

# RAPID FIRE MAGAZINE

"Every band wants to be in Rapid Fire Magazine"

ISSUE 11

\$ 1.50

SUMMER 1993

52 PAGES

ISSUE 11

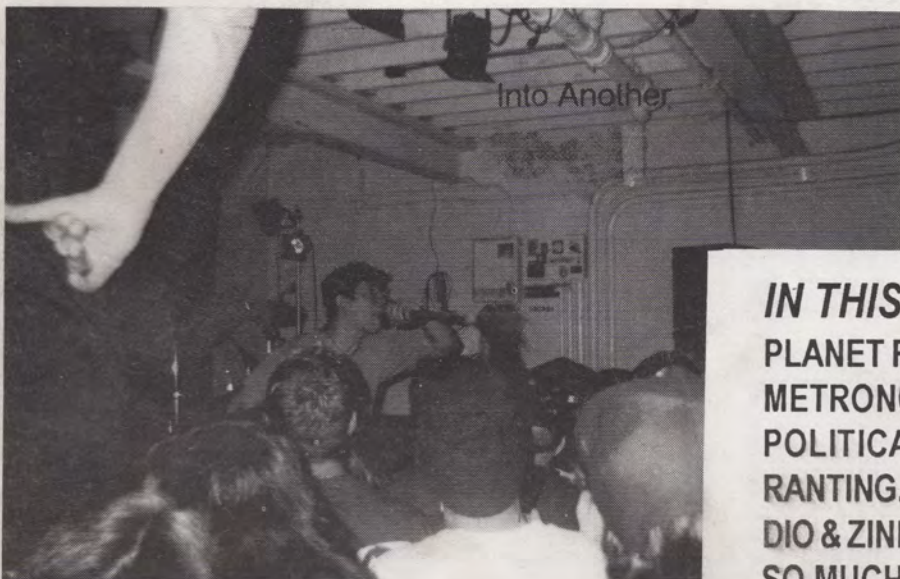
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PLANET RAVE. EXCLUSIVE INTERVIEW WITH METRONOME'S ANNE ROTHWELL. SOCIO POLITICAL COMMENTARY. UNMITIGATED RANTING. MOTOCROSS DEPT. EXPANDED AUDIO & ZINE REVIEWS. CLUB VU. COMICS. AND SO MUCH MORE!!!!



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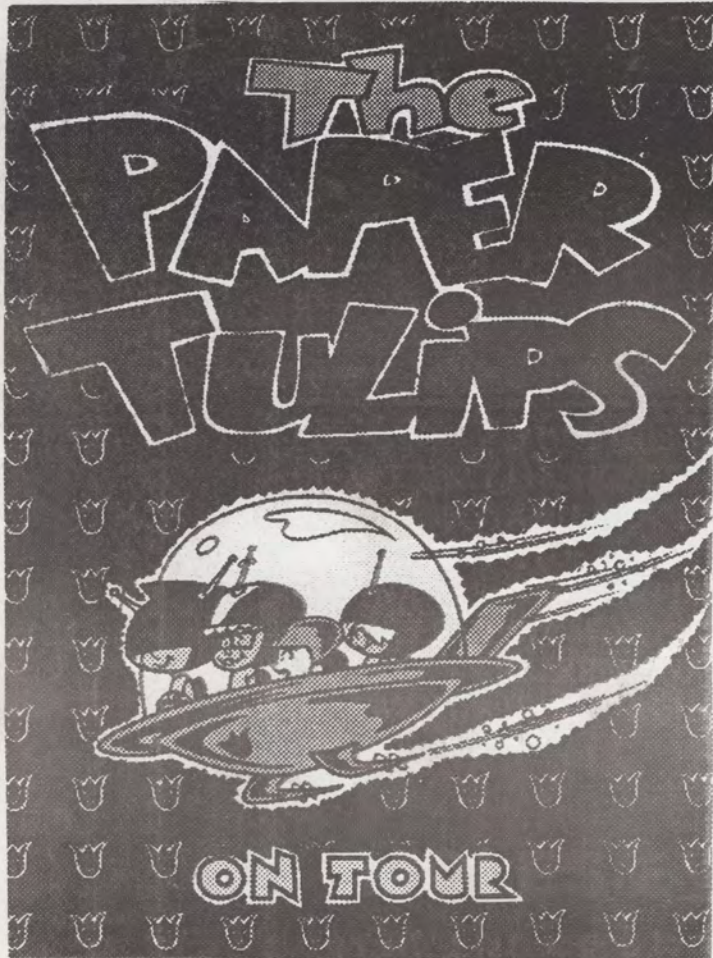
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# RAPID FIRE #11

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Rapid Fire encourages contributions in the form of articles, photos, tape/CD/LP/zine/gig reviews, scene reports, artwork and anything else with some kind of value. Material sent on 3.5" or 5.25" diskette (IBM or Mac format) is more likely to get published than barely legible handwritten stuff. Advertisers, this includes you, too. Send your material to:

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Due to conditions beyond our control, we weren't able to review everything we received from you in this issue. Please keep it coming, and we'll do our best next time.



# RFM Ramblings

**ITEM #1:** Is there anyone out there who hasn't heard of the "Rapid Fire Cover Jinx"? It seems to work kinda like the Sports Illustrated jinx, except in our case, any band who is featured on our cover breaks up shortly thereafter. Look at the record: RFM #3 - Sex Pistols; RFM #4 - Chronic Decay; RFM #5 - Peg Tasse & Proud Of It; RFM #6 - Pictures On The Ceiling. Scary, huh? Someone give *Current Affair* a call.

Anyway, we were seriously considering running Guppy Boy on as many RFM covers as necessary when they gave us the slip by moving to Chicago. And truth be told, they took a little piece of my black heart with them. It's true - there just isn't anyone in Burlington who's been able to take their place in my repertoire of mean-spirited humor. And, for the first time in several years, there isn't a band capable of raising my ire (before GB, I was able to focus on Chainsaws of Babylon; before them, all you had to say was "Jazzin' Hell" to get me going). But I digress. The other day I received a letter from Guppy Boy's Chicago headquarters which I promptly turned over to the Colchester Postmaster for X-rays. Just in case, you understand.

Inside was an endearing and personalized letter which was remarkably without malice and failed to piss me off. It seems the G Boys are planning a mail order catalog which will hawk primarily DIY projects such as 99% of Burlington's recorded output and RFM. As the letter I received described it, all transactions will be done on a consignment basis. What a great opportunity for increased exposure. Nothing in the letter indicated that outfits west of Lake Champlain were excluded, so all you non-Burlingtonians should drop them a line, too. For details, write them at: Tup Keewah Recordings, 2019 West Fletcher St., Chicago, IL 60618. Tell 'em I sent you - I'm sure they'll give you preferential treatment.

**ITEM #2:** Anyone who has more than a passing familiarity with the zine world knows that every rag has its own ax to grind: straight edge (no drugs, no alcohol, no meat), death core (and its killing cousin, Satanism - ooooooh!), politically correct (and its counterpart, politically repugnant) ... you get the idea. Truth be told, it's getting harder every day to have an original thought, and no wonder - there's over four billion people out there. Granted, not all of them are thinking original thoughts; hell, some of them aren't thinking at all. But there's enough of 'em at it that some days I just feel like it's all been thought before. Until the other day, when I was thinking about what's *really* wrong with this country (and therefore, it follows jingoistically, the world): we have a drug problem. Not too many drugs, you understand, *there's not*

*enough.* Before you write me off as some Rastafarian Timothy Leary 60s burn-out, hear the rest of my premise. Which is that there aren't enough people taking the **right drugs.**

There's no doubt in my mind that we live in difficult times filled with troubled people, all with their own individual pressures and problems. One of the wonders of our modern age is that for just about any psychological ailment there is a corresponding treatment. The problem is that most of the people who could benefit the most from science aren't taking their medication, or they're taking someone else's. If only ... (here's where the screen gets all blurry, with appropriate harp glissandos shimmering in the background) ...

By popular mandate, a national referendum has been passed which calls for periodic personality profile testing of all citizens past the age of puberty (you didn't think I was going to suggest giving drugs to children, now did you? There's enough weird chemicals coarsing through their veins as it is ...). These tests would be universally accepted and administered in a fashion similar to the National Census, although more frequent than every ten years. Based on these tests, everyone would receive *at a reasonable cost* the drug which would benefit them the most, and we would enter into a Golden Age of Civilization. Stress and violence would become historical concepts. The druglord scum of the world would lose their profit motive, and related crimes would become pointless since drug trafficking on all levels would cease to exist. People could get down to the business of doing what they are meant to do: interacting peacefully with each other, sharing ideas and inventions, and advancing the level of humanity to something extraterrestrials might even be interested in contacting. Let's take a look at the arguments.

**Argument Number One:** legalization of drugs would lead to rampant drug abuse and its attendant chaos, death and mayhem.

Response: Not so, simply because I'm not advocating the legalization of all drugs for all people, but rather the right drugs for each individual. Simply put, drug abuse is the right people taking the wrong drugs, which doesn't benefit them or the community they live in. History has shown that drug abusers have a tendency for choosing the worst possible drug for their own individual situation. For this reason, there would be stiff penalties for trading prescriptions (maybe capital punishment; I haven't quite worked that part out yet).

**Argument Number Two:** with a majority of the population high on some drug, traffic fatalities would soar.

Response: If someone told you that you could have all the pharmaceutical materials necessary for an enjoyable existence with the one condition that you don't get in your car when you're under the influence, what would you say? For absolute safety, in home testing devices could help individuals determine if they're capable of operating heavy machinery. For those who aren't happy unless they're breaking the law, stiff penalties would be ready and waiting. For those who are stupid enough to go out and kill someone with their automobile, the first law enforcement official on the scene would be authorized to shoot them. Or something equally unappealing.

**Argument Number Three:** The government would turn this into some Orwellian mind control thing.

Response: There is not a single good idea that some government or organization hasn't taken and screwed up, either intentionally or otherwise. This is, quite simply, not a good enough argument to *not* try an idea. The goodness of human nature will ultimately triumph over scumsuckers.

**Argument Number Four:** The government would run this program as poorly as everything else they do.

Response: Most likely, this is true. But part of the referendum would specify that if the government can't get it to-

gether long enough to organize this program properly (and eliminate the deficit at the same time), the business community would get a crack at it. Think of all the jobs a well-run drug industry would generate. At long last the politicians would have to come up with something besides The Economy to make idle campaign promises about.

**Argument Five:** Evil capitalists would make lots and lots of money, the bastards.

Response: So what? They're all going to die, just like the rest of us, but they will have spent their lives chasing material possessions while we're exploring the meaning of Life and how Hostess gets that gooshy stuff inside Twinkies (hint: look on the bottom).

**Argument Six:** What a *stupid* idea.

Response: Oh, what do you know, anyway?

**ITEM #3:** Well, I warned him. After assuring me on several occasions that he would get me the lurid backstage details of the RUV-sponsored Missing Foundation/Epitaph show by the time RFM went to press, a certain former member of Black Hairy Tongue has remained woefully silent. Being the diligent editor that I am, I even called him up as he performed the swan song for his show ("Lettuce of Coincidence") on RUV. He is in fact gone, wending his way west as so many of us do. I can only hope that wherever he is, he finds the high self esteem that all Black Hairy Tongues so richly deserve.

**ITEM #4:** Not an item, really, but more of a plug for a project underway by someone neither I or anyone here at RFM knows (how rare!). We get a lot of zines from people interested in trading, but not many that hold my attention for more than a few minutes. One exception has been *Dissonance*, a zine out of Cambridge, VT (of all places). *Dissonance* is the product of Leif Hunneman's mind, at least until more people catch on and pitch in. *D's* focus seems to be on whatever is cutting edge (music, film & technology) with a healthy respect for the pioneers and an almost fanatical belief in the power of DIY. Before you send any money to big-eyed children in Third World countries, send two bucks to: *Dissonance*, PO Box 165, Cambridge VT 05444. And while you're at it, tell him to check his e-mail more often.

