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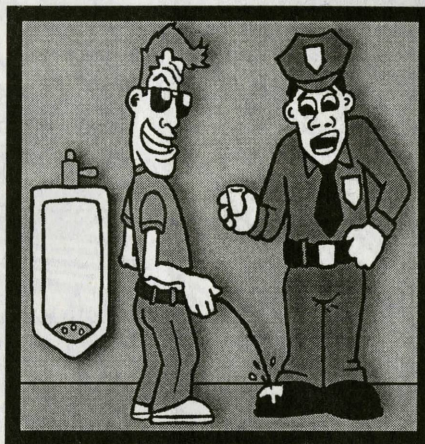
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Genetic Engineering: What's in it for me and you?

(More than you think and less than you'll probably want to know)

by Edward R. Rosick

The technological promises of genetic engineering present to us the sharpest double-edged sword ever wielded by humans, surpassing even the discovery and use of the atom.

• PAGE 26

"As long as people will shed the blood of innocent creatures there can be no peace, no liberty, no harmony between people. Slaughter and justice cannot dwell together."

-- Isaac Bashevis Singer, Writer, Nobel laureate

"Nationalism is an infantile disease. It is the measles of mankind."

-- Albert Einstein

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Fact of the Issue: Gelatin is made from the bones, skins, hoofs, and tendons of cows, pigs, fish and other animals.

"I know of no safe depository of the ultimate powers of the society but the people themselves, and if we think them not enlightened enough to exercise control with a wholesome discretion, the remedy is not to take it from them, but to inform their discretion by education." - Thomas Jefferson



From The Editor

WHEN YOU DONATE MONEY, you expect it to be used wisely and to help living creatures. However, as explained in this issue, organizations like the American Cancer Society (page 46) sometimes do more harm than good. Even more shocking, these organizations sometimes use donated funds to conduct lethal experiments on animals that have no practical benefit to anyone.

Some of the largest charities in the country (from the March of Dimes to the American Lung Association to the Cystic Fibrosis Foundation) conduct experiments on animals that often involve starving, crippling, burning, poisoning, and slicing them open despite the enormous variations that exist between rats, dogs, pigs, and human beings. All the while, Neal Barnard M.D., founder of the Washington, D.C.-based nonprofit Physicians Committee for Responsible Medicine, says "non-animal methods provide a more accurate method of testing and can be interpreted more objectively."

Of course we want a cure for AIDS, cancer, Parkinson's Disease, and other health issues. But at what cost? Is it worth the life of thousands of rabbits for a "possible" cancer breakthrough? One might have an argument if animal experiments weren't so misleading and were the only option available. However, there are many charities (well over 100 including Easter Seals, Children's Burn Foundation, and National Children's Cancer Society) that deal with research of the same health issues but conduct no animal testing and animal experiments.

In many cases, animal studies do not just hurt animals and waste money; they harm and kill people, too: The drugs thalidomide, Zomax, and DES were all tested on animals and judged safe but had devastating consequences for the humans who used them. A General Accounting Office report, released in May 1990, found that more than half of the prescription drugs approved by the Food and Drug Administration between 1976 and 1985 caused side effects that were

serious enough to cause the drugs to be withdrawn from the market or relabeled. All of these drugs had been tested on animals.

Dr. Edward Kass of the Harvard Medical School said in a speech he gave to the Infectious Disease Society of America: "[I]t was not medical research that had stamped out tuberculosis, diphtheria, pneumonia and puerperal sepsis; the primary credit for those monumental accomplishments must go to public health, sanitation and the general improvement in the standard of living brought about by industrialization."

So why do these charities continue to conduct such seemingly useless and cruel experiments? Animal experiments began because of religious prohibitions against the dissection of human corpses. Even those these prohibitions were eventually lifted, the practice of testing on animals had already become institutionalized. Today, there are at least 20 million animals killed every year by animal experiments (and as many as 80 million — reports on the number of animals killed each year do not have to include mice, rats and birds so the actual number has to be estimated).

Hundreds of thousands of these animals are killed each year using tax-payer money. The Department of Defense spent about \$180 million on experiments using 553,000 animals in 1993. The National Institutes of Health is the world's largest funder of animal experiments, giving out nearly \$5 billion in grants each year that go toward studies involving animals.

So, what now? First of all, stop supporting charities that conduct animal experiments (resource below). Secondly, support charities that don't experiment (resource below). Finally, write to your legislators (resource below) and urge them to put an end to animal experiments. We can improve human lives without killing animals.

• craig mazer •

Make an IMPACT

Charities: Who Tests and Who Doesn't
<http://www.peta-online.org/liv/cc.html>

Contact Your Legislators
<http://www.ifas.org/activist/>

Charitiesinfo.org
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Speak Your Mind. . .

Please proof your letters. IMPACT will try to decipher them. However, help us avoid having to do extra work. ALSO - keep your letters under 400 words. Thanks!

IMPACT:

It is my hope that IMPACT press will help publicize the threatened demise of the only truly independent radio station in the area, WPRK.

On the horizon is a possible buy-out by WMFE, an NPR affiliate. The proposed plan is for WMFE to take over all programming in the "drive time" slots, which translates loosely as 9am to 5pm, and schedule syndicated NPR programs. They will also have creative control of all student programming. As we learned in the meeting, which took place this past Saturday at Rollins, this is a similar deal that was accepted at the UCF station. After this take-over, all student programming was eventually phased out and now it is nothing but an NPR clone.

If anyone wants to have their voices heard on this matter, the next meeting of WMFE's Executive Committee will be on Wednesday, September 12th. For more information, you can call call WMFE at 407-273-2300. A listing of the board of trustees can be found on:

<http://www.pbs.org/wmfe/Trustees.html>

Names and addresses of the appropriate people to contact can be obtained from: WPRK-FM, 100 Holt Ave., Campus Box 2745, WP, FL 32789 or wprkfm@rollins.edu and <http://www.rollins.edu/wprk>

Petition info can be found on:
<http://home.att.net/~julie.dinh.freewprk.html>

Sincerely,
Pam Rogers

IMPACT:

Even though I've never heard of your ezine before I was reading some of the current issue and I thought it was pretty good. The articles seemed well written. They weren't boring and stated the facts instead of ranting on like some people do. For example the Capital Punishment article ("Truth on Trial: Why Capital Punishment Deserves to Die", Issue #27); it pointed out many things to me and

backed up my own opinion that the death penalty shouldn't be allowed. And that's why I think you have a good zine. It helps people think about the important issues. Anyway I just wanted to compliment this site (impactpress.com) and all of the writers. Mainly Morris Sullivan. So cya & write back if possible...

- Jamie

IMPACT:

In response to Morris Sullivan's article on the death penalty ("Truth on Trial: Why Capital Punishment Deserves to Die", Issue #27): I agree with pretty much all the points brought up against capital punishment in Mr. Sullivan's article, and my conclusion on that particular matter is twofold. One, it should be recognized that the death penalty is NOT administered fairly, and put on hold until a fairer means of implementing it is found, and two, if a fairer means cannot be found, it should be abolished.

That being said, let me also state my belief that I don't believe a fairer means will come to us, because the death penalty was reinstated by popular demand, and the public demand is NOT about justice. It seems to me that whenever a heinous crime is committed, there is a lot of public outrage expressed, (as there should be) but the outrage is quickly followed by demands for authorities to "do something".

People in this frame of mind have little thought or regard for due process, human rights, the concept of innocent until proven guilty, or any of the reasons for why we have these safeguards. The public just wants to see someone caught, locked up, executed, etc., dealt with in some way so as to make them feel safer, more secure. People want to believe that the system is like some kind of mechanism that will automatically spring up in the face of any crisis and "just fix it".

Logically, we know that life doesn't work that way; all any system does is provide a series of guidelines for people to follow, to

make things work better for all of us. Our justice system, like any other system, requires hardworking, competent, rational intelligent people to make it work. In other words, simply pandering to the insecurities of the public whim will not produce justice, but its exact opposite.

That, it seems to me, is what capital punishment in America is about today; not about a desire to see that the right thing has been done, but a human sacrifice to placate what is increasingly becoming an "instant gratification" society. Maybe I'm being a little pessimistic about human nature here, but it just seems to me that there is less respect amongst the mainstream public for all those hardworking, intelligent people out there who push endlessly for actual solutions to complex problems in our society, of which unjust punishment is only one, and have the courage to tell people what the facts are, and not what people want to hear.

The fact is this, whether people want to hear it or not: The death penalty solves....NOTHING. It doesn't even make anybody feel better.

Regards,
Steve Moutray

IMPACT:

I can't help but remember Stark who killed so many nurses, was not condemned to die, and left behind tapes of his life in prison. A mad dog is put down as a preventive measure to keep it from harming others. There are human beings who are the equivalent to mad dogs and they should be put down.

Talk to a parent who has lost a child to such an animal and you may consider the use of many barbaric measures for executions as far from inhumane.

Signed: ready to pull the switch/handle - that drops the pellet, or the guillotine or even closes the circuit for the 'chair'

Mona Hughes

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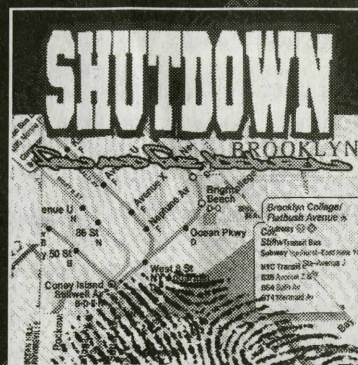
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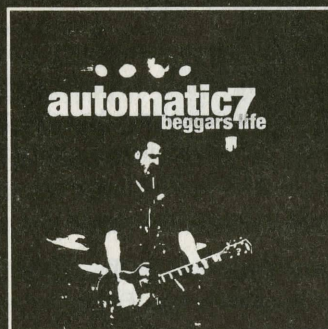
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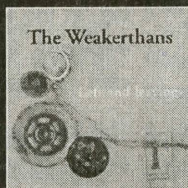
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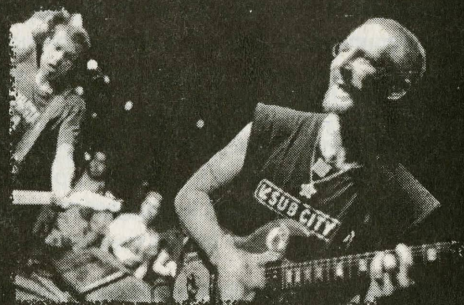
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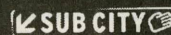
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Notes from the Cultural Wasteland

morris sullivan
morris sullivan



In the beginning was the word.

So begins one of the apocryphal texts.

As a culture, we have depended on the word for our understanding of the nature of God, heaven, hell, the afterlife, and the forces behind good and evil. More accurately, our thoughts on these things have been shaped by our communications—oral tradition, the “sermon”, the written word—whereby one human or group has communicated opinions and beliefs to the rest of us.

The obvious example of this would be the official religious texts: the Bible, the Talmud, the Koran, etc. For centuries, most people in Christian society depended on the clergy to learn of these words, so every concept one had of such things was filtered through the church. Then Gutenberg's printing press changed the world in dramatic, fundamental ways. Now the average Joe had access to his own Bible and became free to interpret “the word” for himself. The church soon lost its monopoly on religious beliefs, the Reformation happened, and Christianity splintered into a seemingly infinite number of sects.

I started thinking about this subject one night while browsing through the pay-per-view offerings on cable television. About half the movies I could order that night had something to do with religion. There was *Dogma*, *Stigmata*, and several others.

I thought about that. If Gutenberg's press changed things so fundamentally, could movies and television accomplish something similar? Printed literature has fallen in our cultural hierarchy, the book seemingly challenged by electronic media—movies, television, DVDs, and the Internet. Thus today's Steinbecks and Hemingways are probably creating in digital video or HTML. Human perception even seems to be undergoing an evolutionary phase in which our thinking is shifting away from a form suited to traditional linear communication towards one more suited to sound bites, quick cuts, and hypertext links.

I wondered: Will a new religious point of view emerge from this shift in communication styles? I flipped through the channels. The proselytes were there: the televangelists and religious dramas filled the Christian broadcasting stations; electronic retellings of the old stories were there, too—an old Hollywood movie, a special-effects-laden retelling of the Exodus, played on one of the classic movie channels; Bravo advertised *The Last Temptation of Christ*.

A memory wormed its way from the back of my mind into my consciousness. I once taught a Humanities and Literature class to a

group of very bright high school students. I had decided we would explore mythology as it appeared in literature, and for contemporary examples, we watched movies like *Black Orpheus* and *Jesus of Montreal*. This prompted a lively discussion about how popular literature had, over the years, contributed more to our understanding of religious concepts than had the “official” texts.

One student had read Dante and pointed out that our concepts of heaven and hell came mostly from him. This surprised a young woman in the class. “What about Satan's fall from heaven?” she asked. “Didn't that come from the Bible?”

“Nope. Milton,” answered the other student.

I thought about that as the television listings scrolled past: Printed text is falling from its place in our culture and being shoved aside by electronic media. What will be the effect in a hundred years? If *Paradise Lost* and *The Inferno* have more effect upon our beliefs about heaven and hell than the church and the ancient texts, will *End of Days* and *What Dreams May Come* shape our great-great-grandchildren's understanding of such things?

If you look around, you can see evidence that the sects produced following Gutenberg have largely become obsolete and new ones have begun to arise. A decade or so ago, for example, the self-help movement created a virtually new religion (Scientology) based on the twelve steps of AA, gaining ground by converting just-out-of-rehab Hollywood types. More dramatically, “Wicca” is now spreading, in the form of a new folk religion, loosely based on ancient traditions, finding its expression largely through the Internet and with no organizing “head”.

This trend scares me, because any thought communicated as “truth”, especially when motivated by financial gain, has potentially destructive consequences. On the other hand, while culture fragmented when religion, morality, ethics, and the like, fell into the hands of “the common man”, humans ultimately moved toward autonomy. As Erich Fromm pointed out, just as a mature person must break away from mom and dad, a mature humankind will eventually discard heaven and hell to take responsibility for its own future.

So the power of electronic communication could either bring humanity into a brighter future where ethics and spirituality evolve to a higher plane, or it could serve as a mind-controlling social engineer far more insidious than traditional organized religion.

Think about that next time you order a pay-per-view movie. «

The Truth About Boot Camps

Everyday at work, I take a fifteen minute break around 3 PM. As I sit on my break in the break room, I usually read the paper. Other folks in the break room usually watch talk show host, Sally Jessy Raphael.

I don't like Sally. I got a beef with her. I find her show and other talk shows like hers to be very sickening. On most of these televised sickfests, there is always a segment where a guest gets embarrassed because their dumb-ass significant other confesses to cheating. They couldn't confess this in privacy. No, these sickos have to come on national television and admit to cheating.

If that's how talk show folks want to get ratings, more power to them. Besides, many people get off on this kind of stuff. Sadly to say, there's a voyeuristic market in seeing others' misfortune. Like I said, more power to them.

But what really flames my insides is when I see Sally using kids to gain ratings. This is where I draw the line. Go ahead and exploit the troubled lives of adults, but kids are an entirely different ball game.

A week does not go by that Sally doesn't feature a segment on troublesome youth. The segment is always about pre-teens that abuse their single-parent mother. The viewer sees the crying mother testifying about how her child either hits her or curses at her. With some mothers, it's both.

Somewhere along the line, we are introduced to the young troublemakers. They curse. They carry the I-Don't-Give-A-Fuck attitude and enjoy talking about how they abuse their mother. By this time, the viewer wants to slap these little shits in the mouth.

This is what Sally wants. The viewer is supposed to get pissed. Sally wants the viewer to get pissed because she wants them to applaud her next move.

The next move is sending the little shits to a boot camp. The audience applauds when this piece of information is revealed.

This is when my stomach begins to turn. My anger gets worse than those fighting folks on the Jerry Springer show.

I get angry because now, I'm thinking of a fact I learned years ago.

We see the kids handcuffed and loaded on the bus. Then, when the bus reaches the boot camp, the kids are fingerprinted and handcuffed. As this goes on, some kids start crying. Then, folks in the audience start laughing at them.

The objective of the boot camp is to force juvenile offenders into obeying the law and respecting other citizens. This is done by creating a military-style environment. Inmates are forced to get up at five in the morning and do strenuous exercise, while guards yell insults in their faces. The audience enjoys it.

I'm willing to bet that if the distraught mothers knew the one fact that I know, they wouldn't be on Sally's show.

Starting in the eighties, boot camps were hailed as the solution to get tough on teen crime. Politicians heavily supported the idea. Millions of dollars were poured into boot camps. Besides forcing inmates to obey the law and respect citizens, boot camps were also the solution to make a huge dent in teen crime.

Then, folks started examining the results. This is the fact that I have always known. Boot camps don't work.

There is no evidence showing that it decreases teen crime. Boot camp graduates were no better off than those that went to prison or any other kind of incarceration, according to a report by the National Institute of Justice released in 1994. In fact, in some states, as many as 70% of boot camp graduates have gone on to commit additional offenses within four to seven years, as reported by the National Center for Policy Analysis.

Here is something that I thought I would never be doing but I have to give credit where credit is due. In Orange County, Florida, folks wanted Governor Jeb Bush to flow taxpayers' money towards the creation of a new boot camp. Jeb didn't do it. He doesn't believe that boot camps work.

Most of the time, I don't agree with Jeb's politics, but I've got to give it to him; he made a smart move this time.

Nationwide, the madness continues. Even after boot camps have been proven to be ineffective, folks still want to create them.

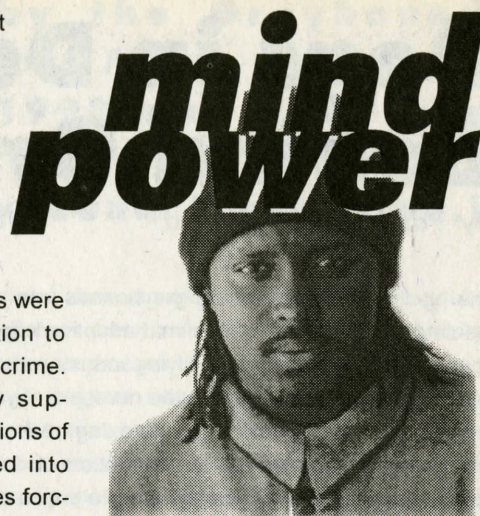
Besides being ineffective, there have also been cases of guards carrying things too far. Inmates have been beaten, over exercised and some have been kicked.

In a boot camp in Louisiana, inmates reported having been forced into a hazing ritual called "Going to Vietnam." This is when inmates wear winter clothing and are forced to do exercises in hot, steamy barracks.

Now, getting back to Sally — since boot camps don't work, I'm going to make an educated guess about the kids she has humiliated on television. Those kids will go back to being bad.

One other fact I have learned about boot camp graduates is this: some return to the streets very pissed off.

I keep this in mind as I think about those humiliated kids on Sally's



by patrick scott barnes

(BOOT CAMPS, continued on page 50)

Dogs in Danger: The Truth Behind Greyhound Racing

By Patricia L. Howard

The placing of retired racing greyhounds into adoptive homes is the single most successful animal adoption effort in history. Greyhound racing is said to be a dying industry whose mainstay fans are aging rapidly, with inadequate numbers of younger fans taking their place. Only 16 states now have dog tracks, and many that do are having to supplement the attraction of dog racing with slot machines and simulcast horse races to entice customers. At least one track in Central Florida has offered discounts to college students to try and get more (and younger) customers. In the last seven years, six states have banned dog racing and, in a landmark accomplishment for anti-racing activists, a racing ban will appear on the November ballot in Massachusetts that could end that state's long-time involvement in the industry.

Things couldn't be looking better for the beleaguered racing dogs—or could they?

Sadly, says Susan Netboy, founder of the Greyhound Protection League, greyhounds are still suffering the effects of the industry, especially those that are not lucky enough to find their way into the adoption system. An estimated 20,000-25,000 dogs are killed nationally each year because they are not fast enough or competitive enough to turn a profit at the track. In addition, many greyhounds (including females with nursing puppies) have been sent to research facilities, such as Iowa, Kansas, and Colorado State universities where they are subjected to experiments, used as teaching tools, or merely killed as "excess." Cases of unconscionable neglect and abuse are still being reported: dogs are being unsafely transported; and living conditions at the track still require dogs to be confined to crates as many as 20 hours a day, with only three to four short turnouts daily for fresh air, water, and exercise. Their diets consist of often con-

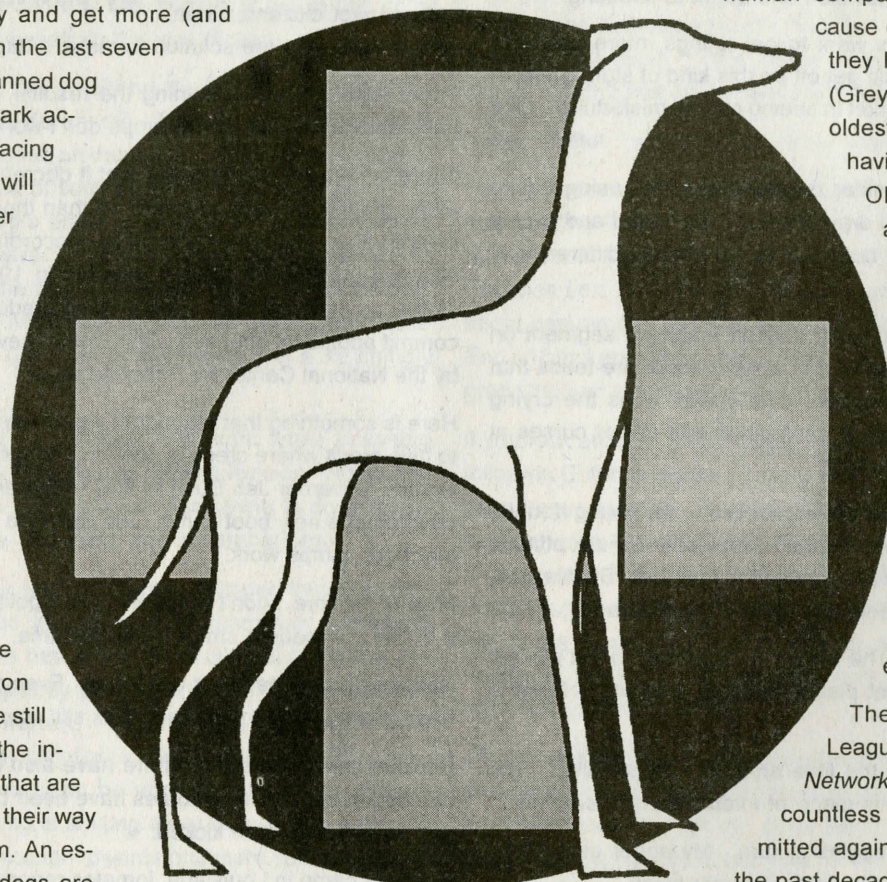
taminated "4-D meat" deemed unfit for human consumption by the USDA. And, according to the Greyhound Protection League, this just scratches the surface of what the dogs are subjected to at the hands of the racing industry.

Anyone who has had the honor of living with a greyhound can tell you that greyhounds are highly sensitive, emotional, intelligent dogs, trusting in nature and inordinately attuned to their

human companions, presumably because of the thousands of years they have been domesticated. (Greyhounds are possibly the oldest breed of dog recorded, having been mentioned in the Old Testament and other ancient texts, and depicted in artwork dating back to ancient Egypt.) When greyhounds believe that they are about to be hurt, say their adoptors, they make a sound that can only be described as a scream. When they are happy, adoptors have said, greyhounds tremble with emotion.

The Greyhound Protection League, along with *Greyhound Network News*, has documented countless cases or atrocities committed against racing greyhounds in the past decade alone. Just this spring, several injured and emaciated greyhounds

that were used for breeding purposes were found in a kennel owned by a former trainer in Taunton, Massachusetts; it was the worst case of neglect that the investigating humane officer had seen in his 12 years on the job. In 1999, thousands of greyhounds became sick, and many died from streptococcal toxic shock syndrome, after an outbreak of kennel cough that could have been prevented by an inexpensive vaccine. At Wonderland Racetrack in Lynn, Massachusetts, eight greyhounds died in a kennel fire—the track's fourth in 13 years. A total of 120 dogs have now died in fires at that track, which still has not installed a sprinkler system. Fatal



art by eachan

According to statistics compiled by the Greyhound Protection League and *Greyhound Network News*, more than 175,000 greyhounds born between 1990 and 1997 are unaccounted for and presumed dead. (Litters of greyhounds are registered with the National Greyhound Association.)

fires have occurred at other tracks as well. The sheriff's department discovered a pile of dead greyhounds at a Texas greyhound farm. Besides four freshly dead bodies, there were decaying bodies and skeletons of greyhounds. Close by, deputies found a tree with a heavy chain attached, a pool of blood, and a large pipe covered in dried blood. In 1999, six dogs died after being transported in an aluminum trailer from Oregon to Florida (a 3,000-mile journey) in 95 degree heat. In 1998, 200 abandoned greyhounds were rescued from a track in Alabama, when management abruptly ended the racing season and left them stranded.

