARY CHAIN

Automatic LP

Although these guys still have their problems, this is about the biggest fucking noise you're gonna find on any major label. And that's a good sign. J&M Chain combine loud, distorted guitars, with catchy melodies and a dry monotonous to produce the '90s equivalent of the Velvet Underground on a good day. I really like this shit and I can say that knowing full well that they are on a major. Somebody did something right for once. - Al
Warner Bros., USA

JONES VERY

Words and Days Cassette

Firehose comes to mind on some of the slower cuts, Soul Asylum and Replacements also spark a familiar note when Jones Very is in full form. Vocals are a little harsher than any of the previously mentioned. Ok rock pop with a fuzzy edge. - Mavrik
Hawker, USA

JOOK SAVAGES

The New Improved tape

Politically correct sarcasm protest music. Acoustic, upbeat, well produced, not like Mojo Nixon but definitely in the same boat. 3 songs for \$6 bucks is too expensive though. - Mavrik
Holy Funk POB 572, Pt. Reyes, CA 94956 USA

JUNK MONKEYS

Soul Cakes LP

I suppose some business bozo executive in Detroit might on a drunken night find something special about these Junk Monkeys, but listen, I live in L.A. and there's nothing new, interesting or even pissable about glam/rock. I'd also like to know how much they pay the idiot what compared them to the Stones, the Stooges and the NY Dolls. He'd be better off flippin' burgers! - Mavrik
No Wonder, USA

KILLDOZER

12 Point Buck LP

If I ever join a religion (or start one, which I might just do), these are the songs the congregation will sing. No, I'm not a devil worshipper. Yet. - Dan Druff
Touch and Go P.O.B. 25520, Chicago, IL 60625 USA

KILLING TIME

Bright Side LP

Raw Deal (NYC) with a minor name change. Whatever their name may be, their trademark will be mid-tempo hardcore played clean with precision. Unlike their label mates Sick Of It All, not every song is based on a crowd-chanting chorus (however appealing that might be). The power sound emanates from the throat of Anthony Comunale, who needs no back-up. There's a definite melody in every song, not just: chug, chug, crunch ... Pound, boom etc. It's Killing Time and Fools Die! - Bryan Davis
In Effect 187-07 Henderson Ave., Hollis, NY 11423 USA

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KING SNAKE ROOST

From Barbarism to Christian Manhood LP

These guys have a monster rhythm which darkly outlines their sound. Guitars are finger cutting sharp and thorny. Vocals throb with unconsciousness ability to make one's skin crawl. They sloppily tread on a broken bridge with nothing underneath them. Rock n roll with an eye poked out. Its estimated time of arrival is off. If you need a sound track for bar room brawl, here it is. - Mavrik

Amphetamine Reptile Records 2541 Nicollet Ave Minn, Mn 55404

KINGS OF WYOMING

Kings of Wyoming

Ok folk rock, although nothing really that special. Nice for awhile, but you eventually get bored with it. (Yawn) - Mike Snider

Comm 3 438 Bedford Ave., Brooklyn, NY 11211 USA

LA MUERTE

Death Race 2000 LP

Quite atypical for the label, ain't it? I never expected the most execrable indie in existence, the people responsible for all that techno-disco-industrial acid house crap to do something this good in line with my tastes for powerful guitars and real drums. In any case, what we have here for all you bewildered kiddies out there are four Belgian damage cases heavily into a lot of the usual Sonic Youth/Big Black/Die Kreuzen/Killdozer midwestern "pig fuck" if anyone still dare use that word - I think it's kinda dumb as I do for all labels (attention all you fanzine types out there: no less an authority than my little bro Mark has declared Black Oak Arkansas to be the supreme pigfuckers of all time, so there you have it, Swellsville!) with a heavy dose of Subpop consciousness permeating throughout, and shards of Stooges via Birthday Party drug noise.

In addition the singer sometimes sounds like El Duce ("Burst My Soul" could pass for the Mentors!). I never thought I'd like any Wax Trax disc other than Suicide (who have definitely declined mucho) but I can honestly say that I like this record - and these days I seem to hardly like anything too! - Mike Snider

Play It Again Sam 1659 N. Damen Ave., Chicago, IL 60647 USA

LIVE SKULL

Skull Fuck Video

Live Skull, not an easy ooze to swallow, but isn't that what makes 'em a-ok? Sure is! This entire set of "industrial pop" was recorded when Marnie Greenholz was on bass and vocals. Their material also drawn from that period - sounds thick, very guitar layered, mid to upbeat with the drums really adding quite a bit. The group aren't much for visuals but the two (maybe 3) camera work helps a lot. Images over lap with a silver blanket of visual distortion. Nice package, good visuals, good sound. This video is a must for any LS fan. - Mavrik

Atavistic 451 Ludlow #103, Cincinnati, OH 45220 USA

LOST CAUSE

Chicks Go Wild EP

I dunno, not like the Lost Cause I used to know. All new band members except for Joe Kelly who belts out his usual intellectual lyrics, ha! Lots of metal and a little rap mixed into this record with a hint of All going a million miles an hour. Chicago has better to offer. - OC Bill

Walkthrufrayr POB 31292, Chicago, IL 60631 USA

MAGNIFICENT AMBERSONS

Magnificent Ambersons LP

Any group who has a name with a positive verb in it, must suck. - Mavrik

Tony Fuentes 7006 Forbes Bl., Seabrook, MD 20706 USA

MDC

Metal Devil Cokes LP

Will wonders ever cease, it's 1989 and here's a new MDC record, full of the meat and potatoes that made MDC what they were years ago. Some of this is a lot like older MDC, some good thrashing for all you divers out there, other parts are not unlike the last two MDC efforts - a bit of a departure into more traditional rock with some country and/or bluegrass overtones. It's good to see the variety with MDC - it's also good to see them still strong in their beliefs. "Acid Reindeer", "Tofu Spaghetti" or "Dirty Harry For President" are classic MDC. While this isn't MDC's "Sargent Pepper", it is a good solid release. - Al

Boner POB 2081 Berkeley CA 94702

MEAT MACHINE

I Hate You tape

The music, which is a loose, sloppy combination of rocknroll pop and ska plays as a backdrop to the satire like comically attempting lyrics. Kinda like the Meatmen, 'cept no balls. Kinda funny, gets old fast. - Mavrik

Meat Machine 526 Leonard Hall American Univ., Washington DC, 20016 USA

MEGA CITY FOUR

Tranzophobia LP

While MCF aren't really breaking any new ground, they aren't doing too bad either. They take the best of Ramones power and good old classic Brit punk like Stiff Little Fingers and tweek it with a little modernization and come up with an LP you can't help but like - but somehow feel that you've heard it all before. My only complaint is that they could vary their pace a little, but what they hell, this is a good solid "punk" record. - Al

Decoy 231 Portobello Rd., London W11 1LT, England



MELVINS

Ozma LP

Now this is the big chug that everyone sparks the Melvins to be. The cover alone tickles the frown which rages over my beady eyes as I grind my teeth and play this LP on 6 which is quite a volume on my earthquake making stereo (pat on the back). Casting shadows on their last two projects this mile high slab of darkness hovers over you and watches you run for cover with an angled grin on its face. Yes, it's that big, yes it's that impacting, no I'm not getting paid for this review. Where it prevails, is in the way in which it works. After all, there is more than one way to skin a cat. The Melvins know this also works on the human skull. Loud, pounding and crushing, this LP carries a variety of speeds and punches which makes us feel like a sparring partner for Godzilla. - Mavrik

Boner POB 2081, Berkeley, CA 94702 USA

MIRANDA WARNING

It's All Part Of Growing Up LP

Decent east coast college pop, better than the majority of bands working this stylistic range, nothing earthshattering. - Mike Snider

Presto! POB 1081, Lowell, MA 01835 USA

MOVING TARGETS

Brave Noise LP

College radio is going to eat this up. The arrangements on this LP are more free-flowing than the last one. Pat Brady is one talented drummer and I was hoping for a little more percussive persuasion like on "Burning In Water" (I am speaking in general terms, there are exceptions.) Great music to relax to. A progressive kind of tension release. - Bryan Davis

Taang! POB 51, Auburndale, MA 02166 USA

MYRNA

Human Touch E.P.

So, when I saw this 4 song-er in the ol' pile, I grabbed it faster than you could say "Who's landing in my hanger?". The unsung soul of the late Human Switchboard, Myrna, had always been the Debbie Harry-ish melodic popster behind the Lou Reed vision of Bob (I'm an A&R man now) Pfeifer, but now she's stepping out (along with the other 3rd of H.S., Ron Metz) with an e.p. that's a pure pop gem. Produced with an ear for the melodies, this is spare enough to be Myrna's demo tape, but done well enough to deserve the vinyl shot. This is a very positive album for her in both content (trust, hope through resignation, passion are some themes) and as a personal career move. It's definitely about time, Myrna. - POOCH

OKRA Records 1992B N. High St., Columbus, Oh 43201 USA

NEGAZIONE

Behind the Door & Sempre In Bilico 12" & 7"

Somewhere around here I'm sure I have a couple of Negazione records, while I might not listen to them often, I'm quite confident about their quality, which is top notch metallic hardcore thrash. These two recent releases are in that boat but carry a new load of influences. Negazione have become one with their instruments and aren't afraid to show it as they do on these releases, still powerful as fuck, 'cept they plow a big ridge in metal rock and even atmospheric acoustness. They have truly branched out as far as possible and managed to retain full form and force. - Mavrik

We Bite Saarstr. 18, 7400 Tübingen 6, West Germany

NERVOUS TOUCH

Dem'on*strat'ion cassette

Garagey melodic hardcore sometimes verging on Buzzcocksish punk pop. Definitely '60s and specifically Stones influenced. Nervous Touch show definite potential, but the poor production on this cassette gets in the way. I'll hold out for my final verdict when I see them live, which from the evidence here could be quite good, but in the meantime it seems like these guys could be capable of worthwhile things in the future, but although decent now still have not reached their potential. - Mike Snider

Blow Up POB 91716, Long Beach, CA 90809 USA

NICE STRONG ARM

Cloud Machine EP

Really dug the Mind Furnace LP, decided to see 'em live just

recently at Al's Bar... fuck was I blowing away. All there moody, post punk, pop noise came flying outta their amps with unbelievable power and force. Nothing at all what I was expecting and this EP leans more to that side of things which I think is quite alright. Definitely a must see band. - Mavrik

Homestead POB 570, Rockville Centre, NY 11571 USA

NO EMPATHY

Freedom Of Flesh LP

Their first album stunk so bad I had to leave the room. Then I remembered it was MY room so I returned and promptly pitched the fucker through the window. Fortunately, they've made some changes and I'm happy to give this album the ol' Rock Critic Thumb's Up. Catchy punk rock with neat annoying trippy lyrics. I'll bet these fellows smoke PCP and good for them!!!! - Dan Druff

Roadkill POB 37, Prospect Hts., IL 60070 USA

NOISE PRODUCTION COMPANY

Catalog LP

Super classy cover and graphics, music is sweet, lovable Smiths type pop. Not what the name implies at all. - Mavrik

Ano Kato P.P. Germanou 10, 54622 Thessaloniki, Greece

NORM

demo tape

Ok pop. A couple of the songs show some writing ability, the recording is so muddy ya really can't dance up a storm. - Mavrik

Earnie Noise POB 896, Kingston, Ontario, Canada K7L 4X8

NUCLEAR VALDEZ

I Am I.L.P.

Welcome to the Caribbean sounds of Nuclear Valdez! Wait...before you berate me for descending into Gloria Estafan hell, listen to some actual R n'R from Florida that could help change the perception of the bands from down there that are usually either honky shit-kickers or disco/salsa machines. Produced with a live, full feel that's uncluttered to permit one to focus on the lyrics (that range from tales of the Cuba 'n Revolution to a paean to Lenny Bruce), these Valdez's trade vocals and guitars not unlike the Bo Deans or the True Believers. They can kick it out on the uptempo numbers or wax soulful on the ballads, with equal ease. Of note is the fine interplay of the guitars that compliment the range of styles exhibited in the grooves, (with solo nods to a flamenco-esque Blackmore on occasion). This is one good, solid R n'R debut. - POOCH

Epic 1801 Century Park West, Los Angeles, CA 90067 USA

OFFSPRING

The Offspring LP

The Offspring have taken their punk rock roots and matured it into a more anthemic, catchy version of what was happening in L.A. and England in the early '80s. Although there are some tasty guitar solos, the Offspring have not gone metal! Good for them. This record will grow on you the same way classics like SLF and TSOL made their mark years ago. Nice one. - Al

Nemesis 1147 E. Broadway #436, Glendale, CA 91205 USA

OILY BLOODYMEN

Telephone Wire tape

Nice looking and sounding 5 song tape from these bloody chaps. Very guitar based garage/rock with the rare ability to blow doors at fast and slow speeds. Although kicking around a familiar sound, they pull it off with flying sparks. - Mavrik

Iconcrete 3586 SE Sherman, Pdx., OR 97214 USA

PARKINSON SQUARE

Warehouse Muzak EP

Straight forward punk rock, played well but unable to transcend these frogs' lack of songwriting ability. Yawn. - Mike Snider

Gougnafr Movement 35 Rue Burdeau, Paris, France

PASTELS

Sittin' Pretty LP

While nothing here can touch their all time high point, "Truck Train Tractor", "Sittin' Pretty" is still quite a respectable outing from the Pastels. Fine moody pop that has too much of a hard edge in the guitar to be atmospheric, yet still possessive of a unique quality. Still, if they're trying to shed their wimp image, they've still got a ways to go in terms of a "toughness" quotient, but within the stylistic confines of what they've set for themselves, this registers good. Although I don't listen to stuff like this too much, I do have to commend the Pastels for putting forth a respectable effort. I'm gonna hold on to this one... PS: What they fuck is "anorak"? - Mike Snider

Homestead POB 570, Rockville Centre, NY 11571 USA

PITBULL

EP 7"

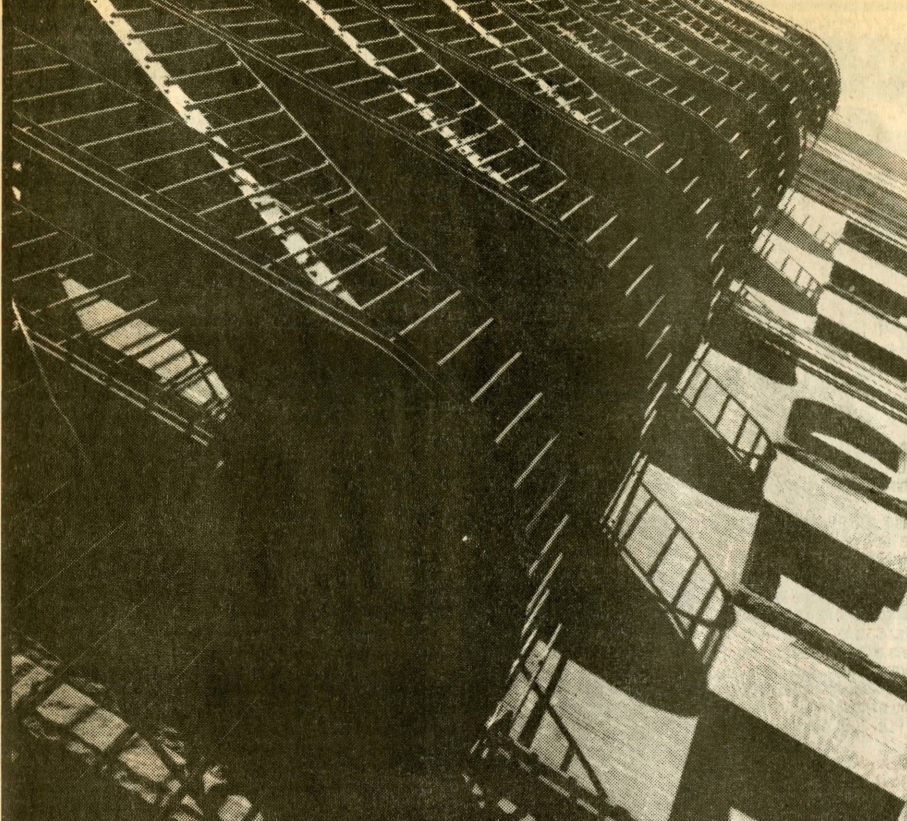
Super, pissed off, NY type metallic thrash, with pissed off gruff vocals. To complete this package is a drum solo! At a mere \$3.75 - all you straight edge kids take note! - Mavrik

Fist O Cuff 12028 Gallagher, Hamtramck, MI 98212 USA

PITCHFORK

Saturn Outhouse 7" EP

Giving Pitchfork the benefit of the doubt, I can't help but praise them on their approach, style and execution. A song like "Thin Ice" could be easily dealt with as hardcore discovers "pop". Great as it may be, my feathers remain unruffled. Then you got "Goat" and "Sinking", two stone etched classics that leave a laser graph size scar on one's memory. Not to mention offbeat and odd. Even the art work to this record has a nice fresh look to it. I'm



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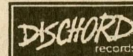
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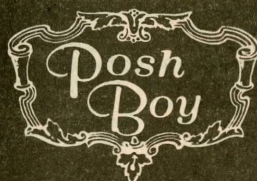
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88154-2 Chronic Disorder

88155-2 Various Artists The Best of Rodney On The Roq Even the diffident French at Best Magazine have given this collection compiled by KROQ dj Rodney Bingenheimer the highest possible score for compact disc quality. Containing 25 songs by artists ranging from Mina Hagen to Redd Kross, includes very rare tracks like the Bangles' Bitchin' Summer, Dramarama's Private World and the Adolescents' Amoeba. Features KROQ hit Suicide Child by the Muns. With a special introduction by Brooke Shields. Total Time: 70' 10". (Cassette available \$ 9.98 list)

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88157-2 Cheezboy CheezBoy Posh Boy Records returns to the fertile grounds of north Orange County, California and discovers ex-TSOL cohort Mike Brown aka Cheezboy playing roots rock 'n roll. Produced by Daniel Van Patton (Berlin, Agent Orange, etc.), contains the hit Wanna Ride.