**ITEM #5:** RFM is soon to be distributed by Godot Publishing, who assure us that all future issues will be published on time. Until then,



An open letter to all the musicians/readers of Rapid Fire Magazine:

You pathetic assholes! When are you hardcore morons going to stop wasting your time trying to write meaningful music? What does it get you anyway...Nothing. No money, no audience, no appreciation or respect...nothing at all. When are you going to take your heads out of your asses and wise up and do the one simple thing that will change all of this....play jazz.

That's right you miserable fools... it's easy, it's mindless, it requires no enthusiasm and it is a career you can have for the rest of your shitty little life. Think of all the advantages:

1) You don't need to spend a lot of time practicing or writing songs. All you really need is 5 or 6 simple minded cord progressions you can string together into 400,000,000 different combinations over and over again. The audience loves this; they get to feel special because they recognize the song right away, this makes them feel so cool! You don't ever have to worry about thinking up a song that has any meaningful social comment or emotion behind it; the more limp dicked the song the better. Shit, you don't even have to be a good musician. The more disjointed and dissonant you are the more of an artist they'll think you are. Just make sure you tell people over and over that you are a graduate of Berkeley or Julliard or some other big dicked music academy. They won't know what the fuck you're talking about but will act like they do (which will be pretty funny).

2) You get an instant audience. All people have to hear is that you play jazz. People love jazz. Not because they understand it but because pretending to makes them feel superior to people who say they don't understand it. You get throngs of people coming to your show to "dig" on your "sound". You get

grown men who wear propeller beanies because they think it's a witty, clever statement. You get women with big tits and no bras dancing the around the base of the stage like hippy chicks at a Dead concert. You get people who have more money than you'll ever see or be able to dream of, that they've earned screwing other people day after day, acting like "just plain folks". And the best part is you can treat these people and many more with an air of contempt. Jazz fans may love to feel superior to non-jazz fans but they love to feel inferior to the artists even more. Look at Miles Davis. The man would turn his fucking back on the audience when he did his solos and was a rude bastard in interviews and he was treated like a God.

3) You will get paying gigs. Look around at the low lives who come to see you now. Do they have any money? Jazz bands get paying gigs because the club and restaurant owners know that they draw people with money who will buy their overpriced drinks and ridiculous Dim Sum Yum Yums. How many places in Burlington have original music bands that are not jazz oriented? How many do? Think about it shithead. And you may even get a shot at the wet dream of all jazz gigs. That's right stupid, I'm talking about Discover Jazz. Not Discover Hardcore, or Discover Metal, or Discover Rock, or Discover Rap, or Discover Country, or Discover any other type of music that may have a hint of controversy. DISCOVER JAZZ because if you had any brains and looked around here you'd really see just who the people are that populate and spend money in this Disneyland theme park we live in.

4) You can play music for the rest of your life. It doesn't

matter how old you are if you play jazz. As a matter of fact, the older you are and the more of an asshole you are the better. People think you're more of an artist and that you haven't given in to societies pressures to conform (like they have).

5) Finally, you will get respect. That's right, for the first time in your miserable, smelly life you'll get the respect you really deserve from the Burlington Art Community that you've been so rightly cut out of for so long. You'll be playing in a politically correct band that will make everyone feel good without making them face the demons that live inside them and in the world around them.

So, asshole, wise up. Strap on that guitar or bass (but make sure you sling it up really high on your chest, not over what used to be your balls), get out those drums (you'll only need about half your kit), and drag out that synth (the one with all the pre-selected spacy sounds). Then go out and get yourself a lobotomy and you'll be on the way to riches and fame!!

Just sign me someone who can't wait for next years Discover Jazz Fester,

Luthor Braintree  
Burlington, VT

[Editor: While we're on the subject, why is it that DJs that specialize in jazz always sound like they've got a lifetime scrip for Lithium? Just wondering ...]

Hello, this is Michael Bolthead (from public landfill, Athens, GA.) and I'm writing to say, thanks for RFM #8! It was different from what I'd expected. For now, I've included a story on dirt biking and a few photos, but I'd like to send some more things in the way of bike reviews, places to ride

# Mail, Etc.

and race coverage. As far as politics go, I used to be in a Punk Band and we did punk lyrics - i.e. "smash the state" kind of shit - and as the days passed, I began to start thinking for myself and now I'm admittedly a little apathetic, cynical and overwhelmed by it all. There's alot more to it than what I knew yesterday. Anyhow, I'm opposed to government sticking it's nose where it doesn't belong (helmet laws, drug laws ((I don't do 'em)), sodomy laws, gun laws, language laws, etc.. Music wise, the scene (?) here sucks and I really don't care about it. There are a minute amount of punk bands that come here and when a band like DREAD or CAPITALIST CASUALTIES does happen through - the band usually outnumber the audience. At least I hear REM is breaking up. Over Atlanta way, the hardcore scene is starting to improve. JACK THE LAD, ACT OF FAITH are a couple better bands. Thank God for records. Let me know how the article works out and I'll send more material soon.

[Editor: Mr. Bolthead's article displaces Lew Simpson's long-promised article on bike safety later in this issue. Send more stuff, Mike ... quickly.]

## HEAD NORTH

For those of you who are looking for a new punk club scene, our neighbors to the north in Montreal have just what you are looking for. "LE DOGUE" located at Rue St. Denis and Rue Rachel offers a good mix of "old school" and modern hardcore music. A cave-like atmosphere with funky visual effects await the standard "ugly American" at LE DOGUE. The club has pool tables and big sofa's for those of you who stray from the dance floor.

FOUFOUNE ELECTRIQUE, (Rue St. Catherine just east of St. Laurent Blvd), is a much larger club. The city's untamed, wilderness crowd definitely rumble at this club. On weekends, both places stay



## Mail, con't

open until 3.00, which makes the voyage more worthwhile. Neither of these clubs want your American money, so carry Canadian. The natives are surprisingly hip and friendly. Don't be surprised if you get invited to an after hours party at someone's trashy apartment, while there.

DANA CLARK,  
ELIS MOONEY,

Foreign correspondents:  
RAPID FIRE MAGAZINE.

Response to Kirsten Blacklist and others involved:

As the writer of the "Major Label Stuff" written in the review section of RFM #7, mentioned in your letter in RFM #8, I'd like to respond to your "shit listing" of Rapid Fire Magazine by your distribution network. OK, two of my record reviews were "major label" bands (L7 and Body Count) whom I both like a lot (especially L7 who rule in my opinion!). I had a strict deadline to keep to and that in March 92, that was the only new shit I got in. So anyways, in that issue (RFM #7), was a strong anti-sexism/media piece called "Cooking with Mushrooms" which had those "meat recipes" which also led to that issue being banned by you guys, but also proves you skimmed the article and don't know what the fuck you are talking about! Plus they're was a "Rock Against Racism" show review! How left wing do you want to get? Why don't you just admit you shitlisted Rapid Fire Magazine because of my positive L7 review! I know they're on yours and MRR'S "banned" list! L7 plays cool music and I will continue to write and support bands I like despite their "P.C."ness or label affiliation! Strange enough, the two "major Bands" are all women and all black bands. Isn't that Punk enough for you?

Sincerely  
DREW STEELER

To the Editor:

Page 24 of RFM #8 says (among other things): "Send us just about any decent photo, and chances are you'll see it in the next RFM. What a great way to impress your friends and family, and see your name in print."

In January P.Y.G. Roast donated a rare archival photo documenting the momentous occasion of our then-lately-departed bass player's very last rehearsal session with us. He was fully clothed, so we believed it fell under the designation "decent". Much to our chagrin, the editor, for reasons existentially not to be understated, declined to print the said photo. We can only assume that RFM is practicing censorship. I mean, we have friends and family to impress as much as anybody.

Restitution demanded,  
P.Y.G. Roast  
(W., SpotX, Danasaur,  
Heather Elektra Men  
ses, McShue)

*[Editor: Here's a metaphorical quarter - go call someone who cares. As I mentioned in this issue's editorial, I haven't found a band to take Guppy Boy's place as Burlington's Most Irritating Band, but you guys come real close. Keep it up, and I'll put you on the cover.]*



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# In Search of Planet RAVE

Data Analysis by Elji 2000

## The Interview: Lady Di & Monomer

It seemed too much like synchronicity: the day after I received information of the rave scheduled to take place in Charlotte, I was idly scanning the radio waves and stumbled across "Planet Rave" on WRUV. In the sea of hardcore, hip-hop, reggae and jazz that defines UVM's radio programming, lay an island. Populated by DJs Lady Di and Monomer, the island broadcasts a brand of techno music which is nothing short of being motivational, unlike the bleakly dense industrialism favored by the few RUV DJs who dare to venture away from the HHR&J format. Lady Di and Monomer were chatting up the imminent rave enthusiastically, giving the listener the feeling that history was in the making. A new era was dawning...

In the early hours after Reverse, it became apparent that something indeed was afoot, and if any sense was to be made of the technopagan mindfest ritual acted out by the estimated 700 participants, a talk with the girls from Planet Rave would be in order ...

RFM: *First of all, I wanted to get an idea of how long you've been into the rave scene, if that is indeed what you're into. Maybe I should put it this way: what comes first for you - the music or the rave scene?*

LD/M (in unison): The music.

RFM: *I heard one of you say "No wimpy house music!" on a recent show. What's your definition of wimpy house music?*

M: That stupid piano!

LD: And the disco diva wailing ...

RFM: *I thought the piano was part of the whole Manchester sound ...*

M: The music has changed, it's progressed and left all that stuff behind. Whatever it's called, we're tired of it. That early techno style ...

LD: We play hard core mostly, that's what we try to play on our show. It has more of an abrasive edge.

M: But it's not industrial, it's still danceable.

RFM: *WRUV has other shows that are billed as Industrial Techno, but they seem to play much more abrasive material.*

M: Yeah, our show is a lot different from the other shows.

LD: We might play a little bit of that, but it's not our main thing.

RFM: *The abrasive stuff seems to come out of the Art/Noise tradition, rather than the music you play, which seems to come from the club scene.*

M: I think that it's got soul, personally.

LD: A lot of people don't think so, they think it's kind of soulless.

RFM: *You're beating me to my questions. Let's hit that one next, then. What is it that the uninitiated hate about techno music?*

M: The beat.

LD: Yeah, they think it's all the same beat. That's the first thing you hear people say.

M: Yeah, they say "You can't tell them apart".

LD: They say "You can't dance to that! How can you dance to that?"

RFM: *Oh, come on. Spell it out for them. What more do they need? I used to think that it was all pretty mindless, an endless 4/4 kick drum with some funny noises thrown in. One of the things I noticed at Reverse was that, unlike your show where you mix up the beat and tempo, that 4/4 beat did not stop.*

M: That was one of the problems we had with it. We didn't enjoy it, we left pretty early.

LD: Yeah, we left at 4.

M: We didn't like the music. We were requesting music all night.

LD: They didn't have Big X, who are pretty big in Britain, but if you're into techno you know them. And they didn't have them. They said "We didn't bring any hardcore". And we were like "What do you mean you don't have them?"

RFM: *I saw over a dozen crates of albums.*

M: I know, and they didn't have any of the stuff we were requesting. And while it's not mainstream, you can get it.

RFM: *Do you bring your own stuff in for your show?*

LD: We have a few of our own things, but the station has quite a few.

M: We like our own stuff better. We wish we could get more through the station.

LD: It's hard to get imports

RFM: *Radio stations depend on record company promos quite a bit. I don't imagine many import labels promo stations like RUV.*

M: If they knew our show they probably would.

RFM: *Maybe I misunderstood your emphasis, the focus on the rave scene, because of the name of your show. Nonetheless you seem to keep tabs on what's going on around here. You had information last week on the rave in Montreal, H2O Lifejuice. Did you go up to that?*

M: That was a great rave.

LD: Yeah, it was great.

M: It was incredible!

RFM: *Where was it?*

LD: It was at this casino-like warehouse. It was massive.

M: There were about four thousand people there. And it wasn't even packed. It was decked out, though.

RFM: *How much do you think it costs to put on one of those?*

M: Well, we're going to find out, hopefully.

RFM: *Really? You're going to put one on here?*

LD: A couple thousand, as far as just going into flyers. And then the entire graphics, visuals and light show ...