In spite of these and other reports, Gary Guccione of the Greyhound Racing Association, based in Abilene, Kansas, says that greyhound racing is the most regulated of animal sports in the country. "It is incumbent upon every owner to give their dog the best of care from birth on. If they are found to be negligent," he says, "they are banned from the industry." He says that 33,000 dogs are bred each year, with 18,000 going into adoptive homes and 6,000 to 7,800 that go back to the farm for breeding purposes. "So we're not dealing with that large a number," he said of the number of dogs that are killed each year.

Netboy and other greyhound advocates disagree. According to statistics compiled by the Greyhound Protection League and *Greyhound Network News*, more than 175,000 greyhounds born between 1990 and 1997 are unaccounted for and presumed dead. (Litters of greyhounds are registered with the National Greyhound Association.) They further estimate that the sport has claimed the lives of one million greyhounds in its 73 years of history in the U.S. Netboy also says that, even with regulation of the industry, most of the abuses have gone underground.

On average, 1,000 to 1,200 dogs are needed to sustain a race-track operation. As dogs are eliminated because of injury, age, or by losing enough races (this is called "grading off" in the industry) they must be replaced by new dogs. Experts say that dogs begin racing at the age of 18 months and that most racing careers are over by the age of two. A few highly competitive dogs remain in the industry until the age of three or four years. It is at these young ages that their fates are decided – whether they can find their way into a rescue or adoption program, are brought back to the farm for breeding or are killed.

As bad as the greyhound industry has been for dogs in the U.S., Netboy and her organization point out that it is the same, if not far worse, for the dogs in other countries where racing is popular. In England, a country usually at the vanguard of animal protection

issues, greyhounds have been abandoned when found to be sub-standard racers, dogs have been seriously or fatally injured while racing on unsafe tracks, and cases of extreme cruelty have been uncovered in Northeast England, including starvation and one dog found dying with a meat cleaver through his head. In Ireland, racing greyhounds are not considered adoptable and are even regarded as dangerous by the general public. Ireland now exports dogs to Vietnam, a "black hole for all animals, but especially dogs," according to Jonathan Owen of the World Society for Protection of Animals. Breeders in Australia plan to export dogs for a proposed new racing industry in the Philippines while U.S. breeders are reported to be sending dogs to tracks in Guam.

Last January, outside of Arevalo, Spain, a grisly killing field was discovered in the form of a mass hanging of greyhounds. It is reported that these hangings, in order to save the cost of a bullet, frequently occur in rural areas of Spain after hunters have used them during the hunting season. Fermin Martin Perez, who runs a sanctuary for greyhounds, says that some of the dogs are retired greyhounds imported from England and Ireland.

While the answer to the racing greyhound's plight in the U.S. may seem to be increasing the number of adoptions until all retired racers end their days in loving homes, Netboy and Carey Theil, deputy director of the Massachusetts Grey2K coalition to end greyhound racing in that state in the year 2000, disagree. They both emphasize that a concerted effort to end greyhound racing altogether is the only way to stop the suffering.

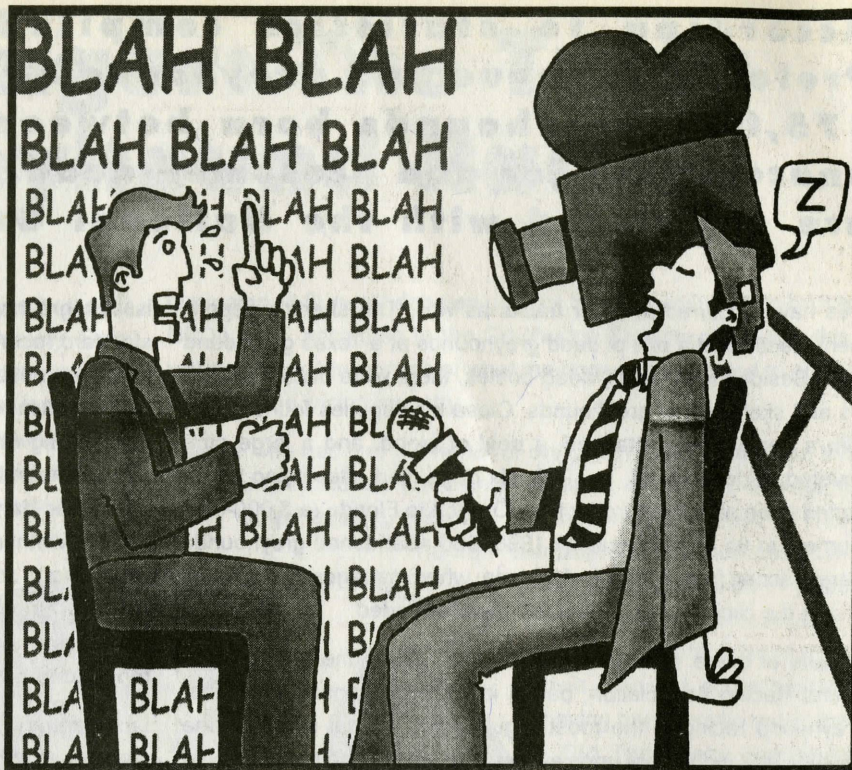
Because most adoption groups take a neutral stance toward the racing industry, they rarely even acknowledge to potential adoptors the abuses the dogs may have suffered at the track, abuses which may include untreated racing injuries, the insertion of wires into the penises of male dogs, or the failure to treat parasites and illnesses. The reason for this neutrality, say greyhound advocates, is that many adoption groups were started by the breeders themselves who did not want their dogs killed, but who also did not want to see an end to their sport. Some even have track officials on their board of directors, according to an article in *The Winners Circle*, the newsletter of the greyhound advocacy group REGAP.

Greyhound Pets of America (GPA), one of the largest adoption groups in the country, states in their Policy and Procedure manual that volunteers should remain "upbeat" to attract adoptors, emphasizing only the dogs attractive qualities as potential pets. It

(GREYHOUNDS, continued on page 50)

Waging War on Verbal Garbage

By Adam Finley



art by eachan

Why has it become so difficult for us to say what we mean?

I mean, you expect this sort of thing from politicians:

Reporter: Senator, is it true you proposed a bill which would allow states ending in the letter "A" to post seven of the Ten Commandments in libraries with ceiling tiles containing less than five percent asbestos?

Now, the answer to this question is going to be one of two things: Yes or No. There's no other possible alternatives. But the Senator's reply is going to undoubtedly be some variation of the following:

Senator: You ask any parent in the state of Alabama what they want out of this educational system. You ask them, and they will tell you, without hesitation, that it is morality, dignity, Jesus. It is those three things which make up the core of our educational system. Whether or not you disagree with what I agree with, or whether you agree with my disagreement does nothing to alter the fact that Jesus didn't know algebra, but if He did, you can be sure His agreeing to disagree with something that was agreeable (in this case, education) was the most moral agreement ever disagreed on by parental units in the other 49 states who tend to agree with me, and almost always do.

And yet no television journalist has ever taken a swing at a politician during an interview. I mean, just once wouldn't you like to see Mike Wallace look Al Gore right in the eyes and say, with calm sincerity: "Vice President, if you don't start answering the questions I ask you, I'm going to have that camera turned off, and I'm going to keep punching you in the face until my fist bursts through the back of your head." I mean, Mike has to at least THINK that

during these interviews.

It's been argued that journalists don't ask the tough questions. I think this is true, although like anything else you can't negate an entire profession because of the ineptitude of a few. I myself got out of journalism rather quickly after realizing I was far too shy and introspective to be a decent reporter. I opted for something easier, namely, unemployment.

Still, watching Connie Chung in action (by the way, "Connie Chung In Action" is my all-time favorite Chuck Norris movie) has made me reconsider journalism, since she makes it look so easy. She always begins with a hard-hitting question, but it's as if the first question wears her out so much she just lobs easy pop flies for the rest of the interview.

Connie Chung: So you stabbed your sister with a salad fork?

Killer: Yes.

CC: Why?

Killer: I don't know.

CC: Don't you feel bad?

Killer: A little.

CC: Really bad?

Killer: Sure.

CC: Really really bad?

Killer: Yeah, a little.

CC: I mean, like super-duper mega-bad? Like Holy Moly, uh-oh Spaghetti-Os, fly me to the moon on a rocket made of stardust...bad?

Killer: No, not that bad.

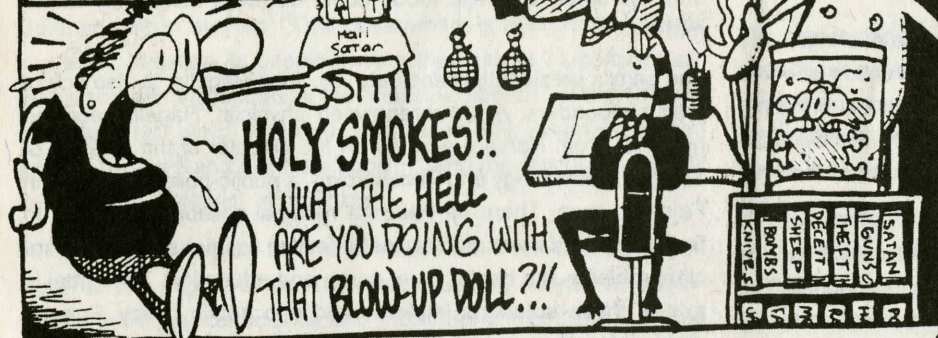
(*VERBAL*, continued on page 50)

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THE K CHRONICLES

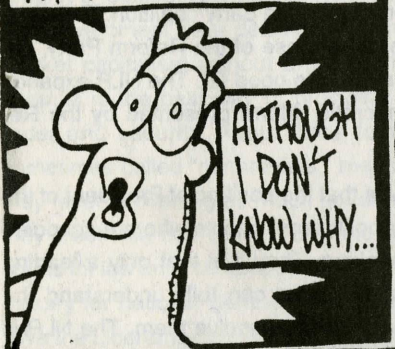
BY
KEITH
KAIGHT

IT ALWAYS AMAZES ME
THE WAY PEOPLE REACT
WHEN THEY FIRST ENTER
MY BEDROOM...



HOLY SMOKES!!
WHAT THE HELL
ARE YOU DOING WITH
THAT BLOW-UP DOLL??!

FOLKS ARE OFTEN SUR-
PRISED TO FIND A "FEEL
ME UP WILBUR" DOLL IN
MY BEDROOM...



ALTHOUGH
I DON'T
KNOW WHY...

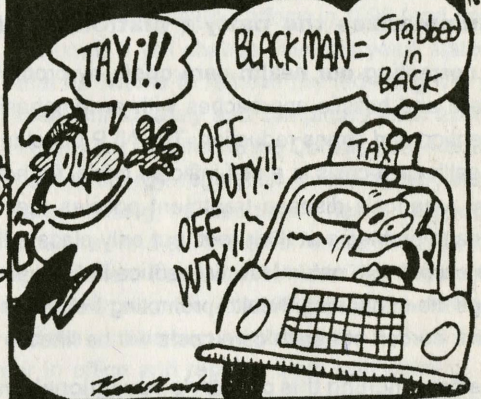
TICKLE ME ELMO MAY BE THE #1
DOLL FOR AMERICA AS A WHOLE, BUT
FEEL ME UP WILBUR HAS BEEN SELL-
ING LIKE HOTCAKES IN THE BLACK
COMMUNITY..

JERSEY JEFF'S
PORN'O'PLENTY



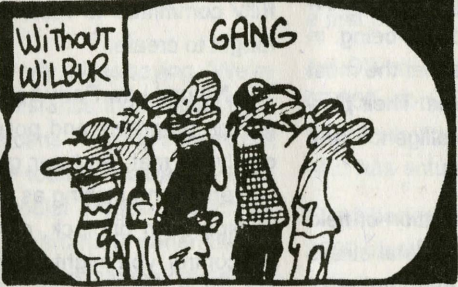
THEY COME IN QUITE HANDY...

..ALTHOUGH NOT FOR THE USE
THE MANUFACTURER HAD OR-
IGINALLY INTENDED...



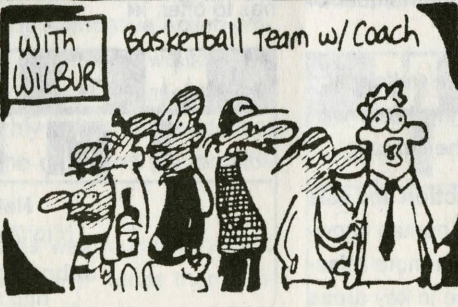
Blackman
+ Whiteguy
= Okey
= Dokey!!

Get the hell
in here,
boys!!



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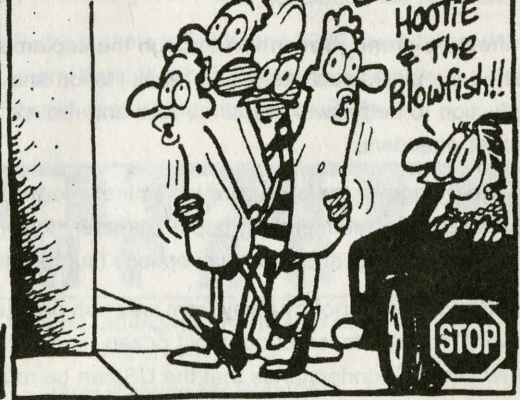
GANG



With
WILBUR

Basketball Team w/ Coach

THEY'RE BANNED IN BOSTON, SO
I BOUGHT A FEW TO SEND TO MY
FRIENDS BACK EAST... OH MY GAWD!!



LOOK!! IT'S
HOOTIE
& The
Blowfish!!



By Stacey Matrazzo

The Natural Law Party was founded on the premise of bringing the light of science into politics. They stand for prevention-oriented government with conflict-free, proven solutions that will bring national life into harmony with the laws of nature. The full development of the human consciousness is the cornerstone of the NLP platform.

The history of the Natural Law Party is brief but impressive. Founded in 1992, it is now the fastest growing third party in this country. The NLP is the first third party to be granted "national party" status by the Federal Election Commission and had the first third party presidential candidate to qualify for matching funds. In 1996, the NLP ran 400 candidates in 48 states. They won over 2.5 million votes nationwide.

The NLP's 50 Point Action Plan to Revitalize America summarizes the party's platform and includes:

- **correcting our health care crisis** by promoting natural health care and holistic approaches with an emphasis on disease prevention and stress reduction. The NLP upholds that this country's health care crisis is a self-inflicted crisis, furthered and supported by America's disease treatment policies that do not attack our health problems at their root, but only placate the symptoms. Life in accord with natural law will reduce individual stress and encourage life-supporting, health-promoting behaviors. In turn, the massive burden of health care costs will be lifted;
- **strengthening this country's educational system** by promoting proven programs that stimulate and increase intelligence, creativity, self-reliance and mental and physical health and well-being. In today's information-based society, the NLP believes that the most important resource America has is its human resource. Their platform stresses the importance of developing the intelligence and creativity of our population;
- **effective crime prevention** through the implementation of field tested strategies such as prison rehabilitation and societal stress reduction to help lower the crime rate and reduce the number of repeat offenders;
- **simplifying our tax structure** to eliminate corporate welfare and control by special interest groups, ultimately lowering taxes with the introduction of alternative tax options (such as the flat tax);
- **shifting foreign policy away from weapon production** and sale toward the exportation of our most prized resource, human know-how. The NLP understands that the US can be much more effective as a world power if we offer technical assistance in key areas

such as business, entrepreneurship, education, sustainable agriculture and environmental technologies;

- **a firm stance on the issue of this nation's food supply.** The NLP would place a moratorium on all genetically engineered foods until the safety of these foods could be more thoroughly determined;

The party's presidential candidate, Dr. John Hagelin, is also one of their co-founders. A world-renowned physicist, Hagelin received his Ph.D. from Harvard and is now the Director of the Institute of Science, Technology and Public Policy, a public-policy think tank in Fairfield, Iowa. There he heads a national collaborative effort to find, prove and demonstrate cost-effective solutions to current social problems like health care, crime and education. Their goal is to see these solutions implemented into public policy. For decades, Hagelin has worked on Capitol Hill to introduce cost-effective, prevention oriented solutions to America's government. In his recent book, *Manual For A Perfect Government*, Hagelin details his comprehensive program to make this country a better nation overall.

In an unprecedented move, Hagelin is also seeking the support of the Reform Party in an attempt to disrupt the stranglehold of the bipartisan government by forming a third party coalition. The positions of the NLP are broader than those of the Reform Party, but Hagelin feels the two platforms are "a good fit". The NLP expands upon core solutions to democratic reform presented by the Reform Party.

The Natural Law Party believes that the position of President of the United States is no place for politicians, people who are schooled in fundraising and public speaking. They feel that only a leading scientist and an expert in natural law can fully understand the complexity of our social ills and how to resolve them. The NLP is fully committed to restoring the democracy that our forefathers fought to create.

The Natural Law Party believes that through effective, scientifically proven programs and policies, the needs of every American can easily be met, and our government can be as evolutionary and universally nourishing as the government of nature. If you are tired of bipartisan gridlock, campaign mudslinging and special-interest control, you might want to consider what the Natural Law Party has to offer. ❧

Make an IMPACT

Natural Law Party
<http://www.natural-law.org/>
John Hagelin's campaign site
<http://www.hagelin.org/>

Libertarian Party

THE PARTY OF PRINCIPLE

by Temy R. Beal

Some of the core libertarian beliefs have been around for a very long time, especially the notion of "individual liberty." In the United States this ideology was perhaps first best stated by Thomas Jefferson when he said, "That government is best which governs the least, because its people govern themselves." Libertarianism has also been influenced by the "classical liberals" of the 18th and 19th centuries, which included John Stuart Mill, Adam Smith and others; by Ayn Rand's "ethical egoism;" and the Austrian School of free-market capitalist economics.

All libertarians believe in what is called the "Non-Coercion Principle" to one degree or another. This is usually defined as believing "in individual conscience and individual choice, and rejecting the use of force or fraud to compel others except in response to force or fraud."

There are "small-L" and "big-L" libertarians. The small-L variety includes many who are actually anarchists (which is the logical end result of the notion of less government). In fact roughly a fourth of libertarians believe that "limited government" is a delusion and that free-market capitalism without any governmental controls is the best way of providing for law, order and security. About three fourths are sometimes called "minarchists," meaning that they favor abolishing as much government as they practically can, leaving only the police and courts for law enforcement and a sharply reduced military for national defense. Big-L Libertarians believe the Libertarian Party (LP) is the best way to go about effecting change in the current political system.

One will likely find banners at Libertarian Party rallies saying, "We're Pro-Choice on Everything!" Libertarians distance themselves from today's "conservatives" – usually Republicans – saying they do not believe in "legislating morality," and from today's "liberals" – usually Democrats – saying they oppose social programs such as Welfare, which they view as Socialism. Libertarians generally are "pro-choice" on the abortion issue, though not at taxpayer expense; reject racism and sexism, though opposing Affirmative Action programs. Viewing taxation as "theft," most Libertarians would privatize Social Security and other social programs. They oppose government funding for arts, but are staunchly in favor of freedom of expression. They oppose gun control, the draft, and the "prohibition" of current drug laws.

The Libertarian Party in the United States was founded in 1971 and bills itself as "America's largest third party." Since then hundreds of Libertarians have been elected to office, though at fairly

low levels. Libertarian literature states that the "Libertarian Party has the fifth largest number of registered voters of nationally organized political parties, rank[ing] behind only the Democrats, the Republicans, the Constitution Party (which gets 91% of its registered voters from its affiliation with the California-based American Independent Party) and the Reform Party (which gets 62% of its registered voters from its affiliation with the New York-based Independence Party)."

The Libertarian presidential ticket appeared on all 50 state ballots (and Washington, DC) in the past two elections and is expected to appear on every ballot in the 2000 election. The number of registered Libertarian voters passed the 200,000 mark in March, 2000, which is nearly double what it was in 1994.

Harry Browne, 67, was the party's nominee for president in 1996. At the Party's national convention, held in Anaheim, California, June 29, through July 3, 2000, Browne won the Party's nomination again, defeating Don Gorman, Barry Hess, and Dave Hollist. Browne is originally from New York and currently lives in Franklin,

Tennessee. His bio lists his accomplishments as a high school graduate, a 3-year stint in the Army, an author or co-author of several books, investment advisor and radio show host.

Browne's campaign platform in 1996 (and one assumes it will change little this year) stated that he "wants to remove the federal government immediately and completely from every activity not specified in the Constitution — education, energy, regulation, crime control, welfare, housing, transportation, health care, agriculture, and all the other areas the federal government has stuck its nose into unconstitutionally over the past 60 years;... wants to end the income tax and abolish the IRS his first year in office and replace them with nothing;...

proposes slashing the federal budget 50 percent the first year as a first step."

Art Oliver, 42, a former mayor of Bellflower, California, a city of 67,000, won the race for the party's vice presidential nomination in March saying, "[I]t will be beneficial to have someone on the ticket who has actually reduced government."

The Libertarian Party expects to field up to 2000 candidates in the 2000 elections, more than all other third parties combined. Interested persons should contact the Libertarian Party. «

**Libertarians
distance themselves
from today's
"conservatives" –
usually Republicans –
saying they do not
believe in
"legislating
morality."**

Make an IMPACT

Official Libertarian Party web site
<http://www.lp.org/>

Harry Browne for President
<http://www.harrybrowne2000.com/>

A Deaf Ear and a Blind Eye:

Clinton Must Act for Imprisoned American

by Craig Butler

"To be silent in the face of injustice is to be an accomplice to evil. I will not be silent."

The above words were spoken in January of this year by Lori Berenson, an American citizen unjustly imprisoned in Peru. The words reveal the courage and commitment to ideals of the speaker, attributes which her own government has conspicuously lacked in the handling of her case.

Lori is now thirty years old. She has spent over four-and-a-half years - more than one-seventh of her life - behind bars in a foreign country. Her crime? Daring to disagree with the policies of Alberto Fujimori, the authoritarian President of Peru (whose recent reelection has been condemned as fraudulent by the international community).

Lori, a native New Yorker, is a freelance journalist who, in 1995, was in Peru researching stories on poverty for *Modern Times* and *Third World Viewpoint*. On November 30, after interviewing members of the Peruvian Congress, Lori boarded a bus in downtown Lima. Minutes later she was seized by members of the Peruvian police and told that she was being charged with treason. Treason, of course, is a charge that cannot be leveled against a person who is not a citizen of the country in question. But, under Alberto Fujimori, reason and rationality have no place in the Peruvian system of justice - not, for that matter, does justice itself.

Seeking to defend the absurd charge, the government branded Lori a terrorist, claiming she was a leader of the MRTA (Tupac Amaru Revolutionary Movement) -- not just a member, mind you, but a leader. Apparently the government wants people to believe that the MRTA, an underground guerrilla group whose terrorist activities had made it a target of the government and suspicious of spies and "moles," decided not only to accept an unknown American into its confidences but to immediately make her one of its leaders.

Labeling someone as a terrorist is a favorite tactic of the Fujimori administration. Fujimori pushed anti-terrorism legislation through the parliament soon after he was elected, virtually suspending the rights of those so charged. Lori became one of countless victims of this legislation, and her case is unfortunately all too typical. For example:

- Lori was allowed to have a lawyer present at her initial questioning, but he was allowed only to translate from Spanish to English, not to provide advice, counsel or clarification.
- Her lawyer was given less than two hours to sift through over 2000 unindexed documents, only a fraction of which had any relevance to her case.
- Most crucially, she was tried in a military rather than a civilian court. Peruvian military courts have an almost 100% conviction

record, and it's no wonder, as the odds are overwhelmingly stacked against the defendant. The judges at such trials are anonymous and wear ski masks - allegedly to protect them from retaliation, but also to prevent anyone from determining what, if any, legal qualifications they possess. Like other military court defendants, Lori was not allowed to call witnesses on her own behalf; she was not even given the chance to cross examine witnesses against her. (Some of the evidence against Lori includes: she was the tenant of an MRTA "safe house," when in fact her name is nowhere on the lease and the house in question was miles away from where she actually lived; that Ecuadorian police confirmed her connection with the MRTA, a statement that the Ecuadorian police unequivocally deny; and that she was involved in a firefight with police that occurred AFTER Lori was arrested and in prison.)

It was a foregone conclusion that after this "trial" (that lasted less than two hours) Lori would be found guilty and sentenced to life imprisonment.