88158-2 The Muns Desperate Children The Muns' third album contains an extended version of Suicide Child

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recommending this cuz it's an inspiring attempt at something new and it works like a charm. Don't be a doo-doo head. - Mavrik
Nemesis 1147 E. Broadway #436, Glendale, CA 91205 USA

PLAY GROUND 7" EP

A hip cross between the hypnotic chanting of early Savage Republic, maybe some Jesus and Mary Chain distortop and some aggressiveness of Big Black thrown in for good measure. Cool. Noisy enough for me, no doubt. - Mavrik
Vinyl Solution 231 Portobello Rd., London W11, England

PLEASANT VALLEY CHILDREN

Heart And Brain Raw Mini LP
What The World Needs Now EP
Thrash, not what I'm into. - Mike Snider
Words Of Warning 50 Ronald Rd., Newport, Gwent, Wales NP23 7GF

POPPI UK

Makeshift Home Music LP
Stupid name, great cover, stupid title. Sounding a lot like odd ball Stump, Poppi UK have a good sized grab bag of sound from which they create an abstract "pop" thing. Sometime jerky and offbeat, at other times moody and fuzz layered. Ok, and bound to be liked by someone in the UK. - Mavrik
Semaphore Records POB 549 Village Station, New York, NY 10014 USA

PORN ORCHARD

Heart And Brain Raw Mini LP
I definitely listened to this record more times than I normally listen to a record. What I dug about their 7" was the big horned power and talent, rockin' right up there on your skull. This six song LP has a hint of that punch but sounds like their priorities have changed as the guitar playing goes into lead hell. Not bad. Not bad 'tall, but "Gone" come to mind too often for this kid. - Mavrik
Porn Orchard POB 189, Athens, GA 30603 USA

POULTON ROAD 7" EP

U.S. inspired hardcore punk, fast, upbeat and slam-packed. Lotta hooks 'n breaks. Good shit. - Mavrik
First Strike 39-41 Hallgate, Wigan, Lancashire, England WN1 1LR

PUBLIC HUMILIATION

It All Started When I Was 5 LP
Um, funny rock/punk/pop. Um, it's one of those records that nobody will review if I leave it at the office. Being honest, I can't blame 'em. If you like this band then you're going to buy it. If you actually trust my judgement in music then just skip this review. This is me being as nice as possible. - Mavrik
Goon POB 5892, Orange, CA 92613 USA

PURVES

Demo tape
As "heard it before" as this may be, the Purses come off sounding pretty hot on this 8 song dosage. Fast to very fast, clean, sharp 3 piece punk. Harmony and humor play a big role. Reminiscent of MDC/Dead Kennedys and maybe early Angry Samoans. Worth a snoop. - Mavrik
Tom POB 26435, San Jose, CA 95128 USA

PUSSY GALORE

Maximum Penetration Video
Those of you familiar with the mighty Pussy Galore will be happy to know the production of this video is right along the lines of what this band is all about. Black and white, high contrasting sliced and diced footage; most of the time going crazy and off center, lots of static and flickering. Yea, it looks like hell, that's what's so great about it. Cool insert is in the middle of a gig where a clip is thrown in from what I imagine to be some local video show where Pussy Galore lip sync to "Get Out". All the material is basically from this time period. The quality ranges from slamable to thrashable, yeah, just like any of their records. At the end of their set we are treated to some kind of garage shot which is kinda neat. Cool cover, huh? - Mavrik
Atavistic 451 Ludlow #103, Cincinnati, OH 45220 USA

RABID DUCK

Who Framed Rabid Duck? LP
Not since Raw Power has any Italian HC band truly impressed me in the manner that Rabid Duck has with this 15 song LP. These guys are just as good if not better than the majority of the HC acts which are enjoying your allowances and time. Not to mention a better sense of humor! Combining traditionally fast beat drumming with metallic/rock guitar hooks, clean vocals galore, rhythm breaks and changes. Rabid Duck are quite accomplished musically and spiritually. This LP is worth the import price of 10 bucks, no prob. Wait till you see the cover! - Mavrik
LM Viale Petrarca 421, 48020 Lido Adriano RA, Italy

RABID FETUS

Cajun Justice tape
Fast paced harmony rock with a strong hardcore-influence. Most songs are really quite good. Catchy rhythms and toned vocals. Kids into the current post-hardcore "rock" will really dig this. - Mavrik
Rabid Fetus 316 S. Chestnut, Lindsborg, KS 67456 USA

RED LETTER DAY

Last Night / Street Heat 7"
A side is an alright quick and sharp punk ditty with 77ish feel,



poppy. The b side is a sucky, wimpy pop thing. I guess they try to sell records by using Knox (vibrators) for backing vocals. - Mavrik
Released Emotions POB 132, Acton, London, England W3 8XQ

RELEASE

The Pain Inside 7" EP
If I were to go by appearances, namely by sleeve layout, I would believe this record to me modeled after a Revelation release. Well, it turned out, I like the music anyway. Strong vocals, above-average recording and a run-time of over one minute per song. Release does well to break up the fast and slow tempo changes without the arrangements sounding slapped together. I especially liked the heavy brooding intros that last just long enough to keep it interesting. - Bryan Davis
Axtion 6810 Glenbrook Rd., Bethesda, MD 20814 USA

R.I.P.

Your Greasy Granny....
OK. Thrash, hardcore, metal. There's a certain rock-n-roll feel, then they go a-thrashin'. Vocals are spit out and the drummer gets a workout. You know you're going to love it, you thrasher you... - Mavrik
Thrashing Mad c/o Dave Wilentz 29 Perry St., NY, NY 10014

RIPCHORDZ

Are Go! LP
Pretty happening punk-pop in the vein of the Forgotten Rebels; witty but not cutesy, without any of the usual pitfalls that befall the punk pop genre. Except for the dumb "Elvis Death Cult" (the joke's getting old guys) the Ripchordz' humor never seems really stupid. On the scale of funny punk they'd fall somewhere between Sloppy Seconds and the Mr. T Experience. Hopefully they'll make it out here soon... - Mike Snider
Og Music POB 182 Station F, Montreal, Quebec, Canada H3J 2L1

ROTTERS

Presumed Dead In Japan LP
Yeah, this is the famous 1978 "Sit On My Face Stevie Nicks" back with a vengeance. Where have they been? In Japan! Where this limited edition live studio album was recorded. A good half of the material has a catchy guitar buzzing rock 'n roll sound which is fun to say the least. The other half is just as grungy and impacting but in a slower dirgier way. Silk screened cover 'n all. This is a good follow up (although really fucking late). Check it out. - Mavrik
Baka POB 931013, Los Angeles, CA 90093 USA

RULE OF THUMB

The First Mistake mini LP
Another enjoyable "pop" band. Very guitar strong with good hooks that work both acoustically and electric. Rhythms are humable and vocals aren't bad. Sometimes they get crazy and sound like a slow All song. - Mavrik
Alternative 140 Prospect St., Staten Island, NY 10304 USA

SAMIAM

demo cassette
Killer demo here from ex-Isoocracy members who've taken their hardcore roots and added some deadly pop hooks and harmonies without losing the slightest bit commercial or compromised. Singer Jason's voice has matured considerably and sounds a lot more refined while Sergie's and James' guitars complement each other to near perfection. A refreshing relief from the wattage-mongering HC status quo while retaining the power of the latter. Very early 'Mats fans take special note. Buy the tape and if you still don't love it, well, you probably never really mattered in the first place. - Joy
SAMIAM 802 Colusa, Berkeley, CA 94707 USA

SCARLET DROPS

7" EP
Male- female vocal croon up over a fuzzy pop thing. Nice. - Mavrik
Scarlet Drops POB 15983, Merivale Depot, Nepean, Ontario, Canada K2C 3S8

SCOTT MCCAUGHEY

My Chartreuse Opinion LP
Young Fresh Fellow McCaughey goes solo and unleashes a pretty mediocre effort upon the turn of the decade populace. Big surprise, having never been a YFF fan, I didn't really expect anything to begin with. "The Big Dead End" would make an ok single, but an album's worth of this is too much to ask. Still, it never gets quite as sickeningly-sweet-sugary as YFF can frequently plummet to. If you're a fan, you probably already have this by now. Otherwise, not too interesting whatsoever. - Mike Snider
Poplana POB 95364, Seattle, WA 98145 USA

SECOND CHANCE

First 7" EP
This kinda has that Nardcore/Don't No type of fast snotty punk/hardcore sound. It's good - if you're into this type of stuff kick down the \$3. - Mavrik
Pig-Dog POB 3603, Lawrence, KS 66046 USA

SEE NO EVIL

Demonstration 7"
One look at this sleeve and you'd think it was some cool punk/scum thing, on close examination you notice it's on CBS and the music is ultra whimpy pop shit. Nice try. - Mavrik
CBS, USA

SHARK ISLAND

Law Of The Order L.P.
As "Sharks", this band was a staple at Gazzarri's and other L.A. clubs for years, and finally, after several changes in personnel, they've emerged with a deal on Epic, a minor name change, and a first-rate album. Thankfully, there seem to be some bands (Tora Tora and Extreme come to mind) who aren't only concerned with crotch rock and are still able to have cross-over potential. Shark Island is one of these. Not that matters of the flesh escape their jaws (sorry), it's just that they're not mired in it (at least not on a first person level). Propelled by a singer who's range can vary from Morrison to Coverdale, these guys layer their melodic hooks on top of a solid rhythm section, and use the guitar for color, not cacophony. They've taken Bon Jovi one step further, and I like it. - P.O.O.C.H.
Epic 1801 Century Park West, Los Angeles, CA 90067 USA

SHEER TERROR

Just Can't Hate Enough LP
Ugly and proud, take it or leave it, we don't fuck'n care, up yours! We fuck'n hate your kind. Get the picture? Gravel vocals meet a Celtic Frost pace. Plodding breaks that really move along slow (it's like the record is dragging at 33 rpm). The title says it all: hardcore with a grudge. - Bryan Davis
Starving Missile, W. Germany

SINISTER ATTRACTION

Private Wars 12" EP
Wax Trax type industrial disco. - Mavrik
NTS Production 742 Paper Mill Rd., Newark, DE 19711 USA

SINK

Don't Burn The Hook 7" EP
Hip like, punk distorto harmony kinda similar to pop in a nasty dagish way. - Mavrik
Vinyl Solution 231 Portobello Rd., London W11, England

SLACK

Deep Like Space LP
Slack are quite collective and borrow from many traditional scenes to create an enjoyable yet questionable blend of rock. Funky with humpy bass lines and quirky guitars, theres a sax which helps register a jazzy feel. From here Slack weebie and wobble back and forth. While it's good, no damage is really done. - Mavrik
C/Z 1407 E. Madison, Seattle, WA 98122 USA

SLATCH

Welcome to The '90s tape
Strange, yet triumphant combination of rock-pop and punk. Catchy well riffed songs with power and execution. I hope they don't fall into the dull rock world. Cool shit. - Mavrik
Slatch POB 1907, Hurst, TX 76053 USA

SOCKEYE/T.C.S.

Split EP 7"
Sockeye are sloppy, humorous bunch of guys that make fun of "straight edge fags" and "vegetarians are wimps". I don't know if they are serious. That Cheezy Sensation (TCS), although they can play better than Sockeye, I think I like Sockeye better cuz they're funnier and just plain shittier. If you're into this type of humorcore, then kick down \$3.50. - Mavrik
Sockeye POB 2143, Stow, OH 44224 USA

SOME VELVET SIDEWALK

7"
Pretty hard not to be impressed by the handy artwork on the actual record. The two songs which the reverse holds, are primal stripped and sanded rock 'n pop. The vocals really give it a swell whine 'n cry edge which enables us to realize that not only does the audience suffer, so do the musicians. This label has a tendency to really pick out winners, thank god somebody has the guts! - Mavrik
K Box 7154, Olympia, WA 98507 USA

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SONIC DISRUPTION

Full Metal Basket / Friction 7"

Despite the labels location, Sonic Disruption emanate from S.F. and play that college-kids-get-funky style deemed so trendy these days. If you like shit, and I mean shit, because I can't stand the drivell - like The Tar Babies, Crimpshrine and Victims Family, then not only is your taste lousy, but you'll thoroughly enjoy Sonic Disruption. My copy is bound for frisbeedom. - Mike Snider
South East POB 3031, Iowa City, IA 52244 USA

SOULSIDE

Hit Bodi-Gram LP

My faves from DC are at it again with another hot release. A bit slower, more introspective with a lot growth (lyrically and musically) between records, they still have the intensity of old. Unfortunately released posthumously, I'll miss their live shows and I'll regret that I won't see where they'll head next. - Joy
Dischord Records 3819 Beecher St. NW, Washington, DC 20007 USA

SPASMODOQUE

North LP

Spasmoque have a very dedicated sound, they pummel into this slow thick rock 'n roll sound which I must commend is quite distinguishing. Main problem is their constant drag - a lot of the songs have a thick Wire grip on ya, but tend to last too long. While I can see their wish to create a dark and sludge groove, they sometimes fall into a repetitive drone which bores. Still, any Swans fans should really dig this. - Mavrik
Semaphore Records POB 549 Village Station, New York, NY 10014 USA

STUKAS

Gonna Kill Her 7"

Latter Descendants/All type power pop with a cool male/female vocal set-up. Stukas have it all down and are a lot of fun. 5 bucks. - Mavrik
Fagerberg Tradgardsgatan 12, 5-596 00 Skanninge, Sweden

T21

Works LP

So the Kings of Oblivion alerted me to this bar in the lower Haight that had a great jukebox filled with all sorts of great shit, and by the time I managed to hook up with them after passing out flyers around the city and we all head into said bar only to find that the place, previously empty, is filled with trendoids and the jukebox is turned off, and instead there's a fucking dj playing all this industrial disco / acid house / Euro-techno / Wax Trax shit (like the record in question). I manage to discover where all the knobs and switches are and turn it on, punchin' in Howlin' Wolf and the real Zeros and turning it up all the way. Then the bartender snottily smiles and sneers in her collegiate-snob little voice, "We have a dj". I say "fuck that" and split. The moral of the story is: "cept for La Muerte and Suicide, Wax Trax is the worst label on Earth and T21 can go die. A disgrace to the feline that dares to take a dump on this record, just for having anything to do with it. **NUKE THE ACID HOUSE!** - Mike Snider
WAX TRAX Records 2445 North Lincoln Ave., Chicago, IL 60614 USA

TARGET OF DEMAND

Gruss LP

Not the California TOD so don't get excited. These guys are from Germany? They play medium paced emo-punk type popish thrash. It's ok. - Mavrik
We Bite Saarstr. 18, 7400 Tübingen 6, West Germany

TESTAMENT

Practice What You Preach LP

If you want to hear a band who copy Metallica, Anthrax, and Megadeath, go right ahead and buy this. Fuck Testament and anyone who likes them. - Dan Druff
Megaforce, USA

THE SNEETCHES

He's Frank E.P.