M: Lasers. That's what people want now when they go to a rave, they want everything. They want the smart drinks, they want the place to be decked out, they want the lights and the lasers. When it first started, it was



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## PLANET RAVE, con't

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underground and that was the whole point of it. Now it's this big glamorous thing.

LD: The Montreal rave got busted got busted at three. We had to run. It was stormed by riot police.

M: The lights went on at three. This was, mind you, in the middle of the best hardcore segment of the evening. I mean, we were getting gassed and we knew it was too good to be true.

RFM: *Did they arrest anyone?*

LD: I don't think so. Well, first of all we all sat down. Whoever was organizing it was at the front and they told us all to sit down and we did. And, you know, the cops were still there. They started walking towards us, and we were all sitting there, and they started walking faster. So we all got up and started running.

M: But it was excellent.

RFM: *Why was it busted? Because of the hour?*

LD: I think so ...

M: ... everything closes down by then ...

LD: ... or maybe they didn't have a permit.

M: There were so many people. You should have seen the line to get in, it went all the way around the block and down the street. All the people were decked out, too.

RFM: *There seem to be many sub-styles of music within the techno style. One of the interesting and surprising ones is Ambient Techno ...*

LD: That would be like Orb ... you can just trance out to it.

RFM: *Is that something that's incorporated into a typical rave?*

M: Usually it's like a different ...

LD: ... room. It would be like an upstairs and a downstairs type of thing.

M: Dread culture.

LD: So maybe the main floor would be like hardcore, and then you could go upstairs and take a break and just listen to ambient sounds.

M: Instead of going upstairs and listening to house.

RFM: *I noticed your reference to dread culture. Did you see any of the local coverage for the Reverse rave?*

LD: Yes!

RFM: *Did I miss something? Or did I read something into it that wasn't there? I mean, there was absolutely no mention whatsoever of psychedelics in the Free Press, and there was only a sly wink by Gayle Hanson in VT Times.*

LD: I had the feeling that not many people there were taking drugs. I mean, Ecstasy costs like \$20.

M: Also, take a look at where it was held. I mean a lot of the people we knew from UVM and Burlington had never been to a rave, didn't know what a rave was.

RFM: *I don't know if you can really say that the location was a limiting factor as far as drug usage is concerned. I'd say that for the size of Burlington it has an inordinately large number of junkies. For a clean, white New England town, it certainly has its dark side.*

M: Well, they weren't at the rave. I think the funny thing about it is, like we noticed because

we had a rave at her [LD] apartment, and I think it went over really well. But people came in with this attitude that it was going to be like any party ...

LD: "Where's the alcohol?"

RFM: "Where's the keg?"

M: Exactly! It was like, "You're kidding, there's no keg?", and they missed the whole point. And people were getting angry, and violent ... I mean, we had a smart bar, a fully stocked smart bar.

RFM: *You should have told them "That's why we don't have any alcohol here - because of people like you."*

M: Really. We gave a little too much credit to our peers, I think. And when the same people went to Reverse and realized there was no alcohol, it was like ...

LD: "Wait a second - this costs eleven bucks!?"

M: "We have to pay for smart drinks!?" ... We didn't make them pay for our smart drinks at our rave, and as a matter of fact, ours were ten times better. We experimented with them quite a bit.

RFM: *One of the things I saw on the San Francisco flyers was "mind machines". Have you seen any of those?*

LD: Oh, yeah. When I was in New York I went to a rave that had them.

RFM: *Were they charging for them?*

LD: Yeah ... like five bucks or so.

RFM: *What do they do, pump quarters in like the rides outside the supermarket ...*

LD: People would put them on and lie down, and get this bombardment of visuals.

M: We had a video at our rave, which is like a pretty big thing to have, all these changing graphics.

RFM: *In San Francisco they had these huge screens with projections of computer graphics and images.*

LD: Yeah, they had them in Montreal.

RFM: *Did they have multiple screens?*

LD: Yeah, they had them at the front and at the back ...

M: ...Incredible! Lasers are pretty big, I've seen them at two raves.

LD: I went to Global Groove, and one of the DJs who did that is supposed to be at Elevation, and he played hardcore the whole night. It was in a warehouse, and they didn't have any lasers, they had lights and an upstairs room that was ambient.

RFM: *I imagine that there might be some people born listening to house music. How did you get into it?*

M: I've been going to LA for the last six years. One day my older brother took me to a club. It wasn't that big then, it was a lot different. We went to this little underground thing.

RFM: *One of the criticisms I hear about techno is that it's just revived disco.*

LD: I don't think so.

M: Well, everything comes from funk, you know, in some way.

RFM: *I was surprised when I went to Reverse,*

*because I was sure I'd seen a lot of the same crowd at the last Dead concert I went to.*

M: Really? That's so weird. I didn't think that at all. I didn't get that feeling at all.

RFM: *I was impressed with the sense of community, there wasn't any of the usual defensive macho posturing you find in bars.*

LD: Oh, yeah, you'll get that at any rave.

M: Oh, I thought you meant the whole hippie thing that was mentioned in the Free Press article. I don't think the rave scene has any connection with the hippie movement at all. I mean the whole thing about ripped jeans ...

RFM: *Oh, well, here's the thing about that. "Grunge" is, to mainstream media, the new underground as represented in the recent movie "Singles" with Matt Dillon, which depicted alternative lifestyles in Seattle. So if the press doesn't understand something new, and they're writing for the Free Press, they figure it must be grunge. Anyway ... you mentioned that you hope to organize a rave locally. What is the local scene like? How many of you are there, anyway?*

M: It's pretty much non-existent.

LD: Our friends will travel to New York, to Montreal. There's not many around here. There were some at our party who stayed late, hardcore ravers who stayed until the end. A lot of people were like, "I've seen the video a couple times, there's no alcohol, I'm going."

M: Exactly.

RFM: *How many would you say - twenty? Thirty? Fifty?*

LD: Tops, fifty.

RFM: *So most of the people who went to Reverse were from out of town.*

M: A bus came from Boston ...

LD: ... and Montreal ...

M: ... I don't think there were any buses from New York, I think it was too far. There were only less than a thousand there ...

RFM: *That's big time around here. As you said on your show before the rave, it was the rave of the century - at least for Burlington.*

M: I was pretty psyched to see all the people there. It was packed. I actually thought there were more.

RFM: *It was pretty warm.*

LD: I think you'll find more of the scene in the city, where it's advertised more, it's in the clubs.

M: Montreal is heavy. I remember last year, their rave scene was non-existent. We used to go looking for raves last year, and there was nothing, not even bands playing. Just this year, we've seen four live rave bands: 808 State, Prodigy, Moby ...

LD: ... Cybersonic.

RFM: *How was Moby? I really like his stuff that you play on your show.*

M: He was great.

LD: He's better live than on his CDs.

M: He is so bad.

RFM: *From what you're saying, the scene is still relatively young in the Northeast.*

M: It's going out in L.A.

RFM: *Well, that was my question. Because if the rave scene started, as they say, in '88 when they*



started exporting Chicago house music to England ...

M: ... What was it called when it first came out - acid house ...

RFM: ... so it's been going for five years. Not many scenes can sustain themselves for more than five years. How long do you think this particular scene has? I knew that rap and hip-hop had peaked when I started hearing it on Saturday morning kids' commercials. How long before we start hearing techno in this context?

M: I've already heard it. Montreal stations play it all the time, you know, that cheesy ... you know what I'm talking about. All I know is I've seen a big difference in L.A. between this year and last year. This year, it was like, everything was rave - there were like five raves happening every night. People were like, "Yeah, I'm going to another rave". I think it's new here. I think it's going to continue for a long time here.

LD: I mean, as far as the big raves go, in New York big raves have been going on for a bit. Especially last summer, it got really big. They might scale those down as far as having thousands and thousands of people. But not yet. Germany is having like thirty thousand people at one ...

RFM: You're talking about the May Day rave?

LD: Yeah, and we haven't got that big.

M: Ravestock, in June, that would be interesting to go to.

LD: Yeah, if it really gets that big.

RFM: One of things that struck me about the rave scene was the graphics you see in the flyers. My first exposure was last summer when I was out in San Francisco, and a friend of mine had all these flyers up in his place. And I couldn't put my finger on what was so intriguing about the flyers. It's like there's nothing new here, but the images are put together in a way that you've never seen them before, they convey a sense of a different reality.

M: It's a culture.

RFM: What was wrong with the Reverse rave, what was lacking that was present at the one in Montreal?

M: First of all, it was in a barn.

LD: Although, they could have played off of that, but they didn't.

M: The music.

LD: Yeah, the music moved so fast.

M: It was too house-y. The tribal stuff wasn't too bad, but it was just getting out of control towards the end.

LD: They were mixing in things that we recognized ...

M: Yeah, that were excellent ...

LD: ... but they mixed them into that same beat again, all the way through.

M: Some things ...

LD: ... just should not be mixed.

RFM: I was surprised that, despite the unchanging beat, I didn't get bored once. The DJs

were good enough at mixing ...

LD: Oh, the DJs were really good, as far as mixing goes ...

M: ... but you've got to know when not to mix. When to just play the song. I was disappointed. I think they were fudging it. A lot of the DJs they advertised were not there.

RFM: There was supposed to be some live stuff happening, but that never seemed to come about.

M: I mean, just the fact that there was supposed to be a DJ from UVM on the bill. That guy didn't even show up.

RFM: You'll find that RFM tries to hype the local scene whenever possible. We like to see local talent get the same treatment as out-of-towners.

M: Yeah, but he's not even a techno DJ.

RFM: Getting back to the wimpy house music for a moment, could you give an example?

M: You know, that Gothic sounding thing they always play for the Club L'Esprit commercial [in Montreal]. That's not really house, it's just bad techno. We played it once. If they're playing it at Club L'Esprit, stay away from it!

LD: I would say Bizarre, Inc is a good example. They used to be much harder, and they're a lot housier now.

M: Even Digital Orgasm used to be a lot harder than they are now. It's like those compilations you see that say "Hardcore Techno" on them, and you buy them and they're like these one-time bands, they come out with one song, they're distributed by one music maker and just make up different names for the groups.

RFM: OK, if you could teach the world to sing, and you took a stranger off the street to make them a good Technophile, what would you have them listen to?

LD: Well, the good stuff like Prodigy, Eon, Apex Twins ...

M: 808 State - live!

LD: Yeah ...

M: Live, they're really hard. Throw in some Meat Beat ...

RFM: How much do you mess with the records on your show, is that something you do all the time?

LD: No, we were playing with the pitch and stuff. We're going to start doing more of that.

M: Last week we were doing some strange stuff, adding sound effects. I think it's interesting.

RFM: From what I can see, the rave DJs are mostly male. What is the involvement of women?

M: Mostly just organizing.

LD: The only one I know of is Heather Heather out of New York.

RFM: I guess my next question is - Why?

M: I don't know. All I know is that we were victims, we became victims of this male techno thing.

RFM: How so?

M: You know Too Loose Productions, that put on shows over at Metronome? They asked us if we would make a guest appearance. And we went with all our records.

LD: And they were like, "Well, I don't think so..."

RFM: How big a part does the music play in your lives?

LD: I'd say a big part. I would rather spend money on music than on clothing.

RFM: Is it something that you believe in with all of your being, like you're on a mission from God and you want to spread this music out, you want everyone to embrace it?

LD: I don't know if I'd want everyone to embrace it ...

M: ...it's a controversy. We don't know if we like all the air it's getting. We kind of liked it when it was less well-known.

When there are people in my dorm dancing to techno who don't have a clue about anything, that's what gets me mad.

LD: It would be nice if all of Burlington turned into ravers, but I don't see it ...

M: But would it be as enjoyable?

LD: Well, the music, I'd still love it. It doesn't matter who listens to it.

M: It's that whole alternative dilemma. It's like people saying, "I'm \*so\* alternative!"

RFM: What do you think you'll be doing over the next couple of months?

LD: We'll be here this summer, so we're definitely going to work on getting a big rave thing.

M: We're going to try and get some records for this station.