For three years, Lori was imprisoned in Yanamayo Prison, situated high in the Andes Mountains. The altitude alone (over 12,700 feet) makes Yanamayo Prison inhospitable to prisoners not raised at such a height. In addition, the temperature inside the Prison only rarely gets above freezing. The tiny, cramped cells have no heat, and the small, open windows let in little light but an overabundance of drafts. Food and water is inadequate to the prisoner's needs, and blankets are scarce.

Lori's health has suffered dramatically during her years of imprisonment. She has been stricken with arthritis in her hands, which are purple and swollen, making movement difficult and painful. Her throat, liver and digestive system have all been damaged from the harsh conditions she's confined in. After requests from the Red Cross, Lori was moved to another prison which is at a lower altitude but which otherwise replicates the conditions at Yanamayo. To make matters worse, Lori was initially kept in solitary confinement at her new prison, denied the small amount of human contact she was given before.

Although Lori is now allowed some contact with other prisoners - one hour per day in the prison yard - her health continues to decline. She has also had to endure frequent harassment, not only from guards and prison officials but also from other prisoners. Because of her unique status - Fujimori has used his control of the media to present her as an example of his ability to stand up to the "Yanquis" - some other inmates seek to curry favor with prison officials by threatening and abusing her.

In spite of her situation, Lori remains in remarkably good spirits.



art by eachean

Once a month, her parents make the long trek to Peru to visit with her, to monitor her health, and to keep her abreast of what is being done for her back in the United States (the public outcry is loud, but has yet to be enough).

That public outcry has amounted in thousands of citizens have contacting President Clinton, the State Department and Congress, expressing their concern about Lori's imprisonment. Over 189 members of Congress have publicly expressed their support for Lori's release, as have 53 Senators. Human rights monitors, such as Amnesty International, have expressed their support of her, and the U.N. has even stated that Lori has been denied her liberty "arbitrarily" and found Peru in violation of international law.

But the one U.S. citizen with the power to actually help Lori has remained steadfastly indifferent to these many appeals and protests. Bill Clinton, who has famously "felt the pain" of the average American, has been curiously unable to feel Lori's pain. Despite numerous requests, he has refused to meet face to face with Lori's parents and hear their plea for their daughter's life. His State Department officials refuse to take any real action, saying only that they are "monitoring" the situation.

Clinton's inaction is not only immoral and inexcusable, it is also illegal. Federal law (22 US Code, Section 1732), states that "when-ever it is made known to the President that any citizen of the U.S. has been unjustly deprived of his liberty by...any foreign government, it shall be the duty of the President...(to) use such means, not amounting to acts of war...to obtain or effectuate (his) release." Clearly, Lori's case meets the requirement for action on President Clinton's part.

Peru receives millions of dollars in aid from the United States.

Continued good relations are in its best interest. A phone call from Bill Clinton would undoubtedly start the machinery which would lead to Lori's release. And now, when Fujimori needs to save face over his stolen election, is an optimum time to make such demands.

(Ideally, of course, these demands should not stop with obtaining Lori's release. There are many others who have suffered under Fujimori, and his disdain for basic democratic principles should not be ignored. But the U.S. has a clear stake in Lori's case, and her release should be the unwavering base upon which all demands rest.)

Lori has already suffered for far too long. The time is now for Clinton to call Fujimori and insist upon her release. But he won't unless we pressure him to do so.

It's up to us. Pick up that phone and tell Clinton that Lori's case deserves his immediate attention and his unswerving support. Do it now. As I write this, the cold weather has just begun in Peru. Lori has already been through four debilitating winters. Don't let her endure another one. ❧

Make an IMPACT

Committee to Free Lori Berenson
<http://www.freelori.org/>

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The Vandals




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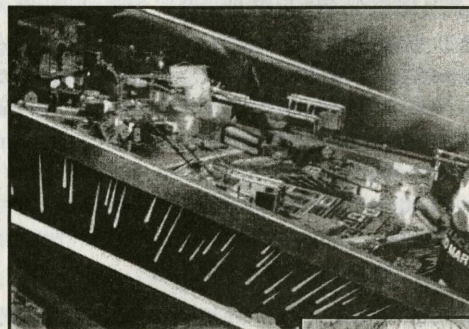
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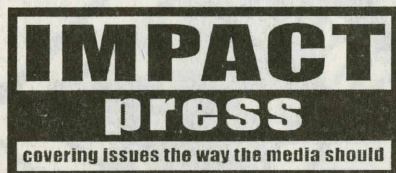


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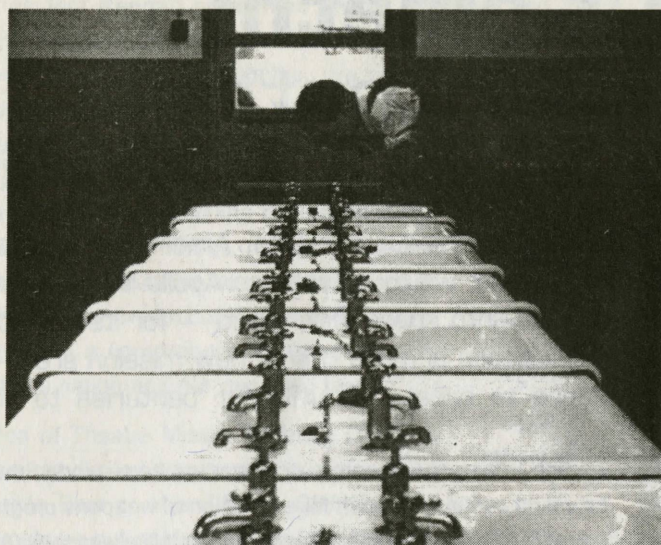
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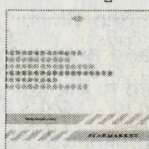
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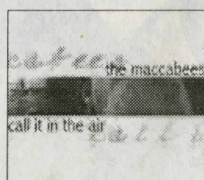


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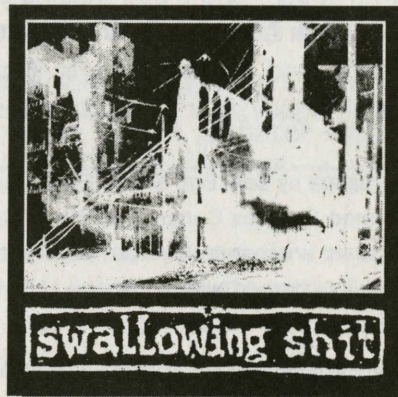
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The Spaceman Cometh: Corporate Rule and Control

by Bruce K. Gagnon

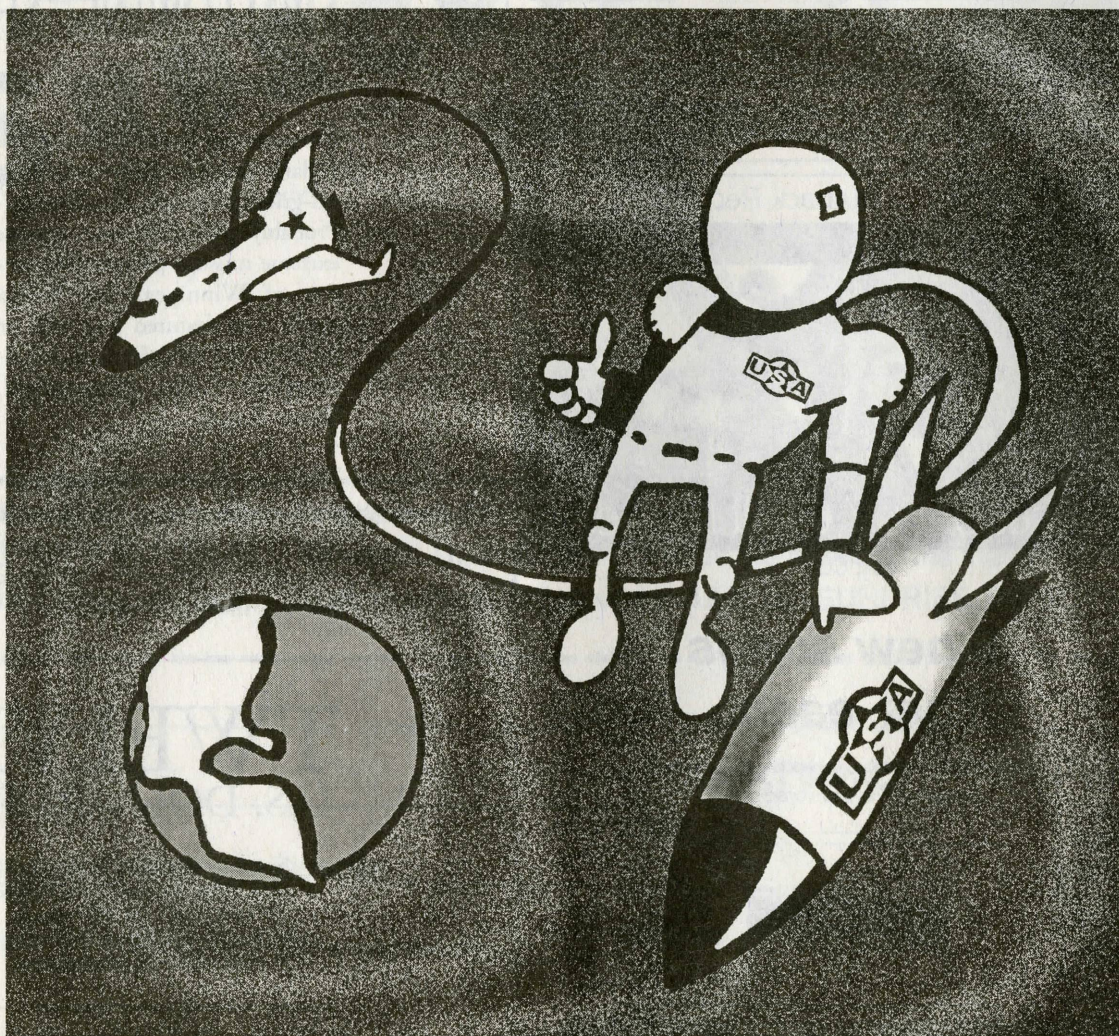
"We are at the end of mankind's bloodiest century. Through enormous sacrifice, America has preserved her own freedom and freed millions around the world. As leaders, we must seek an Apollo-like commitment from the American people. We must ask them to again reach into space with gusto — for its science, for its mystery, and for the security it can offer us. Control of space is more than a new mission area — it is our moral legacy, our next Manifest Destiny, our chance to create security for centuries to come."

Those words are by Sen. Bob Smith (R-NH), senior member of the Senate Armed Services Committee. He is also the leader of the effort to create a separate "Space Force" within the military that would be fully charged with achieving U.S. "domination" of the heavens.

Sen. Smith believes that the elementary technologies of the Ballistic Missile Defense (BMD) system are just a beginning. In a recent

speech to aerospace corporation leaders he reminded them that he would continue to push for expansion of weapons programs for space like the military space plane, anti-satellite weapons (ASAT's), and space-based lasers.

According to Sen. Smith, "With the technology that we have already developed and demonstrated, we have the opportunity today to move forward to the comprehensive missile defense architecture



art by eachan

that President Reagan envisioned almost 20 years ago, more than the marginal defense this Administration has been struggling with for the past few months. We need to incorporate forward-deployed capabilities like the Navy Theater Wide program and the Air Force Airborne Laser and space-based missile-defense programs to ensure we can stop missiles in their boost phase, dropping the debris fallout over our adversary's homes, not ours. We also need to incorporate space sensors and integrate everything together with our theater defense systems to form a comprehensive architecture to defend this nation and our deployed troops."

The idea of Theatre Missile Defense (TMD) is designed to deploy weapons into regions like the Middle East or near China. Claiming that TMD would be put in place in order to checkmate North Korea, in fact, the system would be intended to force China to upgrade its existing nuclear capability of 20 long-range missiles or else be held hostage to a U.S. first-strike capability. A Chinese foreign ministry spokesman recently stated that, "The U.S. is a huge superpower and you're afraid of little North Korea? Is it convincing? What is more plausible is that American strategic thinkers have China in mind. So this TMD could be even more dangerous for Russia and China than the National Missile Defense (NMD)."

China, with its newly awarded pass into the global "free trade club," is still very much an independent factor. The global economic and military elite still must find a way to rope China into the corral, like they have successfully done with Russia, whose economic troubles keep it in check and whose territory is now virtually surrounded by NATO. For the U.S., the worst possible scenario is for China to become a global economic power and also be outside the control of the American empire. No chances can be taken with such a potentially large threat to U.S. global rule. Thus, leading to the need for an expansion of U.S. space control and domination at this historic moment.

If the Korean and Vietnamese wars taught the Pentagon anything it is that long, drawn out ground battles in Asia will not fly with the American people. A new strategy must be put in place. Similarly, with China developing a small but capable nuclear deterrent of its own, the U.S. can hardly use the nuclear blackmail card effectively with the Chinese. That leaves just one thing - space. As Sen. Smith says, "Space is absolutely critical to future war fighting! This increasing importance was demonstrated in the Gulf War and in the Balkans. I firmly believe that whoever controls space will win the next war." And if the next conflict needs to be over China because they are not complying with U.S. corporate dictates, then a healthy space control system will need to be in place. A system that will force China to knuckle under to U.S. corporate demands is what Sen. Smith is talking about.

In the U.S. Space Command's planning document called Vision for 2020, they state that because of corporate "globalization of the

world economy there will be a widening gap between the 'haves' and 'have-nots'...thus requiring that space superiority emerge as an essential element of battlefield success." It is increasingly clear that as millions of people worldwide become "superfluous populations" because of mechanization, robotics, and computer-

"Space is absolutely critical to future war fighting! This increasing importance was demonstrated in the Gulf War and in the Balkans. I firmly believe that whoever controls space will win the next war," says Senator Bob Smith.

ization, the ruling corporate elite does not intend to make concessions to them when they create "regional" instability - as the Space Command calls it. They will either go along with the program or pay the price. And if that means conflict with China or Russia, so be it.

Sen. Smith is called "Spaceman Smith" because of his strong support for the weaponization of space. He is a good friend to the aerospace industry and fights hard to get what the Pentagon needs to make space control and domination a reality. To make "Manifest Destiny" work in the coming century Smith knows that a new military strategy must be developed and space will be the centerpiece of that plan. For corporate globalization to work there must be a global military instrument in place.

Public debate, pressure on the White House and Congress, and visible protest activity in the streets around the world will be an antidote to the new "Manifest Destiny."

On October 7 the Global Network is calling for an International Day of Protest to Stop the Militarization of Space. Actions will take place from California to Florida, from France to Nepal, from England to Australia. As we hear calls from President Clinton to share plans for "missile defense" with the world's "civilized" nations, it is crucial that we build an international movement to stop the insanity of the arms race from moving into the heavens.

Instead of more global corporate domination, the world needs more economic and political democracy. ☛

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Global Network Against Weapons & Nuclear Power in Space
<http://www.globenet.free-online.co.uk>

Contact Your Legislators: Electronic Activist
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BITCHES AND HO'S

Misogyny in Popular Music

by: Mary E. Bahl

IT HAS BEEN A YEAR SINCE WOODSTOCK '99

was in full swing. Over 100,000 people grooved in open fields to the likes of Metallica and Megadeth. It looked like a great celebration of the 30th anniversary of the original Woodstock in 1969, until the crowd started tearing apart plywood structures and lighting fires during Limp Bizkit and the Red Hot Chili Peppers.

When the smoke cleared, there were not only damages to property but also to people. Many were injured during the crowd riots and fires, and a few reports were of sexual assault and rape. At least four women reported being raped, with one saying she had been raped in the mosh pit during Limp Bizkit's show. Complaints were made that there hadn't been enough security to keep those assaults from happening. The shock of the sexual assaults sent a murmur through the music world. Ad-Rock (Beastie Boys member) called on the music industry to ensure "the safety of all the girls and the women that come to our shows" (MTV News, 9/13/99).

Music festivals, while known for getting rowdy, shouldn't create such a dangerous environment. It seems that rock music, while never claiming to be wholesome, has seen an increasing share of misogynist and homophobic lyrics in recent years, possibly promoting this kind of hostile behavior. Why is it that at Lilith Fair, one of the largest and most successful music festivals in recent years, there was no reported violence amongst concertgoers? The performers at Lilith Fair were all women, and while some of their lyrics contained violent or "man-hating" material, they didn't seem to influence the crowd in quite the same way as the men's violent "women-hating" lyrics did at Woodstock. Some people have suggested that these types of lyrics may have incited the Woodstock crowd to riot and may have inspired some of the men to commit rape. In the 60's, people thought the Rolling Stones' "Let's Spend the Night Together" signaled the downfall of Western civilization with its blatant sexual propositioning. The 70's brought punk rock, disco, and shock rockers like Alice Cooper and KISS, all of whom took flak for their suggestive lyrics and wild stage shows. The 80's had the dreaded Parent's Music Resource Center hearings, headed by Tipper Gore determined to censor and label "controversial" music. In the 90's, there was 2 Live Crew, Marilyn Manson and a host of other artists banned from certain music stores, banned from playing in certain towns, and winning the disgust of the conservative Right. All of these artists, in some way, offended a portion of the population, usually with lyrics that depicted blunt sexuality, violence or other "distasteful" concepts.

But from the late 90's through the present, the success of pop artists such as Britney Spears, Christine Aguilera, and the



Perhaps there is a backlash going on against the rising popularity of women's music and women artists. Teen girls like Britney Spears become smash hits seemingly overnight, which may leave more "hardcore" male artists in the dust and feeling resentful of the sweet little girls that got rich.

Backstreet Boys has been directly contrasted by popular artists such as Eminem, with lyrics like:

My little sister's birthday, she'll remember me
For a gift I had ten of my boys take her virginity
("Mmm-mm-mmm!")

And bitches know me as a horny-ass freak
Their mother wasn't raped, I ate her pussy while she was 'sleep
Pissy-drunk, throwin' up in the urinal
("You fuckin' homo!")

That's what I said at my dad's funeral
— "Amityville" (featuring rapper Bizarre)

Certainly, lyrics of this nature have existed much longer than artists like Eminem have been around. But after the self-policing that the music industry put itself through in the late 80's and early 90's to appease politicians, it seems that there is a backlash by some musicians against forms of musical expression that avoid obscenity. On his latest album Eminem targets N'Sync and Christine Aguilera, whom he claimed "gave head" to Fred Durst of Limp Bizkit and Carson Daly of MTV.

Critics admit that there are plenty of "male-hating" female artists. There certainly are women who have expressed great anger at men in their lyrics. Alanis Morissette's "You Oughta Know" comes to mind but there is a critical difference. In "You Oughta Know", Morissette expresses anger at one man in particular and for a particular reason: he dumped her for another woman. The male artists most called on the carpet for misogynist lyrics tend to generalize their opinion women:

"All bitches is ho's, even my stinkin'-ass mom"
-Eminem, "Under the Influence"

Another style of music that has fostered increasingly anti-women lyrics is gangsta rap. Artists like Dr. Dre, Ice Cube, Wu-Tang Clan, Tupac Shakur and others spin lyrics about gangs, prison, drugs, and street life. This music is extremely popular, especially among white middle class teenagers. Why do white male teens, far from any "ghetto" life, embrace gangsta rap and the "women ain't nothing but bitches" attitudes found therein? Black feminist critic bell hooks (she doesn't capitalize her name) has a theory: "The sexist, misogynist, patriarchal ways of thinking and behaving that are glorified in gangsta rap are a reflection of the prevailing values in our society, values created and sustained by white supremacist capitalist patriarchy" (hooks, *Z Magazine*). To put it simply, gangsta rap

is heavily influenced by the mainstream misogynist culture.

Perhaps there is a backlash going on against the rising popularity of women's music and women artists. Teen girls like Britney Spears become smash hits seemingly overnight, which may leave more "hardcore" male artists in the dust and feeling resentful of the sweet little girls that got rich. Then there is the matter of the "boy band" phenomenon. Artists like Eminem seem to want to distance themselves from the non-threatening pop sensibilities of N'Sync and the like. These boy groups with their choreographed dances and lovelorn lyrics tend to have their masculinity questioned. To be respected in today's music world, an artist must either be completely non-threatening, or angry and aggressive. If the artists are divided up by gender, female artists are expected to be non-aggressive and focusing most of their lyrics on love and relationships. A woman who writes an angry lyric about a man is called a "ball busting feminist" or "man hater". On the other hand, male artists that are successful in the teen/20's market are expected to be tough and angry; women are called bitches and ho's, and the videos are full of women dancing around in skimpy clothing while serving the men.

This is not to say that censoring music is the right answer. There is something to be said, however, for the concept of responsibility. It stands to reason that many male artists who write anti-women or homophobic lyrics have never considered the effect their lyrics could have on fans. Certainly, not all young men or boys who've heard misogynist lyrics will go out and rape women, but each time they hear those lyrics, the idea that women are "lesser than" men gets into their brains and soon becomes part of their beliefs and actions. Violent beliefs can lead to violent actions, which leads to a more violent society, which leads to more violence and hatred in our art forms. That isn't good for art or for society. «

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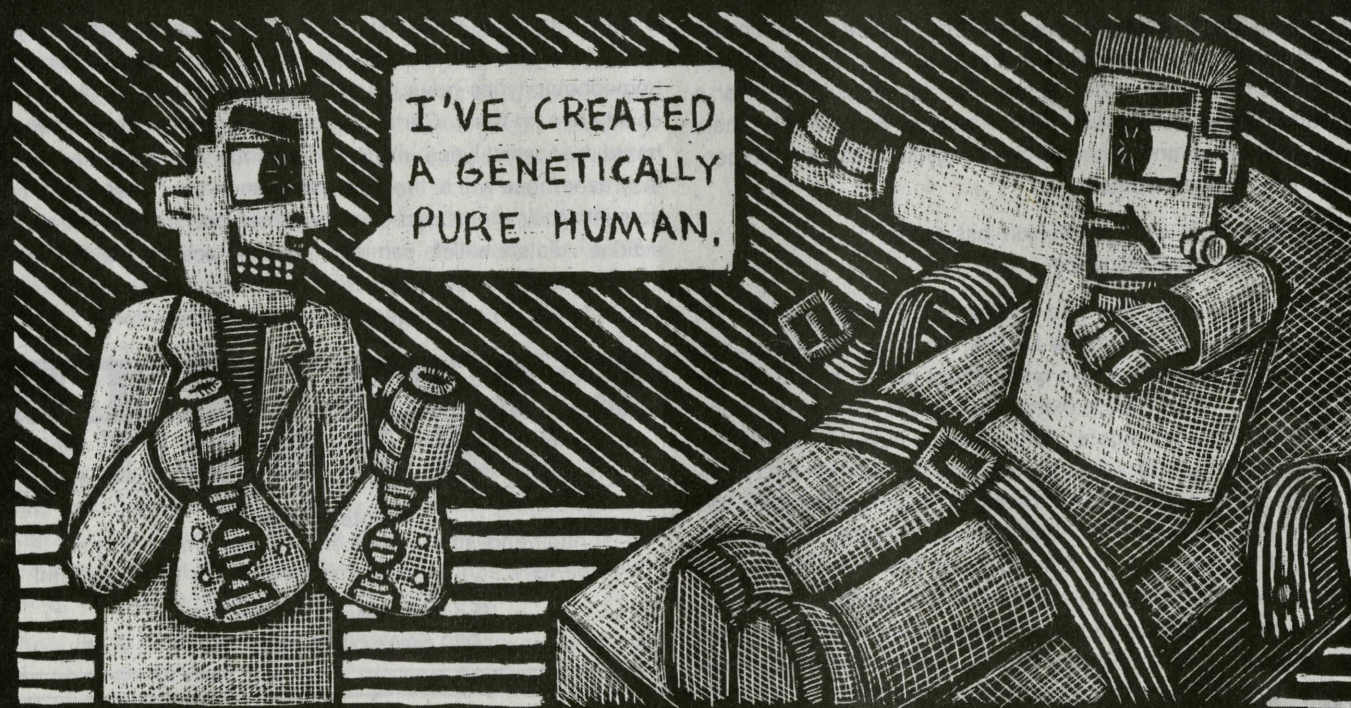


What's in it for me and you?

(More than you think and less than you'll probably want to know)

by Edward R. Rosick, DO, MPH

art by Eric Spitzer



LEBENSBOHN. A GERMAN TERM MEANING "THE WELLSPRING OF LIFE."

Sixty years ago, it was the brainchild of Heinrich Himmler, Adolf Hitler's right-hand man and leader of the feared SS arm of the Nazi political machine. Himmler's and Hitler's idea of *Lebensborn* was to bring into the world a genetically 'pure' race by having only 'pure' Aryans reproduce with one another. In other words, an attempt to genetically modify, or engineer, a group of human beings with certain selective traits.