The jacket is tremendous; their name in red is over 1,080 high school b/w photos. Equally hip is the music on the encased vinyl. Three intellipop songs done right, in the grand quartet tradition (little Velvets drone, some Beatle-esque hooks, etc.). It moves, it grooves, in a rock 'em/ sock 'em shake n' bake (ya, ya, ya). 's pretty cool, y' know? - POOCH
Alins Records 374 Brannan St., San Francisco, Ca 94107 USA

THEATRE OF ICE/WARLOCK PINCERS

Split 7"

Not the recording of their current LP, still a sick experience in the mentally corrupted minds of the Warlock Pincers. On the flip, Theatre of Ice present us with some creepy cobweb laced songs which have a sinister edge of humor but for the most part remain shadowy and questionable. This 7" is a good sample of two... uh... interesting groups. - Mavrik
Orphanage 1702 W. Camelback, Phoenix, AZ 85015 USA

THIRD TIMES A CHARM

The Iowa Comp Vol III CD

Easily one of the more consistent pop labels there is, "South East" is bringing us another well sliced, slab of fun. Not sure if this is CD only, it should be as CD is the only way to go. 18 bands each giving us there own up beat jam. Husker Du and firehose come to mind with a couple of these bands. For the most part each band a well structured, rough edged thing going



that links em together quite nicely. Keep your eyes open for The Masque, Hanging Tree, Stone Wakening, Big Drama, Blank Expressions and House of Large Sizes.
South East Record po box 3031 Iowa City 5244 - Mavrik

TRAGIC MULATTO

Hot Man Pussy LP

Although I love weird bands, and these guys are really weird live no doubt about it, musically they come across as sound track for that - and something is definitely missing. Case in point, "Whole Lotta Love" is good live with all the theatrics, but I don't wanna actually hear that song again! Ya know. Shit. And even though I can get a kick out of nudity and dildos in the live setting when I'm drunk off my butt - at home perverted sex and eating shit on record are just kinda dull and not as much fun. Musically these guys are enjoyably grating and noisy, so it's a pretty good LP after all. Just see them live for full impact. - Al
Alternative Tentacles POB 11458, San Francisco, CA 94101 USA

UNITY

Blood Days LP

Before Uniform Choice, there was Unity. This LP contains their deleted 7" EP "You Are One", plus a few unreleased cuts - all with Pat Dubar's new vocal style. Fist off, I think many people may be detracted by the pathetic album cover (which looks like something the Human League would do). On the back cover photo, they all look like drug users (I noticed a Cult CD at Pat's feet). Yet, do not judge this record by it's cover as the music is quite good. Anybody who's heard recent UC knows the vocals are no longer screaming for change - they've changed enough. On this record that works for some songs and not for others. They sound out of place with the faster tunes from the EP but they still carry the song just the same. Regardless of what I think of UC, I enjoyed the release. - Bryan Davis
Powerhouse POB 9028, Fountain Valley, CA 92728 USA

UPPERCUT

4 Walls Mini-LP

I don't care what anybody says about this band, Uppercut are intense! Strong, heavy, melodic, original, non-abrasive, minimum of metal HC. Musically proficient and gutsy with a real emotional impact to their playing. This record has two former members of Side By Side, both on guitar. You wouldn't know it listening to one of the best tracks "Am I Clear?" which takes a well deserved stab at modern straight-edge. Uppercut offers a more mature perspective, which is very much needed. - Bryan Davis
Blackout POB 544, Yonkers, NY 10710 USA

VARIOUS

Dope, Guns and Fucking... LP

While not many of us are willing to admit it, we don't own every single Amphetamine Reptile record. Ouch, the truth hurts. That's where this LP comes in. I guess it's someones way of saying "you got one more shot, blockhead." Well, better a blockhead than a Deadhead! - Mavrik
Amphetamine Reptile 2541 Nicollet Ave. S., Minneapolis, MN 55404 USA

VARIOUS

Where The Wild Things Are LP

I can't pick a favorite since every band delivers on every track. The cover of "Sittin' Round At Home" (Buzzcocks) by Gorilla Biscuits was a treat. This comp. is an excellent representation of some of the powerful hardcore bleeding from NY. - Bryan Davis
Blackout POB 544, Yonkers, NY 10710 USA

VARIOUS

Dog Plasma, A Lansing Sampler 7" EP

Bottom of the barrel comp featuring 5 bands, 5 songs. Nice and raw recording which gives these otherwise pop bands a punk edge. Good and worthwhile even though no winners are found. - Mavrik
Bonehead 4746 Northgate, Ann Arbor, MI 48103 USA

VARIOUS

Another Pyrrhic Victory LP

This is a compilation of dead Seattle bands. Seattle material is hot shit now and this is a good chance to catch up on your rock

music. Most stuff on this record is really good, dirgey, grunge rock. You've heard of Green River (now members are in Mudhoney), there's also Malfunkshun, My Eye, 64 Spiders and the only band I don't like on this record; the icky-gicky H-Hour. All in all some good tunes. - AL
C/Z 1407 E. Madison, Seattle, WA 98122 USA

VARIOUS

Step By Step 7"

6 bands each, each getting one turn on your ear. Brutal thrash which ranges from good to a little better. If you're into HC then check it out. The Hardons have a live cut. - Mavrik
Gobradovic Strahinica Bana 43, 11106 Beograd, Yugoslavia

VARIOUS

Charlie Manson Street LP

If you're into crack-pop, out-to-lunch, lunacy (such as myself) then this is a mighty tasty sampler. "The I.V. League" are fronted by a story teller from hell; their sound, a noise erotica dream land with lotta sparks flying. Residents could be this ugly if they still had good ideas. Then I flip this LP over to my other fave, "Andrew B. Colvin and Ed Hall". Quirky pop rhythm based noise rock which is obnoxious and body jerking. This 4 band comp. has lots of winning and well worth a snoop. - Mavrik
M.D. 737 33rd Rd., Seattle, WA 98122 USA

VARIOUS

Paid... Laid... Hard LP

MRR, you either love 'em or hate 'em or if you know them, you avoid the question. This is a DIY (do it yourself) compilation and if you live within the blindfolded world of MRR, then, yes, these bands all have that attitude. But hey, they aren't the ONLY ONES! But I imagine there was some kind of test these hardcore thrash outfits had to pass before they had this honor. Either way there's a couple of bands on here that don't suck. This comp sounds like their last one, which sounded like the last one, which sounded like their last one which will probably sound like their next one. Comes together with a fanzine type thing which oddly contains 10 zines and their story on the punk rock DIY attitude and of course the bands. If I had the money to blow I'd buy a Yamaha 1100, black and red, an '89 (of course), no helmet. That's my idea of supporting the scene. - Mavrik
Maximum Rockroll POB 288, Berkeley, CA 94701 USA

VARIOUS

Lonley Trojans / G-Wiz Split 7"

Them folks at Toxic Shock can really be hip to what's happening sometimes... and uh, well, uh, no ones perfect. This really is bla bla bla... - Mavrik
Toxic Shock 3008 East Grant Road, Tucson, AZ 85716 USA

VARIOUS

Noise From Nowhere V2 LP

Took long enough, cover was worth the wait. Got to admit the entire thing is worth searching for. First you have the monstrous Hubblealoo applying their razor sharp axes to "Highway Star", those country bumpkins the Hickoids do "Green Acres", psychedelic thugs House of Large Sizes jam on "Half Breed" and Sloppy Seconds do their rendition of "Candy Man". There's got to be at least one of these bands you've heard of, if not, so what. They each have their own sound and are well worth your time. - Mavrik
Toxic Shock 3008 East Grant Road, Tucson, AZ 85716 USA

VARIOUS

Footprints of God EP

Masters of the Obvious: funny punk that's actually amusing. Woodchipper: dumb college radio humor. Eclectic Bitch: art damaged instrumental. A Dying Gymnast: GG Allin wanna-be. Sure are God's footprints. - Mike Snider
Tulpa POB 860, Willimantic, CT 06226 USA

VARIOUS

Universal Mind Expansion tape

Experimental, industrial type jams which sometimes end up as songs, not often. Some sampling, some guitars, some of everything, 'cept structure which I imagine is not what they wanted. - Mavrik UME 1-800-CRIME89, , USA

VERTIGO

Bad Syd/Going To Pieces 7"

Bar to the bone, rock 'n noise and if you dig deep enough you might come up with a pop fell. Ok. - Mavrik
Amphetamine Reptile 2541 Nicollet Ave. S., Minneapolis, MN 55404 USA

WARLOCK PINCERS

Deadly Kung Fu Action LP

I thought the Warlocks were funny and unique. Their previous efforts left that and only that on my mind. Not too hastily I played this LP, I liked it. I played it again, I liked it little more, after a few more listenings I was hooked. These guys are hot and this LP is them at their best thus far. Don't believe me? Well, all I ask is that you listen to "Morrisey Rides A Cockhorse", which is as punkrock as you can fucking get. With two singers, two guitarists, one bass player and drum machine from hell, the Warlock Pincers pound out a rhythmic explosion with a "rap" undertone and crazy wall of noise. As weird as this may read, it sounds like all hell breaking loose, and yes, I might have to agree that this is the "official sound of Satan." I hope they tour, and when they do, maybe some Bruce Lee movie will be shown in the background? Definitely investigative material. - Mavrik
Boner POB 2081, Berkeley, CA 94702 USA

WATCH YOU DROWN

7" EP
Rock and roll with popish hooks I can deal with, nice 'n rough punk edge. This is distinctive although there is quite a big herd of bands in this "sound". 5 bucks. - Mavrik
Wired 492, Dunsbury Way, Leigh Park, Havant, Hants, England PO9 5BL

WHITE PIGS

Songs Of Sin LP
Really completely stupid heavy metal music in a lame album cover. And I actually kinda sorta liked a little of it. I never realized how inherently evil that Munsters riff is. - Dan Druff
Walkthruyre, USA

WHITE ZOMBIE

God Of Thunder 12" EP
I've never been that into White Zombie until I saw them live. Now they are a favorite. These guys can take some pretty heavy pounding grunge metal and actually make it listenable. They strip it down and give you the skeleton with out the excessives that ruin most bands that lean towards the metallic side. This short EP sounds more like they do live than previous efforts, which is great. Two originals and the cover of "God Of Thunder" is just enough to get the juices flowing! Where's the LP? Where's the tour?! - Al
Caroline Records 114 West 26th St., New York, NY 10001 USA

WHOLE WORLD

There's Murder Everywhere 7" single
Possibly the best singles label in the (whole) world, Phantom, has released the fourth offering by this Aussie trio (never got the other ones) who are conscientious enough to dedicate "Murder" to the students of Beijing. Thoughtful lyrics are talk/sung over layers of acoustic and electric instruments to give a dimension not usually found in most bands. Where "Final Goodbye" could easily be sappy, it's intriguing and strong while still retaining it's wistful intent. Once again, kudos to Phantom for continuing in their progressive tradition, and to Whole World, for recording this fine single. - P.O.O.C.H.
Phantom P.O. Box A566, Sydney South 2000, Australia

WRETCHED ONES

Old, Loud and Snotty 7" EP
Not as good but definitely brings to mind early Angry Samoans, simple punk rock with shouted out vocals dealing with rebellious, bad attitude stuff. Ok. - Mavrik
Headache 47 Myrtle Ave., Midland Park, NJ 07432 USA

WHITE ZOMBIE



YOUTH GONE MAD

Crime Rate 88 7" EP
The name brings to mind quite a fucking mess as I nightmarishly vision sloppy thrash shit. YGM luckily prove me wrong. "Mixed Signals" is a hook angled pop twanger that has a gut feel and punk nerves. "Energie" on the other hand is a post punk dirge monster. The title track "Crime Rate 88" somehow manages to combine rap with pop and a confident outburst of rage and grip. This single is surprisingly good, and worth your trouble. - Mavrik
Youth Gone Mad 560 West 43rd #27B, NYC, NY 10036 USA

FLIPSIDE will no longer review demos, cassettes or bootlegs which are not available for sale or trade as we feel it pretty pointless and an overall waste of space. Everything else can be sent to POB 363, Whittier, CA 90608. There.

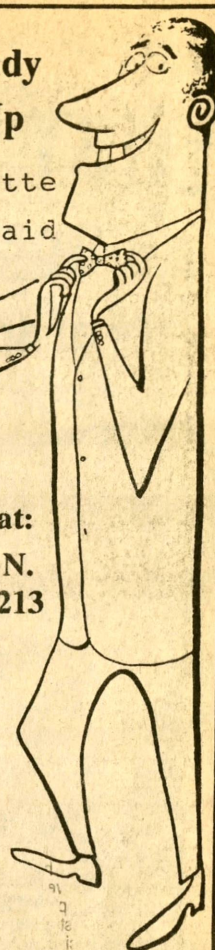
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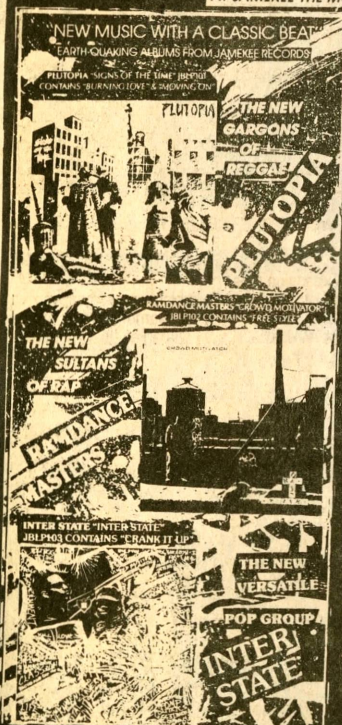
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Jamekee

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The Jamekee sound accents a crucial earth-quaking drum and bass that will make your heart quiver. Lyrical contents are fierce, provocative and progressive. Often these lyrics paint a social picture of the common man.

Ramdance Masters is a rap duo consisting of Mondy "Piper" Seda and D'Juan "Wacky D" Robinson. Together the two young men throw out some hard sounds, lyrics reflecting the toughness of the city environment. Both reggae and American styles of rap are within the realm of Ramdance Masters' repertoire, a practice very much in vogue, partially due to the recent success of NYC's Shinehead.

Inter State draws upon rock, rap, R&B, reggae and house music to create their worldly pop sound. Urban dance tunes with meaningful messages are the forte of this congregation. The members of Inter State are Bobby Ford, Ron Robinson and Curtis "Bass Master" Wilson. In addition, Inter State's debut 12", "Crank It Up", features Keith Thompson.

Plutopia, formerly known as Pluto Pluck and I Witness, is Jamekee Productions' reggae offering. The band is led by veteran artist Rudolph "Pluto" Richards who has been on the reggae scene since 1968 when he first worked with Lloyd Parkes, Sly Dunbar and Ansel Collins in the Invincibles. He also worked as a studio musician, playing guitar during the rock steady era and later joined Tommy McCook and his band the Supersonics which became JBC's house band for the "Top Ten of the Week". Plutopia deals strictly with original music, no dubbed to death riddims or copy cat lyrics from this "progressive reggae" outfit.

Elite is Jamekee's club/dance artist. Anchored by vocalist Ron Cooke, Elite's sound can definitely rock a party all night long. Elite's debut single "Being Unfaithful" will grab your attention immediately.

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For further information on the artists, bookings, or inquiries as to obtaining the discs contact: Jamekee Productions, 67 Wall Street, Suite 2411, New York, NY 10005 (212)-323-8043.

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"Ahhhh, ahhhhh, stardom,
stardom, ahhhhh, ahhh..."

"The Lost Kittens will dance for you tonight..."

"Ahhh I've got sequens..."

"Lisa! Oh Lisa! Lisa! LISA! SUCKDOG!"

"Get out of here,
Lost Kittens must perform!"

"But we must get you, we must have babies
babies, we must have babies..."

MY NAME
LISA
SUCK
I LIKE
SWEET
THEY
AND
I like
to eat
sugar

Cubes
CUZ SUGAR'S
SWEET AND
SO AMI!!



"No pants and no skirt..."

Chaka
Khan
Chaka
Khan

"Where are my kitten slippers?"

"Are we ready?"

"Waaaa, waaaaa, give us our babies!!!"

"NO! I got them! I got them!"

"We are Lost Kittens and we always have babies
we must have babies, where are our babies?"