LD: You know what's really funny? A lot of people who were into punk got into techno.

M: Her boyfriend is a perfect example. LD: She's kidding. He's into hardcore. The people at Reverse were like, "There's too many punks here!". It's funny how people came from that whole punk hardcore scene and got into rave.

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**"Through subaquatic basslines and cascading piano rhythms we will find The mansions of heaven and gardens of paradise that lie within each and everyone of us."**

---

- From the Elevation flyer



# HARDCORE UNITY SHOW

by LEW SIMPSON

HELL, EARTH CRISIS, TREE, CHAMPIONS, SAM  
BLACK CHURCH  
Metronome, Burlington, VT  
May 2, 1993.

Ah yes, Springtime in Vermont. Warm, soft breezes and bright shining sunlight. Perfect for running my Motorcycle to yet another show.. Alright, I'll skip the details about the adrenal pumping energy when you kick the machine into 5th gear as you tuck behind the steering head and cup your body into a human shaped cruise missile. I parked right up front as the first band took the stage. HELL is a 3 man band playing heavy melodic chords. Their singer screamed some interesting vocals as the rest of the group tried to energize the large crowd. This was a perfect opening band for this show.. Oh, by the way, this HARDCORE UNITY FEST was put together by KING MAXWELL from WRUV.FM. This scenester has helped reinvigorate the local UVM crowd with a brilliant radio show and a cool fanzine - SNOTRAG. (See review in this issue.) HELL finished their short but powerful set around 4.00. This was a manatee show which began at 3.00.

Next up was EARTH CRISIS. This 5 man band from Syracuse, NY has a good reputation as a good straightedge band. Sure enough, this 5 man band plowed into some interesting Hardcore with good solid changes. Karl the singer has a very unique voice as he touched on subjects like pro environment, animal rights, and other such matters. The crowd was slamming like mad when Karl mentioned that he believes in the sacrimony of life; i.e. adult, animal or fetus. God Dammed, Why do I go nuts when the singer of a band starts preaching his political line BETWEEN the songs. I could of slapped the idiot for a crack like that. He single-handedly ruined his bands credibility with his Pro Life position. Lets hope Slimy of the CHAMPIONS can educate Karl this summer when both bands go on a 48 city tour together.

Then a band from Boston called TREE played. This 4 piece band stepped up and blasted into some great punk Rock. Each song was fast and the singer screamed some good lyrics. The crowd got into it as the slamming continued. The guitarist had a great sounding unit as their 8 song set ended. The only problem that I had with these guys, was the dumb name for the band.

Next up was the local boys, the CHAMPIONS. Unless your from around these parts, you probably haven't heard of this killer Hardcore band. Led by Slimy, the singer, the CHAMPIONS ripped into their set. Unlike their 242 Main St. shows, which at times seems to resemble a practice session, they put everything together and blazed away. Maybe it was the 4 out of town bands playing with them, but the CHAMPIONS made good on their set with some of the most powerful material I ever heard them do. With their new guitarist, Jeff Lambert, these guys could do no wrong. They played all of their good songs..."Satisfied", "Prophecy", "The Day The Sun Would Not Shine", "Cold", "The Truth Shall Prevail", and the one they dedicated to EARTH CRISIS, "Hanger", which is about Roe Vs Wade. The crowd went nuts as the mosh pit grew large and dangerous. The second floor swayed up and down as the structural beams strained to accommodate the massive shifting weight. Slimy leaped into the swirling mass as the crowd came and lifted him high above the slam pit and passed him around like some kind of "God". No question about this show. The CHAMPIONS made sure that as good as these out of town bands were, they would be the best band here. After one hour of sheer mayhem, their set ended.

After about 20 minutes, the last band of the night stepped up, SAM BLACK CHURCH. Sometimes when a band plays a rip roaring set like the CHAMPIONS did, the next band can be buried. Not in this case. SAM BLACK CHURCH revived the crowd with a deep chilling guitar sound with absurd, fast vocals. Quickly the crowd exploded into a raging slam pit as the singer continued to fly into the crowd. He was doing these high jumps, ala Michael Jordan and really got the place flying. They played songs like "Big Barbecue", "Too Many Boss", "Caption of the World", and other cool stuff. This was the only band that had members in the 30 year old range and this helped balance the show, which was mostly made up of younger people to the scene.

At 8:45 PM, the 1993 HARDCORE UNITY SHOW ended. For the people up at UVM, who put this show on, it was a total success. For us locals who love seeing some killer Hardcore bands, it was like Christmas. And judging by KING MAXWELL'S reaction during the show, it was Christmas!!!! by LEW SIMPSON



## INTERVIEW:

Anne Rothwell



Ever wonder what it's like to open your own nightclub? Here's an interview with Anne Rothwell, owner of Club Metronome, located at 188 Main St. Burlington, Vt.

RFM: I didn't realize how young you actually are?

ANNE: I turned 29 a few weeks ago. March 8

RFM: What were you doing before Club Metronome?

ANNE: Before this, I sold jewelry on Church street. I had a little cart on Church Street and I did this for 5 years. Vermont isn't the best place to sell goods outside, especially in the winter. But the summers were great and I had a good time doing it. I finally sold the business and looked for other possibilities. I worked for a little while as a bartender at Esox.

RFM: How long has the club

been open?

ANNE: A year April 2nd.

RFM: Big anniversary party planned?

ANNE: Yes I've got Invites for you and Paul. It's been fun inviting people. People have come up to me to tell me about the good times they've had here, some tell me about the bad times. But it's been nice, some times it feels like it's been only a day, and sometimes it feels like 10 years.

RFM: Some of it sounds like it's been difficult.

ANNE Yes... extremely. (laughter) But we are sailing pretty smoothly now.

RFM: Do you want to talk about the things that have been difficult.... or the things that you've been learning?

ANNE: You mean the mistakes? I don't think the tape is long enough. I had no experience going into this. I

just had these dreams. I didn't have a manager. I spent way too much on the renovations due to the fact that there were no building codes complied with (at the Border). We had to upgrade the building to bring it up to code. It cost a considerable sum.

But we really wanted to transform the place, because trying to open a new club in this space, I was constantly faced with "Oh you'll never be able to surpass the Border". "No one will ever go". That sort of thing. So we wanted to change it.

RFM: Why did you want to open a Club?

ANNE: It all started when I was eating lunch at Henry's Diner with a friend and I was trying to convince him to open a Club. After a while he turned to me and said, why don't you open a Club? So that's it started. I had a few people who were going to help me get started but they all dropped out of the picture. So I decide to do it myself. I've always loved being in business and this was an opportunity I wanted to explore. There's so much going on. The booking of the shows, the bar, there's always so much to do.

RFM: Have you always loved music?

ANNE: I always loved music! I was the manager of my college radio station (Castleton State), seen many different shows, owned millions of records (which I stupidly sold last



summer)but I never dreamed that I would end up in the music industry.

RFM: Can you describe the first 3 months and some of the more difficult parts to opening a Club?

ANNE: Well, the first thing we had to do was upgrade the building to meet the city building codes. This turned out to be a little more difficult than I anticipated. Like booking the wrong band for a ton of money. The first 2 months were fine , but then during last summer, I sort of overbooked large shows and didn't get the turnout than I had hoped for. There's all kinds of competition during the summer with lots of free outdoor shows and parties. Also, this is a college town, 1/3 of the town isn't living here during those months. But I was doing everything including the bar and working 16 hours a day. There were times when I was going on nothing but Adrenalin.

RFM: Did you ever consider another city other than Burlington?

ANNE: No, I've lived in Burlington since 1970 and I sort of fell into the whole thing. I never thought that I was going to stick around. I had dreams of exotic places, but that's not how it worked out.

RFM How are your relations with the other club owners in town?

ANNE: Being Churchhills?

RFM:yeah.

ANNE: I've only met the owner of Churchhills once, During the afterours party for

the Rave. The manager, Jeff, is a sweetheart. He was up here last night. The club is closing in the next month or two so it won't be an issue any more. I dont blame them for wanting to close.

RFM So what do you think the scene will be without them?

ANNE: I don't know. I guess I don't think of them in a competetive sense. I'm not up all night wondering what they are doing.

RFM: Describe your daily clienttell?

ANNE: The best thing that we did was get that pool table over there. This brings in lots of people during the off hours which are so important. You can only have bands playing X amount of time. Plus, we have a good variety of music here which brings in a large amount of different people in. We do have a core group of people who come in during the week to play pool and shoot darts. We also have people stumbling in from Nectars. RFM I hear Nectar was helpful during the early days.

ANNE: Yes he was. He helped me a lot with the initial paperwork.

RFM: Do you ever feel like screaming and running out.

ANNE: Oh Yes. There's never enough time preparing for an event that, sometimes it seems like I never get any one thing completed, and it's frustrating to see jobs you spend alot of time planning turn out half complete. There is just a lot of pressure from alot of poeple.

Whether they work for me, whether they want to play for me, whether I owe them money. I'ts hard to please everybody. The phone rings off the hook. It's ringing right now as a matter of fact. And it could be anyone. It could be a friend who knows it's useless to try to catch me at home, or it could be some one I don't want to deal with.

RFM: Describe being a woman in this business?

ANNE: Well, the first thing that I noticed was that this industry is dominated by men. The liquor industry people, the booking agents and most of the bands are composed of men. I don't have a problem with this but once in a great while some guy will say something that reminds me that yes, I'm still a women.

RFM: Do you have a good strong feeling for the future?

ANNE: Yes! Metropolitan Entertainment has helped us with our National bookings and this has helped us with a steady stream of good quality shows. The STRANGLERS will be here in mid June. They are a personal favorite of mine, I saw them 10 years ago and now there playing in my Club!!!!

RFM: Sounds like things are rolling fine - Any last comments?

ANNE: Please come.

Interview conducted by Jenile V.



	Sun	Mon	Tue	Wed	Thu	Fri	Sat
6am to 9am	From Barstool to Borstal Alt Rock Will	?	Madowy Old Tyme Folk Eileen Folk	Imported Hampsters Hardcore Metal Father Fornication	?	Chocolate Campaign Eclectic Mix Kathy B.	The Kuuiipo Show Reggae Kuuiipo
9am to Noon	Technicolor Schizophrenia Melodic with Pigtales Pippi Uglystocking	Take the 'A' Train Traditional Jazz 655321	Soundscape Jazz/Reggae World/Rock John Dennison	Animus Instinctus Industrial Strength Madness Animus Instinctus	Music in the Jazz Tradition Jazz Blues George Scotton	Where the Day Takes You Alt Rock Rap Techno Erika	The Folk Show Folk Jazz Blues Rev Gar
Noon to 3pm	Hellmass Premeditated Aural Evil Axemistress	Music in the Next Stream Classical Public Affairs Mark Green	Echoes of the Undecided Jazz/Folk World Beat Lawrence Kopp	The Reggae Lunch College of Musical Knowledge Experimental Dr. Tuna	Seeds of Injustice Hip-Hop Robbie Redneck	Jungle Rock Dancehall Reggae Iceman	Tranquility Base Ambience of thee Parthenon Chris
3pm to 6pm	Welcome to the Cheap Seats World/Reggae Hope Ants & Grime Hardcore Death Metal Sara	One Foot Up Hip-Hop Genn Cadý	3 on the Column Indie Rock Denwyg	Strained Bananas Queer-Friendly Music Gay Deceiver	Chaos in the Ozons Hip-Hop Dancehall Selector BigGO	The Cultural Bunker Rap House R&B Acid Jazz Melo Grant	The Soul Provider Hip-Hop Funk/Soul G-Wiz
6pm to 8pm	Josie Wells Chronicles All Kinds o' Stuff Stech	Fret Buzz Melodic Punk/Pop Noise Rob	Jokers on a Waltz Smog Rok Eric B.	Exposure Local Music (usually live) Eric Peterson	Amputate for Hate Hardcore/Punk Metal Roxanne	Back on the Map Hip-Hop DJ Herb	The Oldies Show
8pm to 11pm	Nuthin' but the Blues	Born Under Punches Industrial Experimental Teddy Marshall	Bunnies Metal Paul	Peel Sessions Crimes of Fashion Techno-Industrial Experimental Jen Karson	Planet Rave Techno Breakbeat Rave Diana	Party Rádío	40 Oz. of Funky Funky Flavor Hip-Hop Dancehall DJ Luis
11pm to 2am	Jah Night Train Roots, Reggae Ska Dr. Nose	Out Demon Outside Noise Tape Loops Feel-Good Summer Muzak John McVeigh	Stench! Full-on Hardcore Didler & Brother Rex	Trunk of Funk Hip-Hop K-Dog	Ack! Phht DJ mc <sup>2</sup>	ScratchHall Psycho-Delik Chaos Prof Doomsday	The Fatness of BT & Rufus Hip-Hop, Jazz Funk, Etc Rufus & BT

Summer  
1993  
Program Guide



WRUV  
90.1FM  
Burlington

"You Have Been Warned"



## MOTOCROSS DEPT.

# WHERE TO RIDE

By Michael Bolthead



### ***A Place To Ride***

For all who enjoy the closed-circuit style courses, A Place To Ride will gladly supply your motocross needs. Located next to a landfill in between Winder and Monroe, GA, the track consists of several double/triple jumps, whoops, well-formed berms, off-amber turns and many more challenging obstacles. The owners maintain the course with a sprinkler system, rakes and a crawler front-end loader. A Place To Ride doesn't open when the track is muddy from rain and it is advised that you call if you are not certain. Weekend rates are \$9.00 per day, per rider and weekday rates are \$7.00. Hours are 11:00 AM to dark. For updated track conditions, scheduling and further info call 404-267-4828.