OF COURSE, SIXTY LONG YEARS AGO, carefully selecting your sexual partner was about the only way to try to ensure certain traits would show up in your offspring. Now, however, we are on the verge of an unparalleled time in human history, when the very essence of what makes us human, our genes, can literally be changed at will.

The speed at which we *Homo sapiens* have almost arrived at this pivotal point in our evolutionary history is a lesson in the vast changes that technology has wrought upon our world. Consider that the concept of the gene, or genome, is barely over a hundred years old; the discovery of the general structure of genes—the DNA double helix—happened only fifty years ago; and the ability to determine the sequence of a single gene came about thirty years ago. This past May, a private company, Celera, announced that they have sequenced the entire human genome, and in June, a government-sponsored venture, the Human Genome Project, made the same announcement.

Should this really mean anything to the common man and woman on the streets of Detroit or London or Mexico City? Should I or you really care (unless of course we own some stock in Celera) that some private company and the federal government knows every 3.1 billion molecules of the human genetic code? Well, folks, unless you plan on dying yesterday or today, you should care, because one way or another, what the scientists have learned today is going to affect you tomorrow.

The term "genetic engineering" conjures up all sorts of fanciful thoughts, and the big media boys are more than happy to play up on this. It seems that every other week some talking head on the big three networks or the cover of the mainstream magazines are screeching about how the magic of genetic engineering will allow mad scientists to create living dinosaurs to wander about, a la "Jurassic Park." Other stories proclaim how we're one step away from being able to clone humans, bringing up the horrendous image of a thousand James Carville's ranting simultaneously on every Sunday morning news show.

The mundane fact is, though, that like most basic scientific research, the truth behind the smoke and glitter is pretty damn boring. In a nutshell, the initial work of genetic engineering is identifying

all 3.1 billion molecules of adenine (A), cytosine (C), guanine (G), or thymine (T), which are the molecules, or parts, that make up the double helix strands of DNA. DNA contains the genetic information of ourselves, and thus can be considered the master blueprint of each and every human being on this planet. Each DNA molecule is made up of many genes; genes are molecules of long string of A, C, G, or T in a specific sequence. The genes contained in our DNA can be thought of as the instruction kit of the human body; each gene (with humans having approximately 80,000 of 'em) directs the body to make certain substances and chemicals — substance and chemicals that tell the developing fetus whether it's going to be a boy or girl; chemicals that trigger adolescence; chemicals that perhaps predispose certain people to greatness and others to murder. In short, genes make us what we are, figuratively and literally.

So without too great a leap of the imagination, the ability to manipulate, or engineer, genes is arguably the greatest revolution that will take place in human history, changing the very nature of what it means to be human. But is that a bad thing? Certainly, there are many people, both in the private and public sector, who think not. A recent March of Dimes survey reported that forty percent of the American public think that it would be fine to use genetic engineering to make a child more intelligent or more attractive than they otherwise would have been. Optimistic proponents of genetic engineering promise a future where terrible diseases of today are cured in the womb before birth. They imagine, and would have all of us imagine, a future where diseases such as sickle cell anemia and cystic fibrosis are just distant nightmares, much like the virulent form of bubonic plague, known as the black death, that decimated Europe in the 14th century is to us today. They remind us that we are already practicing crude genetic engineering: amniocentesis is done before birth to detect any possibly correctable (or non-correctable) genetic defects in fetuses, and testing women for what the media has dubbed "the breast cancer gene," BRCA-1, is now available for patients who have a strong family history of breast cancer. Instead of a revolution, the proponents of genetic engineering just see a logical progression of scientific knowledge marching along for the betterment of all mankind, or at least those of us lucky enough to live in westernized, technologically-advanced countries.



Of course, in this world, for every bright-eyed optimist there is a fearful pessimist, and certainly in the debate over genetic engineering, the latter has made strong arguments against a head-long rush into this brave new world. The pessimists worry that in our zeal to create new and better human beings, we may inadvertently cause new, heretofore "hidden," genes to be expressed which could have worse consequences for people than the diseases and afflictions we hope to cure. They worry that genetic engineering will usher in a new, more insidious form of eugenics, where a person's genetic fitness, instead of race or ethnicity, will determine their place in, or out of, society.

As the country in possession of the keys to the genetic code, we are at a pivotal point in human history. We need to decide whether we will blindly follow the optimists to the never-never land of eternal genetic bliss, or pay heed to the worriers who try to frighten us with tales of doom and destruction. Looking at the debate from what I believe is a pragmatic viewpoint, I think we can safely assume that the genetic genie is out of its bottle, and to try and stop any further research at this point would be fruitless. In fact, I actually find myself cautiously on the side of the optimists. As a physician who has watched helplessly as his patients, and even some of his own family, succumbed to and died from such terrible diseases as Alzheimer's and cancer, I think there is great promise in this new technology. I think the real question is whether or not we will control it. Remember, this revolution, like all revolutions, isn't going to happen overnight. While the entire 3.1 billion molecules of DNA have been identified, they haven't been put into order. It's like not knowing the English language, but having the alphabet all scrambled up in front of you. Until you know how to put the letters (or in the case of genetics, the molecules A, T, G, and C) together, it doesn't mean a whole hell of a lot.

But the words able to be written by the genetic alphabet *will* be figured out, make no mistake about it, probably within the next decade or two. So that means we have at least ten, maybe twenty years to have some serious public discourse and discussion to see just how many wishes we want this new genie to grant to us before placing him back in his bottle. This means that instead of watching the latest moronic corporate – or government (thank you, PBS) sponsored drivel on television, we the people need to educate ourselves about what the big boys in their corporate offices and National Institutes of Health are proposing and planning for us. It means that instead of going out with friends to score some killer weed and smoke the night away, we the people need to get on the web and pull up the Department of Energy site (address at end of article) and check out what the government is doing with our hard-earned tax dollars. And finally, after we've read and digested the truly astonishing ideas behind genetic engineering, we have to get involved in the political process (yeah, I know wading through bullshit is no fun, but nobody said a worthwhile democratic society would always be fun) and make sure our voices are heard.

And if we don't get involved? Well, maybe it won't matter. Maybe the powers-that-be in Washington and Wall Street will prove to be kind and benign, and we will all end up living in a genetically-engineered utopia, unfettered by disease and unhappiness, unencumbered by all the ills that still trouble the human race. Maybe all

the multimillionaire Hollywood stars and starlets and the billionaire owners of the dot-coms will say, "Hey, all this money we have is just a pain in the ass, so we're going to give everyone a couple million so you can have your genes and your offspring's genes made nice and pretty, just like ours."

Of course, if the above scenario is just a bit too far-fetched, and I have an inkling it might be, then our silence in this revolution has the very real chance of helping to tear the fragile curtain of civility and society completely apart. Remember, genetic engineering is a tool that has the capacity to change the very nature of what it means to be human, and perhaps, what is acceptable. While the current political climate clamors for celebrating "diversity," it has to be recognized that genetic engineering will do anything *but* insure diversity. In fact, in the genetically engineered world that is knocking on our door, diversity could very well be anathema. Soon, the opportunity to customize yourself and your offspring with genetic traits deemed in-vogue will be possible, at least to those with the money to make it so.

But what about those without the money to make it so? If there isn't a way created for the great mass of people to share in the riches of this revolution, then there is a very real chance that a far bloodier revolution could be seen. While there have always been haves and have-nots in this world, genetic engineering could magnify that inequity a thousand times. Once that disparity is in place, it won't be hard to imagine a genetically perfect society where people with Downs syndrome or people who are genetically prone to cancer or to abuse drugs or smoke tobacco, could easily be viewed as a genetic and financial drain on society, imperfect flotsam and jetsam impeding the march of humanity to godhood.

The technological promises of genetic engineering present to us the sharpest double-edged sword ever wielded by humans, surpassing even the discovery and use of the atom. With one edge, we can use this magic-like science to forever banish diseases and disabilities such as cancer, arthritis, and birth defects. Yet with the other edge, there is the possibility we will use it to again unleash the darkness and evil that exists in all our souls, the darkness and evil that whispers to us of our superiority over all those who are different than us, who happen to have different skin colors or religious beliefs. It is up to us to never allow genetic engineering to release those smoldering prejudices and hatreds, because if that happens, in the not-to-distant future, in the deep, fetid bowels of hell, Hitler will be laughing. «

M a k e a n I M P A C T

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<http://www.nhgri.nih.gov/>

PBS: "A Question of Genes: Inherited Risks"
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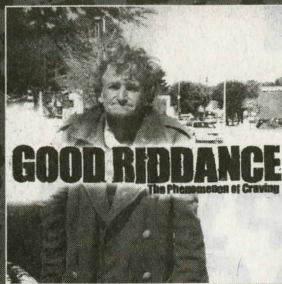
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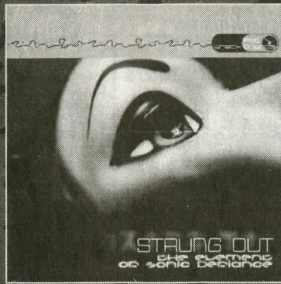
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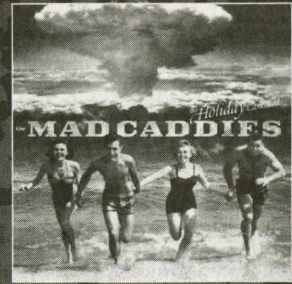
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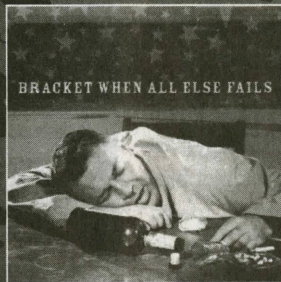
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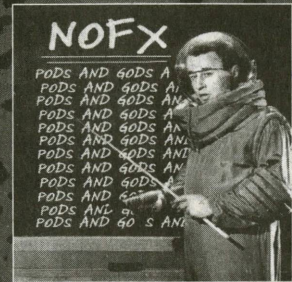
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T.O.P. picks



Below represents the "best of" music that was reviewed for this issue as determined by IMPACT press music reviewers.

Cross My Heart • Temporary Contemporary • Deep Elm • The music on this album is passionate, sincere and emotionally-driven – nine wonderful tracks worth. The tempo shifts with seamless musicianship, going from a soothing, heart-felt flow to an intense, powerful pace – always holding the emotional aspect of the music in clear view. The vocals are profound, absorbing and buoyant, floating to the front of each song but not dominating it. Cross Your Heart plays complex music that captures melody and emotional meaning with each new track.

Dillinger Four • Versus God • Hopeless Records • Dillinger Four is the slap in the face you really needed. It's a wake-up call for all punk rock and it comes with a case of beer. *Versus God* is the soundtrack to a movie about giving the middle finger to the status quo. Loaded with energy, bad-ass vocals, tempo changes that will simply blow your mind, pounding rhythms, non-stop melody and socially-aware lyrics, Dillinger Four are, by far, the best, and most creative punk band around today.

Her Space Holiday • Home is Where You Hang Yourself • Tiger Style • As a new disciple of loop-based electronic music, I have to stand back in awe of the amazing dreaminess contained on this fantastic double-album. Her Space Holiday is simply one man, one Marc Bianchi, who has played in numerous hardcore bands. Here he creates an album-length story about lovers losing and finding each other.

Jet Black Crayon • Low Frequency Speaker Test • Function 8 • Those who grew up skateboarding in the 1980's will surely remember Tommy Guerrero, member of Powell Peralta's Bones Brigade. What you might not remember is that he's been involved with music since he was about thirteen, mostly as a bass player. This Enhanced CD is just the latest in his musical career, where he teamed up with fellow bass player Monte Vallier, DJ Gadget and Drummer Tim DeGaugh to assemble Jet Black Crayon, a VERY funky up group. There are no vocals here, just the interplay between the two bass guitars, laid over the groovy foundation of drums and sound effects and samples. Included in the Enhanced portion of the CD is the video for "Pescado Frito," a previously unreleased song.

Joseph Manning Jr. & Brian Reitzell • Logan's Sanctuary • Emperor Norton Records • Imagine it's 1978. You just finished watching Logan's Run, and loved it. More specifically, you loved the soundtrack. Even though a sequel was never made, this would have been its soundtrack. Joseph Manning Jr. (Jellyfish, Moog Cookbook) teamed up with Brian Reitzell (Redd Kross) to come up with the score to this non-existent film. Going as far as writing scenes for the songs to go over, as well as using original vintage instruments to create the actual sounds from the era, Man-

ning and Reitzell created a groovy, spacey score that perfectly achieves that late 1970's sound.

Level • Level • Death 101 Records • Hold on, is Pantera moonlighting as Level? Their pictures aren't the same but how hard is it to put someone else's picture in your CD, huh? OK, by now you get the idea. This is heavy fing metal with crunchy guitars, machine gun drums, fat bass lines, and a lot of growling and generally pissed off lyrics. Hold on, let me say I'm not making fun of these dudes at all. It's quite the opposite. This is a bad ass CD and they're heavier and harder than most of the chicken shit "metal" music out there right now (I'm talking to YOU, Metallica). These guys deserve a slot on Ozzfest and pronto, and not on the little second stage either. Musically they're really tight and even experiment a little (check out "D.O.A."). If you like your tunes hard and heavy, this is a must. This is the best metal band you've never heard.

Lolita Storm • G-F-S-U • Digital Hardcore • Most, if not all of the artists on Alec Empire's Digital Hardcore label rely heavily on distortion, starting with Empire's own Atari Teenage Riot. Lolita Storm is no exception. *G-F-S-U* (Girls Fucking Shit Up) is an explosive listen, with drum and bass loops and churning guitars that sound like they were recorded while playing on an old paper cone speaker. Topping it off are the vocals, competing with the music for the listener's ears. To add to the unusual quality of the record, most of the lyrics are delivered in a half-cheerleader, half-nursery rhyme manner (perhaps to add to the "Lolita" part of their name – by sounding like angry 13 year olds). Their goal is to lower the tone of pop music, and they accomplish it, ironically, by raising up the volume.

Mock Orange • The Record Play • Lobster Records • Combining the creative quirk of Braid and the intense emo abilities of The Get Up Kids, Mock Orange is back with their second full-length. *The Record Play* is a great follow-up album to *nines & sixes*. If you're into quick tempo changes and shifts, this quartet will blow your mind. They skip from rhythm to rhythm seamlessly, keeping your dancing feet thinking. Every aspect of Mock Orange, from vocals to guitar to bass to drums, is doing its own thing yet never fails to create a sound that comes together as one.

Strike Anywhere • Chorus of One • No Idea • The "Top Pics" review section was already done when I listened to this slab of pure punk rock heaven. It is too damn good to leave out, so room has been made for it. Stored on clear, dark red vinyl, this six-song 12" is hyper melodic, loaded with hooks and hardcore all the while. Every song on here is highly infectious, using a driving energy that truly absorbs you. The band has perfectly combined elements of skatepunk with aspects of hardcore and emo - it's lovely.

CD releases

98 Mute • Slow Motion Riot • Epitaph Records • Hermosa Beach has put out Black Flag, The Circle Jerks and Pennywise — must be something in the water. The latest in a long string of punk bands out of this little suburb of Los Angeles is 98 Mute. After just one album and a stint on the Vans Warped Tour they inked a deal with Epitaph and this is their first release, *Slow Motion Riot*. Screaming hardcore punk that does not let up and vocals that are by no means melodic but are definitely pissed. Good shit.

Alien Crime Syndicate • From the Word Go • Will Records • If you have never heard the Alien Crime Syndicate, you're in for a treat. If you already own a copy of *Dust to Dirt*, allow me to explain something. ACS had been signed to Revolution Records and got the royal ass-fuck when the company shuffled execs. As you can imagine, the record never came out. They then decided to release the album themselves on Collective Fruit and so was released *Dust to Dirt*. Somewhere along the line they sign to Will Records and remix some of the songs (five of the 13 tracks) and record new ones. If you enjoy power pop with plenty of hooks and melodies, this album is for you.

ALL • Problematic • Epitaph • Never having heard the pop-punk of ALL, I was quite amused by the lyrics on this one. "High School Drop Outs Don't Go To Reunions" is one classic line. But you have to have the bad with the good, hence "She Broke My Dick." Then they redeem themselves with the extremely positive, catchy "Better Than That." There are really great songs here. "What Are You For?" will sure to be an anthem. Fans of ALL should buy this, and if you've never heard ALL, you'll definitely be a fan after listening to these 18 tracks.

As Friends Rust • The Fist of Time • Doghouse Records • Combining hardcore, rock and emo, As Friends Rust have created an original, infectious and intense sound. The melodies are constant while the pace changes often and the vocals shift between singing, speaking and screaming. Lyrically, the songs are both introspective and observatory. AFR's style of music will absorb and energize you – a great driving album. Count on hearing more from this Gainesville, Florida five-piece.

Automatic 7 • Beggar's Life • Vagrant • This four-piece hails from Los Angeles and delivers solid, melodic punk rock that is honest and rugged. The vocals are gruff and the music pounds forth with a subdued intensity. While the ten tracks on this album are well done, I can't help but notice the similarities they share with Social Distortion, both musically and vocally. Of course, they aren't a carbon copy and Automatic 7 is a creative band, but that likeness must be pointed out.

Avail • One Wrench • Fat Wreck • Avail is back with their fifth studio album, a 14-track work of intense power-punk, loaded with melodies and tempo changes. Combining an ability to write hook-filled music with a punk rock intensity and a mix of personal and social lyrics, Avail delivers their best album to date. The anthemic sound encourages the listener to sing along with each tune. And what better time to sing along than at a live show. Avail is constantly touring and has one of the best live shows you'll ever see.

Bahamadia • BB Queen • Atomic Pop/Goodvibe • She's been in the hip-hop game for many years and now she's workin' at really getting respect. Her debut album, *Kollage*, was released in '96. Now she's back with *BB Queen*, an EP with seven tracks of funky, jazzed-out hip-hop featuring one of the best vocalists out there. Her rhyme skills are astounding and coupled with the fresh, creative beats and loops the combination is enough to make you bounce to ever verse.

Bangs • Sweet Revenge • Kill Rock Stars • YES! CHICK PUNK! You just gotta love this high-en-

☆ quickies...a little bit on a lot of records ☆

ergy, poppy, early-Go-Go's-reminiscent blend of wimmin playing power chords and yelling into microphones. There's a dude playing drums, but we won't hold that against them, because it's all just so, so good.

Big, Big Furnace • *self-released* • Crustacean Records • What you've got here is a six-song EP of emo-pop. As emo-pop goes, it ain't bad. They're definitely a band that likes to have fun and keep it light. With songs like "Phones are for squares" and "Channel 7 has one less viewer in Athens," you get the idea. If you want something light and airy to go with your death metal collection, this should do it.

Bluetip • *Hot Fast Union* • Slowdime Records • First of all, let me say this is the coolest CD I've ever seen. I mean literally, the CD itself, in its physical form, is cool. It's mostly clear but not completely and, well, you'll just have to see it. This is a five-song EP of Bluetip's brand of high-energy, melodic punk. It has kind of an old school feel, much more old school than the stuff on top-40 radio, but not quite Minor Threat, you know? They're somewhere in the middle. "Persistence" is a really cool track.

Boiler Room • *Can't Breathe* • Roadrunner Records • For some reason I keep thinking of Living Color when I listen to this CD (don't laugh, I know you loved "Cult of Personality"). It's probably Boiler Room vocalist Chris Lino's ability at the microphone. It comes and goes, since he switches from melodic singing to screaming in a split second. The guitars are chunky and hooky, the beats pounding. All in all, *Can't Breathe* is perfect fare for local radio stations, virtually indistinguishable from Disturbed, or Dope, or any of the other bands that flood the airways these days.

Bonfire Madigan • *Saddle the Bridge* • Kill Rock Stars • This three-piece concentrates on the cello as the focus point of the music, accented with contrabass, bells, whistles, and percussion. Above it all fly Madigan Shive's vocals, which come across with emotion and confidence, at times sounding like Alanis Morissette and Ani DiFranco.

Bumpy Knuckles • *Industry Shakedown* • KJAC Records • Bumpy Knuckles has been around since '89 and even though he hasn't achieved Puffy status, he has recorded with some of the most well-known names in hip-hop. In *Industry Shakedown*, he collaborates with DJ Premier, Pete Rock, Alchemist and Diamond D, among others. This is the first in a trilogy of records that will examine his 11 years in the recording industry. By the title of this album, you can safely assume that his aggressive rhymes will skewer the executives he has crossed paths with.

Cadillac Blindside • *Read the Book, Seen the Movie* • Soda Jerk Records • After putting out two 7" records, Cadillac Blindside was ready to release their debut CD. These guys have the ability to blend emo, punk, indie and a hint of hardcore into a sonic mixture that is going to put you on your ass.

Canned Heat • *1967-1976: The Boogie House Tapes* • Ruf Records • I'll be honest - I've never heard of Canned Heat. Hell, I was three years old in 1976. Here's what I know: these recordings have never been released before, being compiled from old reels that were being kept by "Dr. Boogie," Canned Heat's self-appointed number one fan. He got together with the remaining members of the band to release this two CD compilation featuring studio out-takes (hear the bandmates banter!), live tracks and alternate versions of some of their biggest hits. Obviously, the audio quality is not perfect, but it need not be. In fact, it's better that the Blues sound a bit rusty, even aged. I'll be damned if I know any of these songs, but so be it. I'm

going to get to know them real soon.

Cobolt • *Spirit on Parole* • The First Time Records • This band is comprised of former members of Refused, the mod-inspired punk band. It's nice to see artistic growth, and not the punk-to-metal baby step. Cobolt uses lush arrangements throughout this album, alternated with guitar driven numbers, in a way not unlike the 1980's The Dream Academy. The rough crooning is befitting for the lyrics of love lost and longing. This is a great album to own, as this CD is a collection of songs that create a larger composition. Cobolt have put out a distinct artwork, infused with a diversity of arrangements to enhance their chosen themes, as well as the listener's ear.

Corrupt Citizen • *Uninvited* • Sunset Alliance • "I Try" starts off this disc, and immediately I was taken in. It sounds familiar, yet the vocals are distinct and the lyrics are personal and deeply held. Or maybe it's familiar as I've listened to it so much it leaves an imprint. This is cathartic music so worth listening to, rooted in punk rock but still unafraid to leave with two instrumentals at the tail end. The odd thing is track 10, which is 15 minutes of sped up music.

Daddy's Hands • *Tutankhamun* • Cargo/Headhunter • Imagine Dead Kennedy's Jello Biafra and B-52's Fred Schneider singing for the Cramps while banging at anything they can find, be it a kitchen sink or anything else that makes noise. If that's not weird enough, get ready to cringe when you listen to tracks like "Incest at Best," "Harem Holiday," and "Baby's Fire," some of which feature what sounds like the lead singer's 6 year old daughter. If you can get past the creepiness of lyrics in French (as in M. Poisson), then you should be right on your way to enjoy Daddy's Hands (I mean the band, not ...).

Dan Bryk • *Lover's Leap* • Scratchie Records • Dan says one of his biggest fans is Ben Folds. I can see why, since they sound exactly alike. Dan brings that wry sense of humor and more spoken than sung lyrics to his music. If you like BF5 and Ron Sexton, you'll dig this. He's a very talented singer-songwriter who crafts his songs into stories that will entertain and amuse.

Dancehall Crashers • *The Live Record* • Pink & Black Records • Wow! This is a really great release! If you were a fan of DHC, you must give this a spin. If you've never heard the uplifting ska-pop pioneering of DHC, you should pick this up, as it has all their better songs from all their records. Who wouldn't want to hear "He wants me back" over and over again? Though this band got a lot of flack for selling out ska for power pop in 1995, time proves them to be songwriting champs, outlasting the debates and surviving the ska explosion and aftermath. Hey! Get the Dancehall Crashers Tonight!

Dutchland Diesel & Pseudo Heroes • *Split CD* • Chumpire Records • This is a really cool split CD of punk music. Though it's not really a "split" (Dutchland has three tunes, Pseudo has 10), it still gives you a good idea of what both bands are about. Both bands are punk but Pseudo Heroes are more old school and aggressive, while Dutchland Diesel is the newer brand of punk - tight catchy with some emo in there.

Earth Crisis • *Slither* • Victory • Earth Crisis used to play a hardcore and metal fusion infused with a righteous anger powered by animal rights, veganism, and straight edge beliefs. Well, that was five years ago, and now it seems they're pissed for not being more popular with the kids who love all the Nu metal. So what have they done? They've slowed things down, made them lighter, and taken to the rap-metal sound. Karl alternately sings and screams, and he has an amazing screaming voice, but sadly, Earth Crisis never pound one into our heads here. Instead, we're interrupted by all these damn singing choruses that are too much like 311 for my tastes. If you've never heard Earth Crisis, you may like this CD. Otherwise, don't be fooled by their return to Victory. It's not a hardcore album.