"You must not! I will kill the babies!"

"I feel for you, I think I love you"

"Ohhhh, ohhhh, babies..."

Bow
to the shoe!

"NO! Don't eat all of our babies..."

Will I ever Do w/my clothes
ANYthing ON?
? ? ? ?

"Give us our babies
so we can enjoy them
too. Babies! Babies!"

WHAT DO YOU CALL

GIRLS
who don't
USE RUBBERS?
MUTHERS!!

"It's a lovely world, it's a lovely world"

"Ohhh, we can dance,
we can now make more!"

"It's a lovely world for kittens!"

"They're sweet and so am I!"

"They're soft and so nice."

"I'm an artist and you
can call me one, I
can beat the fucking
piss shit out of you
cause I know how!"

Piss
in the
bucket!

"It's our turn again!!!"

There's
No beginning,
JIM

"What do you call girls
who wear Angora sweaters
and suck sugar cubes?
Lisa SUCKDOG!!!!
Aarrghhhh!!!!
Lisa SUCKDOG!!!!
Lisa, Lisa, Lisa,
Oh, LISA!!!!!"

FIN

JACK OH JACK DON'T CUT US OFF OH JACK!!

LIVE REVIEWS AND REPORTS

JOY'S RANTING AND RAVINGS

Snidely Whiplash, Scum Surfers

11/19/89

Al's Bar

How they ever got the smell out of Al's Bar from the night before (**Lisa Suckdog**) is still a mystery since its' eye-watering odor will long remain tops among all the back allies, ditches and dumpsters I've ever had the privilege to inhabit.

Snidely Whiplash (a one-shot pseudonym) consisted of Mike Palm and Brent Lyles sort of 'showcasing' their newer material (drummer Derek was out with food poisoning) and how they pulled it off without a drummer is a real achievement. Halfway through their six-song set, a very drunken audience member offered to play drums but performed so incredibly poorly that Brent good-naturedly kicked him off the stage before the last song. **Agent Orange's** last LP "This is the Voice" is a gooc indication of where they're coming from as well as where they're going as Mike's guitar playing becomes stylistically and technically more sophisticated. Their songs are unquestionably well-written but whether they can maintain an 'edge' without falling into the anal cavity of commercialism should be the next big question...

The **Scum Surfers** (aka **That Petrol Emotion**) are a pop-punk band that in this person's opinion really failed to fire the retros in time before crashing into their last KROQ-schlock dance LP. But this is a live review and now we're talking Al's Bar. Imagine a band that recently played in front of 80,000 people in Moscow coming to LA (unannounced) to play a bar that fits (on a good night) 120 people. Now imagine them NOT bringing their high-tech synthesizers and effects and having to rely on good old-fashioned guitars, bass and drums. How about a five dollar door price? And a cover of my favorite Buzzcocks song? Fuck Yeah.

That Petrol Emotion were, I have to admit it, pretty hot. Al's Bar had an unusually good sound and the heavy Buzz-influences really hyped me into a frenzy. Part British/part American and featuring ex-Undertones **Damien O'Neill**, they had a certain 'freshness' in their live act that I find missing in alot of the Zeppelin-influenced retro crap that the 'scene' has been plagued with. (They sure did smile alot!) My only complaint, (probably due to the fact that I was probably the only person there who didn't know all their songs by heart) was that they played way too long... but that's only because its in my nature to complain about SOMETHING. So there.

Haunted Garage

Coconut Teazzer 11/24/89

Hmmm...Thanksgiving with Haunted Garage? Well, after a dull afternoon of a seemingly endless supply of obnoxious relatives, I 'escaped' into the annals of Hollywood and ended up at the wonderful Coconut Teazzer, ready and waiting for gore, gore, gore galore. I wasn't disappointed, let me tell you. As soon as I saw the tarps and protective coverings go over the monitors, I knew I was home. Sure enough, Haunted Garage had me totally mesmerized, especially guitarist Gaby Godhead, looking resplendent in an indian maiden-style bikini, complete with leg fringes and hair feathers! Singer Duke Fyswater celebrated the holiday by strapping on a huge green dildo and preceded to copulate with a huge, raw turkey. As much as I hate to see the waste of food or life (whatever your perspective), I can't help but be amused at the memory of those naked wings flapping and flopping around the room as Duke whaled away at it yelling all the while at the top of his lungs, "ARE YOU THANKFUL?! ARE YOU THANKFUL YET?!" During the classic "Brain in a Jar" Duke ate some sort of brain putrefying in a vat some kind of honey-looking jelly and then poured the whole concoction over his head, the sticky goo slowly covering his face as it oozed its way down his body. Lots of blood and slimy things flew around to the massive delight of the packed Teazzer crowd and though I went home very dirty, I was indeed thankful

The Buzzcocks

w/ Bad Religion 11/25/89

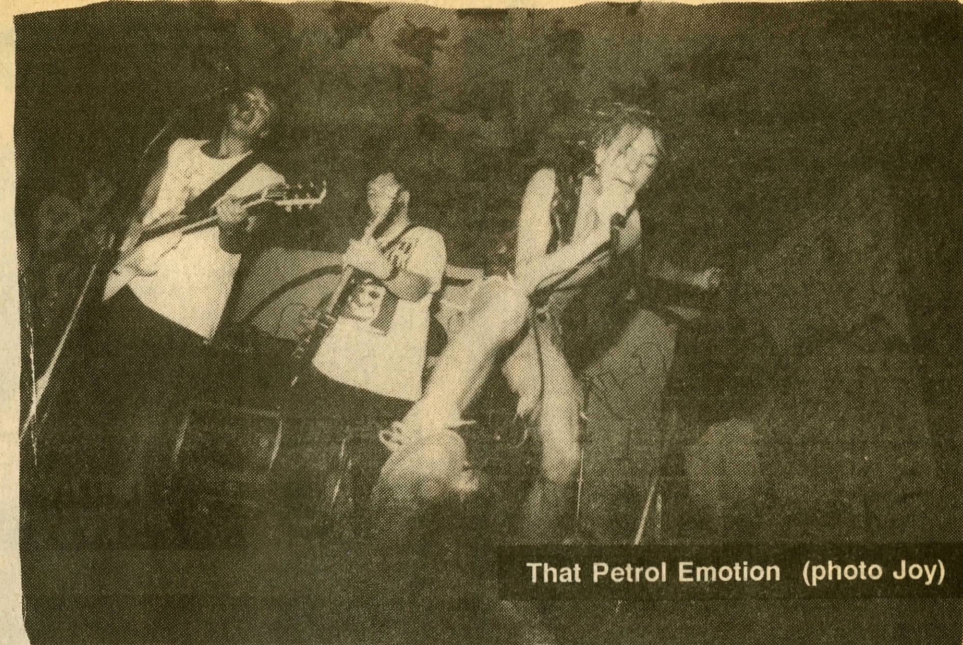
Santa Monica Civic

w/ Tender Fury, Flower Laperds

Country Club 11/30/89

Buzzcocks. B U Z Z C O C K S. The mere word alone should send you down trembling on your pury knees paying sufficient homage to these great glorious gods of musicdom. I still can't believe it, myself. I saw the Buzzcocks. I saw the BUZZCOCKS.

Okay, so you know already, I saw the fuckin' Buzzcocks. Well, despite the onslaught of shitty sound that seems to be the trademark of the Civic, Pete, Steve, Steve and John delivered what many people are calling the high point of their year. With the first notes of "I Don't Know What To Do With My Life" hitting my aural centers, I knew that my wait was worthwhile. Through "Nothing Left At All", "Ever Fallen In Love", "Orgasm Addict", "Promises", "Autonomy", "I Believe", "Why She's the Girl From the Chainstore" and "ESP", with 4500 people (the huge SMC stage was pushed back 18 feet to accommodate this crowd) in an echo chamber, these well-preserved limeys proved that they've always had it, always will. Steve Diggle's vocals have really matured



That Petrol Emotion (photo Joy)

(performing in FOC as he's been) and sounded killer in "Chainstore" and "Harmony in My Head" but it was hard to pull your eyes away from Shelley as he poured out his characteristic adolescent-wailing. Steve Garvey proved to be in great shape even though he's been out of circulation for several years doing the instrumental he composed, "Walking Distance" and John Maher was absolutely amazing as he pounded out his characteristic pounding in "Moving Away From the Pulsebeat". Hard to believe that he hasn't picked up a stick in all these years...

The Country Club was surprisingly sparse when we finally arrived from our pre-show preparations (beer and food), so much so that we easily found Buzzcock members ambling through the hallways and kicking back at the tables. A mere 300 tickets were pre-sold at this late-announced show and apparently people couldn't afford the extra twenty for the second gig. By the time the Buzzcocks actually appeared, however, the Country Club was brimming full of fans but still nowhere near the thousands that turned up the weekend before.

Their CC set was shorter (due to John's severe flu) but was much more energetic and playful with the lighter tensions and smaller stage. Pete Shelley talked a bit more and when explaining why they couldn't play their entire set, started taking requests from the audience before jumping into "What Do I Get?". Still, the energy was high, and although they started off a slight bit slower than the Civic show, they quickly picked up the pace after a few songs and actually ended up playing faster than before. Cutting about 6 songs off their usual set, they nevertheless ended it, as is their custom, with "Boredom". As a Subpopian once remarked on, it was the closest thing to religion that I have ever experienced. Gah.

Dickies, the Bolshheviks, Don't Mean Maybe

Bogarts, 12/21/89

Don't Mean Maybe are a decent act who still seem to be treading that fine line between influence and breakthrough. I say influence because it's hard not to notice the overt **Minutemen/HIREHOSE** sound (start-stop-start beats, a trio, heavy bass melodies and ringing Ed-ish guitars and d.Boon-ish vocals) that permeates their entire set. Their songs, for the most part, are well-crafted and enjoyable but largely forgettable because of the familiarity of the aforementioned groups. A standout, however, was a blistering country-thrash "Colt 45- Keeps Me Alive"; one of the few that broke away on a tangent to different modes of playing. Don't get me wrong, they're not a bad band, they're a good one. I just think I'll wait a little while before I check them out again.

The **Bolshheviks**, on the other hand, are a punk rock cover band and don't even try to deny it. I, for one, can't understand it. Take a band that's been around for three years. They're got everything it takes to be a good live original band; An obnoxious singer (he's a great impersonator- he can sound like Pete Shelley more than Pete himself could) who speaks in a heavy Russian accent, a spastic guitar player who can actually PLAY as well as bounce all over the stage, a decent drummer and a stoic but able bass player who stands there and plays all night totally wrapped in Christmas lights topped with a reindeer helmet. As a group, they have great stage presence, yet 2/3 of their set remains covers. The few originals they did seem right on key and I really LIKED them and except for sounding a little bit dated (heavy, heavy Clash-999-Jam influences) they were a lot fun. Most of their covers (White Riot, Eyes' Blow Up Disneyland, Homicide, Wasted Life...etc) were pleasant to listen to but the Bolshheviks didn't bother to reinterpret them to their own sound. Exceptions to this were the Dead Kennedy's California Uber Alles, in which all the

lyrics were changed to, "Dannny Quayle Uber Alles"... and a cover of a COVER, Stiff Little Fingers' version of "White Christmas". Nostalgia be damned, I wanna hear some originality and I want to hear some from the Bolshheviks.

The **Dickies**. Yeah, so they do covers, what can I say? To quote Leonard, "The Sex Pistols broke up, Dee Dee has quit the Ramones, that can only mean one thing...We're just the greatest punk band in the world!" Amen.

Carry Nation, Visual Discrimination, Insted, Bad Religion

Country Club 12/22/89

Carry Nation, undeniably, have to be the best new band I've seen this year. "Thunderous" is a good way to describe the way they opened up the show at the Country Club. Wow. Forming out of the demise of **No For An Answer**, Carry Nation includes new bass addition Big Frank, as well as Steve of **Insted**, and Dan O'Mahoney and Gavin Ogilby of NFAA. While I'm not a big fan of No For An Answer, this new band goes into the realm of "post-hardcore" without getting too derivative of the likes of Blast! or as predictable as the crossover types. With a short set of five or six songs (I walked in missing the first of their set) they even experimented a bit with some tearing guitar hooks (overlaid with a pounding bass beat) before metamorphosing into their next number. Considering all the help that Big Frank has given to countless bands over the years, (through Zed Records, Goldenvoice, as tour manager, as booker, and record label exec. etc...) it was good to see him up on stage pounding his bass like there's no tomorrow. I couldn't make out the lyrics very well but I pray to the muses that they aren't singing about something as banal or boring as straight-edge. A great start.

Visual Discrimination played a set of standardized "hardcore thrash" that seemingly appealed to the myriads of teenage boys in big T-shirts (with long underwear underneath) as they slammed and stagedived to their hearts content. While this band has been around for a while, they seem like they've willingly put themselves in a very rigid genre and are not trying to push beyond the limits of what is accepted and expected. They might be into this just to have fun and thrash around but when you've seen nine years of this (as this jaded geezer has) it gets really boring really fast.

Insted were better, as far as stage antics and playing are concerned but even their male bonding singalongs tired after awhile. In fact, all these straightedge things floating around the club were getting me down and I even pondered about bailing when KRK showed up with a contraband bottle of holiday cheer to raise my spirits.

Thoroughly toasted, I was watching KRK fall over some tables (much to the disgust of offended straightedgers- it was worth the price of admission just to see their faces wrinkle up) when **Bad Religion** hit the stage. Greg Hetson had his cast (for a broken wrist) replaced with a simple brace so his dexterity was less hampered as they really blazed through a mixed set of old and new. Talking, singing, yelling out vocals that would sound absolutely silly if anyone else in the world would sing them, Greg Graffin has the uncanny ability to take the most difficult polysyllabic terms and make them work in a song. Repeat performances (continually sold out) at the Country Club have honed their set down to one of the best yet. As they continue to incorporate more of their newer songs at the expense of the old, they more firmly establish themselves as one of the top punk bands of the early nineties as well as the early eighties.

P.S. Kudos and sympathy to the guy with the smashed knee, as I bolted the door and saw him being wheeled away in an ambulance. He raised a fist while prone on a portable gurney and defiantly said, "Fuck this. I'll see ya at the next show."

Blackbird

Raji's 12/22/89

Too drunk to drive back to Hollywood after the Bad Religion show, I decided to hitchhike when Thomas Ink Disease magically appeared on his hot rod and offered to drive me all the way to Raji's! Well, I never pass up an opportunity like that (or a guest listing, for that matter) so we broke all land and air speed records to reach Raji's before the mighty and ephemeral Blackbird played. As it turned out, we missed the first song but the groove was well in session as Blackbird turned out one of the best performances I've seen in the dozen-or-so times I've experienced them. The hypnotic drum machine beat filled the tiny club as they turned out a strongest set which included "Howl", "Mary's World" and my favorite, the mesmerising "Hold Me". Tony's monotone crooning and bass beat mixes well with Chip's higher tones and the near-perfect sound at Raji's complemented his guitar so that it practically reached out and grabbed every person in that room. While I used to tire of their more extended experimental mixes, now they're got it down to such an art that there didn't seem to be any weak points in their sets, just waves of sound in varying degrees of mood and fervor (Does that even make sense?). Two of the coolest people I know were there to heighten the mood, Jack Rabid and Chris Ashford, and Al Flipside kneeled in front of the band the whole set, in silent worship to these FS faves. As a nice tribute, proprietor Dobbs gave out a free round of beer at the end of the night to everyone participating... Good sound, good music and surrounded by good friends, a night like this is one in a hundred.

FRISCO NINETIES NIRVANA

by Gary (NOT an art fag from New York but a nice Heterosexual blue collar Hoosier punk rock NATIVE who happens to reside out West presently) Indiana. Criminy it's the nineties, I don't think I'm ready yet. Let's go back to happier days, way back to November 1989, Friday the 3rd to be exact, it's an enchanted Frisco evening and a major event at the Chatterbox: the return of **SAN FRANCISCO!!!!!!** It's been damn hard to hear a whole set of **Bad Company** covers lately but the boys put on their best bell bottoms for one more crack at the big time, it was awesome believe me.