### ***Big Bear Creek***

Power Lines and pipelines make up the majority of this unofficial riding area. Most of the property surrounding the lines is privately owned and is apparently used for hunting. Be Forewarned - there are several No Trespassing signs looming at entrances to many fire roads, so ask first or risk your ass. It is possible to cover many miles of trail if you decide to keep on the utility lines. Also, be prepared for bogs if you ride the trails during or after wet weather. There is at least one bog over 25 meters long, and from personal experience is capable of sucking a bike seat deep in muck (there are also ways around). Bear Creek is located about 8 miles from Cycle World off Winder Rd (Hwy 320). Take the by-pass north of the Tallahassee Rd exit and turn left. Follow Tallahassee to the dead end intersection with Winder Rd and take another left. The access road is on the left about 250 meters past the Middle Oconnee River Bridge. The dirt road is wide enough for two narrow cars, but there is only one used track for cars, so don't take off blazing down the road as you might become an accident waiting to happen. Once more, all of the land in Bear Creek is privately owned and operated, so request permission to ride on someone's property or stick to the utility lines. Use a quiet muffler!





# New Declaration of Independence

## Drafted by Vincent H. Miller and Jarret B. Wollstein

Two hundred years ago our ancestors signed a document which forever changed the course of history. Colonial Americans severed the bonds to a tyrannical king and parliament in England and established in America for the first time a society based on the principle of the rule of law and limited government. Benjamin Franklin, one of our great statesmen, stated at this time: "Gentlemen, we give you a Republic -- if you can keep it."

The result was a glorious and turbulent 200+ years which witnessed the greatest achievements, the highest standard of living, and the highest levels of individual freedom ever experienced in human history. However, we have allowed government to grow without bounds so that today the golden prize of liberty has been all but lost. Indeed our present President and our Congress are worse than King George and his Parliament.

Thomas Jefferson, George Mason, and the signers of the first Declaration of Independence made the following observations about the nature of man and government which are as valid today as the day they were written:

*"We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the Pursuit of Happiness.*

*"That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed,*

*"That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient causes; and accordingly all experience hath shown that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same object evinces a design to reduce them under absolute Despotism, it is their right, it is their duty, to throw off such Government, and to provide new Guards for their future security."*

WE THE PEOPLE of these 50 States have patiently suffered mounting government outrages against us -- lies, corruption, legal plunder and terror. We have waited in despair for reforms and redress, but the outrages have only gotten worse. We can now wait no longer, The fundamental rights of the people must be restored now. Government's role must be limited to protection of our lives, liberty and property. These are the crimes of the State against its citizens:

**They have erected a multitude of New Offices,** and sent hither swarms of Officers to harass our People, and eat out their substance. The IRS, Justice Department, police, State and local revenue authorities and a growing list of other government agencies have engaged in an escalating orgy of terror, looting and wholesale seizure of private wealth to feed the appetite of arrogant and rapacious bureaucracies.

**They have subverted the electoral process** through unjust and exclusionary ballot-access laws. Vast sums of tax-extorted monies have been used to create a Congressional Monopoly and Imperial Presidency, which have crushed dissent and excluded any serious challenge to their power.

**They have multiplied laws beyond reason or humanity,** subverting both the worlds and intent of our Constitution and Bill of Rights. There is not a single American who could not be arrested, imprisoned and impoverished for violating one of the millions of arbitrary and incomprehensible government laws and edicts now in force.

**They have instituted oppressive and destructive taxes;** stolen over half of our incomes year after year; compelled us to testify against ourselves by filling out endless compulsory reports; made us into unpaid government spies and tax collectors; and destroyed our peace, security, and freedom in order to finance their oppressive bureaucracies, failed social programs and wars of aggression.

**They have seized control of our economy** and have dictated and controlled every aspect of how our businesses must be operated. They have issued edict upon edict, issued regulation on top of regulation, instituted fine after fine, treated us as common criminals, imprisoned us and seized our property.

**They have destroyed our financial security.** they have debauched the currency, substituting worthless paper for gold and silver. They have clandestinely seized out banking system -- inflating the currency and looting the economy They have burdened us with enormous deficits and waste which have brought our nation to the brink of bankruptcy. They have destroyed jobs and stifled initiative with suffocating regulations and oppressive bureaucracies.

**They have hobbled and corrupted our system of justice** by creating endless numbers of technical crimes against the State, and crimes without victims -- making vices into crimes, dissent into treason and sensuality into perversion. They have seized billions of dollars worth of property without due process of law, imprisoned countless thousands without indictment or trial, and have made equal justice under law impossible by manipulating courts and juries, terrorizing our attorneys, seizing their fees.

**They have kept among us, in times of peace, Standing Armies.** In direct violation of the Constitution, U.S. troops have repeatedly invaded and reduced to ruin foreign countries without declaration of war by Congress. They have



# Declaration, con't

used force to compel our children to fight and die in foreign wars far removed from their homes. In the name of the War on Drugs they have declared open war on the people of the United States, invading farm and field, village and home, and spreading terror across the land.

**They have perverted our relations with other nations**, using their power to support foreign despotisms. They have bribed other nations with foreign aid, restricted foreign trade, and exported massive quantities of weapons of death and destruction -- fomenting discord, repression and war throughout the world. WE SUBMIT that the government of the United States of America has abrogated its sacred covenant to protect the life, liberty and property of the people of this nation. With the collapse of major foreign threats, our own government has emerged as the greatest menace to freedom, prosperity and peace, both here and throughout the world.

WE FURTHER SUBMIT that we, the people, have all but lost control of our political institutions and that government has ceased to be our servant and instead has become a terrible and tyrannical master. To restore the freedom, peace and prosperity of the people, we therefore demand:

> That a new Constitutional Convention be called to restore and strengthen the legal protection of each individual's inalienable right to life, liberty and property.

> That a new, and stronger Bill of Rights be drafted which will guarantee the inalienable rights of the individual to life, liberty and property. That all laws be abolished which restrict freedom of speech, press, religion, assembly & enterprise; the right to keep and bear arms and the right to own and dispose of property. That henceforth it shall be a treasonable offense to pass any laws which violate the rights of the individual.

> That a "Citizen Veto" be created at federal, state and local levels, whereby all citizens can veto any new legislation including revenue acts. We also call for the establishment of a universal citizen power of Recall so that unscrupulous politicians may be removed from power by citizen initiative.

> That the Income Tax and the IRS be abolished and that all persons jailed for tax evasion be freed.

> That sufficient government property be sold to retire the national debt. That all government agencies which are not engaged in the protection of the life, liberty and property of the individual, be privatized.

> To restore security to our banking system, we demand that the Federal Reserve, FDIC, FSLIC and currency laws be abolished, and that banking and insurance systems be left to the private sector.

> That all laws creating franchise monopolies in education, medicine, utilities, mail delivery and other public services be abolished.

> That State and Economy be separated, and that federal control of interstate commerce be confined to prohibition of tariffs and trade re-

strictions between States. That freedom of association be restored to enterprise, including freedom to hire, fire, contract and negotiate; that all capitalistic acts between consenting adults be legalized.

> That all restrictions upon foreign trade be abolished, including tariffs, quotas, import duties, license fees, content laws and "dumping" laws.

> That all federal laws restricting gun ownership be abolished, and that a trained, well-armed citizenry be encouraged, as a defense against domestic criminals, foreign aggression and domestic tyranny.

> That due process of law and the presumption of innocence be restored. That RICO statutes and other laws enabling the government to confiscate property without the owners being convicted of any crime be abolished. That the 7th Amendment to the Constitution, preserving the right to trial by jury in civil disputes be strengthened to include disputes between Citizens and the State.

> That the Fully Informed Jury Amendment be passed, and all juries henceforth be informed to their right to judge the propriety of laws as well as the facts of cases.

> That Sovereign Immunity, which makes government officers and agents immune from prosecution for their crimes be abolished. That presumption in trials in favor of government officials and agents, and citizens be treated as equal before the law in all cases, both criminal and civil.

> That all victimless crime laws be abolished, including laws restricting the sale or possession of pornography and controlled substances. that

the War on Drugs be ended, Drug Peace be declared, and all persons imprisoned for victimless crimes be immediately freed and their records cleared.

> That immigration laws and the INS be abolished. Henceforth the only persons restricted from immigration to the United States shall be known criminals or those carrying easily communicable diseases. That imprisoned illegal aliens be freed.

> That the function of the military be confined to defense of the territory of the United States, and that all U.S. troops be removed from foreign countries. Henceforth the sole purpose of the military shall be protection of the lives and property of U.S. citizens at home.

WE SEEK to create an America in which the freedom and sovereignty of the people are restored; in which the functions of government are limited to protecting life, liberty and property; and in which each and every individual is again the master of his or her own destiny.

WE SUPPORT this Declaration in the certainty that our rights are inalienable and innate and not subject to the whims of government; that the only rights which we will ultimately retain, are those which we are willing to defend; and that rapid yet peaceful reform, is now

America's only alternative to tyranny and mounting social violence.

TO CREATE a new dawn of liberty for America, and to secure a rebirth of liberty, justice, peace and prosperity for all, we mutually pledge each other our lives, our fortunes and our sacred honor. We seek and will settle for nothing less than freedom in our time.

## SOUND VIEWS MAIL ORDER

### SOUND VIEWS #23 ('zine)

32-pages. "New York Subterranean Music & Culture." Features in this issue: Joe Coleman, False Prophets, Willie Nile, Biohazard, Thomas Chapin and Alice Donut. Cover art by Joe Coleman! Plus: Photo centerfold, poetry, comics, reviews and much more! .....\$2.00

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# BE ALL YOU CAN BE

This is the phrase that has motivated many young men from this scene to search for themselves by joining the Army. A need to belong motivates some, fear of the future drives others. Some join for the benefits, like college money and an opportunity to get out of Vermont and see the world. Few, if any join out of "patriotism". Perhaps even you have been giving some thought to joining. If so, this article is for you. Because unlike a recruiter, I have no quotas to fill. I volunteered this article, and received no payment. This is the No Bullshit truth on what you are in for in "Today's Army".

Your recruiter is going to lie to you. No matter how nice of a person they may seem, they are pros at snowballing people. They get paid to lie to you. Because they need you. And the higher you score on the ASVAB, the more they'll want you. Know this: if you want ANYTHING in your contract, get it in writing. If they say they can't give it to you, they are lying. Tell them you will not join unless the item is in your contract (say, for instance, Airborne School). They'll piss and moan, but watch how fast you get the school. A recruiter has about 1000 things to worry about with his everyday life, and really doesn't want to deal with any more hassles than necessary. If he can avoid a stack of paperwork by saying you can't have it, and you believe him, all the better for him. Make them work for you. Get as much as you can, because once you sign that contract and take that oath, your ass belongs to the Drills.