Electric Frankenstein • *The Dawn of Electric Frankenstein* • Triple X Records • This one is really for the fans of EF. You get the first five songs from their demo,

then four tracks from the current line-up's earlier bands Crash Street Kids, The Thing, and Cathedral a piece. I favor The Thing tracks over all else here. A total of 17 tracks of history and evolution that seems suited for the fan or folks who missed these bands first go around. It boasts of an enhanced multimedia presentation that only delivers lots of thunder and no information. Worse yet, it requires an internet connection to view the web page links. Just visit the websites listed on the inside tray.

elliott • *false cathedrals* • Revelation • Fans of the rocking out elliott may be disappointed by this release. Fans of their debut 7" will have much to be thrilled over! This is an amazing recording, one that endures repeated listens due to the beauty of whole affair. There are so many textures within the well crafted songs, rife with instrumentation or spare when necessary. Elliott has delivered on their debut recording's promise, giving us a full length of unprecedented beauty. Nothing in the past years has been this powerful. Place this in the canon of music to mark the soundtrack of your maturing life.

Eric Alexandrakis • *I.V. Catatonia* • Y&T Music • It is my experience that when a record bears the credit "Conceived by..." then that record will not be a regular collection of individual songs. Indeed, *I.V. Catatonia* is somewhat of a concept album, which Alexandrakis recorded while battling Hodgkin's disease. There are plenty of medical references, as well as unconventional sounds and recording techniques (in one track, the vocals were recorded through a phone, giving new meaning to the phrase "phoning it in"). Having played all instruments and doing all recording himself, this album is a highly personal nature. With 22 tracks that span different styles and tempos, *I.V. Catatonia* takes you through an emotional roller coaster that ends with a recorded conversation of what I assume is Alexandrakis talking to several nurses upon his release from the hospital.

Eric Mingus • *Um...Er...Uh...* • Some Records • Immediately you can tell that Eric Mingus has some issues. The first words to come out of his mouth are "Grandpa blew his brains out in the house...He didn't have the courtesy to take it outside," layered over a lazy percussion beat and echoing wails of pain. His spoken word is more powerful than singing, and his personality is all the more accentuated by his matter of fact narrative style. All is not anger though. "Romantic Fool" is a mellow song where Mingus professes his love for a lady and asks her to reciprocate. I can just imagine him performing in a smoke filled coffee house, jazz band playing in the background, sour-faced neo-beatniks snapping their fingers in approval.

Eulogy • *Dawn of Decades* • *self-released* • You can reach this band through "Liberation Thru Hearing" but I'm not exactly sure what they're liberating us from. Well, mainstream music, for one. The songs don't sound half-bad but there's a lot of noise in there, seemingly unnecessarily. Their cover of Joy Division's "New Dawn Fades" is all right but, again, the noise tends to muffle the real substance of the song. Sometimes it fits perfectly though, like on track 17 (there are 19 tunes), "Genetic Amputation," which is an all-out, loud noise-fest that's a standout song. Not bad overall. Their next disc could be really good.

File Underwater • *Fluid* • Baby Factory • For *Fluid*, File Underwater wanted to get away from the electro-industrial-goth sound that characterized their sound, opting instead for something a bit more accessible to mainstream audiences. They achieved their goal, producing a radio-friendly mix of tempos and styles. "Sinking" has the energy of a rocking Led Zeppelin song while "Silent" has a chorus that is very close to some of the stuff on Korn's *Issues* CD. Later they slow down the energy with "For the Love of Mab," with drum loops and acoustic guitars.

Five Eight • *The Good Nurse* • Deep Elm Records • Imagine combining the musical potency of

☆ quickies...a little bit on a lot of records ☆

Radiohead with the vocals of an embittered poet who evokes Michael Stipe from R.E.M. and Adam Durtz from the Counting Crows. You are now thinking of Five Eight and their release *The Good Nurse*. The album reflects on the amount of time people spend in hospitals throughout their lives, due to both physical and mental ailments. As you can imagine, the mood is pretty grim, perfect for listening on a rainy Saturday afternoon. Even though the lyrics are downright gloomy, the music behind it is somewhat uplifting, just enough so that you don't fall into a deep depression.

Garage Fuzz • Turn The Page...The Season Is Changing • Devil Doll Records • Wow! This is really cool punk rock. It's very tight, has some power pop/emo feel to it and great riffs. I like this a heckuva lot. They sound a bit like Bad Religion, a bit like Blink 182. Go with me on this one. If they could get a song on some pre-pubescent teen show, too, they'll be huge.

Glossary • This is All We've Learned About Living • *Champ Records • With Glossary originating in Tennessee, I am not surprised to hear some southern influences on *This is All We've Learned About Living*. Comprised of twelve indie rock tracks with some pretty catchy melodies and hooks. The predominantly male vocals are accented with some beautiful female vocals, adding some beauty to this sometimes gritty, but never grimy release.

Gods Reflex • scenes from a motel seduction • Johanns Face • Johanns Face gave us my favorite Strike record, and now they give us an equally astounding emo-rock record by Gods Reflex. Listen to "Careering" and you won't be able to help yourself singing "Through the Window" and laughing at some of the thoughts expressed. This is emo at it's finest—driving, longing, beautiful. There is a mix of soft and fast songs that are sure to keep you dancing along. It closes with the equally great "Of Self and Promise." Definitely give this a spin!

Government Issue • Complete History Volume One • Dr. Strange Records • This is a two CD set that covers the seminal DC band in their straight edge hardcore years (1981-1985), before they moved over to Giant Records and released some Husker Du-ish records I really liked. This release is really a treat for all fans. There are a combined total of 80 tracks here, though the second disc features a lot of live recordings of the first disc's tracks. The booklet gives the band line up, history and random fun facts about each 7" or full length represented, and subsequent comps the tracks appeared on, as well. Again, all for the fans! The only thing not included is the lyrics. However, John Stabb's voice was such you could figure out what he was saying. If you like Punk Rock, you'll probably like Government Issue. If you liked Government Issue, you'll love this CD set.

Hanin Elias • In Flames (1995-1999) • Girlie Action • Initially released on Fatal and distributed by Digital Hardcore, this is a collection of Hanin Elias originated material from the mid to late 90's. The music here is a lot more accessible than Atari Teenage Riot, but it's not beat heavy enough to dance to, and closer to 80's Wax Trax industrial music. The winner here is "You will never get me," with Hanin adopting a Billie Holiday voice atop a bed of white noise. "Nizza" has the aggressive beat structure germane to DHR, with "Outback" being a hip hop break beat instrumental. These tracks far surpass the tedious political sloganeering of the rest of this CD. The fault with all Digital Hardcore, Hanin Elias included, is that they lack skill in writing lyrics. It's not that they can't write, it's just that they are more adept at press statements than political lyrics. If you have an interest in experimental electronic music, I would search this out. Otherwise, this is only good for one listen at best.

Hepcat • Push 'N Shove • Hellcat Records • I have to admit that I was slightly disappointed by *Push 'N Shove*. Three years after 1997's critically acclaimed *Right on Time*, Hepcat's latest has more of

a stripped-down, straight forward ska sound. Gone are the "Tra-la-la-la-la" refrains and bouncy sounds, opting for more traditional rhythms. Still, Hepcat is one of the most accomplished group of musicians, proponents of the traditional ska sound. Even after the third wave of ska came and went, Hepcat stands unruffled, playing the music they enjoy.

Horace Pinker • Pop Culture Failure • Jump Up! • It has been a while since HP's last full-length release. The wait was worthwhile as *Pop Culture Failure* is a solid, melodic power-punk release for this Chicago-based four-some. They've gone through many lineup changes but their sound has remained the same: fast-paced, catchy, tempo-changing punk rock with passionate vocals. They recently added Chris (ex-Jawbreaker) to the lineup (although he doesn't play on this album). Over nine years of playing out has turned HP into one of the better punk bands that, unfortunately, not enough people know about.

Ida • Will You Find Me • Tiger Style Records • Beautiful music from this Brooklyn quartet. Slow, enchanting vocals are shared by Daniel Littleton and Elizabeth Mitchell. There are quite a few different instruments played on this record, but they all achieve the somewhat sad mood that characterizes *Will You Find Me*. Perhaps the fact that they were signed and later dropped by Capitol (before the album came out!) had something to do with it. I thought I detected a bit of a country feel, one that is gone as quickly as it comes. Nonetheless, *Will You Find Me* is definitely worth listening to while relaxing on a lazy afternoon.

In Aeternum • The Pestilent Plague • Necropolis Records • Since 1992, this Swedish trio has been cranking out some mighty fine death metal. It's hard to imagine so much aggression coming from three people. The guitars are menacing, the drums are incredibly tight, and the vocals surprisingly intelligible, considering the genre.

J Church • One Mississippi • Honest Don's • It has been a long time since the last full-length J Church album (1996) and the boys have been saving up the material. This release has 26 new songs. And although the band features two out of three new members (Lance is still the frontman), the sound is the same catchy, poppy, melodic rock J Church has played forever (with intellectual, poetic lyrics). While there are no musical breakthroughs on this release, it is a solid display of why J Church has survived for so long and is so well respected.

J. Majesty • J. Majesty • Some Records • J. Majesty has only been together for some seven months but they sound incredibly tight. They remind me at times of Travis and Son Volt, the latter on track four, "West Side Highway" especially. Then they follow that up with some almost Jane's Addiction-sounding stuff, then throw in some funk-experimental sounds to back that up. Suffice it to say these guys aren't easy to classify. The only consistent is that they keep the twangy guitars present most of the time and there's almost always a heavy beat. They manage to pull it all off though. This one will grow on you.

Jai Agnish • Automata • Blue Bunny Records • I suspect this is what The Aphex Twin would sound like if he were to play folk music. I know it sounds strange, but I think you would agree, were you to listen to *Automata*. Mellow acoustic guitars with pop overtones are surrounded by bleeps and chimes from toy instruments, blending electronica with acoustic music, oddly complementing each other. Sometimes he sings, and when he does not, the tracks take on a bit of an ambient tone.

Jeremy Gloff • Spin Girl Spin • self-released • Another Florida boy makes good! Jeremy Gloff is a talented singer-songwriter whose acoustic offerings are deep, meaningful tunes. He reminds me at times of Jeremy Toback or My Friend Steve, while track number eight ("Icecream Headache")

sounds Cure-ish. Overall, he's a bit more quiet than those aforementioned bands though he does know how to kick it up a notch, as he does on "Tornado." This is a solid offering from the Tampa resident.

Jimmy Eat World • Singles • Big Wheel Recreation • After getting dropped from Capitol (despite solid record sales), JEW decided to release a collection of seven-inch and compilation tracks. This 12-song release features hard-to-find tunes that capture JEW's melodic style of powerful, heartfelt rock music. Stand out tracks include: "Opener," "Spangle," "H Model" and "Christmas Card." This release is as good as any JEW release and captures more intensity than their past albums have.

Josh Freese • The Notorious One Man Orgy • Kung Fu Records • This is a funny pop punk record by the Vandal's drummer, who is quite the accomplished musician. The production is amazing, and most of the songs are hook filled sarcasm coated pop gems. Who can't rock out to "Rock N' Roll Chicken?" The CD also features answer machine messages from some pretty funny folks. This sounds more infectious with every listen. Get this! You'll be surprised by how much joy it brings you!

Lazycain • July to October • Doghouse Records • Lazycaïn are an amazing band with intricate compositions and constantly changing melodies and tempos. Sounding like The Cure meets Braid, Lazycaïn also has elements of the DC-sound (they're actually from Richmond) that made Fugazi so popular. Production on this album was done by J. Robbins (Burning Airlines). His skill shows through in the recording quality and overall sound of this seven-song release.

Les Savy Fav • Rome (Written Upside Down) • Southern Records • Les Savy Fav is back with another offering, a five-song EP this time. Their first release, "3/5", got them some notice, and their having met at the same school that gave us the Talking Heads, hasn't hurt either. They say they cite the Heads as their mentors, they'll never be confused for them. Both bands share that same sense of freedom with experimentation but Les Savy Fav is grounded in punk and rock, not pop. This is a short and sweet little disc, an appetizer, if you will. They're next full release should be lethal.

Lorenzo's Music • Schematic • Crustacean Records • This is a delightfully different disc. It absolutely defies description, but I will try. The music is tight and fun, though certainly out of the mainstream enough that sadly, they will probably never get too much radio airplay. This disc is fantastic and everybody should get a copy of it. Yes, I mean you.

Mad Caddies • The Holiday Has Been Cancelled EP • Fat Wreck Chords • Talk about diversity! Each of the five songs here has a different style, all very sharp and well produced. They have an amazing horn section, used in pop and their faster punk songs, done in a fun style that is distinctly their own. The only song that tired me is their Less Than Jake-ish "Destro". They redeem themselves with a cover of ABBA's "SOS." I really recommend this to folks who have are interested in punk/ska with broader instrumentation. Did I mention the musicianship and vocals are amazing?

Mad Parade • God Bless America • Dr. Strange Records • Punk Rock and Roll that's so damn catchy you'll instantly be singing the choruses first time through. The lyrics are strong, and Billy Ledges vocals have a range, differing from track to track. There are a number of poetic lines about working class entrapment here: "Escape, I'll cry myself a river/into the night I'll row and row and row." Everyone should give this a listen. It's nice to hear Punk Rock and Roll that doesn't cite beer or drunkenness, instead focusing their lyrical power on the personal and political in a way that is nothing short of smart.

Mad Trucker Gone Mad • The Black Album • Crus-

☆ quickies...a little bit on a lot of records ☆

facean Records • Hopefully, you are not in a mel-low mood when you pop this 35 minute romp on your stereo. Mad Trucker Gone Mad is not known for the subtlety in their music. In fact, it's their in-your-face sound that got them many fans with their debut self-titled CD. Don't be tempted to label them a Psychobilly band, since their songs don't really fall into one specific category (except perhaps "Hi-Energy"). They do borrow from Rockabilly, Blues, Punk and Garage to create their sound.

Man or Astroman? • *A Spectrum of Infinite Scale* • **Touch and Go Records** • One of the hardest working bands around is back, this time with *A Spectrum of Infinite Scale*. Man or Astroman? seems to be shifting away from their previous surf rock offerings (even though there is still plenty of reverb) and adopting a more post-rock, experimental sound. Completely instrumental, unless you count the computer generated vocals on "Within One Universe There Are Millions." To add a bit of experimentation, "A Simple Text File," consists of rhythms made completely with a dot matrix printer. This release should appeal to new listeners as well as long time fans of Man or Astroman?

Mancake • *We Will Destroy You* • **Art Monk Construction** • Another EP - five songs on this one. This is loud, old school punk, almost hardcore. Mancake says: "Violence always attracts attention. Whether it is the news, a fight, or war, violence always incites interest." Perhaps that's why their songs tend to be so in-your-face and angry. They're looking to drum up all kinds of attention and, if their theory is right, they're going to get a lot of it.

Matt And The Astronauts • *Matt And The Astronauts* • **self-released** • This is a five-song EP full of frolicking fun! Matt and the boys play a swell blend of rockabilly meets surfpop meets punk. The twang is there but the rest of the music is more subtle; even funky at times, like on track three, "Get along." It's too bad there are only five songs on here. I'd like to hear more of this.

Mister Underhill • *EP* • **self-released** • The worst thing about this CD is that there are only three songs. It's a real shame because this band has a lot of talent. Their admitted influences of 311, Pearl Jam and The Red Hot Chili Peppers are very apparent, though I think they have some Rage Against The Machine, Korn and Limp Bizkit influence as well. No matter who they've been influenced by the most, their blend of rock/rap/metal is sweet and I'm hopeful that someone will notice them and throw them some cash to put out a longer disc next time.

Moods For Moderns • *Two Tracks Left* • **Doghouse Records** • I am so disappointed that this is only a three-song EP. Moods For Moderns have a fantastic pop sound that is reminiscent of 60's rock combined with 70's pop. This is simply fun, melodic, energy-filled music for shakin' your hips to.

Mrs. Fun • *The Best of Mrs. Fun* • **Daemon Records** • My first impression of Mrs. Fun was that they sound a lot like Luscious Jackson. The vocals follow that same I'm-putting-no-effort-into-my -singing style, at times spoken word. Then Connie Grauer shuts up and the magic begins. Mrs. Fun is very good when it comes to funky jazz. It sounded like they were improvising the tracks, somewhat like the free form tracks from the Beastie Boys's *Check Your Head* sessions. This album features 12 tracks compiled from their four albums to date, and is really worth checking out.

Nerve Agents • *Days of the White Owl* • **Revelation** • This is a marked improvement over their last release. The vocals and playing are a lot more aggressive, and hence, better. They are finally a hardcore band that's come into their own. The only downside to the Nerve Agents is that they display a Youth of Today influence in some of the vocal delivery. I can't stand affected british pronunciation, all the less in cali hardcore. This said,

hardcore fans should give this a listen. This truly is a marked improvement!

Next To Nothing • *Soft Spoken* • **self-released** • Like they say in their press release, "...if it doesn't rock, what good is it?" Exactly. And rock these guys do. They'll punk rock your faces right off if you stand too close. This is fast, loud punk rock, with some great hooks and riffs. "School Days" is a great tune, as is "Nowhere Drive" (love the Animal House intro). This is a great example of today's punk sound.

Nobody Cares & Chachi On Acid • *Split CD* • **Napalm Ape Records** • This is a 20-song split CD from two brash, loud, aggressive punk bands. Neither of these bands hold back anything, which is nice to hear, rather than some new bands trying to copy Green Day again. Just plug-in and rock out!

One King Down • *Gravity Wins Again* • **Equal Vision Records** • *Gravity Wins Again* features 7 tracks - 3 new ones and 4 originally released on their first CD, "Absolve." They blur the line between metal and hardcore, with guitars from the former and vocals from the latter. You can feel the energy from their intense live performances filter through on this record.

Orangetree • *self-titled* • **Jump Up! Records** • What stuck out about this disc first, before I even listened to it, was the fact that the name of the band is spelled wrong in big letters inside the cover. Fortunately, the music is better than the editing. This is a fun SKA disk in the MU330 vain. Fast, catchy and easy to listen to, this is a disc you want to own.

pedro the lion • *progress* • **Suicide Squeeze Records** • This is a four song EP of slow, moving music dealing with the failings of human progress that features amazing lyrics sung in a deep voice. "June 18, 1976" is a perfect song, with a steady build and words about the birth and death cycles. "April 6, 2039" projects the listener to a antiseptic future with extreme cleanliness, yet humanity is still riddled with its personal messes. Sure, you may say you've heard this before, but have you in the context of soothing sounds? "Letter from a concerned Follower" continues with the questioning of progress in a comforting acoustic realm. Though track 3 is passable, this is an CD to listen and relax to.

Quasimoto • *The Unseen* • **Stones Throw** • The magician behind the amazing Lootpack is back. Madlib is no slack, in fact he's the vocalist delivering high-pitched, nasal-tongued rhymes. At times it sounds like Q-Tip, with slick delivery tweaked during production giving the chipmunk-ish vocal sound. The beats surround with smoothed-out styles, jazzy samples and background loops. Ample tunes, 23 total cuts, boom out some of the freshest sounds around, confounding the listener with agile rhyme styles. Many of the compositions are experimental and abstract, but always keep your head bobbin' to the track.

Redfield • *Born To Rock* • **Sunset Alliance** • If you can ignore the silly album title, you'll be able to experience some kick ass rock music. Combining elements of punk and hardcore, but sticking more along the lines of powerful, uptempo, emotional rock 'n' roll, Redfield capitalizes on thick melodies, intense, driving tempo changes and solid vocals (ala Errortype:11). Keep your eye on this record label. This is only their third release and they've put out some amazing music.

Right Direction • *Bury The Hatchet* • **Victory Records** • This is a tricky record. It starts off with two blistering hardcore tracks. These tracks alone are worth picking up this album. Strangely enough, the sound totally changes throughout the rest of the record. The third song features a horn and rapid delivery, and is great on it's own merits. Then the music slowly moves into a metal-inspired me-lee. Mind you, all this is sharp sounding, on the level of 80's metal. It's interesting to hear Ozzy sounding vocals pop up here and there on the

later tracks. All in all I like this, so give the later tracks a listen and a chance.

Rock-n-Roll Au Go-Go • *Compilation* • **Devil Doll Records** • This is an eight-song disc featuring four bands: Rocket City Riot, Three Years Down, Candysnatchers, and Pizzle. Rocket City Riot is a no-frills rock band with great hooks. Three Years Down keep the rock going but have more of a Ramones meets Black Flag thing going on. Candysnatchers is another punk band with a fresher sound. By the way, if you get the chance to see them live, I highly suggest it. Finally, Pizzle ends this disc with their variety of kick-ass rock-n-roll, and they're soon-to-be famous song "What's Wrong With My Foot?" They're probably the most intense-sounding band on here. At one point I thought Lemmy from Motorhead was a guest vocalist.

Rotten Sound • *Still Psycho* • **Necropolis Records** • This Mini-CD features five brand new songs plus a cover of Carcass's "Reek of Putrefaction," which stands out for its atmospheric, as well as for its more metal sound, rather than the Grind/Death Metal which usually describes the Rotten Sound. Just a short musical nugget to hold you over until the next full length release.

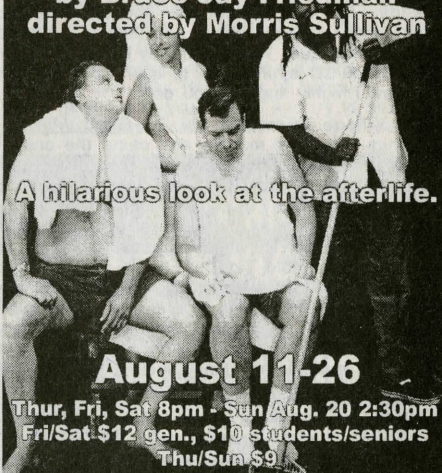
Run Devil Run • *Sinking Deeper* • **Victory Records** • Powerful posi-core influenced by animal rights and Krishna. The voice here is great, making it perfect to sing along with. The lyrics are fortunately printed in the booklet, and worth reading through on their own merit. I haven't heard youth crew hardcore this consistently great since Good Clean Fun. Heck, if you even remotely liked any Better than a Thousand release, GET THIS.

Samiam • *Astray* • **Hopeless** • After over ten years and a storied history (major label success and screwing), Samiam finds themselves on Hopeless Records, ready to explode with a *Astray*. This new album is a fine Samiam album, but definitely not their best (I still think that is *Billy*). What this album lacks is creativity. While it is melodic as hell, it lacks energy and fails to take Samiam "to the next level." With all the band has been through in the last several years, I was expecting something better from them.

Sean Na Na • *Dance 'til Your Baby is a Man* •

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☆ quickies...a little bit on a lot of records ☆

Troubleman Unlimited • Sean Tillman (AKA Sean Na Na) blends folksy guitars with laid back keys and an emo vocal style. The songs are full of "pop" sensibilities, yet the lyrics are deep and personal. It is these contradictions that make this album work so well.

Señor Coconut y Su Conjunto • *El Baile Alemán* • **Emperor Norton Records** • After being involved in the German electronic music scene for a few years, Uwe Schmidt decided he needed a musical change. He then moved to Chile and embraced the Latin rhythms that were all the rage in the States back in the 1950's. Cha-Cha-Cha, Cumbia and Merengue are the styles he employs in this highly danceable, kitschy release. Señor Coconut (as Schmidt is now known) hasn't abandoned his electronic background, with computer constructed snippets surfacing in a few tracks. There is a fine line between homage and satire, and Señor Coconut y Su Conjunto balance right on top of it, with lyrics like, "We're standing here/exposing ourselves/we are Showroom Dummies," casually sung over expertly crafted Cha-Cha-Cha beats.

Sergio Vega • *The Ray Martin Sessions* • **grape OS** • Apparently Sergio Vega has played with Quicksand and Deftones. This five-song solo release has a radically different approach, embracing 60's pop and trying to make it his own. It's almost a guilty pleasure, as it strives so hard to be pop in it's hey day that it attains supreme catchiness with silly, at times cheesy, lyrics. There is a nice diversity of sounds here, but alas, it's all based in the 60's, which is hard for anyone present day to attempt to emulate.

Silkworm • *Lifestyle* • **Touch and Go** • This restores my faith in new styles of music in America. The first track is titled "Contempt." The song pares down the conflicts featured in Jean Luc Godard's film of the same name. Intelligent without the condescending attitude of indy rock's irony, Silkworm is an amazing band who play really catchy songs. They even do a wonderful cover of "Ooh La La," which is the end song on the film "Rushmore." There's so much to rave about here, that I urge you to listen to it yourself.