Next night a big big show at the Stone, not a bad crowd despite the bridge still being knocked out. For starters **Stevie Stiletto** with a rabid set of tongue-in-cheek tunes that El Duce could have co-wrote (see record review this ish) about being nice to women, then **Attitude** with their patented killer set but hey, this time they had a guy on harmonica, looked just like Bo Diddley Jr. I swear, real cool idea. The crowd was urged to listen to the words of one new tune, about a friend's OD. Impressive stuff from these wild boys, not just your average thrash metal. Next was **Lifeline**, San Jose's hardest working band (and another record review herein) and a big hit with the kiddies. But the band I've been dying to see for years, **45 Grave**, was what got me to Broadway and jeez were they great. Fast, tight, powerful, and Mary I mean Dinah looked sooooo good. This was probably my fave band in '81-'83 LA, the most fun to mosh to for sure. They shoulda been big, was it drugs? But finally someone paid them enough to come up, and they put it all out for the lucky attendees, doing all their songs and ending up with a long, amazing hallucinatory jam, Paul Cutler spitting out Pink Floyd and Hendrix and making incredible sounds come outta that guitar. Wow.

What could possibly top the Grave, well the 5th I managed to cop a last minute ticket to one of the few bands that could, none other than the **Rolling Stones**. Ya ya Indiana pays big bucks to big promoters to see dinosaur bands like the Who and the Stones, well fuck you the Stones are **GOD!** I grew up a Stones fan and I was shattered when I saw them in '77 and they sucked big time, but now they've redeemed themselves because this show was the fucking best. I coulda died of sheer ecstasy a dozen times when they did stuff like Ruby Tuesday and Midnight Rambler, I got out in the aisles and danced my ass off the whole show and was I sore next day. And the stage and lighting, and those big blow up babes, it would take pages to describe, 2000 Lightyears was mind-boggling. I mean, just check it out if a video comes out. After the show I went down front and gawked for an hour as this huge hardhatted crew swarmed over that massive construction to tear it down, like having a couple of days to dismantle an offshore oil rig. And think what you want about them, the Stones kicked in half a million for earthquake relief, and I think that's pretty cool.

Oh yeah **Living Colour** opened, but half the crowd was late and the sound is never good for opening bands so it wasn't real hot, in fact the singer looked bored. The crowd grooved a bit on Cult of Personality. I predicted they'd be in a stadium next time they came through, but they'd be better in a medium size venue.

The greatest bands keep rolling through Wednesday the 8th when **Bad Mutha Goose** funk the I-Beam to death. Using some Parliament and some Funkadelic and some Texas good time vibes and ex-Big Boy Chris Kerr on funkier and some crazy singers and dancers well lemme tellya the crowd was real fuckin' sweaty. If they aren't signed before the winter is out I'll be amazed. Go see these guys if they come within 500 miles of you I guarantee you won't regret it.

More freebies from the I-Beam come the 16th with **Colin Bark** from Seattle, heard they were killer but I was late. Then **Mr. T Experience** did a fun set as always but was I lethargic or what? Just couldn't get into the groove, then the **Hard-Ons** from

Stevie Stiletto (photo Gary Indiana)



Australia came on and did some decent thrashmetal but just didn't tickle my groove gland so I left.

It's a **Nag Nag Nag** weekend coz' I saw them Friday at the Chatterbox and Saturday at the Full Moon Saloon and hey, they were damn good! Useta kind of dismiss them as a hair band but maybe it's the new singer who got my rapt attention, I mean she is definitely one of the sexiest babes in existence. But the band sounded great otherwise, ripping tunes and tough playing and these guys should go far fast soon. After them Saturday was Hustler mag's recent lesbian bait, **Saigon Saloon**, your essential LA Guns and Roses types who were, eh, ok. Too dressy for me. Then they unclooly started to load out during **Maximillion's Motorcycle Club's** set, unplugging the guitarist' amp and oo was he mad. But MMC was great as usual, definitely one of the better bands hereabouts.

Saturday the 25th we're off to Gilman in Boikley with the **Gargoyles**, those masters of retrofunk and Roky Erickson and including Lisa, Russ Meyer's fave guitarist! Singer Tim wittily asked the crowd of younguns, "Are there any old people here, like us?" Hey Tim we're not old, we're experienced. Then came **Sam I Am**, an East Bay fave, with a fast and funny set, followed by the **Angry Samoans**, whom I haven't seen since the last Vex club. Their Samoan tunes were great but they did this incredible slew of covers as well, I should've made a list but you wouldn't believe me anyway. Pretty good for a band that lives in LA and Hayward and only plays every few months.

Sunday Chuck of **Voltage** invited us to shoot the bleach at his birthday party at the Chatterbox, although I stuck to beer. A good time was had by all.

After returning from Candlestick where I watched from the end zone photo booth as the Forty Fucking Niners pounded the Giants it was another Monday night spectacular at the I-Beam the 27th with the **BUZZCOCKS**. Yea I paid big bucks for this one and bought a t-shirt as well and had a great time, almost as much fun as the Stones and it seemed like the same number of people crammed in there too. But everyone was happy nowadays and singing along with gusto as the 'Cocks bounced through just about every one of their songs you'd want to hear, me clinging to the PA and trying to snap some pix. Now my life is complete: I've seen the Stones do Ruby Tuesday and the Buzzcocks do all of Singles Going Steady. Time to contemplate a monastic life, there's nothing else to do. Wait a minute, I already live like a monk. Shit.

Next night I could have been hip and seen **Das Damen** and the **Doughboys** at the Kennel Club but my plans were changed while listening to KALX in the lounge at work. They had this female folk singer kinda person do some tunes and her voice was so lovely and the show at Slim's was free (thanks, Boz) that I decided to check it out. Walked in as **Laughing Sam's Dice** was finishing a set of countryish melodies and who was on guitar but Paul Cutler of the aforementioned 45 Grave! That boy gets around it seems and this other band is worth seeing if you're down in LA and have the chance. Then the star **Shawn Colvin** came on, seems that she was gigging the Berkeley clubs a few years ago before moving to NY, so she had some fans there. But the whole crowd hushed up to listen to her sweet voice and superb guitar work. I since bought her Columbia tape but she sounded much better

unaccompanied, a great solo act to catch.

Plenty of shows to go to but I'm being reclusive this month but Friday the eighth of December the **Gargoyles** again return to their natural environment, the Chatterbox, for a wham bam thank you ma'am set, followed by the long-awaited return of, not just Stuntcock, but the **Stuntcock Allstars!** Another brilliant scheme of Vince (Vito) ex-Hippie Bitch guy, featuring amazing guitar from Dano Defekt! Dude! Get busy!

15 shopping days to Xmas, Sunday we back at the 'box with the **F-Boyz** (that's fuckboys I guess) from Frog City Florida who've migrated, probably illegally, to Frisco and seem intent on getting laid through rock and roll. Actually they're a loads affs with masks and costumes and stupid songs and all, go see 'em. Stars of the nite were the wonderful wonderful oh I love them **POPPA WHEELIE**, gosh they were good and my heart was throbbing and seriously, they're in this column every time not because I hope to get a smooch for my efforts but because they're great dammit, gettin' better and should be seen often because they make you feel good.

Ten days to Xmas, Friday the elegant Bayview Boat Club hosted the elegant Xmas party by the elegant messengers at Lightning Express. Employees, guests, and the regular old luses dined on lasagna and salad, watched Isle of Man and Laguna Seca videos and danced to the R&B strains of **Fat City**. We all got real drunk, a few probably got laid (I didn't), and nobody wrecked on the way home.

Two days to Xmas: I step off the airplane in Indianapolis. It's ten below zero. Fortunately, I'm wearing lots of wool. A fun ten days in Indiana. The old scenesters come out of hibernation for Xmas parties (thanks for inviting me, folks!). Tufty and Pam at the new **Future Shock** on Broadripple Av. are selling lots of creepers, boots, t-shirts, skull rings, etc. **Modern Times** on College has the hippest used stuff. Julie H. has opened **Malibu Trash** at 5616 E. Washington with records and mags and stuff. The Ritz is having shows (317) 356-5020, bands like **Raw Meat**, **Transgression**,

Heretic Lunch, the **Sinners**, **Jol**, **Outspoken**, **Sloppy Seconds**, and god knows (well, Lumpy does) who else are playing about. New Year's Eve was the greatest at the Alternative Music Center at 911 Massachusetts where they sell gits and amps and viddys and stuff. Tufty and friends spent hours festively decorating the back room with streamers. Opening was Paul Mahern's band the **Datura Seeds** with a rollicking set of somewhat pop stuff that your parents probably wouldn't like anyway because the Daturas are not a nice conforming pop band. Then a monster blitz set from **Toxic Reasons** with new singer Jamie (from Dayton band **Haunting Souls**). The dude's got major tattoos, folks, and he screams louder than Eddie Pitman, who incidentally joined them at their show in Dayton the night before. Toxics are still talking to labels and once they get signed lookout world, they're meaner than ever now. And Fero's got a new tatoo too, more tatoots than any other Italian guitarist I know.

So Toxics raged hard into the new year barely slowing down to help consume the two cases of Prince Andre. Next up was another of my fave bands of all time, right up there with the Stones and Buzzcocks and Poppa Wheelie, I'm talkin' about the mighty **Zero Boys!!!!** Lordy gawd what a show, what a party, everyone was singing along and the Boys played just as good or better than the Hell Tour of '82. Like Paul says, the sure way to have fans is to break up and only play every year or so. The party would've been perfect but hey there's a fight or two, Mark's expensive videocam gets knocked over and who's involved, wanna guess? Jueghads. There's only a few in Indy but they gotta fuck with my party, I couldn't believe it. What they need there is a big, aggressive SHARP movement.

Anyway, it was nice to end the decade with the old folks back home. Thanks to everyone who showed me that Hoosier hospitality, hopefully I'll move back before long and get outta this fucking big city shit.

Send whatever to Gary Indiana POBox 381343 San Francisco CA 94188-1343. Happy New Decade, let's hope something happens or keeps happening. Roxanimal, I love ya, come back and marry me.

RAJI'S FOURTH ANNIVERSARY

with the Nymphs, Willys and Machette Betty by Martin McMartin

Great! A secret Nymphs show to celebrate the always cool Raji's. I caught the end of a set by the Willys (not to be confused with NYC grunge rockers Da Willys) who were a solid, no frills bunch that played with a slight mid-western sort of flavor. Their last number featured some strong "shout it out!" style back-up vocals. Next time I want to see their whole set! Next was Machette Betty, a female combo that were a pleasant surprise. Their singer, who I'll assume was Betty, had a strong voice and good stage presence. Though the snobbish might say their sound leans towards mainstream rock, I got the feeling that their taste was more than a little bit rooted in the whole punk rock thing. I especially like how the laid-back lead guitar player added some mean licks, accenting the vocals, while the band's tougher sounding back-up vocals were an interesting contrast to Betty's more melodic lead. Next, the super heavy Nymphs, who's popularity grows along with their huge sound. The first few times

I saw the Nymphs I left rather neutral, but under Inger's spell I now find myself yelling for encores. It's hard to pigeon hole this band, but for those of you needing a category, I'd have to call it heavy pop. The music isn't flashy and upbeat, but contains catchy slow grooves, while the band pounds away as Inger's vocals spiral to a climax, the drummer hits hard and seems to share a brain with Sam the bass player, who lumbers back and forth, anchoring the sound. I stood in front of Jeff, the dreadlocked guitarist who played with an ominous smirk on his face. Wish I knew what he was thinking. It's hard to take your eyes off of Inger's cat like body as she wails on vocals, treating the crowd to double encores of "Come And Get It" AND "Supersonic". Wow! Congrats to Dobbs on 4 years of success and hats off to the low attitude staff, who make this club a consistent pleasure.

THE BLAZE REPORT

by Blaze James

Social Distortion, Cheezeboy at Nightmoves 11/18

Hadn't been to an OC gig in quite sometime. Tonight, I was reminded why. Enough gangland goons to spoil anybody's night... Oh yeah, and a minus 10 on social atmosphere. Yea, yea, it's all coming back to me... huge line... Anyway, Monster X came on and did a competent wannabe Chili Peppers set, had a song re: people changing musical tastes depending on what's hip at the time, funny, wonder if they were into fast/white/funk a couple of years ago... ho hum... Cheezeboy was next. These guys really suck the big Cheeto, I'll tell ya. I thought I walked into Zoobies hick bar by mistake. Merle Haggard and Loretta Lynn would have had a swingin' time. They even had the impoliteness of leaping off stage and kicking a cohort and I down on the ground for a semi-beating, simply because we showed a certain dislike for them. Social Distortion woke up long enough to play their instruments, but we highailed it out the door after 3 songs due to boredom and a distaste for broken faces...



Carry Nation (photo Mavrik)

45 Grave

at Helter Skelter 12/1/89
Helter Skelter, located in the shell of the legendary Stardust Ballroom, is a great place to see bands; spacious, loud, plenty of bar space and moderately priced (\$10- Hey! That's cheap these days!). 45 Grave is paying rent again, but what is still kind of cool is that they still use all the original members (Dinah Mary Sims CAnker, Paul Cutler, Rob Graves and Don Bolles). They were damn tight, and pleased the large crowd of slammin' death punkers, and nostalgic geeks like myself. They did all the hits (U know 'em), and actually sounded more akin to their early '80s punk tinge than their (not so) recent gloom/metal sound. Though I was far from wetting my shorts, it was a good show.

RIVERSIDE

by Ron Tidwell
Things seem to be off to a better start compared to the last time our scene here in the Inland Empire was mentioned. Not too many more bands yet but I do see potential for one local trio called Denied Innocents, who just came out of the studio for their first demo. Now this is a hot band, they haven't been playing all that much but when they do, lookout. There is also a local zine in the area called Last Word that I'm sure a lot of readers thought died or something. Well, to be honest we haven't died, we just haven't had the money or time for awhile but we're still working on the 4th issue with interviews with: Verbal Assault, Offspring, Rollins and our local boys Denied Innocents. So for those who have been waiting patiently, please keep writing cause we really need your support and feedback to keep us going. Also for those of you who haven't heard of that little Italian cafe called Spanky's yet, you're really missing out. It's pretty fun and you'll find bands

playing every friday and saturday. This is a great spot of the under 21, 18 crowd too because there is pizza and for the 21 and up there is plenty of beer to go around. So when you're in the Riverside area check this place out. There's also talk about getting Bad Religion to play. So if you'd like to play please give Spanky's a call. So till next time....

OCHC REPORT

by Dan O'Mahoney
Despite a rocky summer and a frigid winter, the greater Orange curtain still exists. First the rocks: **Hard Stance** is gone after minor differences in opinion and multiple distractions in the form of other bands, ie **Inside Out** and **Gorilla Biscuits**. **No For An Answer**, God's gift to anyone and everyone with a mind (as well as being my band) have also gone the way of the Do-do after serious personal differences and the cancellation of the European tour. All of **Hard Stance's** and **No For An Answer's** records are still available. **Insted** have not played since a tour of the States which offered them limited success. **Visual Discrimination** when through a short lived break-up and **Chain Of Strength** are still around.

Now for the good news! **Insted** are playing with **Visual Discrimination**, **Carry Nation** and the almighty **Bad Religion** on December 23rd. (By now that's history!) **Visual Discrimination** have begun recording a follow up to their debut LP which is still available from Nemesis. Good luck to them. Rob (Hard Stance) Hayworth, photographer Josh Stanton and Bob Violence of **Roughhouse** have started a new project which is still shrouded in secrecy. **Headfirst**, OCHC's answer to Slayer, earthquakes and bad breath have released a new 7" on Workshed Records entitled "Back In Control". It is both lyrically and musically a force to be reckoned with. **Reason To Believe** recently recorded an LP for Nemesis, I've heard it and I will never be the same. **Haywire** the ghost of Billy Rubin are constantly recording and have found the production they deserve, their latest work is far and away their best. Slightly outside my usual hardcore tunnelvision - **Big Drill Car** have released a second 12" called "The Album Type Thing" and I feel that it is nothing short of amazing. Memories of All,

garbed rock in Beatleboots, movie billboards, Roxy and Whiskey, the Comedy Store. Le Dumb shoppers and golden car people. Deeper still into the jungle. Junkies and baggies. The refreshing stink of a half-century of urine on the concrete. Two thirteen year old runaways on the public phone across from Hollywood High. Eternal fat hookers dancing in the sun.

Fellini on crack. You get the picture, right?
I'm home, I thought. It looks wonderful! Of course anything looks wonderful after a week in New Jersey.

(Non-scene insert: my sisters kid dresses in black and bemoans the stupid "mods" and "preps" in her school. Her favorite band is the Cure, and she and her friends call themselves "new wave". I was confused by this, because she is 14, but she did wear a Misfits tie-clasp to dinner one night. Take note, independents! Is this a sign? Are the kids still alright?)