Once you enlist, you'll probably be on DEP (Delayed Entry Program). Say your good-byes and get your partying over with soon, as the time you have left is going to flash by. You'll have to drop in and see your recruiter every once in a while, so he can make sure you are still alive. And finally, the day comes. Get on that bus, get on that plane, and welcome to the Basic Training Reception Station. Everyone there is an asshole. Everyone will yell at you. You won't do anything right. "NO TALKING! GET IN LINE! MOVE OUT!" You'll still have your civilian clothes and your hair (if you had any to begin with), but that will soon change. You'll spend your next 3 or 4 days in-processing, filling out what seems to be hundreds of forms, getting uniforms, getting your head shaved (unless you are female), watching hygiene films, and waxing a lot of floors. There is more to it, but it won't matter for long, because once you are done at the reception station, you ship out to your basic training company. And buddy, this is when it gets real.

You'll have all of your civilian belongings. If you are smart, it is a very small bag that doesn't weigh much. You'll have all the nice new Army stuff that Uncle Sam will give you. Take care of it, because the next time YOU'LL buy it, and it isn't cheap. So there you are, with all that heavy stuff, packed into a bus with all these other people with as much, if not more, stuff. The day has come, and you'll be on your way to your basic training company. Some of the people on the Bus are going to be shitting bricks. Ignore them, because the anxiety is very conta-

gious. If you are shitting bricks, think about anything else. Don't look out the window. All you'll see is even more confusing things. But when the bus finally stops, you'd better be paying attention. "GOOD MORNING! MY NAME IS DRILL SERGEANT SMITH! ON BEHALF OF THE TRAINING CADRE, I WOULD LIKE TO WELCOME YOU TO FT. ANYWHERE. NOW GET OFF THIS BUS! MOVE MOVE MOVE! GET DOWN, PRIVATE! BEAT YOUR FACE! WHO LET YOU INTO MY ARMY, DIRTBAG? GIMME HIS NAME AND I'LL KILL HIM! YOU AREN'T GONNA MAKE IT HERE, PRIVATE! YOU! YES YOU, PRIVATE! GET DOWN! BEAT YOUR FACE!"

Yes, welcome to basic training. Where common sense is a crime punishable with pushups, 20 hour days doing things that you don't understand a purpose for, and Big Daddy Drill is so far down your throat every second of every day that you can't even swallow. When you finally do get off the bus, you'll be greeted with something similar as described above. You'll be physically punished. You'll still be a civilian, but wearing a uniform. Do pushups. You'll look funny. Do pushups. Your boots will be tied wrong. Do pushups. You won't know how to do "Army" pushups. Do more pushups. You will push and push and push, all the while screaming in response to questions asked of you or the platoon. It's never loud enough. Do pushups. And welcome to your new home. Open bay barracks, narrow bunk beds, and small wall lockers. Once inside, your Drill Sergeants will introduce themselves. Do pushups. They'll explain in great detail what you will and will not do in their barracks. Do pushups. You'll be assigned to a squad, a bunk and a locker. And yes - you guessed it - do pushups. But finally, after a very fast meal at the dining facility, you'll get to go to sleep. Tomorrow morning, and indeed, the rest of your life from here on out, will come much sooner than you'll want it to.

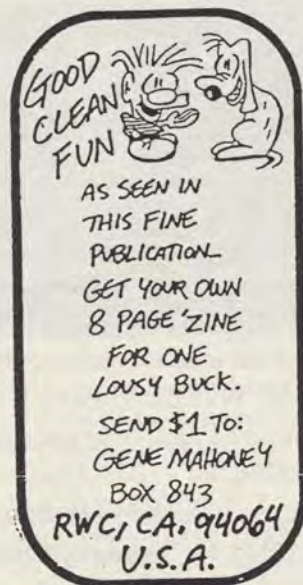
The next few weeks will be a total blur. You won't know what day of the week it is. You will be both mentally and physically wasted. And you'll be at a very important point. This is where most people make or break. If you aren't making it, you'll know by now, and you'll most probably be on your way out the door. But if you are making it, this is when it becomes "easy", so to speak. The Drills won't be in your face 24 hours a day anymore, you'll know the routine like the back of your hand, and things that warped your brain only a week or so ago will now be almost second nature. If you make it this far, you'll make it all the way. And in a few more weeks you'll notice that (unless you were a total presshead before joining) that you are probably in the best shape of your life. You'll be stronger, run faster, and look and feel better. And then Graduation comes, and the feeling of accomplishment is incredible. From Basic Training, you'll move on to AIT (Advanced Individual Training) which is for the most part more relaxed than Basic. From AIT you'll move onto your PDA (Permanent Duty Assignment). If you were smart, this is also the time you'll go to those

by Scott Perry

schools you had put in your contract. Remember, if it isn't on paper, it doesn't exist!

I have attempted to show the initial entry process to the Army as accurately and unbiased as I could. I realize that the Army is not for everyone, and would never tell someone to join who was having second thoughts. Not everyone makes it. Some people don't even finish Basic. Others hate the Army all the way through their enlistment. I enjoy my job, and have few regrets about my decision to enlist in the first place, and have recently re-enlisted for two more years. And I am proof that you do not have to lose yourself to make it. You aren't "brainwashed", you don't have to stop listening to punk or burn your leather jacket. I have been in for almost four years now, and I'm still a skin. I still listen to Hardcore and Oi!, I wear my Docs and jeans almost every day that I'm not working. I still play guitar and have played in a few bands. However, the Army is not a walk in the park. If you are looking for the easy way out, this isn't it. If you are looking for someone to hold your hand and protect you from responsibility, this isn't it. And if you can't deal with discipline, then this REALLY isn't it. By if you feel that you can be self-motivated, that you can accept discipline, that you want to look beyond today and catch a quick glance at what could be your future, maybe the Army is for you.

Anyone wishing to contact me directly can do so at the following address: BOX 53 FS MP CO, FT. SHAFTER, HI 96858. I'll gladly answer any questions, but be advised that because of my job, my unit will not forward any mail that does not have a readable return address, or any letters or parcels that are "postage due".





# GIG REVIEWS

**HIPLOCK/CHUCKLEHEAD**  
Club Metronome, 5/13/93

I went to this show knowing full well what to expect from the opening band and totally clueless about the headliner. What it got me was one of the summers better shows.

I'll admit right now that I have a certain bias for hiplock, I met the bassist Andy outside of the Chili Peppers show in '91. He got me tweaked on this weird shit caled Red Bull which contains,(among other chemicals that are banned in some societies),enough caffeine to make a six pack of Jolt Cola seem like baby formula. Both of us wired to kill, I used the favor bank to get us back stage to see the peppers set, but I digress. Long story short he gave me the Hiplock demo and my life was immediatly changed forever.The tape was played constantly until the fucker broke last summer.

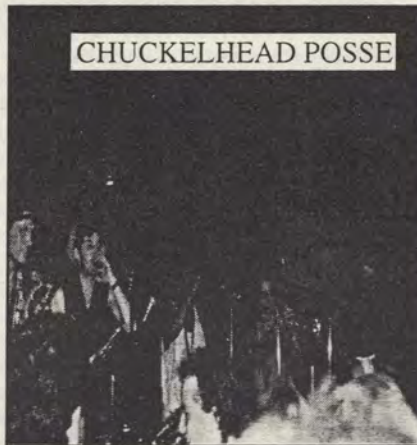
HIPLOCK in ACTION



Hiplock consists of guitarist Wally Walikis, Bassist Andy Laats and new drummer John Bruskin.

The show kicked off around 10:30 as the band launched into

a too quick 45 minute set made up of old favorites as well as new stuff from thier new demo tape to a largely unresponsive, drunken Burton Snowboard employee crowd (Both Wally and Andy work for the company that shred built). The crowd did seem to come out of its coma midway through the set during a ripping rendition of "Griefless"bringing a small but



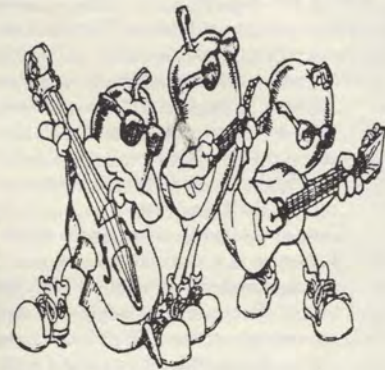
CHUCKELHEAD POSSE

inspired group to the dance floor. The set ended with the ever popular "Love Stain" unfortunately without an encore. Dont look for another gig from this trio soon however, as the band is taking the summer off to kill off a few more brain cells and bring civilization to its

## THE SET ENDED WITH THE EVER POPULAR "LOVE STAIN"

knees if they have the time. I had no information about Chucklehead beforehand, and I'm kind of glad. If someone had told me that 13(yes thirteen) guys were going to get on stage to play thier own brand of funk, I probably would have skipped the set altogether.So much

thebetter, cause these guys fuckin' ROCK! The entire dance floor filled up immediatly from thestart of thier first 50 minuteset, and the powerfunk drove thecrowd into



## JALAPENO BROS.

such a frenzy, that I thought the floor would give way, taking theparty right into NECTARS. (Lord knows it might be an improvment.)

I could go on forever about this show, but suffice to say that both these bands kick serious pooty. Buy the tapes, Play them Loud and Piss off the Nieghbors.

## OTHER REVIEWS (LIVE) ZERO GRAVITY

Got to see Zero Gravity at Metro nomethe week after this show. Nice tight funk(as always) from this local B-ton favorite. Anyone who enjoys a cool non-obtrusive dance band should go see this.

## JALAPENO BROTHERS

Caught these guys at Nectars, during one of thier now rare area appearances. Glen, Lucky, and the boys can be caught more frequently out on the road outside the state(They most recently played a rockin mini-tour in St. Croix). This band is probably the best drinking drinking blues band VT has to offer.



# PERFORMANCES

## DREW'S LIVE ZONE: Great '92 Shows Missed in RFM

S.N.F.U., CHLOE, FACTS ABOUT RATS

Jan 2, 1992

THE RAT  
BOSTON, MA

FACTS ABOUT RATS played their RAMONES mania set complete with JOEY RAMONE look alike singer. Good stage energy, better sounding live than on their record. CHLOE played a good high energy set, buzzsawing thru 45 minutes like a blur, highlighted by an amazing cover of JERRY'S KIDS "MACHINE GUN". The reunited S.N.F.U. lost nothing in their 2 year hiatus, playing the best tunes off the first 3 LP's and some new ones! Best moment was when CHI-PIG stood up to the skinheads twice his size, told them to cut the Punch/Thrash shit and they obliged.

ICE-T/BODY COUNT, HARD CORPS, Feb. 28, 1992, Paradise, Boston, MA. Despite being metal detected and nearly stripped searched, this show was a good time. HARD CORPS were good as a rap band, but sucked as a rock band. They should fire whatever corporation put them together! After nearly an hour, finally ICE-T hit the stage, with EVIL-E booming the music from THE TOWER. Ice opened with "Ricochet", boomed thru "You Played Yourself", "High Rollers", and "I'm Your Pusher". ICE-T is the ultimate high energy performer and rocked the whole house. Other great tunes included "Hunted Child", "OG", and his first ever hit "Six in the Morning". Then amidst fog and dim lights, BODY COUNT took the stage and mosh mania ensued. They played, "Body Count in the house", "Body Count", "KKK Bitch", and "Voodoo". The best part of the show came when the whole crowd yelled "Mother-fuck-her-dear-old-Dad" during "KKK Bitch". I'm glad to have gotten to see BODY COUNT before the Hype. This was excellent!

LOLLAPALOOZA -92 FESTIVAL  
AUG. 8, 1992

GREAT WOODS, MA  
LUSH, PEARL JAM, JESUS AND MARY CHAIN,  
SOUNDGARDEN, ICE CUBE, MINISTRY, RED HOT CHILI  
PEPPERS.