Silo the Huskie • *s/t* • **Cargo/Headhunter** • Named for a dog nearly killed by the band on its way to a rehearsal, this band has a "Midwest Americana all-rock noise" that does a superb job of capturing emotion and containing it within. These guys are real and honest, and there is a lot of thought in what they offer.

Sit n' Spin • *Enjoy The Ride* • **Headhunter/Cargo Music** • Chick Rooooocckkkkk!!! This five-piece all-girl band from New York is just as fun as The Donnas and The Eyeliners but they're not quite as over-the-top. I'd put them between the Go-Go's and The Donnas. That's not to say they're not good and that they don't kick ass. They kick all kinds of ass and the CD is fun as hell to listen to. Which, by the way, I highly suggest you do.

Slum Village • *Fantastic Vol. 2* • **Good Vibe Recordings** • Several months ago came the end of the legendary A Tribe Called Quest, leaving a gap in a hip-hop world filled with playaz and bank account references. In comes Slum Village, ready to take their place as the kings of soul-filled, laid back hip-hop. Q-Tip himself passes the torch to the Village in "Hold Tight" ("This is the last time you hear me...I'mma leave it in the hands of the Slum now"). Also lending their support are Kurupt, Busta Rhymes, D'Angelo, Pete Rock and Jazzy Jeff. The rhymes flow flawlessly over slow beats drenched in a summer kinda feeling.

Sparechange00 • *...at first sight* • **Cargo** • Strongly reminiscent of Blink 182, with more pissed off vocal delivery, comes the emo pop punk of Sparechange00. The playing is really good, and the kids may relate to the coming of age angst Sparechange00 sing about. The vocals and playing are really the strong point here. Take a listen to

"Dearest Friend" and see if the driving guitar doesn't sweep you in.

Stereotyperider • *Fair Weather Fan* • **Sunset Alliance** • I had never heard of this band before and I'm happy I now have. Stereotyperider are an amazing four-piece band from Phoenix, Arizona. Their sound relies heavily on super melodies and awesome tempo changes – a mix of powerful rock and punk energy. The vocals are great, the recording quality is excellent and the music is even better. Using creative guitar parts, pounding drums that are all over the place, and deep bass lines, I was hooked the first time I listened to this seven-song release.

Strung Out • *The Element of Sonic Defiance* • **Fat Wreck** • This isn't just melodic punk rock, this is big, melodic punk rock. Strung Out has an ability to create heartfelt tunes with an intense power that is hard to grasp (fusing elements of metal and alt rock). Using unexpected tempo changes, booming vocals and kick-ass guitar parts, Strung Out has compiled an eight-track album that is their best yet.

The Arrivals • *Goodbye New World* • **Thick Records** • Driving rock with a punk influence best characterizes The Arrivals. My favorite songs are "Last Lullaby," a bittersweet tune fit for drunken sing-alongs, and "Chinese New Year," another great sing-a-long for the broken hearted that features killer vocal/guitar progressions. The strength of this record is that you can feel the heart and conviction they place into the music and lyrics. Granted, some of the 15 tracks are more tongue in cheek than heart on sleeve, but that doesn't negate the power of their most heartfelt songs.

The Black Heart Procession • *Three* • **Touch and Go Records** • Someone please get these guys some antidepressants!!! The layers of guitars, pianos and several organs are pretty depressing – and that's before Pall A Jenkins starts singing. After that, you actually feel like calling them up to make sure they haven't committed suicide yet.

The Broadways • *Broken Van* • **Asian Man Records** • This was one of the best punk bands around, but they are no longer. This is the final album from The Broadways and it captures every bit of their powerful, melodic punk rock energy. With gruff vocals akin to Jeff Ott (Crimpshrine, Fifteen), quick moving music (a la Propagandhi, old Jawbreaker), and socio-political lyrics, The Broadways always get under my skin. This release features six unreleased songs, tracks from their first 7" and the "Big City" EP.

The Condors • *Tales Of Drunkenness & Cruelty* • **Vital Gesture Records** • Old school punk, with some surf rock thrown in. "Listen To Me, Now" almost sounds like it has some 60's pop in there, too. The vocals could be a little tighter but the music is a lot of fun.

The Dagers • *Lock Up Your Daughters* • **Unity Squad Records** • This is old school punk. Fast and angry and with the minimum of talent. It's not a bad disc, but it probably is not one that you will want to wait in line three hours for. It is fairly standard-issue punk.

The Enkindels • *Can't Stop the Enkindels* • **Initial Records** • I always hated high school angst flicks, but I liked the soundtracks that had a little anger and some hurt love songs. The Enkindels skipped the bad John Hughes celluloid and went straight for the music. "Eva Luna" (track #4) is heartbreaking and the trite title of "Nothing But a Good Time" (track #5) is a damn good stab at a punk anthem. Beware of the occasional leans toward AC/DC-esque guitar riffs and you'll really dig the new Enkindels release.

The Forty Fives • *Get it Together* • **Nq Records** • If you're curious to find out what The Forty Fives sound like, think the Delta 72 without the distorted vocals. Raunchy guitars over powerful drum beats, drenched in B-3 Hammond Organ melodies. A bit

rock, a bit blues, all attitude. I can tell by the sound of this debut album that good things will come from the Forty Fives in the future.

The Jazz June • *The Medicine* • **Initial Records** • Back with their second full-length on Initial, The Jazz June's *The Medicine* blasts from my speakers. This complex, melodic, energized form of rock is infectious. Combining elements of bands like Braid and Promise Ring while incorporating jazz, R&B and hip-hop rhythms, The Jazz June deliver 11 tracks of supreme musical enjoyment.

The Lothars • *Oscillate My Metallic Sonatas* • **Wobbly Music** • The Lothars have created a milestone recording in the development of theremins as an emotive instrument. They continue with their theremin instrumentals, focusing on compositions and building the tracks layer by layer through time. There's more of an effort at artistry and exploring the bass end of the theremin in relation to traditional instruments rather than misusing it as a gimmick for space-age sound effects. This record is quite relaxing due to the build and repetition within each song. Severely recommended and quite an improvement over their first release.

The Luxury Liners • *Sound As Ever...* • **Echo Music** • My wife and I visited Nashville last year and were surprised at the number of non-country bands there. Us, stereotyping? Nah. Anyway, The Luxury Liners are out of Nashville (originally from Texas) and play that non-country music I love so well. This trio plays a very catchy, very tight brand of pop, like the Beatles for 2000. You can listen to this and get a clear image of these guys playing a club where the first five rows are fans that know all the words, and sing as loud as they can. I don't typically like this new pop stuff too much; I can only sit through one or two songs but I've listened to seven songs in a row now, all the way through, and if there weren't more CD's to review I'd keep going. I'll leave this one in the player regardless.

The Monty McClanahan Project • *The Road Less Traveled* • **self-released** • This is a Bluegrass CD. Still with me? For those of you that are, this is good bluegrass music. I know, I know, how in the HELL does anyone know about bluegrass music? Well, oddly enough, I used to be a DJ at a country/bluegrass station in the rural north Georgia mountains. The station switched to adult contemporary about two months later, but that's another story. If you like bluegrass, this is good music. You don't hear much of it these days, what with Garth and the Dixie Chicks and all that other country cross-over garbage. If you want real country, take *The Road Less Traveled*.

The National Acrobat • *The National Acrobat, For All Practical Purposes, Is Dead* • **Arise Records** • In this month of a million and one punk discs, it was nice to hear The National Acrobat and their blend of hardcore. There is some really tight, riff-heavy hardcore on here that will interest even the slightest metal/hardcore fan. They do dabble a bit in straight ahead metal ("Apter Into") but almost always go over the top. Keep your head and break your neck!

The New Rising Sons • *Thieves and Angels* • **GrapeOS** • As a "nod to their punk roots," The New Rising Sons released this 4-song EP, the first record ever to be released on the new GrapeOS label. It's very structured, smooth, and gentle rock, and is obviously the work of matured artists.

The Nextmen • *Amongst the Madness* • **Scenario Records** • Having conquered the UK hip-hop scene, The Nextmen's next mission is to take over the scene here in the States. A staggering 17 tracks with an amazing flow, and not an English accent to be found anywhere. Their use of jazz beats and keys brings a nice change for those tired of playaz, bitches and Benzes.

The Posers • *Anti-Christian Animosity* • **Cargo Music** • YIKES!! This is angry, fast, cool shit. It will give your grandma total systemic failure. This is old

☆ quickies...a little bit on a lot of records ☆

school punk that is mixed up with a definite hardcore sound: Biohazard meets the Germs. You get the idea. Lots of screaming and anger. This is a good disc.

The Prescriptions • *Why We Don't Rent to Women* • *Johanns Face Records* • The Prescriptions sound like what the Go-Go's would if they played indie rock with a touch of punk. Other bands come to mind, such as Me First and the Bikini Kill. There is nothing particularly exciting here, just your average hooks and melodies to take up about a half hour's worth of your time.

The Queers • *Beyond The Valley Of The Ass-Fuckers* • *Hopeless Records* • Wow, ol' Joe Queer has come back hard!! The last disc of theirs that I heard was good (of course) but it was definitely sugary pop-punk. This is in that immutable Queers style, but it is fierce, like the old stuff. Songs like "Stupid Fucking Vegan" and "My Cunt's a Cunt" are certainly not Beach Boys covers. This, as expected, rocks your ass.

The Trans Megetti • *Soon Be Seeing You Later* • *Art Monk Construction* • This is punk but not really. What I mean is that it's fast and loud but it's too erratic and shifting to be straight punk. You really have to hear it to get it. It's very stripped-down rock but, at the same time, there are a lot of layers to it. This is, unfortunately, only a four-song EP but it's a great way to see if you can dig what they're selling. "We Dig the Demons" is a great tune.

The Vandals • *Look What I Almost Stepped In...* • *Nitro Records* • Boy! What a treat! "Behind the Music" is a funny pop track about putting out a record that has the best lyrics. The Vandals are best at a fast pace, and most of the tracks have a quick wit to match. This whole album is filled with stand out songs, including "The New You," a funny break up song. They even reach back to 80's new wave with "Kick It." The vocals really stand out on this album, as well. If you want to start off the school year with a fun record, get this NOW! The longer you wait, the harder you'll kick yourself for not acting sooner.

The Weakerthans • *Left and Leaving* • *Sub City/Hopeless* • This Canadian three-piece, with roots in political punk band Propagandi, is back with their second full-length release. *Left and Leaving* combines melodic punk with a country sentimentality. The songs are intricate and moving, with heartfelt and shy vocals that are perfectly delivered. While some tunes are more energized than other acoustic-leaning tracks, each song is creatively original and undeniably The Weakerthans.

Thrones • *Sperm Whale* • *Kill Rock Stars* • You could say that *Sperm Whale* is more a collection of sometimes melodic, very heavy sounds, as opposed to a collection of songs. Perhaps I'm being too harsh. They're songs, alright (especially the beautifully out of place "Django," sung in what I can only guess is Portuguese). It's the second of two parts, with *White Rabbit* being part one (it's also included in the CD version, but unfortunately, the documentation doesn't say where one ends and the other begins). The lineup consists of Joe Preston (bassist for the Melvins) pretty much playing everything, including a double neck guitar/bass combo. Preston relies heavily on the atmospheric, utilizing all sorts of electronics to alter the sound of his voice, sometimes with great results.

Throwaway Generation • *Tomorrow's Too Late* • *Cyclone Records* • You want polished, slick sounding punk with none of that grit and noise that old school punk had? Whoops, this ain't for you. This is the old school punk *real* punk fans crave. These guitars are loaded with distortion and the singer's voice has more grit than sandpaper. It's downright infectious is what it is. No fuss, no muss punk at its best.

Toe • *Variant* • *Truckstop Records* • This latest release from Toe (formerly Toe 2000) is a musical realization of band leader David Pavkovic's vision

of music and tone's importance over everything else, including lyrics. That is not to say that Japanese singer Yoko Noge's vocals don't make a wonderful instrument, with her sultry baritone style. Take for example, "Vacation," whose lyrics were composed from postcards Pavkovic sent to others while on vacation. Musically, *Variant* is experimental, with plenty of interesting sounds and loops that will either engage or repulse the listener.

Tristan Psionic • *Mind The Gap* • *Sonic Unyon Records* • These guys are pulling double time as a rock band by night and the owners of Sonic Unyon by day. It must be the advantage of hearing all of the different bands on their label that has helped them create the sound they have. It sounds at times like Oasis, at times like Sunny Day Real Estate and at times like New Bomb Turks. What I'm trying to say is that their sound is varied. Think of Oasis with more harmonies, a punkier vibe and crunchier guitars, and you've got Tristan Psionic. I don't think there are brothers in this band either, so they've got a huge lead over Oasis on that count alone.

Turning Point • 1988-1991 • *Jade Tree* • Bands like Lifetime, The Get Up Kids, and Promise Ring can thank Turning Point for inspiration. With their roots as a straight-edge hardcore band, Turning Point took that sound to the next level. They added more complex instrumentation to an already melodic and hard-driving style. Coupled with the emotional aspects of their music, Turning Point had created what became, and still is, a very popular genre in the punk scene. This album includes every song they recorded, released and unreleased - 38 amazing tracks worth.

Under the Gun • *One Nation...* • *Fastmusic* • This is a fun pop punk album that is a hark back to positive days. "Welcome to My Hell" is an optimistic song about summer punk band touring, and "Steadfast" is a staying true song that is not cliché. Though the optimism and accompanying clean production are things that makes this so bright and fun, my patience for pure pop punk is relatively low. Nonetheless, this should appeal to fans of poppy punk. There is a great hidden track (a Richard Hell cover) that's a lot rougher than anything on this CD. Make sure to listen for that song.

Various Artists • *Equal Vision Records Label Sampler* • *Equal Vision Records* • If you only buy one hardcore record this summer, THIS SHOULD BE IT! I own some of the recordings from which the tracks are pulled, and though I can't stand the full-lengths, they sound so great on this comp! Even the metal-core crap sounds great! This starts off with a fun track by Saves the Day, continues with One King Down, and great stuff by the Stryder, Snapcase, Bane, Converge, Project Kate, Serpico, Refused, Trial, and more. Again, all of these are pulled from full-lengths - nothing is unreleased. Still, short of making your own mixtape, this sampler gives a total of 24 fun hardcore tracks to keep your head bopping, finger pointing, arm windmilling, and body rocking.

Various Artists • *Exposed III - Hot-Doggin' The Great Midwest* • *Sin Klub Entertainment* • From Toledo, Ohio, the famed epicenter of modern American music, comes this mammoth 3 disc set featuring 59 bands. The music ranges from cool blues to sad death rock with all genres in between accounted for. Most of the songs (surprisingly, considering the

sheer number) are pretty good. Most of the bands are unsigned, but several are the property of Sin Klub. Some of these bands may soon have contracts and some should just go wash dishes at Taco Hell. The set is definitely worth a listen.

Various Artists • *Jade Tree: First Five Years* • *Jade Tree* • This double CD showcases all the 7" releases from Jade Tree during the period of 1990-1995. The bands featured on here are (number of tracks in parenthesis): Gravel (6), Jones Very (6), Railhead (3), Pitchblende (4), Eggs (5), Leslie (2), Universal Order of Armageddon (2), Walleye (4), Damnation (1), and Edsel (2). These bands represent a group of musicians that were constantly pushing the limits of their sound, creatively changing the face of punk/indie music.

Various Artists • *King Diamond Tribute* • *Necropolis Records* • Eleven artists cover as many tracks from Diamond's extensive library. Artists include Dark Funeral ("The Trial"), Exhumed (playing the slightly funny "No Presents for Christmas, featuring melodic vocals!"), Destiny's End ("Dressed in White") and Aggressor ("Welcome Home"). The good thing about this comp is that the artists do not play the songs exactly like the original versions, but instead adapt them to their own personal style, giving the album a variety of sounds and styles.

Various Artists • *Live at the Blue Room* • *Yanstar Records* • The Blue Room is a small theater in Chico, California that, since 1998, has been recording many of the performances there. These live performances (22 tracks) have never been previously released. Included on this release are songs by The Dismemberment Plan ("What Do You Want Me To Say" and "The City"), Braid ("First Day Back" and "Never Will Come For Us"), Edith Frost ("Calling Over Time") and The Farewell Bend ("Rumors About Lightning"). The recordings sound great and with such awesome bands featured, it's a damn good compilation.

Various Artists • *Plea For Peace* • *Asian Man Records* • This is a must own record. Why? Well, suggested retail is \$3.99. *Plea for Peace* is dedicated towards anti-racism and anti-sexism. The introduction is a recorded speech by Dr. Martin Luther King Jr. There are 30 tracks here, with a great ska/rocksteady track by Chris Murray, psycho ska by Blue Meanies, strange stuff by Polytics, and tracks by Smoking Popes, Alkaline Trio, Lawrence Arms, plus more bands and a spoken word performance by Fishbone's Angelo Moore. All this for so little means you should pick it up and support the cause.

Various Artists • *Punk Goes Metal* • *Fearless Records* • This comp rocks! I had forgotten about half of these songs, including the fact that I liked them (even though they are mostly by '80s hair bands). Some of my favorites include Jughead's Revenge ("Talk Dirty to Me"), A New Found Glory ("Heaven Isn't So Far Away"), Divit ("Breakin' the Law"), Diesel Boy ("Looks that Kill") and my favorite by far, Link 80 ("Harvester of Sorrow"). These bands take the original songs and try to leave the important parts intact, while adding a touch of



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punk to spice up the tracks. This CD works as more than a novelty act, since the songs are given the attention and respect (or disrespect) needed to make the track interesting. If you enjoy punk and used to listen to metal in the '80s, you owe it to yourself to check this comp out.

Various Artists • Punk-o-rama #5 • Epitaph Records • It's the whole damn stable of Epitaph punk artists on one CD for your sampling pleasure. Rancid kicks ass with a preview of their new album with the track "Poison" and NOFX is featured with three tracks. And the bad with the good, ALL's track is a poor choice. Don't worry, though, this is worth its sticker price for the variety of current punk.

Various Artists • Scene Report • Triple Crown Records • This compilation starts off with pissed off mosh-core from bands like Death Threat and Disciple. It moves to hardcore territory with Voice of Reason (who do a good job of mixing it up with emo-ish lyrics) and Downlow (play by numbers core complete with bass solo). This comp continues with more pissed off metal-core, then some good rap-core by Son of Skam and Cipher, then back to hardcore thanks to Desperate Measures, Comin' Correct, and more metal mixed stuff. The standout band on this comp is One 4 One, who blew me away with an awesome track with distorted vocals. Overall, this falls in the pissed off NYHC/NJ realm of hardcore. If you're up for (or down with) that scene, check this out.

Various Artists • The Five Fingers of Dr. X • Triple X Records • Here is a pretty decent sampler disc. Five bands (Streetwalkin' Cheetahs, Tricky-Woo, ADZ, Gaza Strippers, Black Halos) and 21 songs. This is fast, rocking melodic punk that is balls of fun to listen to.

Various Artists • The Orange Spot Sessions, Volume 2 • Orange Peel • This eclectic collection of many independent music styles is one of the best I've ever heard. Orange Peel is assembling indie bands from all around the globe and pressing a compilation CD every month, and they're just starting out. After hearing the great talent on this one, I'm definitely looking forward to more!

Various Artists • Triple Crown Records Sampler • Triple Crown Records • This sampler has something for everyone, provided that everyone likes punk and metal. This is a good sampler with over 20 bands on it. It is well produced and most of the bands are pretty good. There are a few great tunes and a few clinkers, but there always are.

Various Artists • World Warped III Live • Side One Dummy Records • Ahhh, this is a reviewer's dream CD. All I have to tell you is that this is a compilation of this year's Warped Tour, made up of all live and/or unreleased tracks. You get, among others: Less Than Jake, 7 Seconds, Mighty Mighty Bosstones, Pennywise, Supersuckers, Papa Roach, Blink 182... and the list goes on. You know it's awesome. Just go get it and start enjoying.

Walter Trout and the Free Radicals • Live Trout • Ruf Records • There's something about live performances that can't be captured on a record. The energy, the ambience, the give-and-take relationship between the audience and the artist that can't be duplicated. Live recordings come close, but too often rely on multiple dates from which to cull material, resulting in those annoying fades to black during the applause. If there is ever a close-to-the-real-thing live recording, it's *Live Trout*, this double CD recorded during last March's Tampa Bay Blues Fest. Walter Trout plays the Blues like a man possessed, having had no sleep and no food during the last 24 hours before the show. The only break in the action occurs when you are forced to change CDs, reminding you that you're not actually there. Fortunately, you own this piece of Blues magic, which will surely bring many hours of listening pleasure.

Vinyl releases

A-Set • Blue Room 7" • Southern Records • While the unique vinyl concept (two different grooves on each side that present separate songs - four total), clear blue color, and kick-ass packaging make for a great record, do not overlook the music. Albert Menduno is a one-man-band kicking out acoustic pop gems. The sound is melodic and simple, yet creative. Putting the icing on each track are the well-delivered and delightful vocals (except on the one acoustic tune, of course).

Five Day Messiah • Best of '84-'89 Volume Two 10" • Paco Garden Records • This 11-track release complies all their punk rock attitude of years past. This 10-inch shows that FDM was ahead of their time. While most tunes are quick-paced and full of teen-angst, some tracks really stand out as being highly creative and original, especially for their time.

I Hate Myself • two songs 7" • No Idea • As the band calls it quits, they leave us with these two final songs (on cool, clear brownish vinyl). The first song starts slowly, building to a furious explosion of energy and screamed vocals, then repeat. The flip-side features a driving, mid-tempo tune of intense, dark emotion.

NOFX • Pods and Gods 7" • Fat Wreck • Here are two mediocre NOFX tunes on orange vinyl, limited to 12,000 (not too limited). One is from their new album "Pump Up The Valuum" and the other is unreleased. While NOFX remains a punk rock standard, their songs have become too formulated. They broke that mold with their great EP "The Decline", but this 7" doesn't do a thing for me.

pedro the lion • a guitar for janie/progress storybook 7" • Suicide Squeeze Records • This is a neat children's storybook titled *a guitar for janie* that features two songs by pedro the lion. The music is amazing, as this 7" consists of "June 18, 1976" and "April 6, 2039," both of which are on the four song progress CD-EP (see CD review). The record sleeve is attached to the booklet, which is about a girl named Janie and her misadventures on the way to securing her first guitar. The illustrations are nice, and the overall concept is really cool.

Rumbleseat • Trestles 7" • No Idea • Featuring Chuck and Chris from Hot Water Music and Samantha Ragan from Bitchin', the three team up to punch out two acoustic tunes on green vinyl. Each track is melodic and well-done, lead by strong male vocals (and one song includes some great harmonica work). This was originally recorded in the Summer of '98.

Selby Tigers • self-titled 7" • Hopeless Records • Blasting forth with a punk attitude and a new wave feel, the Selby Tigers create a unique sound loaded with catchy hooks, quirky tempo changes, and great vocals (lead and back-up). You will soon be dancing around your room, knocking things off shelves trying to keep up with this whirlwind of good tunes.

The Messy Hairs • Skulls and Skateboards 7" • Paco Garden Records • This three-piece plays rapid-fire punk rock with an old school (a la D.R.I. before turning metal) kind of sound. Their music is tight and full of aggressive, punk attitude. Plus, they printed "Go Vegetarian" on their liner notes - and I can't help but support that.

Various Artists • Quarters, Vol. One 7" • Alarms Mechanics • The first offering from Alarms (new label run by Mike from Small Brown Bike and his pal Dale) is a four-way split featuring Small Brown Bike, Lovesick, Keleton DMD and Quixote. The Small Brown Bike track (a re-mix of "Mine of You") is an amazing song - well-crafted, melodic hardcore. Lovesick follows that song with a powerful, creative and somewhat chaotic tune featuring haphazard, screamed vocals. Keleton DMD are noisy, hardcore outfit with creative instrumentation and techniques. Quixote offers an emo-indie inspired work of energized proportions.

Various Artists • Read Army Faction 7" • No Idea/AK Press Audio • Working as a benefit for revolutionary book company AK Press, Hot Water Music, Avail, Discount and The Weakerthans join forces. Each band delivers one tune. Discount drops a speedy, melodic punk number with trademark, kick-ass female vocals. The Weatherthans perform a folk-ified melodic song with a punk rock coolness. Hot Water Music rock out a powerful punk tune with gruff vocals and hooks galore. Avail follows with a sound similar to Hot Water Music - gruff vocals and a melodic, catchy, aggressive style performing a cover of Elvis Presley's "Suspicious Minds."