At the Gaslight, the hip and the dead and various others were having out-of-body experiences. Some ultra-mods were cramming the front eating birthday cake. I didn't ask whose, and Suzanne Calloway's band, the Passion, was late setting up, so I stood around for awhile wondering what all these people thought they were. The Passion ripped into their first song. In the solo, the lead amp crackled out and Suzanne had to vamp, but once she got the new lead guitar man plugged back in, the shock the ceiling off the place for the rest of their set.

The Passion had a different, harder edge than the last time I saw them. Further evolution here: from folk singer to pop to really intense rock. The new guitar guy is good and sings well placed harmonies with the bass player, finally giving Suzanne the backup vocal support her tight melodies should have. She remains the dominant face of the Passion because they're her songs and she's got the most unique real singing voice in L.A., but the new wall of guitar and drum fills in the instrumental sections are very impressive. She was heading the group in this direction six months ago. I'd say they've arrived.

The biggest turn around in the material was "Little Boy", which I always liked and now has an arrangement to match its excellent lyrics. Other standouts are still "Going To China" and "Please Don't Go", but the Passion has new stuff (like "Racial Storm") that also has radio potential. Not to get overly historical, but Suzanne may be the best writer to come out of Texas since Buddy Holly. This is a good band with a passion. Check them out.

PASR

by Tim Claws

Well here we are once more, getting ready and fit to rumble into another decade. The question has been proposed, do we greet it with open arms or do we reject and refuse? Wow, what a concept! The last decade saw the coming of a wave of discontent and street disregard. This sentiment carried well into the mid '80s. It seemed that the time had come to force change. It happened in the '60s, it happened in '81 and the same type of people swore loyalty to death. But where are the masses today? Have the times really changed or have the people? The '80s turned most people out into being whores for themselves and money. The feelings of disenchantment and iconoclastic thought have been mass produced, packaged and sold to the masses. For example: speedcore and slam dancing. Is any of that power chord insanity turning a head, is it waking anyone up? Metallica tries with their strong anti-war statements and justice and slavery. No! The average fan only cares about what t-shirt James Hetfield is wearing, or what bootleg they can find. The only people that hear it are the already tuned in! Not Metallica's fault, but when things are so mass produced and calculated to profit by normality, the punch is lost. Look at the peace sign! This used to be grounds to have your teeth knocked out by pro-Vietnam rednecks in the '60s. It was the mark of the brave, and a medalion of hate for the government. It is now just a cheap chunk of costume jewelry. Mass produced and marketed on everything from dayglow spandex shorts, to custom dayglow tennis shoes, to pathetic cock schlock rock bands like Jailhouse using it to further their quest for fame and fortune. I'm not trying to say it was a sacred cow, but can't you see how mass production can go hand in hand with blind passive acceptance? After awhile all things of relevance and meaning will be destroyed by popular acceptance with disinterest. Another thing the '80s twisted, and tamed was the demonstration. Not only has it tamed it, but it put it to near extinction. I'm afraid that the ones who want it to last are committed, though it is popular they never let disinterest burn them out. Remember the J.B. Stoner (nazi goon) protest, the Nazi supporters chased down and beaten? How about the Radical Fairies who marched for their right to be equal and gay! They stood and fought, blood and bats for their beliefs. remember in Georgia when the Klan wanted to march, they had to do it with National Guard escorts or they would have been bloodied and bowed? Or how about the people in Miami who rioted when a cop in cold blood killed a man? Or Aryan Woodstock - what a joke - more protesters than participants. It is doubtful any of these things will happen again. Because the people who fought then will continue fighting. Look at Eastern Europe, no words are needed.

Now the other side of the coin, is as shinney and polished as some high gloss plastic hair mousse. These are the people who killed the peace sign. They are the ones who make people turn a blind eye. They make a laughing stock and an embarrassment to those who really want change, or to those who have layed down their lives for change. Look at the weekly sit in at the Federal Building in L.A. Sure El Salvador is unjust and our miserable government is to blame, but is sitting on steps gonna help? Will carrying signs? No. But full scale defiance and sabotage will! Clash with the object of hate. Go to El Salvador, help the people, disrupt the military, sabotage! What is more effective; getting

Dag, and the Descendents come instantly to mind. **Carry Nation** is releasing an EP on Workshed which included members of **No For An Answer** and **Insted**. Sterling Wilson has left **Inside Out** and carried on like a wayward son. Ron Martinez of **Final Conflict's** glory days is coming slowly but surely back to the public view in **The Shocking Truth**. **The Offspring** have released an LP, which rocks my bottom, punk rock in it's richest form, available from Nemesis. Upcoming releases from the local labels include: **Against the Wall**, V.D., **Pitchfork**, **Reason To Believe** and a series of live singles featuring **Slapshot**, **Bad Religion**, **NFAA**, **Insted** and others - all on Nemesis, **Carry Nation**, **Voicebox** (featuring members of NFAA, Underdog and McRad), and the Workshed Compilation (yeah, right), on Workshed. I'm not sure what the ominous New Beginnings has in store.

As far as fanzines go, new issues are in the works from **On Line** and **Bonanza**. Recent issues have rocked us well from **Re-ignition**, **No Answers** and **Cause and Effect**. Rumor has it that **Re-ignition's** last will be their last. Dud.

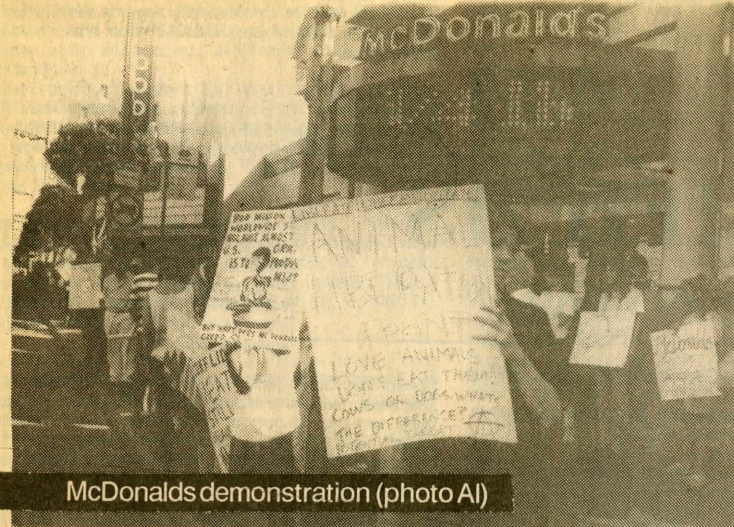
Oh well, that all for now, good luck, fly low and avoid the Dubs! (Just kidding Pat, good luck in Jersey.) Take care,

The Passion

12/1/89 at the Gaslight

by Rich LaBonte

Riding through Westwood on the way back from LAX. Saw the yuppie boys and girls, shoppers and golden car people. New fake marble condo fronts. The airport van let out the uptight guy at the Holiday Inn on Wilshire and the driver asked me where to drop me in Hollywood. I told him just past Western, between Sunset and Hollywood Boulevard. My Hollywood dream apartment. The van took the long way down the strip. Black



McDonalds demonstration (photo Al)

arrested for going limp in a fight or calling in a weekly bomb threat to City Hall? Maybe it won't be a threat one time! No one need be hurt, but what do you think will carry more weight; singing "we shall overcome" chained to a door or taking the action to stand up and fight in everyway possible? Another real good joke is these anti-nuke protest groups, or Alliance for Survival of Orange County. Every year the protest the Winlow meeting of nuclear defense contractors. Yes indeed it is a good laugh! The all go to their assigned "peaceful protesters spot" and wave their anti-nuke signs. Then they link arm in arm in front of the buses bringing in bomb builders and sing "Puff The Magic Dragon" until they go limp and are dragged away by cops dying for laughter. Do you think this is changing anything? Why I'd bet my Misfits records that that is the exact behavior that the cops and the murder merchants and the government wants. Do you think the buses would return next year if all the windows were smashed out of them? If they tires were slashed and the passengers had protests on their front lawn? I think not. Their little protest has gone on for years and the meetings just get bigger. But that was the '80s, if it is popular and refined and pasturized and accepted, nothing will ever get better.

This is the apex of the '80s. The saga of comfortability and profitability. But alas the pot has been boiling too long now. All the stagnant water will evaporate and a new wave of discontent will follow, who will be the first, where will it start? What will make it happen? Is it not your own conscience from which you seek a reply? Neil Young was asked: "Do you think rock and roll should try to change the world?" Neil replied: "Yes! Who else is going to?" The only person he can speak for is himself. How about you? Our history book is being written, what will your chapter say?

Ok, enough of that, the sermon is over. I wanna tell ya about a few bands that are worthy of a mention. First up is **Yuckmouth** from O.C. They have a heavy grinding sound with powerful vocals and a catchy flowing power playing. It is grit your teeth good, a talented sound with style which gets 'em apart from the powerchord cachect. Get your disc at Zeds but they are going fast! Best power pop of the month goes to **This Side Of Sanity**, a groovy flowing combination of skillfull vocals and basic chords and keyboard riffs. "Shit Happens" is the name of the tune, which may explain why it even got mentioned, but it has a groove to it and I would rather hear it than 90% of the shit on KROQ. So check out **Lost Art** if you like KROQ, you will love this. Party band of the month is **Garblecrat**, they are an all out attack on the senses. Chaotic, loud and faster than Noriaga can run. Not new territory, but a great time for that little pick me up drunk. The "band most likely to put you to sleep" award goes to **Reeds** out of upstate New York. They are an electric folk band with sleepy playing like a reggae with no energy what so ever. A dreary vocalist that sings like Bob Dylan on ludes. A great tape to sleep to. Why even bring it up you say? Well next time you buy a record on Repo records you will have already wasted your \$9.00 so heed my warning and don't end up with another vinyl frisbee! Hot tip of the month is to pick up **Artistic Declines** new album. They are a fuckin' cool punk type band. They have a style like a vintage '80s flavor. They have jumpy fucking nervous groove! Like the Simpletones meet the Toy Dolls. Not a joke band by all means; their lyrics make you think, not black and white, but introspective and withdrawn. Words aside, they play with the enthusiasm of Operation Ivy and the intensity of Henry Rollins. Put all of that together and you have one great combo, and one fucking great band!

Tho I am prone to incessant rambling I shall spare your eyes. To all those who care, lets see if the '90s can offer some hope. Onward.
POB 2246, Anaheim CA 92814
PS: Fuck pay 2 play!

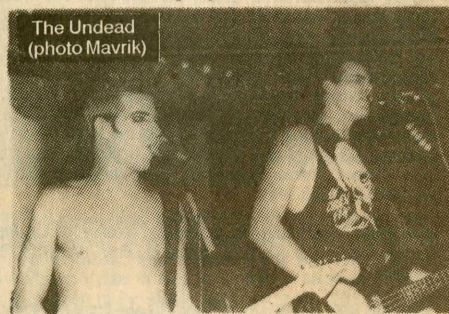
ORANGE COUNTY ACTIVIST REPORT

Anti-Hunt Demonstration January 6th and 7th, 11:30 AM We got a call from the Hunt Saboteurs and they asked for our support.

demonstration against the so called "sport" of hunting. The demonstration will take place at the Anaheim Convention Center (Katella and Harbor) in Anaheim, one block from Disneyland. Please bring as many people as possible along with protest signs and information fliers.

WWMU gig Thursday, Jan. 11 at 7:30 the WWMU is putting on a no pay to play gig at Goodies (1641 Placentia Ave., Fullerton) in the Target shopping center at Placentia Ave. and Yorba Linda Blvd. Bands playing are: Infected, Apocalypse, Grindstone and Venicide. The cost is \$5 and is 18 and over. Call (714) 647-2307

Unity Picnic Sunday, Jan. 14, around noon. A punks unity picnic at Pine Tree Park in Tustin (at Redhill and Bryan) beginning at about noon. If it rains the picnic will be cancelled. Bring vegetarian canned food for the homeless, needy people. The purpose of this and all unity picnics is to arrange future actions and to make new friends. Bring vegetarian



The Undead (photo Mavrik)

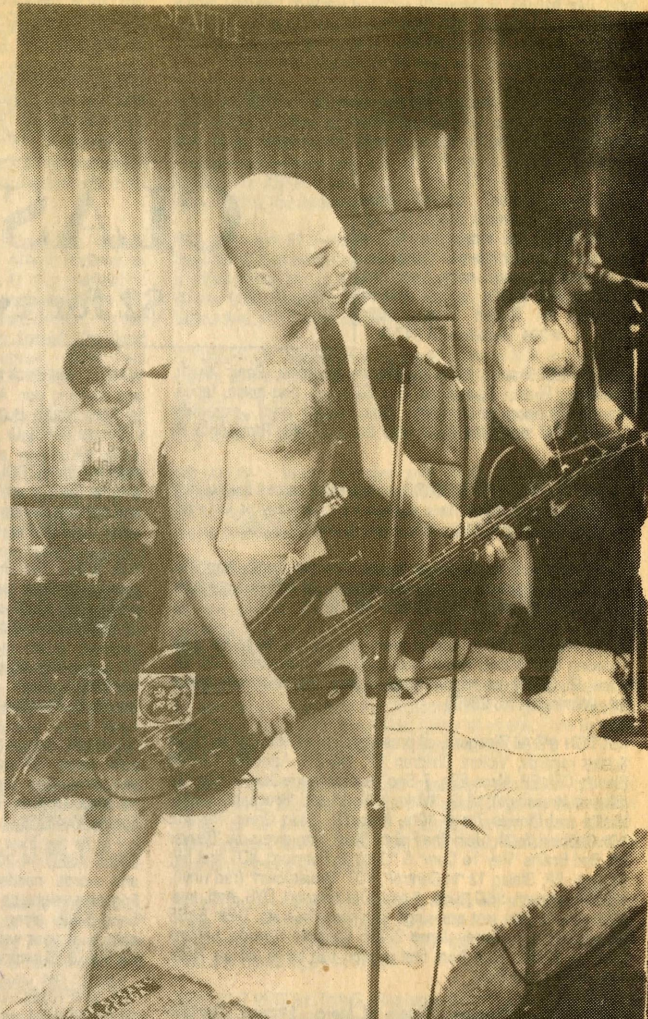
and vegan food to eat and the picnic and to share with others.

Organization meeting Sunday, Jan. 14 meeting at 5:30. Immediately after the picnic there will be a meeting at Round Table Pizza in the city of Fullerton at Chapman and State College. This meeting is for Unscene fanzine, and to strengthen our movement.

Information exchange Sunday, Jan. 21 at 1 PM in Orange Mall we will be passing out flyers against nuclear war, vivisection, racism, sexism etc... The reason for this action is to pass the message to other people. Bring your own flyers and literature to pass out. The Orange Mall is on Tustin Ave. in the city of Orange.

Information exchange Sunday, Jan. 28 at 1 PM in City Mall, same thing as above but this time in City Mall located at 1 City Blvd. West. As for those who haven't time to make their own flyers, xerox whatever you feel is important.

1989 was a year of promises and hopes, we meet new people at picnics, organized demos etc... It's now 1990, now we must strive harder to keep our scene alive because of back biters and money hungry promoters, punk has lost its meaning. A couple of years ago punk was strong because it was a reality, when there were reasonable gigs and cheap records to share ideas, now it's over priced concerts and compact discs. "Punk belongs to the punks not the businessmen, they need us, we don't need them, punk will never be dead." Let's come together and show them that we don't need their greed and we won't play their game. There is a group of us who are starting a fanzine called "Unscene" and we will also put on shows in the near future. If



Coffin Break (photo Mavrik)

you wish to get in touch, help us put the alternative back into the punk movement. It's the '90s, the future belongs to us!
Media Children / Faction of Mercy POB 6188, Fullerton CA 92634

I FUCKED UP

by Mavrik

The L.A. gig scene has been revin' up at a pretty decent pace. Dozens of bands deserve mentioning some even more but I fucked up and this issue closed up before I could dump all of my live reviews and "Not A Fucking Scene Report" AKA "up and coming bands" articles. I owe a big sorry to all the bands that I saw. When sending a flyer to inform me of your gigs, please include a phone number and address. As you can imagine I can't make all the gigs, but I try. Thanks! Mavrik POB 2516 Cypress, CA 90630

COFFIN BREAK at Rhino Records

Seattle Washington's Coffin Break have recently released one of my most played LP's "Psychosis" (C/Z Records) of the year. So you know I had to check them out at any length or cost. This 3 piece crosses many unpared roads to arrive at a sound which is truly distinguished. Their enthusiasm and energy could match that of a 5 piece band, not to mention their musical mass. Slightly rockin', slightly thrashin', always pumping, each song has a hooking riff and head bopping rhythm. Structures flex and flow at untimely moments and all you can do is dance yourself sore or sing along to such classics as "Hopeless", "Stupid Love Song", "The Chosen", "White Collar Man" and the list goes on... check out these nuts, that aren't afraid of - punk rock.