The show people love or love to hate. The p.c. crowd claims that this show is destroying the Punk scene, but i claim not, oz I've met lots of kids who got into real punk thru bands like JANE'S ADDICTION and the 9 INCH NAILS. Anyways, after waiting 1 hour for them to open the gates at 12:30 for a 1:30 starting time, my friend Chuck and I explored the multiple of foods areas, political booths and booths with vendors selling anything you could imagine. LUSH opened up with their brand of jangly English Pop. The female lead singer/guitarist played well, but overused the same vocal and guitar effects too much and the rhythm guitarist vocals were too atmospheric, but I liked half their songs. The second song they played was great with crashing guitar and swirling vocals. PEARL JAM came on next and holy shit man were they tight! Awesome energy and presence for young a young band. They were more like a Rock band with a Punk attitude, tearing thru 12 songs in 40 minutes. Highlights included "Evenflow", "Jeremy", and "Once", and the set ended with Eddie Vedder careening up a ladder 20 feet in the air and the band pounding the hell oughta their instruments, it was refreshing to see a band Rock out and not resort t Arena Rock

bullshit. JESUS AND MARY CHAIN ate shit thru a straw and were everyone's food and intermission break, myself included. SOUNDGARDEN was a band I was really psyched to see but they were sloppy as fuck and sounded bad. The only real good ones was the opener and their slamming cover of "Cop Killer". Major disappointment! Rapper ICE CUBE was up next and torn thru his first 3 songs. Then he kicked into gear with songs like "Amerika's Most Wanted", and "Steady Mobbin". After about 1000 "Hell-Mutha-Fuckn-Yeah's", ICE CUBE left the stage. The next part of this show is the reason why Great Woods has banned the Lollapalooza show. The crowd totally exploded the second MINISTRY took the stage and the band responded by playing one of the best and most brutal sets I've witnessed. Opening with "N.W.O", barreling thru "Hero", and other great songs the place was going nuts! Then during the 7th or 8th song the 5000+ mosh pit started tearing up the lawn and throwing it at the people sitting in the Pavilion. After getting pelted with sod I said "fuck this" and pelted some other guy in the face with a clump of sod. This made US a target for the whole lawn crowd. I soon bailed down the stairs in the Pavilion at which point MINISTRY themselves were eating dirt. This pissed off MINISTRY AL so the crowd stopped chucking sod and started setting bonfires. Soon 8, 10, 12 bonfires were set across the lawn. One was 30 by 30 feet. Visions of Redneck Cops storming the show danced 'round my head. The hundreds of people moshing around the fires looked like some kind of "Evil Demonic Ritual!" MINISTRY left saying "You guys are outta fucking control and were outta here!" Then some Roadie made a speech, telling people to cut the shit and stop destroying the place. Great quote, "Everyone's being cool, having a good time except for you fuckin assholes in the back! Put out the Fires!" The RED HOT CHILI PEPPERS were up next and were a peaceful bit of fresh air compared to MINISTRY'S near riot! Opening up with "Get It Away", and blasting thru half their new album. I was entranced with their swirling blue and red psychedelic light show complete with a mosaic backdrop with a spinning target for their thrash songs. They played most of their big hits "Stone Cold Bush", "Fight Like A Brave", "Magic Johnson", "Higher Ground", and they played a ton of stuff off their albums "Fight Like A Brave" and "Uplift MoFo Party Plan. Flea is an incredible bass players, new guitarist Arik is a big improvement over John and Chad's drum solo was totally mind bending. I'd recommend a RED HOT CHILI PEPPERS show to anyone. LOLLAPALOOZA -92 was a great show well worth the cash for the atmosphere alone, not to mention the music. My only complaint is Great Woods ridiculous food prices and not letting people bring in food for a 12 hour show! Fuck Great Woods, the kids shoulda burnt down the food services instead of the lawn!

## W.'s Adventures in the Land of Pink

Legendary Pink Dots  
Backstreet  
Montreal, Canada

Later, when he discussed it with other members of the conspiracy, W. found out that they were negative. Previously, and during the proceedings, W. had not thought of it that way; but, then again, W. is liable not to notice things of that kind. Nevertheless, citing the encroaching darkness, one member of the expedition (P.), made herself scarce during the encore.

On that evening, Spot X and P. and W. ventured over the Land of Sunset and Barbequed Peanuts (remember Rainbass & Roadkill?) in quest of the Land of Pink, concealed underground among brick & stone & mortar. When the illumination dimmed, five dots sauntered onto the scenario, positioning themselves



## PERFORMANCES, CON'T

thus:

guitar      bass

sax                  synth

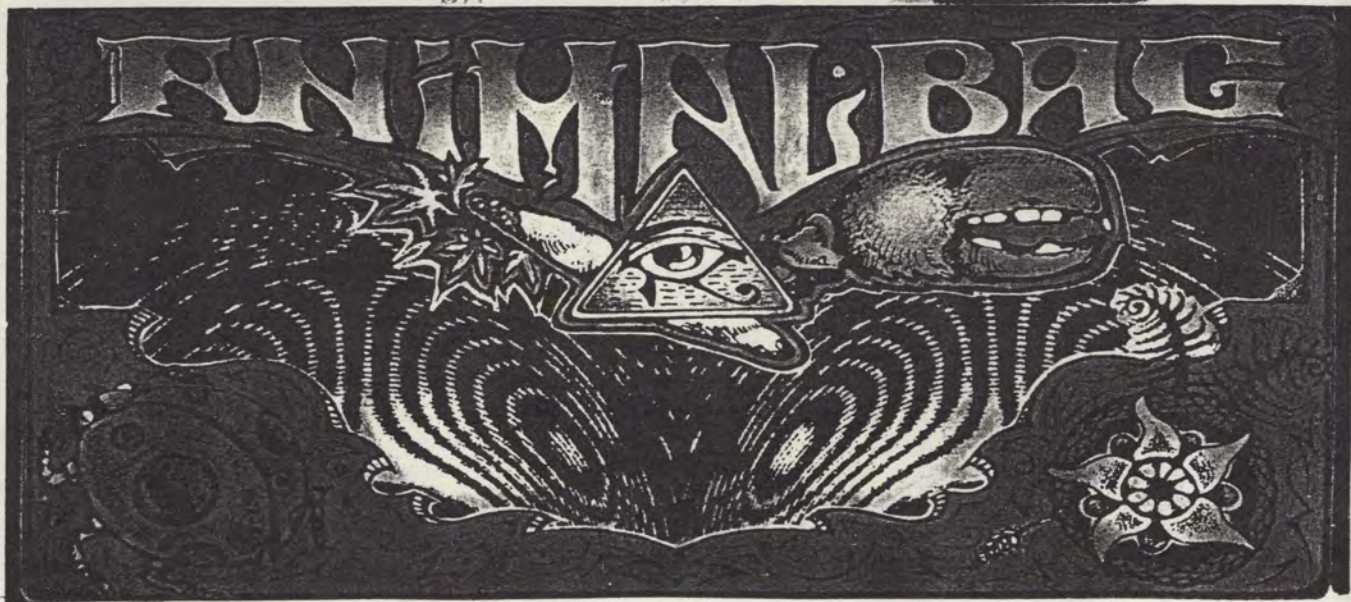
vox/synth

Was it a crucifixion? Was it a pentacle? Was it a star? A map of the Land of Pink, speculated W.? Answer: \_\_\_\_\_.

The aural dimension drew in anchor and embarked and wide vistas opened up before W. He recalled a previous expedition to the Planet Gong, vox reminiscent of Divided Alien, guitar of Submarine Captain Spillage, and sax of Bloomdido Bad de Grass. It was a psychedelic onslaught to be reckoned with, rare in this age. Vox had lines drawn on his face, kinda like this: [Editor's note: imagine what a photo courtesy of Cranial Perch would look like here.] Only different. And he raved about childhood fears, insecurity (is this negative?) and maybe even the Gross National Product. Maybe not. Sax wailed on a tenor and a baritone (occasionally both at once), and the others reverberated charting and redefining the borders of the Land of Pink.

For two+ hours the landscape swirled by, and then it was over. Spot X and P. and W. returned over the already travelled tundra beneath the crescent moon, arriving again to the Land of Burlesque.

(Translation: uh, hip show ... cool toons ... kinda like Gong and a little early Pink [!] Floyd ... uh ... negative? ... make up your own mind, dammit).





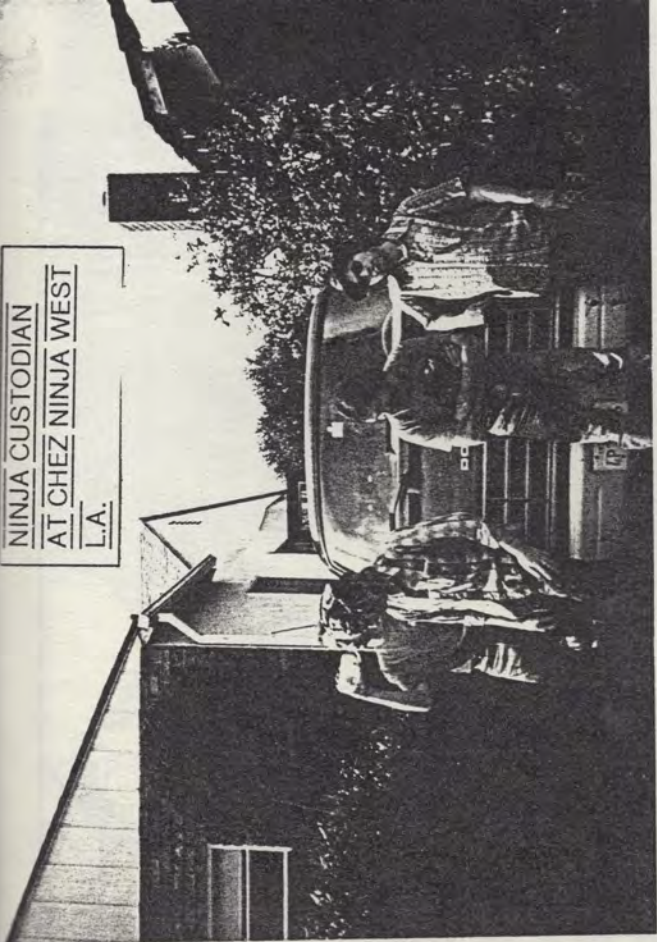
THEY WERE FORMERLY-TALENTED MUSICIANS FROM THE '60S WHO TOOK TOO MANY DRUGS AND NOW MUST ROAM THE UNIVERSE IN SEARCH OF THEIR FORMER TALENT!! THEY ARE....