Label Addresses

(write these guys, tell 'em IMPACT sent ya)

*Champ Records, PO Box 10674, Murfreesboro, TN 37129-0014
 Arise Records, PO Box 45, Shelbyville, KY 40066
 Art Monk Construction, PO Box 6332, Falls Church, VA 22040
 Asian Man Records, PO Box 35585, Monte Sereno, CA 95030-5585
 Alarms Mechanics, PO Box 27, Marshall, MI 49068
 Atomic Pop, PO Box 7639, Santa Monica, CA 90406
 Baby Factory, 1217 N. Milwaukee Ave., Chicago, IL 60622
 Big Wheel Recreation, 325 Huntington Ave. #24, Boston, MA 02115
 Blue Bunny Records, 43 Morris Ave., West Milford, NJ 07480
 Cargo/Headhunter, 4901-906 Morena Blvd, San Diego, CA 92117
 Chumppire Records, PO Box 680, Conneaut Lake, PA 16316-0680
 Crustacean Records, PO Box 370156, Milwaukee, WI 53237
 Cyclone Records, 24 Pheasant Run, Merrimack, NH 03054
 Daemon Records, PO Box 1207, Decatur, GA 30031
 Death 101 Records, Death101Records.com
 Deep Elm, PO Box 36939, Charlotte, NC 28236
 Devil Doll Records, PO Box 30727, Long Beach, CA 90853
 Digital Hardcore, 225 Lafayette St. #608, New York, NY 10012
 Doghouse Records, PO Box 8946, Toledo, OH 43623
 Dr. Strange Records, PO Box 7000-117, Alta Loma CA 91701
 Echo Music, 1017 16th Ave. South, 2nd Floor, Nashville, TN 37212
 Emperor Norton Records, 102 Robinson Street, Los Angeles, CA 90026
 Epitaph Records, 2798 Sunset Blvd, Los Angeles, CA 90026
 Equal Vision Records, PO Box 14, Hudson, NY 12534
 Eulogy, 218 Buckingham Pl., Philadelphia, PA 19104
 Fast Music, 401 Broadway #2011 New York NY 10013
 Fat Wreck Chords, PO Box 193690, San Fran, CA 94119-3690
 Fearless Records, 13772 Goldenwest St. #545, Westminster CA 92683
 Function 8, PO Box 411195, San Francisco, CA 94141
 Girlie Action, 270 Lafayette Street, Suite 1302, NY NY 10012
 Good Vide Recordings, PO Box 2332, Beverly Hills, CA 90213
 GrapeOS, 332 Bleecker Street, PMB K42, NY, NY 10014
 Hellcat Records, 2798 Sunset Blvd., Los Angeles, CA 90026
 Honest Don's, PO Box 192027, San Francisco, CA 94119
 Hopeless Records, PO Box 7495, Van Nuys, CA 91408-7495
 Initial Records, PO Box 17131, Louisville, KY 40217
 Jade Tree, 2310 Kennwynn Rd., Wilmington, DE 19810
 Jeremy Gloff, PO Box 291593, Tampa, FL 33687
 Johann's Face, PO Box 479164, Chicago IL 60647
 Jump Up! Records, PO Box 13189, Chicago, IL 60613
 Kill Rock Stars, PMB 418, 120 State St. NE, Olympia, WA 98501
 KJAC, PO Box 247, Horseshoe Hill Rd, Pound Ridge, NY 10576
 Kung Fu Records, 92 N. Citrus Ave., Hollywood, CA 90038
 Lobster Records, PO Box 1473, Santa Barbara, CA 93102
 Matt & The Astronauts, 513 N. Walnut St., Columbia City, IN 46725
 Mr. Underhill, PO Box 4290, Rockville, MD 20849
 Napalm Age Records, PO Box 2510, Ft. Charlotte, FL 33949
 Necropolis Records, PO Box 14815, Fremont, CA 94539-4815
 Next To Nothing, 26030 Leafywood, Spring, TX 77386
 Ng Records, 130 5th Ave. 7th Floor, New York, NY 10011
 Nitro Recs, 7071 Warner Ave. F-736, Huntington Beach, CA 92647
 No Idea, PO Box 14636, Gainesville, FL 32604-4636
 Orange Peel Records, PO Box 15207, Fremont, CA 94539
 Pink & Black Records, PO Box 190516, SF CA 94119
 Revelation Records, PO Box 5232, Huntington Beach, CA 92615-5232
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 Ruf Records, GmbH Kirchstr. 24, 37318 Lindewarrah, Germany
 Scenario Records, PO Box 6971, London W10 5EH
 Scratchie Records, 621 E. 8th Street, #276, New York, NY 10003
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 Suicide Squeeze Recs, Box 434 4505 Univ. Way NE, Seattle WA 98105
 Sunset Alliance, PO Box 31596, Phoenix, AZ 85046
 The First Time Recs, PO Box 8052, Ann Arbor Michigan 48107-8052
 The Monty McLanahan Project, Fairview Blvd., Fairview, TN 37062
 Thick Records, 409 N. Wolcott, Chicago, IL 60622
 Tiger Style, 149 Wooster St., 4th Floor, New York, NY 10012
 Touch and Go Records, PO Box 25520, Chicago, IL 60625
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 Triple Crown Records, 331 W. 57th Street, NY, NY 10019
 Triple X Records, Box 862529, LA, CA 90086
 Troublemaker Unlimited, 16 Willow Street Bayonne, NJ, 07002
 Truckstop Records, 2255 S. Michigan Ave., Chicago, IL 60616
 Unity Squad Records, 354 W 100 N, Logan, UT 84321
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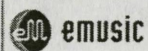


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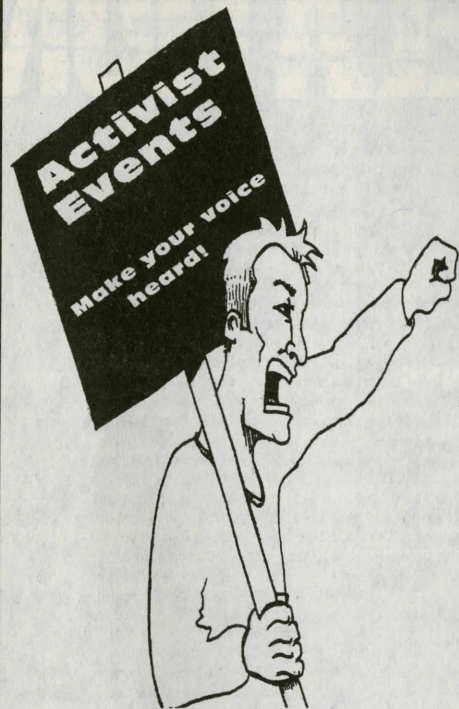
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North American Anarchist Conference

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Where: Los Angeles, CA
More info: www.geocities.com/naacweb/

National Homeless Convention

When: August 13-17, 2000
Where: Los Angeles, CA
More info: 213.892.9011 or domevillage@aol.com

**National Raza Protest - Against the
Democratic National Convention**

When: August 14, 2000
Where: STAPLES Center, Los Angeles, CA
More info: 818.365.6534

Seattle Hemp Festival

When: August 20, 2000
Where: Myrtle Edwards Park, Seattle, WA
More info: www.seattlehempfest.com

Women's Gathering

When: August 25-27, 2000
Where: Twin Oaks Community, Louisa, VA
More info: 540.894.5126

American Indian Movement Fla. Conf.

When: September 1st 2000, 6pm
Where: Wickham Park, Melbourne, FL
More info: Carol Avont 727.826.6960

Texas Death Penalty Conference

When: Sept. 9, 2000, 9:00 a.m. to 4:00 p.m.
Where: Univ. of Dallas in Irving, Texas
More info: Joyce Hall 214.357.2173

**"The Anti-Ballistic Missile Defense
System: The Threat of a New Arms
Race" - public forum by Bruce K. Gagnon**
When: September 11, 2000, 7pm
Where: Univ. of South Florida, Tampa, FL
More info: <http://ctr.usf.edu/uls> or 813.974.3170

Coastal Cleanup Day

When: September 16, 2000
Where: Over 600 California locations
More info: 800.COAST.4U

**Regional Summit on Violence: Victims'
Voices**

When: September 28, 2000
Where: Oakley Lindsay Center, Quincy, IL
More info: 573.221.2093

**First Monday 2000: Unite to End Gun
Violence**

When: October 2, 2000
Where: Nationwide
More info: www.psr.org/firstmonday.html

**Gay, Lesbian and Straight Education
Network's 4th Annual National Conf.
Teaching Respect for All 2000**

When: October 6-8, 2000
Where: Chicago, IL
More info: www.glsen.org, 212.727.0135 x109

National Coming Out Day

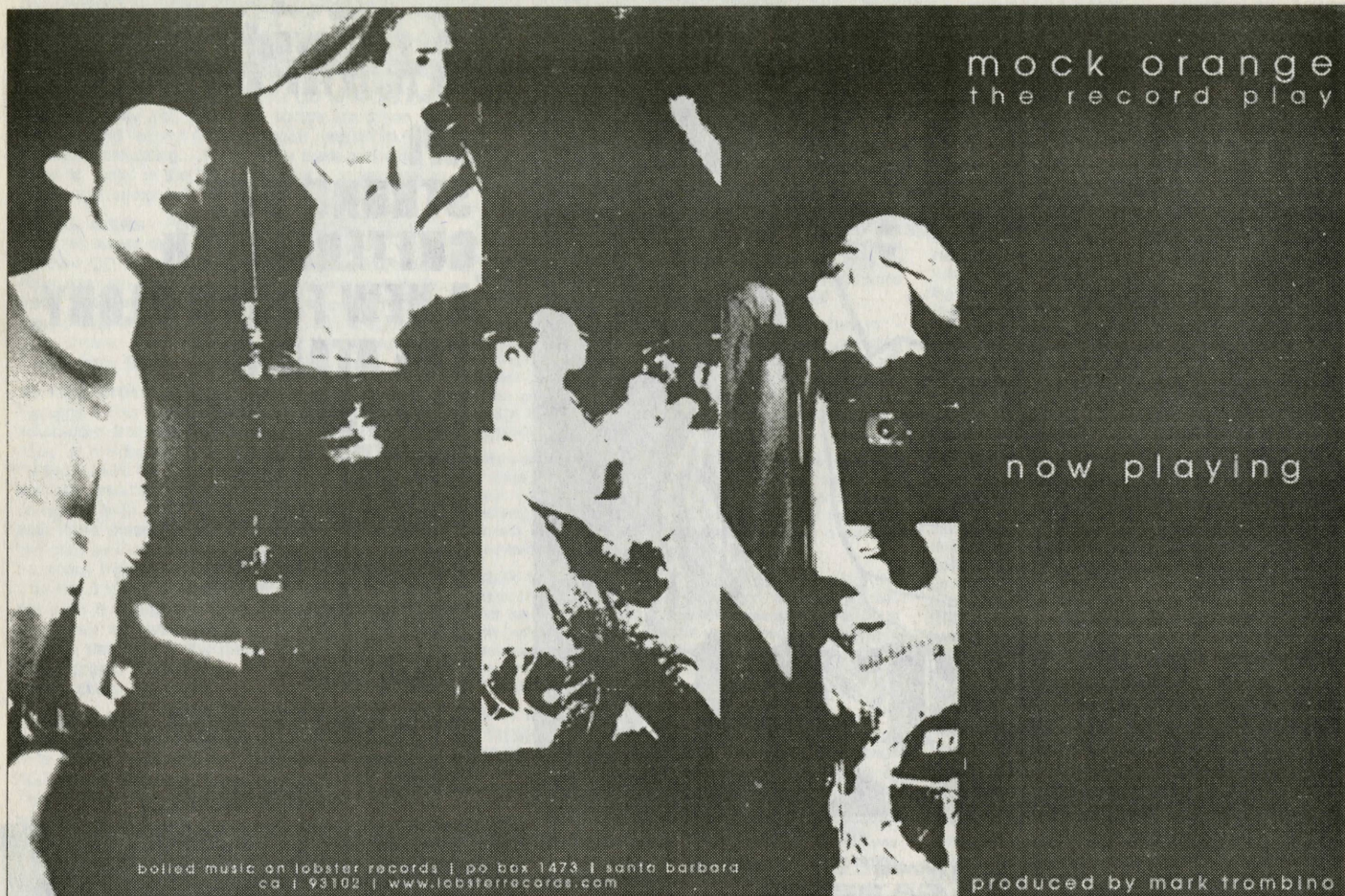
When: October 11, 2000
Where: Nationwide
More info: www.hrc.org/ncop/guide.html

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Email us: impact-press@mindspring.com

Shut Down Los Alamos Nuclear Lab

When: August 9th 2000
Where: Ashley Pond, Los Alamos, NM
More info: 505.989.4812



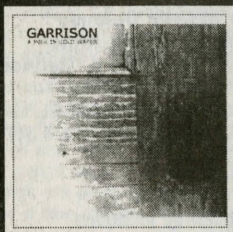
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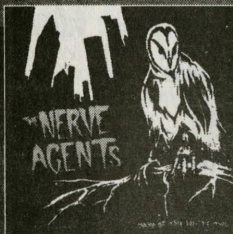
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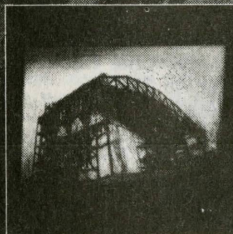
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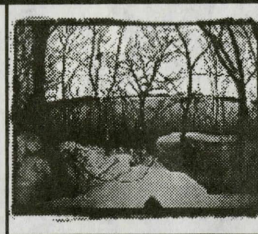
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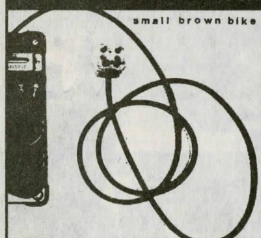


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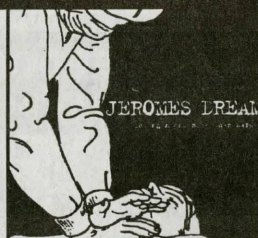
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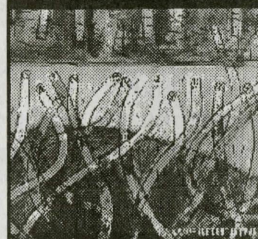
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By
Jeffrey-
John
Nunziata

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Please email any questions to Jeff at: sk8board@worldnet.att.net

If we choose your question we will send you a hella kool safer sex gift pack with lots of assorted condoms and lubes!

Q: I recently heard over the radio that a study has shown that a lot of condoms are not passing the required tests. They didn't really go into much info but they said it came from some consumer magazine in June and it kind of freaked me out. I even use extra strength condoms just to be on the safe side but what's the point of protecting yourself if the damn things don't even work? PLEASE let me know what's up and if I should just give up on condoms.

Sam, 16, Baltimore, MD

A: I did some research and the only recent study that I could find was a study done in the June 2000 issue of *Consumer Reports*. They took thirty different types of condoms and tested them. Twenty-eight passed their tests. Every test involved a condom withstanding 25 liters of air before bursting, about nine liters over the minimum. Consumer reports has stated that they consider the 25 liter mark "crucial for predicting breakage in use." When they did their last round of tests in 1995,

fewer than half of all the condoms they tested met their standards. So we can conclude that condom manufacturers are making a better condom than they did a few years ago, which is good news for those of us using condoms.

The two condoms that failed the Consumer Reports June 2000 minimum air-burst tests are:

Durex Pure Protection Spermicidally Lubricated (55¢ each)
Trojan Plus 2 Spermicidal (67¢ each)

Extra strength condoms were found to perform "no better than others" in the Consumer Reports inflation tests. Too be honest, there is no standard of how extra strength condoms should perform according to the FDA, the national agency that sets standards for condoms. Consumer reports found that "one brand's 'extra strength' condom might equal another's regular condom." So you may need to look a little more closely at the study and first hand experience with the condoms you are using.

The "thin" types of condoms which many people say break more easily because they are thin did "no worse"

sation lubricated to Durex extra strength lubricated at \$1.09 each.

You said you are from Baltimore, Maryland. Consumer Reports did find that some of the Lifestyles spermicidally lubricated condoms distributed at Baltimore middle and high schools failed their tests. But "the same condom model" which was obtained from other sources, "passed" their tests.

Don't give up on condoms, Sam. They may very well help protect you from not only HIV but from pregnancy and possibly other Sexually transmitted Diseases as well.

I hope this information was of some help.

If you want to mail letters to an address....

Jeffrey-John Nunziata, FL Dept. of Health
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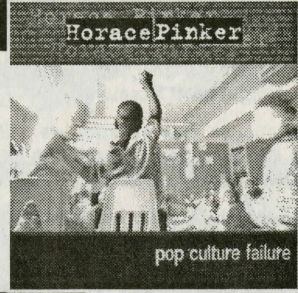
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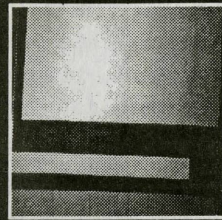
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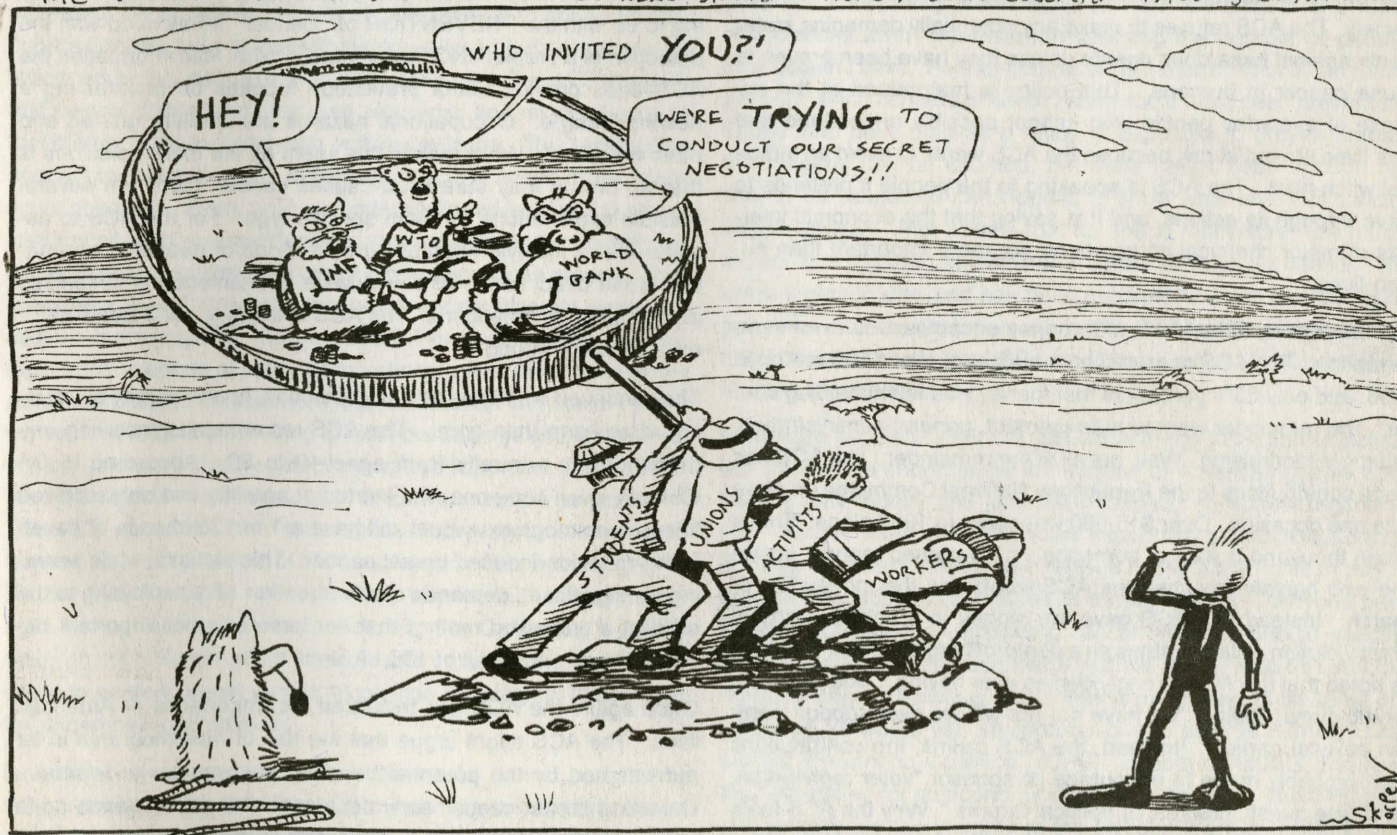
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The American Cancer Society: Preventing Cancer or Protecting Big Business?

By Lauren Elaine Burk



Uncounted numbers of American men and women die every year from preventable cancers.

Their deaths are the direct result of the politically governed policies of major health institutions such as the American Cancer Society. The ACS refuses to make any potentially damaging statements against hazardous agents unless they have been proven to cause cancer in humans. This policy is maintained at the expense of everyday people who cannot possibly understand that their lives are put at risk because the ACS wants to avoid an industrial witch-hunt. The ACS is speaking to the people it pretends to serve through its actions, and it is saying that the economic interests of major chemical corporations are more important than human lives.

The fascination of the ACS with money encompasses even more corruption. The ACS operated on a budget of over \$500 million in 1998, and only 63% percent of that money was spent battling cancer. The remainder went to management, general administration, and more fundraising. Well, not all of the remainder. The ACS has made contributions to the Republican National Committee on more than one occasion. Over \$15,000 was given in 1998 alone. That's fifteen thousand dollars of someone's hard-earned money; someone who naïvely assumed the ACS would use the money for research. Instead, the ACS gave the money to a political party in direct violation of its tax status as a non-profit organization. It should be noted that the ACS strongly denies ever having made any such contributions, stating, "we have not nor will we ever support partisan political parties". Instead, the ACS claims, the contributions were probably made to encourage or sponsor "voter registration, candidate questionnaires, or political forums." Why the ACS feels the need to involve itself in Republican politics remains unex-

plained. Furthermore, the lack of any contributions to other political parties casts doubts upon the sincerity of the ACS to increase voter awareness.

The ACS also seems to forget that it's trying to remind people of something they witness all too often. One out of every four Americans will die from cancer, so there aren't many people who ignore the issue. These horrific statistics are further intensified by the apparent lack of concern of the ACS in cancer prevention. Its literature dealing with prevention contains information on early detection, but as Dr. John W. Gofman, Profes-

sor Emeritus of Molecular and Cell Biology at the University of California-Berkeley, states, "[Early detection], of course, has nothing to do with the PREVENTION of...cancer. It has to do with the detection of a problem NOT prevented". What little information the ACS does provide about prevention focuses on maintaining a healthy lifestyle. Occupational hazards are virtually ignored and often trivialized. What makes this seem all the more ridiculous is that no one is truly sure what causes cancer; there are several feasible explanations for each specific type. For the ACS to assume that a lifestyle maintained by millions of people in one nation is the direct cause of a worldwide phenomenon is outlandish and insulting to Americans. The ACS is trying to put a Band-Aid™ on a gunshot wound.

The continued emphasis on early detection, however, may be causing more harm than good. The ACS recommends receiving one mammogram annually from ages 40 to 90. According to Dr. Gofman, even someone who started at age fifty and only received fifteen mammograms would still have a 1 in 136 chance of developing radiation-induced breast cancer. This statistic, while seemingly insignificant, demands closer attention. Try explaining to the child of a deceased mother that her case was not important because it was only 1 out of 136. A life is a life.

Once again, the ACS has trivialized the importance of American lives. The ACS might argue that the risk of mammograms is far out-weighted by the potential benefits, such as early detection. Detecting breast cancer early decreases the risk of lymph node involvement, and this in turn increases chances for survival. Yet

mammograms are notoriously difficult to interpret, providing false negatives as often as false positives. Baseline scans in particular are useless (due to the extremely dense nature of the tissue at younger ages), although the ACS fails to recognize the potential harm it may cause young, uninformed women.

There are few alternatives to mammograms, especially for young, poor women. One test involves using a special pad placed over the breast to detect increased temperature, which is supposedly a potential sign of breast cancer. This test has been used in South America, but it lacks solid clinical data to support even the principal behind it. The best alternative to mammography is probably an ultrasound of the breast tissue, which provides a highly detailed picture of the tissue even at young ages. Having a manual exam administered by a medical professional is another perfectly safe alternative, although most doctors will recommend a mammogram if anything unusual is felt.

The ACS is particularly hesitant to endorse the use of such alternatives. This hesitancy is darkened by DuPont's financial support of the ACS Breast Health Awareness Program. DuPont is a major industrial company that manufactures, among other things, imaging enhancers that help increase the ability of mammograms to detect tumors in dense tissue. Without the success of mammography, this portion of DuPont's revenue would disappear. So whom is the ACS protecting when it supports mammography? This question should be examined carefully in light of such thinly veiled bribery.