UNDEAD at XYZ

Having always been a big Undead fan, there was no way I was going to pass up these guys playing the cool XYZ club. Dealing with a new album and a new drummer, Bobby Steel and Co. had little if any trouble kicking out the patent rock and roll ruckus, rebellious as always, their street wise attitude and true to your roots sound was at an all time high. Jumping from one song to another, every song you were humming that day was played that night. I was really impressed to hear their new material fit in so well with their older hits. I wish they would find the time to come out here more often, as everyone had a great time.

WILL PAY \$40.00 for Demon Preacher 4 track 7". Includes: Royal Northery/ Laughing At Me/ Steal Your Love/ Dead End Kidz on Illegal Pressings; SRTS/CUS 78110. Must be excellent to mint condition. Steve Messerer POB 19735, Seattle, WA 98109

MISFITS STICKERS. Back of 3 "Hits From Hell" 7", B&W 3x5 vinyl. \$1.00 post paid or \$10 for a shitload (at least 20) POB 872 Wilmington NC 28403 (Dealers write for cheaper rates and sample).

PUNKPALS! Bored? Lonely? Meet new, musically diverse people through letter-writing! To receive a list of potential correspondents, send two \$25 stamps, your name, address, your favorite bands, and a general comment to: Robert Brown, 2331 Blake St., #204, Berkeley CA 94704

LIVE TAPES: Trade? Sell? My Bloody Valentine, Sonic Youth, Dinosaur, Pixies, Spacemen 3, 100's of pop-noise tapes. Wanted: Subpop stuff, MBV, West Coast stuff, especially Australian/NZ stuff. Write: T.J. 173 Orms St. #4, Providence RI 02908

ME AND A FEW OF MY FRIENDS are travelling across the country this summer and if you have a place we could stay or just visit, please write. Erica-6731 Coralite, Long Beach CA 90808

GRAVEYARDS. Sunsets. Foggy nights. Christian Death. Nephilim. Anne Rice. Paganism. Penfriends wanted, all letters answered. Maudlin 607 N. 11th St. Philadelphia PA 19123

VIDEO TRADER Needs help to really get started. Write for a list including Bad Brains, Black Flag, COC, Crumbsuckers, DRI, Dr. Know, GI, Ludichrist, Minor Threat, Rollins, Samhain. 322 Breton Rd., Wilmington NC 28405

AUCTION #2 All Dischord, all pressings on #2 through #21, all Xclaim records, Violent Children EP, NA EP, Agnostic "United Blood", CFA EP, Neos EPs, 7 Sec/Youth Brigade flexi, 7 Sec (17 different pressings), all GI, "Make It Work" and "Process" comps, Misfits and Dickies 7"s & 12"s, Koro EP, Gang Green 7"s and 10", Crippled Youth "Join The Fight", Black Flag giveaway, Beaver EP, Bad Brains "Pay To Cum" & "Destroy Babylon", YOT first EP, Sluggo EP, Stalag 13 "In Control", YOT "Breakdown" (red vinyl), NA "Red Down", SSD "Kids...", and "Get It Away", DYS, Anti, over 300 records, plus test pressings, demos, zines etc. Sean SASE for auction list to Casey Jones 22255 Caminito Danubo, Laguna Hills, CA 92653. Lists from first auction can be re-bid on. Note: New address for bids.

FEMALE Sleep Chamber, Sisters of Mercy, Mission, Christian Death, industrial, punk, goth, dreams, darkness, sex. Pain in a world of too much hate and confusion. I don't want to be alone. Anyone, YOU, write. A. Morin 130 Benevolent St. #8, Providence RI 02906

WANTED: Metallica, Yes Metallica bootlegs. 7" and 12". European or whatever. I want/need it all. Also want to trade hc/punk 7"s. Have Gen X 7" for trade. Write Matt 1143 Hilford Ct., San Jose CA 95132

YOUNG STRAIGHTEDGE looking for other SE around Chicago and Suburbs to be friends with. Into SOA, Judge, Teen Idles, Minor Threat, 7 Seconds, Youth Brigade, Uniform Choice, Brotherhood, No For An Answer. Whatever. Write: Erin 264 Blackhawk, Park Forest IL 60466

HELLO FELLOW! This is Michelle-! I'm looking for interesting people to write about life in general! I like New Wave music and many other things. If interested and write then WRITE! Michelle, 607 Gartland Ave., Sandusky OH 44870

VINYL WANTED: Send for complete want list of the likes of: A. Front, Bad Brains, Detox, DRI, Germs, early Dischord, Vicious Circle, LArm, Oi Polloi and much more. Mike Schutte, 322 Bretonshire Rd., Wilmington NC 28405

I WRITE FROM POLAND. My name is Tom, 21 years old, study at Central School of Planning and Statistics on the Department Home Trade. I am a fan of music, I like all type of music except classical. I would like to correspond with people from all over the world who are interested in music, exchange ideas, also records and tapes. Thanks, Tomasz Sieniutycz UL1 Burgaska 1 m 14, 02-758 Warsaw Poland

INDUSTRIAL/SYNTH DANCE COMPILATION now available. "Tampa Grinds" is a cassette sampler of six of Florida's best alternative bands. Send \$7 (includes postage), check or money order to recoil Ltd. POB 22544 Tampa FL 33630. Write for free catalog.

VIDEO TRADER Have GG Allin, Ramones, Rollins, Skinny Puppy, Iggy, ADD, Cramps, Mentors, Butthole Surfers plus many more. Also movie list, cult. gore etc. Your video list for mine. Merle Allin 28 Quint Ave. #58, Allston MA 02134 Phone 617-254-8577

GET YOUR OWN COPY of the Sex Pistols "Great Rock N' Roll Swindle" on VHS \$25 or trade. Cash/MO, checks take two weeks to clear. Joey 1187 E. 91 St., Brooklyn NY 11236

I WANT TO HEAR from some cool people into Oi! From the U.S. and overseas. I like the Business, the Anti-Heros, 4 Skins, Bootboys and lots more. So write me. Donna "Trymp" 46-31 206 St. Bayside NY 11362 USA

CLASSIFIEDS

\$2 for every 40 words...

WANTED Big Black interview P.D., Peel Session, videos, bootlegs and anything else. Also wanted any obscure recordings or video by Sonic Youth, Buttholes and Swans. First replies get my cash. J. Bender 67689 Cr. 23, New Paris, IN 46553

PAPER TOADSTOOL publication, including interviews with Orifice and the Dirt Fisherman. Plus per/ink illustration, poetry, literature and opinions is yours for \$.50 postage. PS: Contribute something artsy! 4946 W. Pnt. Way, W.V.C., Utah 84120

FOR SALE: The Undead "Never Say Die" PS buttons. 1 1/4" round with B&W sleeve design of Bobby with guitar! Get yours today! Only \$1.00 each plus \$.25 postage stamp. Skeeter Rider 3212 Birchwood SW, Wyoming, MI 49548

SELL ALL MY MISFITS STUFF, trade only: Yes L.A., Germs 7" "Forming", both Articles of Faith EP's. Address: J.A. Gerdes/Muller Mansteinstr. 5, 2000 Hamburg 20, West Germany

GG ALLIN "American's Favorite Son" video. 2 hours VHS, full color cover. Shows include: S.F., Chicago, New York, Boston plus other clips. Stores deal direct. Make checks, PMO payable for \$25.00 PPD to Dean Carls/Anarchy Records, 40 E. Glenwood, Ecorse MI 48229

GIRLS AGED 14-20 wanted for recording project. Strong voice and words needed. Anyone into Karen Finley, Silts, early Frightwig might be interested in this. No professionals please. Send SASE along with a brief description of yourself and a sample of your writing to: Endless music, POB 647, Hollywood CA 90078 (Submitted writing will not be returned.)

THE WRETCHED ONES 4 song 7" EP "Old, Loud and Snotty" \$3.00 PPD USA and \$5 overseas to Headache Records 47 Myrtle Ave., Midland Park NJ 07432

I STILL NEED PICTURES for the GG Allin bible "The Troubled Troubadour of Tomorrow". Any and all pictures are helpful, but I especially need some from the Jabbers/Scumfucs era. At least one picture from every show I receive will go into the book and all photographers will be credited. If you're sitting on some GG photos, consider having them published in the bible of the greatest rock and roller ever. You don't need negatives to get them reprinted. If that's the situation - call me. I have an excellent two hour GG compilation video for trade. I also still need stories plus whatever. Thankx. Terry Snider, 923 Campbell, Walled Lake, MI 48088 313-363-1494

GAY PUNK SEEKS outgoing, bizarre and creative friends. Please write to Paul X, Box 70, 1228 Spruce St., Phila. PA 19107. Pride in 1990!

LOOKING FOR: Any Wayne County, GG and Freeze's demo with "Whip Kiss", "DEA" and "No More Idols" will pay money or trade. Looking for erotic photos of skinhead and/or punk girls, will pay \$\$. Also looking for people into rape and/or urinal fetishes. Looking for girls who are into GG Allin. Forming a low, destructive band in the vein of Stooges, GG etc. Need guitar and bass. Fuck the generic shit, take a change! POB 811, Dean Jr. College, Franklin MA 02038

SUBPOP, horror, b-movies, early L.A. scene, American Gladiators, comics, All, WWF, record collecting (mail, flyers, videos too), skating... If interested write! Especially girls from NYC, L.A., Seattle. Mark 61 Carillon, Chateaugay, Quebec, J6J 2E2 Canada Touch me, I'm sick!

GRIND CORERS. Anyone into Grind Core write me. Let me know what's going on. Let's trade letters and photos. Gastric Disturbance demo tape \$3.00 PPD everywhere. Write: Steveo 2502 E. 4th Pl. #34, Vancouver, WA 98661

BORED IN BOSTON. Somebody please write! I like horror, the occult, "punk, junk, rock, schlock, bubblegum and having fun". Trade tapes and gossip. Write to Julianna, 11 Dana Terrace, Watertown MA 02172

22 YEAR OLD GOTHIC FEMALE artist recently moved to NYC area, needs penpals, people to go to shows with, etc. Into: horror

movies, Christian Death, punk/hardcore, the Munsters, skulls, Fields of the Nephilim, candles and graveyards. Write to Sue @ 325 Grand St. #4R, Hoboken NJ 07030. I work in the city so I am there a lot too.

GODSEND ZINE 12/13 NOW OUT! Features Controlled Bleeding, Greater Than One, plus art, reviews and literature. Just \$1.50 postpaid. Also buying/trading any Skinny Puppy, Ministry live audio/video you may have. Godsend c/o Todd, 1401 Fuquay Road, Evansville IN 47715.

THE CAUSE has release a seven song cassette entitled "Courage" \$4.00 PPD. Three sided and multi colored t-shirts \$6 PPD, turtle necks \$11 PPD. Checks made out to: Nathan Limbaugh, 8 Bloomfield Dr., Mount Holly, NJ 08060. We are looking for bookings. (609) 261-3211

SLAUGHTERHOUSE DESIGNS: Now offering you the type of art, illustrations, etc. you're looking for! Record/tape covers, zines, flyers, whatever. All done at minimal fees. "Shocking Excellent Quality". Send a stamp and design ideas of what you want for free samples to: SHD c/o Eric L. Williams, R.R. 1, Pocahontas, IL 62275 USA or call (618)-669-2571 for more info.

ULTRA RARE SINCERE FIBERS live at the Anti-Club in '87 plus extra studio oddities cassette 60 \$5.00, or write for free letter how to get Sincere Fibers, Dog Show (Don't Bring Dog) intense power improvisational psycho drone, Blue Trees floating come down space guitar sessions. Coming soon: Big Meat Anchor the next release of Dog Show. Send to: Garage Underground Recordings c/o N. Jenstad 31921 Camino Capo, Ste 9-273, San Juan Capo, CA 92675

JELLO BIAFRA STUFF WANTED. Spoken word, audio or video tapes, articles, pictures, DK videos, whatever. International penpals also wanted. Please write! Jeff Steiner, Union Valley Rd., Mahopac, NY 10541 USA.

DR. STRANGE has your rare record "fix". Hundreds of rare and out of print records from '77 to the present. Photos, shirts, badges, fanzines and more. Send \$1 for catalog to: Dr. Strange POB 7000-117, Alta Loma CA 91701

RECORD AUCTION: All vinyl and covers in mint condition (except *). All original inserts (lyric sheets etc) intact. Send bid and SASE for response. No bids accepted after March 1, 1990. Postage (and insurance, if desired) extra. All payments must be in U.S. dollars. Overseas indicate whether you want air or surface shipment. SOA (green vinyl), Process of Elimination EP, Minor Threat first 7" (yellow jacket), Minor Threat "In My Eyes" (red vinyl), GI "Legless Bull" EP, Youth Brigade "Possible" EP, Social D "Mainliner"/"Playpen", SF Underground EP (featuring Flipper, VKTMS, No Alternative, Tools), Fuck-Ups "FU82", Black Flag "Louie Louie" (Poshboy), Black Flag "TV Party" (full color picture sleeve), Articles of Faith "What We Want is Free", Offenders "I Hate Myself/Bad Times", Kaos "Totaalinen Kaos" EP, the Ex "War Is Over"/"Dust"/"New Wars II"/"Noise From Nowhere" EP, Vatican Commandos "Hit Squad For God" EP, Vatican Commandos "Just A Frisbee" EP, Cause For Alarm "Parasite"/etc., AOD "Let's Barbeque", Young and Useless "Real Men Don't Floss", Beastie Boys "Poly Wog Stew" EP, Major Conflict, Misguided "Bring It Down" (promo), Urban Waste, Kraut "Unemployed", The Mob "Upset The System" (* small marks on vinyl, plays perfectly), The Mod "Step Forward" (red vinyl), False Prophets "Functional"/"Good Clean Fun", Nihilistics "After Death"/etc., Angry Samoans "Queer Pills" EP (one copy rubber stamped A. Samoans) and one with no stamp and never played - indicate which one you're bidding on). N. Breslow c/o Gottfried, POB 2327 NY NY 10009.

AUSTRALIAN SEEKS TAR BABIES tape, also interested in any mail and trading of any items of loopyness. Please help. To: Ian Hamilton 69 Oasadena Cres., Beresfield, NSW Australia 2322 FUCK SKIPPY!

TOTAL SNOT. Like Laughing Hyenas, Unsane and Birthday Party. Would love to get drunk and send you a tape of my tunes! Want one? Gene Mullet 12431 CR 216, Findlay OH 45840. God bless Tim Adams.

SEND PHOTOS OF YOUR TATTOOS and I'll do same. Also trade Japanimation. Fans of Raygun, industrial, Godzilla, bear, rap, comics, Devo, toys, Bastards, horror: write! I'll answer all. Especially females. Pat 3601 NW 19th St., Gainesville FL 32605

VIDEO FOR TRADE OR SALE. Have wide variety. Dickies, Ramones, Iggy, GI, Gwar, GG, Rollins, Buttholes, Pussy Galore, Exploited and many more. Also many cult and horror movies. Your list gets mine. Merle Allin 28 Quint Ave. #58, Allston, MA 02134

LEATHER JACKET STUDS: Circles, squares, stars; large or small, gold or silver. 10 for \$3.00, 20 for \$5.00, 50 for \$10.00. Send cash or money orders to K. Wendel, 2703 Cedar Knob Road, Harker Heights, TX 76543

SIN CITY SUPPLIES Coolest rare stickers - Punk, HC, Sca. Industrial Thrash, Reggae, Metal, New-Wave, Cult Horror, low prices send one dollar for catalog of stickers, Leather, and Jewelry to Sin City Supplies 1320 Franklin Ave, Las Vegas, Nevada 89104

WANTED ABSOLUTLY ALL: Earwigs, Rhythm Collision, Plugz, Nuns, Dills, Avengers, Detonators, Artful Doger, Pezband, Offs. And especially audio live (us): Undertones, Stiff Little Fingers, Dogmatics, 13 Engine, Exactones. Write to: Roger Guillevic, Suiniac, 56350 Elven, France

BORED IN N.H.? Me too let's start a band. I want to scream/lyricist. Presently I have no equipment. Anyone, I suck. No talent needed. Social/political lyrics but opened. No racist egos. Perform originals influences: Dead Kennedys, Misfits, Social Distortion. Mike Kemp, 46 Old Hillsboro Rd. Heniker, N.H. (603) 428-7490.