A significant portion of society remains underserved despite the eagerness of the ACS to laud early detection in the form of mammography. Poor, uninsured women are unlikely to spend several hundred dollars for a diagnostic test every year, but programs providing aid to this segment of society are rare. The ACS explains that several states fund their own programs, so they don't want to "double-up" such reduced-cost or free coverage. This explanation appears to make the ACS look pragmatic, but it also casts suspicious shadows. Every time an underprivileged woman takes advantage of such an opportunity to receive a free or reduced-cost mammogram, hospitals and major corporations lose money. Thus every time the ACS fails to encourage underprivileged women to receive mammograms through special programs, they are protecting the interests of major corporations rather than those of the American people. Furthermore, the explanation just doesn't make sense if the ACS is pretending to extol the benefits and importance of early detection. If early detection were so important, why wouldn't the ACS want to make it available to as many people as possible? The ACS maintains that state-sponsored programs reach any women who are in need of reduced-cost or free mammograms. Yet the ACS has done nothing to help pay for such programs despite having insisted on their necessity. In California, the ACS relies on the philanthropy of the state and other organizations dedicated to battling breast cancer to provide oncological health-care for underprivileged women.

In addition to an apparent lack of concern for cancer prevention, the nonchalant attitude of the ACS concerning the denouncement of carcinogens (cancer-causing agents) has jeopardized lives. In some instances, the ACS has promoted the use of carcinogens.

The ACS and the Chlorine Institute issued a joint statement in 1992 that actually promoted the continued use of organochlorine pesticides, some of which have been known to cause cancer. Chlordane is a perfect example of such organochlorine pesticides. It is still used for fire ant control in power transformers, but the rest of its uses have been banned since 1988. Yet chlordane remains in our food supply due to the high solubility of organochlorines in fat. Over time, it accumulates and causes even more damage. Nonetheless, the ACS supported the use of similar organochlorines. When such actions are considered, it becomes more and more apparent whose interests the ACS is protecting.

The 1992 statement also rationalized the frightening coincidence of increased pesticide use and increased breast cancer rates, declaring "much of the recent rise in incidence [of breast cancer] in the United States...reflects increased utilization of mammography over the past decade." If a woman were going to develop breast cancer, she would develop it with or without a diagnostic test. In other words, even without a mammogram, the woman's breast cancer would still develop and eventually it could be diagnosed without the use of a mammogram. Thus the incidence of breast cancer before widespread use of mammography should be the same as after its implementation. The reason it hasn't is hotly debated amongst medical professionals. Very few, however, uphold that increased use of mammograms as diagnostic tests have increased the incidence of breast cancer. Such ridiculous assertions demonstrate the willingness of the ACS to insult and injure the American people.

The amount of damage the ACS has done, however, is unknown. Statistics concerning preventable cancers are limited, and most associations aren't interested in counting the number of people they couldn't save. Further complicating matters, no one can really pinpoint which cancers or which cases could have been prevented. Those who have died as a result of exposure to proven human carcinogens can be counted, but there hasn't been enough research on suspected carcinogens to show what levels of toxicity induce cancer. That means that no one is really sure how much exposure a human can withstand before developing cancer. So when a person dies and has been exposed to a potential carcinogen, who's to say that it wasn't really genetically induced or the tragic result of fate? The ACS can, for now, rely on this uncertainty to cloak their inaction.

Until more people protest the corruption of the ACS, such inaction will continue to shortchange the millions of American people who believe their money and time are promoting an honest organization. Rather, these Americans are supporting an association that donates to political parties and refuses to place the rights of major corporations subjacent to those of its own patrons. Anyone particularly interested in supporting cancer research should specify on any checks or direct donations that the money is to be used for research only. Otherwise, the money is more likely to be spent on overhead, or worse yet, as contributions to political parties. The Cancer Prevention Coalition (CPC) accepts donations and has also advocated for an economic boycott of the ACS. The CPC has also questioned the integrity of the National Cancer Institute, but

(ACS, continued on page 53)

Fighting for Hope Without a Home

by Dave Lucander

The city of Providence has a multi-million dollar mall under construction, while there is still a man who needs food and a place to rest his head.

One time I was standing outside the Met in Providence waiting to see some bands play. My friends and I arrived at the club a bit early and we were just standing around when a major coffee attack hit us. We decided to try and find my corporation of choice, Dunkin' Donuts. We crossed paths with a haughty, flamboyant local and he walked us to the closest Dunkin' Donuts, which was actually located at the end of the street we were on. An older black man, probably in his 30's or 40's approached and asked us for some spare change. The local guy that was walking us to the D&D shouted at him, "get a job you fucking bum, I see you on this street all the time." I lied to the bum's face and said that I had no money. We continued our walk a few more blocks and reached the coffee shop. I was feeling pretty shitty about what had just happened. Here I was about to give a corporation a dollar for a cup of joe that costs them about a dime to make while a man is outside in the increasingly bitter early winter night, longing for something to eat or drink.

I ordered my usual medium french vanilla, light & sweet. I was standing there enjoying the warmth that the full Styrofoam cup gave my hands and the bum came into the coffee shop. He looked at me and I looked at him. He knew that I had lied to him. He talked to me and I cautiously backed off. He tried talking to another customer and the person offered nothing more than a frown and a deaf ear. He looked at me again and I gave him an inviting nod. He talked a little bit. I struggled to piece his slurred speech into sentences. I looked into his dark brown eyes. The brown almost blended into the pitch black of his pupils. Those eyes had seen so much more than my baby blues. This man's eyes looked hopeless. His lip looked like it was swollen from a recent fight. What was left of his teeth were rotting and discolored to the same hue of my light brown coffee. He talked about how he hated the world and how the world hated him. He was saying "Kurt Cobain, he knew what to do. I need some crack like him, then I can just end it." I was speechless, riddled with guilt and shocked about his state of mind. Self-hatred was the constant theme of his monologue. I offered a nervous smile as the bum turned his back and went on his way.

I told my friends about how I was feeling and was greeted with classic responses like, "he was just going to buy vodka anyway", "he should get a job", "there are so many that need help", or my favorite "he likes being homeless".

I don't care if he was going to buy liquor. If a bottle of vodka is what

the guy needs to get through the night he should have it. He needed it to numb his pain, a pain that I saw cry from his eyes. Alcoholism is often used as a cop out to not help a homeless person. By saying that someone should not help this man because he drinks too much is to justify a lack of action on the basis he was immoral and undeserving. This Puritan ethic is only a short step from social Darwinism.

How can he get a job given the condition that he was in? Show me an employer that is willing to give a living wage, or any wage, to a smelly black bum and I'll show you a male virgin in a college frat house. It is known by many that any job is hard to come by. The jobs that are open to a person in his situation do not pay enough to live above the poverty line. The newspapers and politicians use their strong influence to make us believe that the economy is strong. So, where is all of this money that America is rumored to possess? It is concentrated in the hands of the rich and the upper middle class. The working class sees none of the prosperity that is rumored to exist. How can the richest nation in the world experience an increase of homelessness every year for the past twelve years?

The friend who said people like being bums defended her statement by saying that a lot of people were homeless by choice and did so for political reasons, like squatters and nomadic hippies. This statement is true, but this man did not seem too happy in his current situation. I doubt that there was much political motivation behind his plight. Other than people who use vagrancy as a method of political expression, nobody consciously chooses homelessness. Children do not choose to be born to a single mother in a bad neighborhood that lacks dependable public transportation to get to a decent job. I doubt that any child would choose to be born into a school system that encourages silence and order over literacy. No child would choose to be raised in a neighborhood that is teeming with violence and offers little to no hope for personal growth.

The statement that hit me like a policeman's boot was, "there are too many of them to help". I thought about the story where a child walks along the beach throwing starfish back in the water one by one, just happy to help a single starfish back into the ocean.

I walked back to the Met bearing a heavy cross upon my heart. I was filled with guilt and sorrow that strangled my spirit. Here I was, a kid, once homeless and living in his car, who went on to go to college, and I turned my back on a man in a similar situation to where I once was. I had forgotten my past, my struggle. I saw a reflection of myself in his dark brown eyes. My friends went into the club and I stayed outside sipping on my coffee. The bum walked

by again. From my perch on top of a three-foot railing, I watched him approach a group of kids from Boston that I see at many shows. They snickered at him and he walked away with his head down.

I spoke up and asked him to come to me. He looked at me and recognized my face. I began small talk that quickly blew up into a heart to heart conversation. I told him about how I was once destitute, got into college, and pretty much turned my life around. He told me about this world, as seen through his eyes. He said that he hated this world. "We are plastic, what do I want this for? Everyone has their computers and I don't have a place to sleep tonight. I should just end this...end it all." He also mentioned a son that the state took away from him. Nihilism and worthlessness radiated from every word that streamed from his mouth. I find it interesting that our competitive, consumer driven culture has the ability to make a man feel unworthy of life if he lacks the means or the desire to live up to the standard that is set for a "comfortable life". When he was done talking, I looked at him and I saw him staring at me. He knew that I was one of his own. We shared a common bond of homelessness and poverty (although his was much more severe than my own) but took different paths in our approaches toward dealing with it.

So many thoughts flooded my head. I thought about how I was afraid of this man when I first crossed paths with him. I thought about how most people give this man the cold shoulder and turn the other way. Society has convicted this man of being impoverished. His mere sight bothers the world, so they have laws passed that make it a crime to be homeless. People see him and they see hatred. I think it is odd how we hate those whom we have inflicted the most harm upon. We hate him because he has the nerve to be outside without a place to go. His presence is a reminder to our guilty conscious of our own immorality.

I broke the silence. I pointed towards the new multi-million dollar mall in downtown Providence and said, "They don't give a fuck about you or me. That rich white mother fucker wants us to feel bad about not buying into his game so that we eventually give in to him. Look around. Are you happy with your life?" A weak, "no" sighed from his blood-clotted lip in response to my question. "Then fight, man. Ya gotta fight because every day is a struggle. Don't give up. Look at our lives. Do you want your boy to grow up the same way you did? Change it, man. You can change part of this whole system by simply not buying into this shit. Look around. There has to be a shelter or something that can offer a little bit of help. Get your boy back. Get him an education. Fight."

He stared into my virgin eyes and wept. We embraced and all of the pain that two men can feel because of images that they do not fulfill came out. We were filled with hurt because we both took a second and noticed the active oppression of the lower caste that the rich perpetuate. We both cried. The shoulder of his dirty black zip-up hoodie caught a few of my tears. After a few moments, we ended our embrace and backed off. I looked at his tear stained face and he looked at mine. I felt a tear tumble down my cheek, a tear that I shed for him. I was so sorry that there was not much that I could do for him and for the countless others who are caught up in the struggle. He hugged me again and thanked me for listening to his story.

I watched him walk away into the damp Providence night. "Hey man, come back." He turned around. I offered him some money,



art by eachan

a small token of help. He knew that I wished I could do more. He simply said, "Thank you, brother". ☞

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National Coalition for the Homeless
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Plight of the Greyhound

(GREYHOUNDS, continued from page 11)

expressly warns volunteers not to criticize the racing industry. Many remain neutral out of fear that the tracks will not allow them to have the dogs if they badmouth the sport. Others have no real moral objection to racing the dogs. As one volunteer for Greyhound Rescue in Virginia (who declined to be named) said, "If it weren't for racing, how would we get these lovely dogs?"

Other volunteers express frustration that their feelings and observations about the greyhound racing industry are muzzled when trying to place dogs. Some even feel that the racing industry is being enabled in its exploitation of the dogs by some adoption groups. Here is what Jivleen Sandhu, formerly of GPA in Richmond, Virginia, had to say:

"I began volunteering after adopting my first greyhound, simply happy to have a role in placing dogs off the tracks. However, the more I learned about the ugliness behind greyhound racing, it became more difficult to sustain a neutral stance. The groups which stay neutral, and thereby do not expose the dirty underbelly of racing, are enabling the industry. What of the majority of dogs who are not adopted? The puppies that are culled because they don't make the cut? Dogs given or sold to research labs? Dogs shot and dumped in shallow graves? The neutrality stance is lethal to these dogs. There is complicity in remaining silent."

Netboy recalls her own odyssey, a two-and-a-half year period where she tried to get 600 greyhounds out of research labs. GPA did not support her efforts, saying that it was "too political."

The National Greyhound Association's Guccione says that business has started to look up again after the decline of the last decade and that the number of tracks going out of business has leveled off. If true, this could be further bad news for the dogs. Netboy encourages those who are concerned about the plight of greyhounds to pass the word around about racing, stop going to the track, and, if possible, adopt a greyhound themselves, or assist with the adoption effort. Supporting legislation, especially the racing ban introduced by Grey2K in Massachusetts, is also key, she said.

"The time is right to end our state's involvement in this national disgrace," says the Grey2K position statement. "No amount of rules can change the endless cycle of overbreeding and killing that the dog racing industry requires." ❧

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<http://www.greyhounds.org> or 800-GHOUNDS

Grey2K
<http://www.grey2k.org/> or (617)-666-3526

Stop Verbal Garbage

(VERBAL, continued from page 12)

It could be argued that it doesn't matter how many tough questions you fire at someone if the person refuses to answer them, or answers them with such ambiguity that the entire interview/conversation is the equivalent of a Yorkshire Terrier barking at it's own reflection in a puddle.

And this is what I'm talking about. Sure we can make fun of journalists all we want (and wasn't it fun?), but I think the real culprit in this little crime story is this thing called conversation which has devolved into some indecipherable blur of psychobabble, political correctness and pretension.

For example, no one gets fired anymore. Rather, companies have lots of "turnaround." As in, you turn around and some else has your job. When my Editor informed me I might lose my job in two weeks, I didn't understand a single word he said. I even asked him at one point to tell me what the hell he was talking about. He gave me the following answer: "Let's just see at the end of the review session what improvements made by yourself deemed worthy of the new publisher Neptune Bingle Berries are so yummy I'm a little tea pot."

I'm not exaggerating, this is exactly what he said. I don't sacrifice journalistic integrity for hyperbole and innuendo, friends. I did, in fact, lose my job (apparently, that's what "I'm a little tea pot" means) although considering the clarity of my Editors final words to me, he could have been offering me a free box of donuts if I mowed his lawn. Not that it really matters since I haven't gone back to work.

This blurring of normal speech, of over-stating things in pompous terms as opposed to just saying the obvious, is a not-so-clever way of making certain people feel inferior. It's a weapon people use all the time, and it's something elected officials use as a shield to prevent any real issues from being brought out in the open. No one should stand for this, and especially not journalists, whose job is to cut through the garbage and find at least a small shred of truth. Until that happens, we're all going to be little tea pots on Neptune. ❧

Put an end to boot camps

(BOOT CAMPS, continued from page 9)

show returning back to their parents.

If folks really want to help kids, I suggest using programs that have shown to be effective.

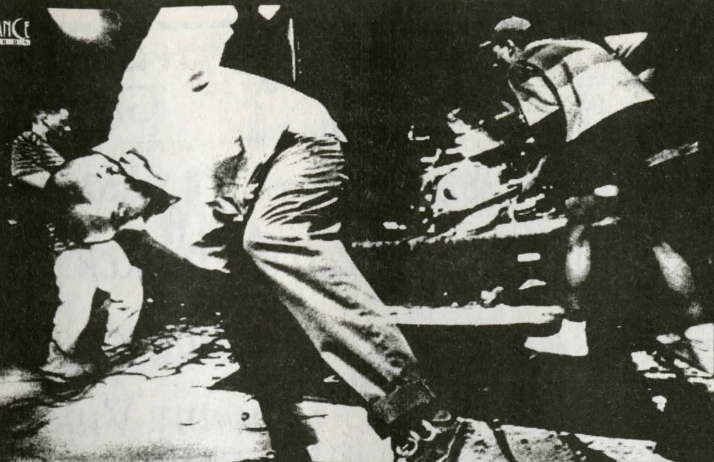
I'm referring to programs like counseling and drug education. When, these programs are put in the equation, they have been proven to work.

After they have been released from incarceration, ex-inmates should receive more counseling. Boot camps don't do this.

The truth about boot camps needs to be told or folks like Sally Jessy Raphael will continue to exploit children for selfish reasons. ❧

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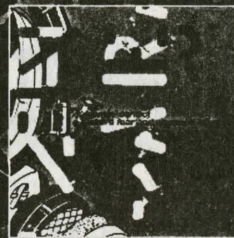
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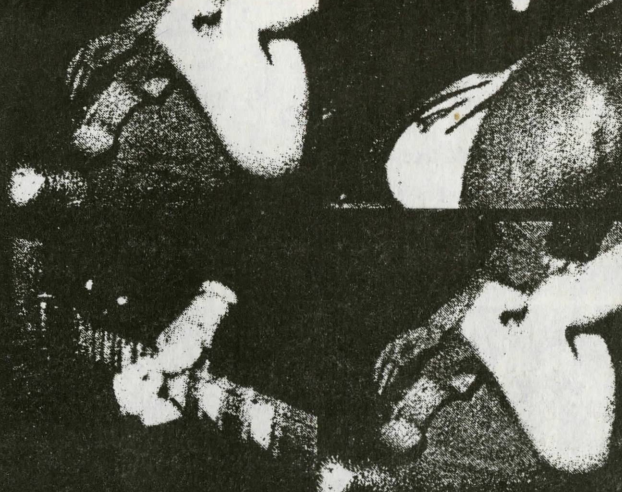
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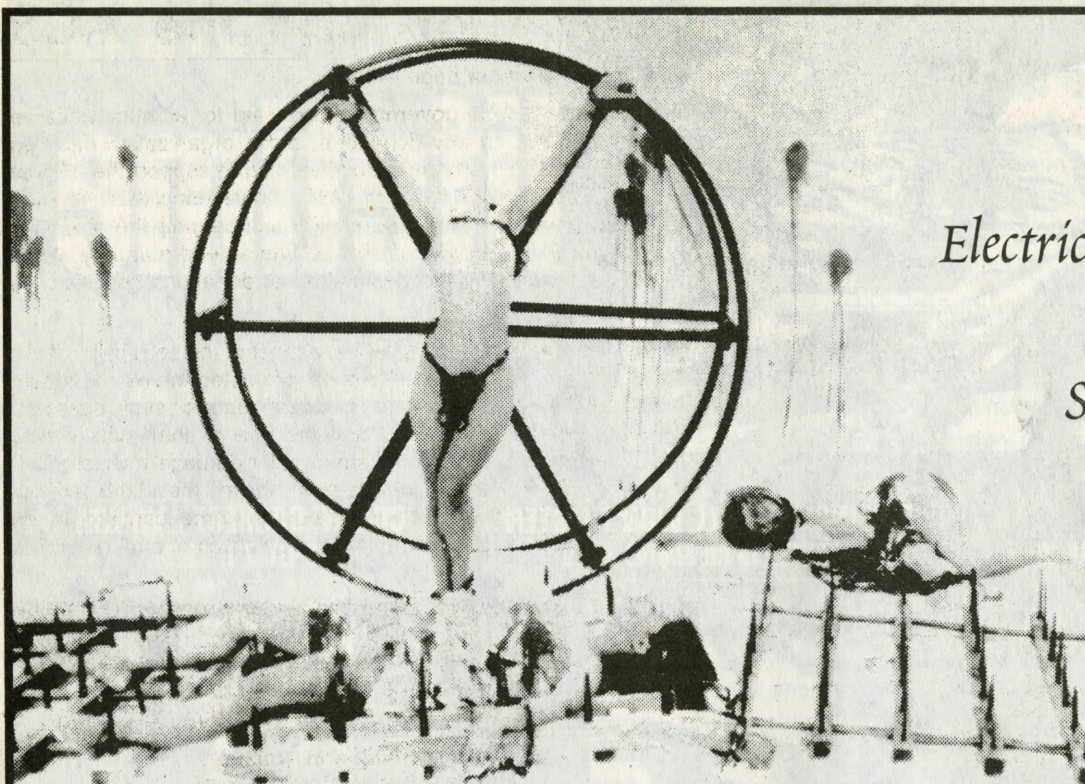


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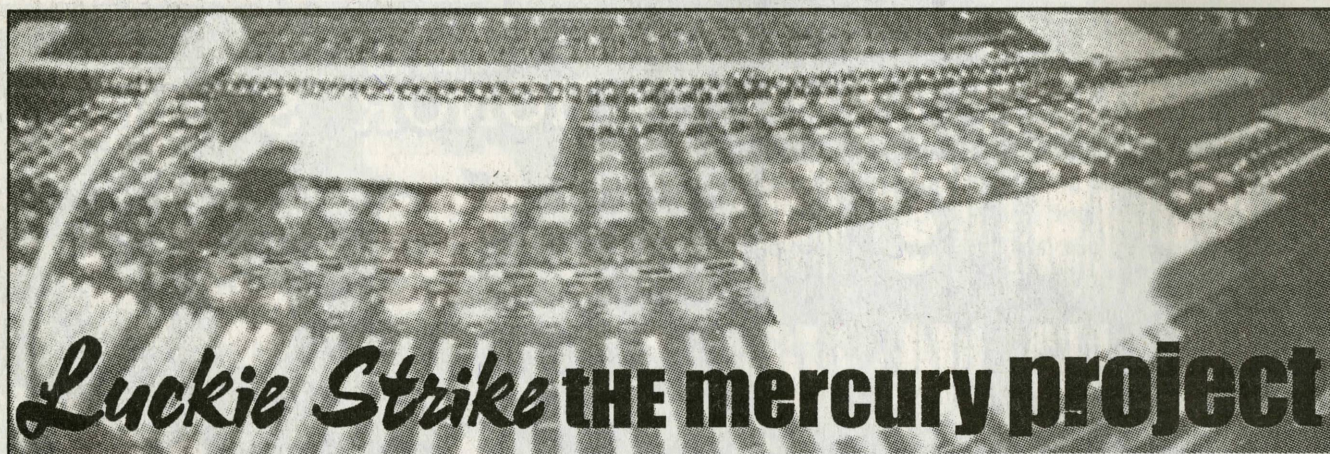
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Corruption and the ACS

(ACS, continued from page 47)

found that the federal government has paid for all administrative costs of the NCI, so any donations to this organization *must* go directly to research. In any case, choosing to support the ACS at this moment is questionable at best. Considering that the ACS has chosen to disregard federal laws concerning the status of non-profit organizations, it cannot be guaranteed that they would obey laws concerning the destination of donations specified for research.

What is perhaps the most appalling aspect of the corruption of the ACS is that it has, in some instances, promoted the use of known human carcinogens. There is no explanation for such behavior. The ACS cannot justify endorsing the use of chemicals simply because speaking out against them might damage their credibility. If the ACS continues to gear its policy toward the interests of the chemical and pharmaceutical industries, the American people will realize it. Before long, there might not be much of a reputation to defend. ❧

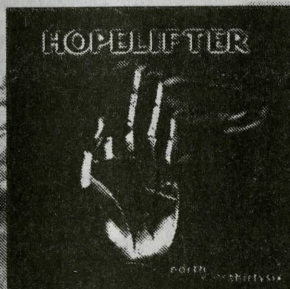
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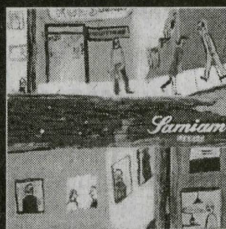


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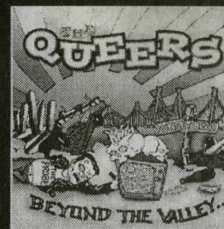
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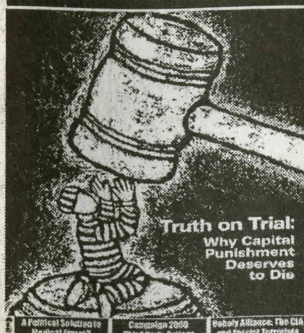
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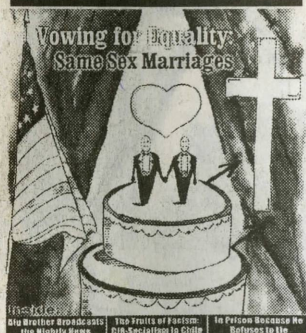
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Issue #8, Apr/May '97, Cover Story: Commentaries by Mumia Abu-Jamal -- Also: New Urbanism; Racism Today; The Real American --The Real Radical

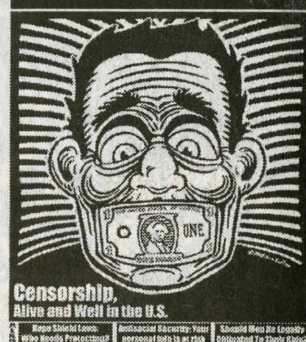
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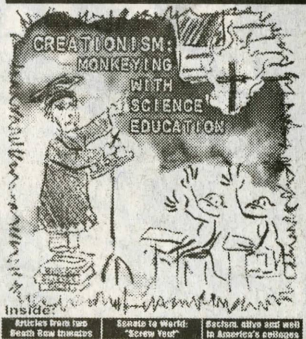
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