POWER ASSAULT. Ripcore from South Orange County, 7 song Demo available for \$2.50 PPP also Shirts \$6.50, Posters \$1.00 Stickers free, write Jeff Larkin 34599 Calle Naranja, Capo Beach, Ca 92624

(Jeff, next time re-write the ad so I don't have to run around looking for old ads on account of your laziness-Tramp)

MY GENERIC CLASSIFIED: Male punk, 18, into CCM, HG, Germs, Personality Crisis, etc. If you're hip to that groove or any other. All letters answered, so at worst you waste a stamp! Jazzy Jeff, 2357 W. Clifton Ave. #5, Cincinnati OH 45219

IF YOU'RE A PUNK ROCK GIRL and like the Ramones, 7 Seconds and more punk rock so write to a nice 25 years old punk rocker (Married)! Tell me whats going on in your local scene and in your head! Send you letter (Pic?) to: Roman Helwig, Weidenweg 15, 4100 Duisburg 1, West Germany

D.C. TODAY compilation tape of Maryland/D.C./Virginia band, including Shudder to Think, Immoral Discipline, Krack, Holy Rollers, MFD, Agent 86, Far Cry; 30 bands in all. Send \$3 to :Mike Straight, 2417 Hidden Valley, Lane Silver Spring, MD 20904

FORT STUART GA The army has sent me. Is there a scene near by, clubs with pits. I hear Savanna is near by. Also send news from home Washington D.C. PVT Justin Griffin 11302 Rolling House Rd, Rockville Md 20852

TRADES Youth of Today Live LP-Boot; Mob 47 Live LP-Boot; Dickies'Out of...?7-boot; Cro Mags ; Confuse "Atrocious madness 7"; Hellbastard &; and a lot more! Ask about NYC Mayhem 12" boot and pasal. "Darby Crash"7" Please make offers and send list, then I will send mine! No Rip Offs! I'm looking for old US Japan HC stuff Write to: Patrick Nikokus; Burgstr.35, 8740 Ban Neistadt; West Germany (Pat, take some writing lessons...I did the best I could -tramp)

RAT HOUSE is a non-profit collective music organization based in Seattle. We are presently putting together a compilation of unsigned bands. The aim of Rat House is to give bands exposure and use any monies made towards future projects. Rat House bands include Big Brown House, The Gits, and Sane In '77. For more information on gigs or available releases and on correspondence, contact: Rat House, P.O. Box 51045, Seattle, WA 98115-1045 Phone; (206) 682-0820

CELEBRITY SKIN Live tapes, Demo's or their 1st single "really" Wanted! Will pay cash or trade with live concert photo's I got of them or any band I might have, there good photo's too! or if your a Jane's Addiction fanatic I'll trade a tape recording of the Psicom LP or a promo interview of the band almost 50 min long! Dean 18401 S. Mariposa, ave., Gardena, Ca. 90248

FOR JUST \$3.50 your ears and everything in between them can take a twenty minute excursion inside the wonderful world of The Red Room. A 4 song high quality demo tape, full of mind melting powers. Can be yours, with free stickers, by writing to The Red Room. 2311 19th st., San Francisco, Ca 94107 make checks payable to Si Morehead. Videos also available for \$4.00 thanks.

Bassist ex-Anaastasia screamed looking for guitarz, drumz, anyone or anything into glam slam loud sleaze rock into; Jones Addiction, Dead Boys, RHCP, Fugazi, Dylan, Ice T, Michael Lord: 617-926-4970 Write; Death grove pro. box 2155 Cambridge Mass 02238.

16 YEAR OLD FEMALE. Into Social Distortion, Cure, Ministry, Pistols, Siouxsie, Misfits, etc. Wants pen pals and new and better music to listen to. Also wants anything on Sid and Nancy. Marti 342-Norris ave. Saron PA 16146

APOSTATES New York punk band 7 song professional Demo available. Send \$3.00 to: Apostates Po box 30362 JFK Station, Jamaica, New York 11430 sticker included!

DO YOU HATE MRR AS MUCH AS I DO? Do you think that punk was somehow better or different before MRR started, and that now MRR has too much "influence" on the "punk scene"? Do you

find that the values in MRR, as far as you can tell, are not consonant with the values you find in punk? Do you want to tell someone you hate MRR, but you can't, because everyone else around you likes MRR? Well, now you can. I'm going to be putting out the Anti-MRR Club newsletter, a newsletter filled with essays from people on why they hate MRR (your essay is welcome). Anyone from all ends of the political or apathetic spectrum welcome (even positive punks--you only have to hate one thing...). Bands: if you want your music in a newsletter that hates MRR, send it. Joining the Anti-MRR Club is free, just write I Hate MRR on your envelope and write: Paul Mendelowitz, P.O. Box 3326, Redwood City, Ca. 94064.

NEGATIVE PUNK TAPES: FYYMCA \$5.00ppd., The Mighty Immortal Fuck Ups \$10.00 ppd., FYYMCA (which contrary to Jkrs review does not have the Fuck ups in it) now reduced to \$5.00 ppd. Not like SST tapes, these are hand-written on, hand-recorded tapes of stuff you can find nowhere else. Green money only. FYYMCA features live Urban Assault (the band from San Francisco, not Verbal Assault) concert. Write: Paul Mendelowitz, P.O. Box 3326, Redwood City, Ca. 94064

(Paula, I'm a Jrk in your eyes because you realize I'm able to detect shit. That's why you stand out the way you do. Your fanzine and tapes aren't for negative punks, they're for idiots, look whose producing 'em. I also know how you rip off your advertisers by sending fake tear sheets. The quality of your products is such garbage I feel like an accomplice to your robberies by reproducing your ads which are little above lies. Your lucky this isn't my fanzine. Mavrik the proud and honest jrk.)

PSYCHOTRONIC T-SHIRTS! Mistress Karla live phone sex, Bondage, Orgy of the dead, Hallucination Generation, Mark of the Devil I and II, Sensuous Vampires, Outer Limits, She Devils on Wheels, Charles Manson, Jim Jones, Man with 120 lb. Testicles, Lee Harvey Oswald, John Gacey, Bloodsucking Freaks, Dr. Butcher, Spider Webb Tatto Shirts, Psycho, Teenage Thunder, Survival Research, Texas Chainsaw Massacre, Hitchcock, Marilyn Chambers, Divine, Pandemonium, Weekly World News, Medical Deformities, Accidents, Cannibal girls, also T-shirts by Ed "Big Daddy" Roth, Jeff Gathers, RK Sloan and Teri Corbin- Plus police detective, Wicked Go to Hell! Insane Women, Satans Sadists, Helter Skelter, The Fly, Mary Jane, Tarantula twins and many more! Over 120 styles sent 1.00 to Mutation Graphics, 3754-A Oriole CT., Shrub Oak, NY 10588...we'll get all to you someday, we'll wipe out your whole family.

AUCTION: All original X-Claims, Project X 7", Sick of it All 7" (red), Token Entry 7", Artificial Peace/ Exiled 7", End the War zone 7" comp, Unsafe At Any Speed 7" comp, Slapshot 7" (green), Life's blood 7", Social unrest- "Rat" 12", Stalag 13 LP and more Send Bids to : Chris Farrall/ 2003 Napier Dr / Forestville, MD / 20747

WANTED-Black Flag-'live '86' VHS Video. Prefer Original, but copy will suffice. Willing to pay what it takes. I have lots to trade, so please write: BRad Harlak, 7344 Mettetal, Detroit, Mi 48228

MONTANA, WHAT THE FUCK! This place can't be this boring. Anyone who knows of shows near Missoula Montana, please write. J.T po box 685, Victor, MI 59875. Interests are, Soul Asylum, Bad Religion, Social Distortion, Gov. Issue, Blondes, Brunettes- Just moved from Southern Cal. Also like Descendants, Clash, Husker Du, and Ice Hockey Philadelphia Flyers. PS no Fags, repeat, no homo's, lesbians are the only exception. Let me know of shows in Missoula and I might make you a very rockin tape. I'm 24 and male.

MISFITS SAMHAIN AND DANZIG COLLECTORS: Over 40 videos of all three bands. Do you have any videos? Well trade you for any even exchange. Send a good copy of your videos and we will send you a copy of ours (on Kodak) of same value, plus a live audio copy of the Misfits last show ever! Well also trade flyers and personal photos to the bands! Fast response, absolutely no phonies! Send your flyers pictures, Videos, etc to: Ric Deshay 170 S.E. 11th st., Pompano Beach, Fla, 33060

ADVENTUROUS WOMEN WANTED Living in Los Angeles and surrounding areas: Single male wants to meet new and exciting females(20 to 30 years old), to join him in his escapades on the underground music scene. Must enjoy Art, Underground & Foreign films, the Hollywood bar scene, wide variety of alternative music(punk, hardcore, industrial, garage bands, some glam) and get crazy. Write to GUS P.O.BOX 363 Whittier, Ca. 90608

IGNORANCE IS NO EXCUSE, apathy and laziness are nowhere, change starts within. For a catalog of records/fanzines that you'll probably loose in a car somewhere write: (\$1 U.S., 2 IRC's world) Pogo On Your Fucking Face Distribution, c/o Freddy "The Bastard" POB 14932, Gainesville FL 32604.

YOU ARE NOT ALONE. Cas Box 2086, Indian Suny, Albany NY 12222

NUCLEAR ROACH "Wretched Existence" 5 song demo, blistering thrashcore, see review MRR #77. \$3.00 ppd cash or money order to Leo Bounds 784 Alvarado Dr., Salinas, Ca 93903. Watch for us in February.

SLATCH DEMO with two stickers on sale for \$5.00 PPD. Featuring "Afterbirth Soup", "Dead Man" and many more. Learn why the last of the Sleestaks killed of the Marshall family. Slatch c/o Steve POB 1907 Hurst TX 76053

Hi, MY NAME IS BIBS! I will be visiting the U.S. in March 1990. What I would love is someone in California where someone could put me up for a few nights if possible (I will also be visiting NY if anyone can help there.) I don't do heavy drugs and am very open minded about music and any shit. If you can help me please contact me ASAP. I can pay my way. Bibs 4/7 Alice St. Harris Park, NSW 2150 Australia (02)689-1742

ARE YOU MALE? Female? Gay? Straight? Bi? Black? White? Psychotic? Somewhere in between? Frankly, I don't give a fuck. Vacillate to me and in return, I shall shower you with buckets of literary swill. Sound good? Write anyway. Jazzy Jeff, 2357 W. Clifton Ave. #5, Cincinnati OH 45219

STRAIGHT UP, honest poor folks wish to travel U.S. this summer, cannot afford motels and shit. Non-vegans, somewhat negative. Send us info on squats and other free places to stay (no Krishna temples or such, please) Also need MDC tour dates and info. - Jelly 2357 W. Clifton Av. #5, Cincinnati OH 45219

GG ALLIN - Seeks females with AIDS, junkies, alcoholics, prostitutes or any age. Write to POB 407 Oaklawn, IL 60454. It will be forwarded to me in prison and I'll get back to you. Also manic depressants and mentally ill should write. Serious only.

ACTIONTIME issue 7 out now with Holy Rollers, Prong, Outcrowd, Soulside, the Lories plus commentary, reviews and more. Only \$2 ppd to Erik Grotz POB 931 Dumfries, VA 22026. #6 still available: Ignition, Dinosaur Jr., Fugazi, MFD and more. Only \$2 ppd. Thanks.

LOOKING FOR LIVE TAPES, 1975 to present of New York and Boston bands, especially the Dictators, Wild Kingdom, A-Bones, Alter Boys, Bags, DMZ, Real Kids, plenty of others. Tons to trade. Sal Cincotta, 63 Moraine St. #21, Belmont, MA 02178

ALONG THE ROADSIDE double cassette compilation out now. One hundred and fifty minutes of music! 27 bands kick out 54 songs, all for a measly \$6.50 postpaid. Foreign orders add \$1. Make checks and MO's to Stan Smith, Bug Scratch Tapes, 49 Muirfield, Abilene TX 79606

WANTED: Live recordings, esoteric artists old and new. Plenty to trade. Esp wanted Beefheart, Soul Asylum, Dicks, Big Boys, SST/Texas staff, Barrett weird. Your list gets our 50 page list. POB 660 Cambridge MA 02238

RIGID CLIT PRODUCTIONS. Live tapes to trade including: Melvins, No Means No, Alice Donut, Jones Addiction, Grapes of Wrath some Sub Pop and thrash - plus '70s, '80s heavies. Trade list for list(s). Looking for everything. R.C. Productions, S.4718 Napa, Spokane, WA. 99223

FOR TRADE: Rare Misfits, Samhain, Danzig, Beware 7", Evil Five (blue), Evil Is (green), Initium Plan 9, Danzig Ritz '88 also auto. More SASE D.P. 4326 W. 28th St., Erie PA 16506 for trade only.

COMMODORE 64 game trader wanted. Your list gets mine. Steve 2325 W. K-15, Lancaster CA 93534

AUCTION: Rare Canadian, American, European, Brazilian punk/hardcore Lps, EPs and singles. Write for list. Wanted: DNA LP; Lemon Kittens - Big Dentist; Z'EV; Whitehouse; Nurse With Wound; D.D.A.A.; Jad Fair. Brian POB 891 Station E, Victoria B.C. V8W2R9 Canada

JUDGE POSTERS \$5.00 ppd. 36"x24" promotional posters from the "Bring It Down" LP. Write for information on Bad Brains, Red Hot Chili Peppers, American Standard, Suicidal Tendencies and White Zombie posters. David Procnair, 19 Mercer St. NYC NY 10013

INHUMAN EXCESS Naughty boys and girls correspond to meet, exchange experiences. Extremists and lovely individuals into visuals, fantastiscs, psychedelics, B. Surfers, bongz, candy, horror, sex, Clive Barker and cigarettres. No limitations or expectations. Butch 57 Belcher Dr. Whitman MA 02382

THERE ARE 8 MILLION DICKS in the naked city, but only 50 copies of Rats Of Unusual Sizes Ratzilla LP left in red vinyl. Free Elvis surprise. While they last \$7.00 ppd. Tom Cassar POB 20247 Cherokee Station, NYC NY 10028-0052

GENUINE AMERICAN \$.25 piece coins for sale. That's right, quarters. Normally \$.25, now \$.20. If you are a sucker buy 'em! Throw away your money by sending it to: Danny Buchanan 2938 E. Laurel Ln., Phoenix AZ 85028. Fuckin' hurry!

MISFITS/SAMHAIN Tons of flyers, interviews, rare pictures, articles, lyric sheets and discographies for \$5.00 plus \$1 postage to K.M. POB 867262 Plano Tx 75086-7262 Ph# (214)517-1230 I also buy/sell/trade records.



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AUSTRALIA \$8 1ST ITEM, \$4 EA. ADD'L ITEM

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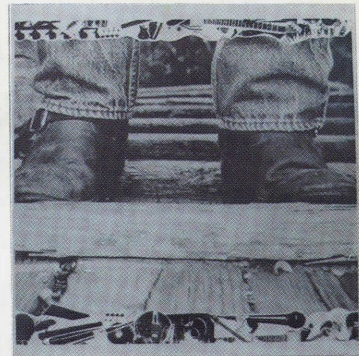
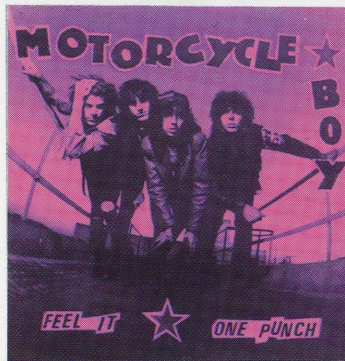
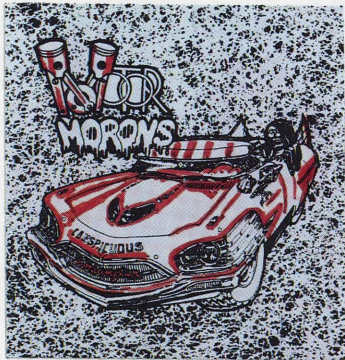
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