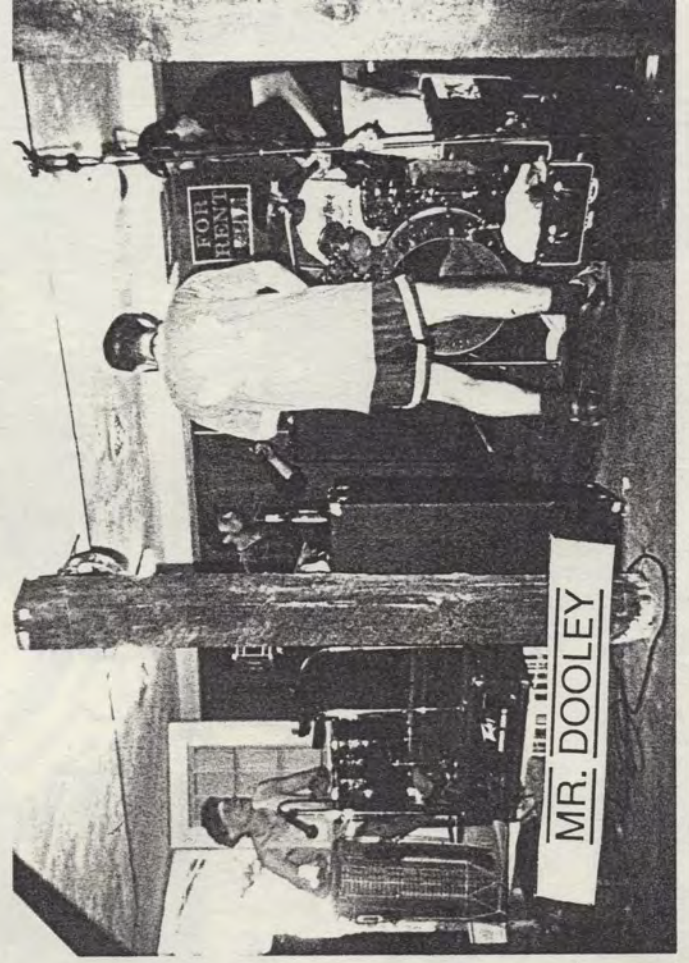
# ROCK STAR TREK



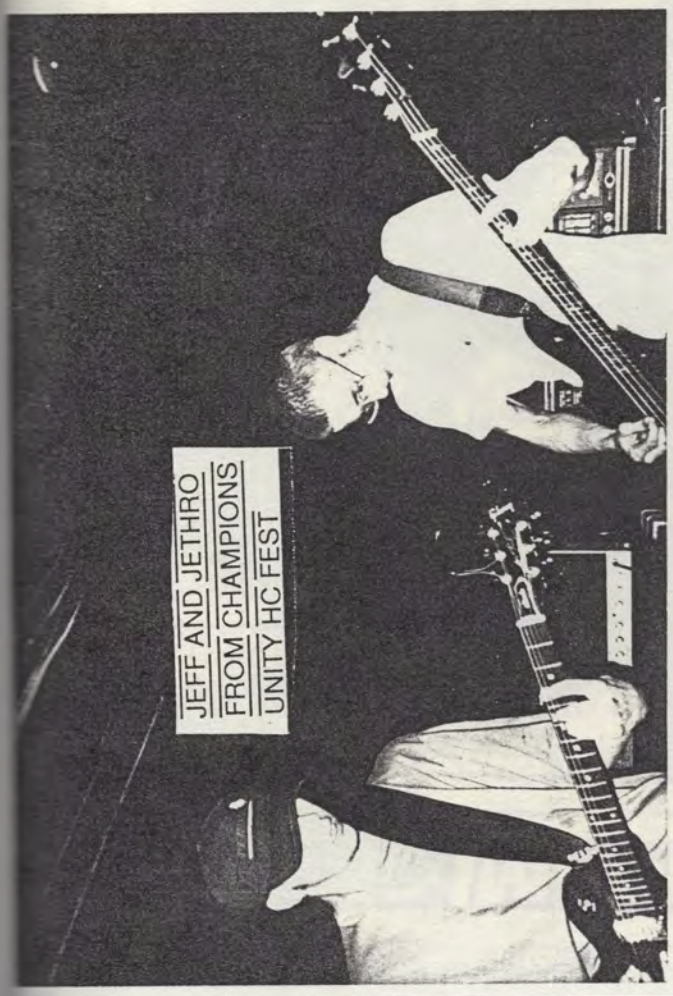
NINJA CUSTODIAN  
AT CHEZ NINJA WEST  
L.A.



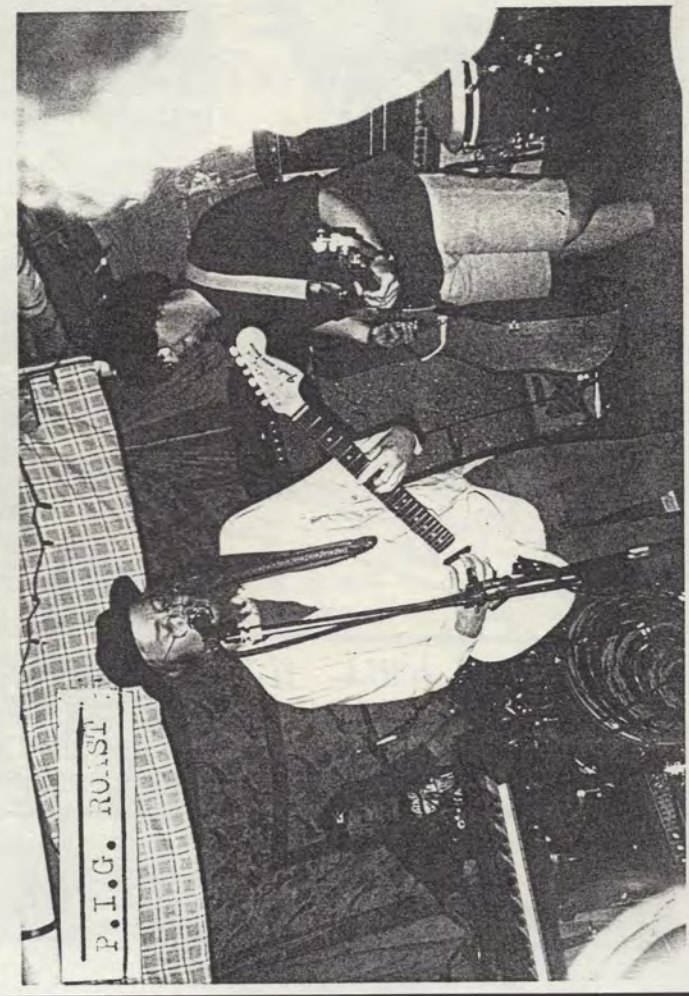
RAPID FIRE MAGAZINE



JEFF AND JETHRO  
FROM CHAMPIONS  
UNITY HC FEST



RAPID FIRE MAGAZINE





# REVIEWS



## **ENVELOPE** - Tape

When I heard the opening bars of "Anastasia", I thought someone had inadvertently sent me out-takes from the next Pearl Jam album. Tastefully quiet flanged 3/4 chording and properly soulful vocals interspersed with cathartically loud choruses evoke the spirit of Vetter & Co. while harkening back to those psychedelic days of yesteryear. Which is not to say that I don't like this, or don't find it satisfying to listen to. Led by former Burlingtonian Paul

Brill, this San Francisco-based trio typifies all that is good about the New Hippie ethic, hitting all the right buttons with excellent arrangements and superior sound quality. Which is to say that I would listen to this any day before putting on Phish, Spin Doctors or Blues Traveler. "Love To Feel", the second number on this long three song tape dreams along in the time-honored Haight-Ashbury tradition (i.e. Airplane, Quicksilver) with occasional buildups which transpire seamlessly. Somewhere along the way the band drifts into "900 (2)", another gratifying experience. Make no mistake about it: I'm sick unto death of just about anything labeled "alternative" or "grunge", and I don't think it takes a great deal of original thinking to rehash the music of the Sixties. Having said this, I will also recommend this effort to listeners who share my disdain as well as those who think I'm easily pissed off by anything

that doesn't meet my standards. check these guys out at Metro-nome july 22. (Scarlet Shame Productions, 415-863-2479). (LGT)

## **EPITAPH** - "Yo, Bentley!" - tape.

Good, tight performances highlight this effort by one of the best HC units to hit the local scene in a while. Catchy tunes with vocals (and therefore a message) you can understand make this worth both the time and money. Although the lyrical tendency to "moon-June-spoon" rhyming structures provided considerable merriment to one casual listener, I was bothered more by the 3:22 of blank tape at the end of "Side 0" which was only 12 minutes to begin with. Picky, picky, you may say, but you'll still end up doing some fast forwarding or rewinding before you listen to "Side 00". More controlled/restrained than the Champions (sorry 'bout the comparison, but it's inevitable in a burg like this), which could be good or bad, depending on the bandwidth of your personal tastes. Translation: not for purist wankers, but suitable for everyone else with more than a passing interest in the Burlington scene. Contact: Epitaph, 495 Colchester Ave Apt #1, Burlington, VT 05401. 802-863-3052. (LGT)

## **MIGHTY MIGHTY**

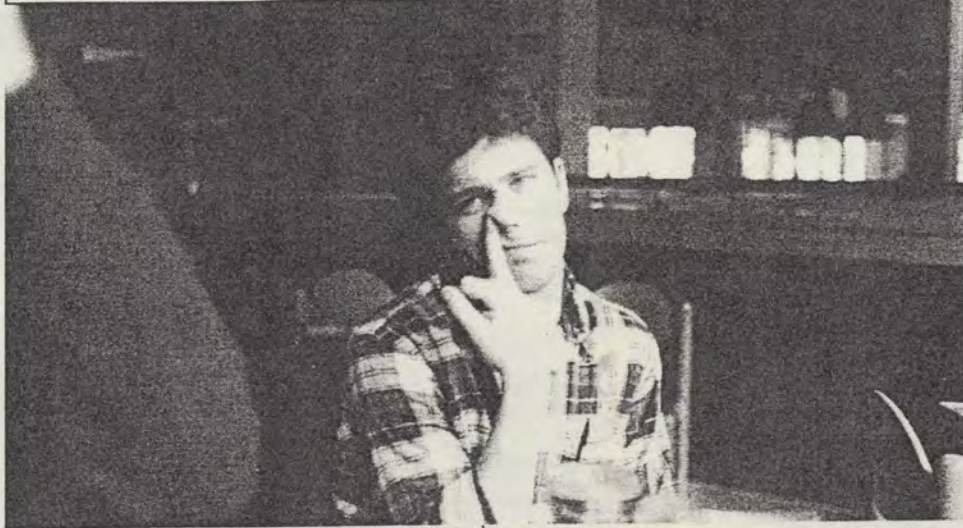
### **BOSSTONES** - "Ska-Core, The Devil and More" - CD.

Not being a fan of ska since the Specials and the Clash performed their Wonder Bread-ification on a formerly pristine art form, I slapped this disk on with more than a little trepidation. Well,

# SOUNDS



# REVIEWS



## ENVELOPE - Tape

When I heard the opening bars of "Anastasia", I thought someone had inadvertently sent me outtakes from the next Pearl Jam album. Tastefully quiet flanged 3/4 chording and properly soulful vocals interspersed with cathartically loud choruses evoke the spirit of Vetter & Co. while harkening back to those psychedelic days of yesteryear. Which is not to say that I don't like this, or don't find it satisfying to listen to. Led by former Burlingtonian Paul

Brill, this San Francisco-based trio typifies all that is good about the New Hippie ethic, hitting all the right buttons with excellent arrangements and superior sound quality. Which is to say that I would listen to this any day before putting on Phish, Spin Doctors or Blues Traveler. "Love To Feel", the second number on this long three song tape dreams along in the time-honored Haight-Ashbury tradition (i.e. Airplane, Quicksilver) with occasional buildups which transpire seamlessly. Somewhere along the way the band drifts into "900 (2)", another gratifying experience. Make no mistake about it: I'm sick unto death of just about anything labeled "alternative" or "grunge", and I don't think it takes a great deal of original thinking to rehash the music of the Sixties. Having said this, I will also recommend this effort to listeners who share my disdain as well as those who think I'm easily pissed off by anything

that doesn't meet my standards. check these guys out at Metro-nome July 22. (Scarlet Shame Productions, 415-863-2479). (LGT)

## EPITAPH - "Yo, Bentley!" - tape.

Good, tight performances highlight this effort by one of the best HC units to hit the local scene in a while. Catchy tunes with vocals (and therefore a message) you can understand make this worth both the time and money. Although the lyrical tendency to "moon-June-spoon" rhyming structures provided considerable merriment to one casual listener, I was bothered more by the 3:22 of blank tape at the end of "Side 0" which was only 12 minutes to begin with. Picky, picky, you may say, but you'll still end up doing some fast forwarding or rewinding before you listen to "Side 00". More controlled/restrained than the Champions (sorry 'bout the comparison, but it's inevitable in a burg like this), which could be good or bad, depending on the bandwidth of your personal tastes. Translation: not for purist wankers, but suitable for everyone else with more than a passing interest in the Burlington scene. Contact: Epitaph, 495 Colchester Ave Apt #1, Burlington, VT 05401. 802-863-3052. (LGT)

## MIGHTY MIGHTY

### BOSSTONES - "Ska-Core, The Devil and More" - CD.

Not being a fan of ska since the Specials and the Clash performed their Wonder Bread-ification on a formerly pristine art form, I slapped this disk on with more than a little trepidation. Well,

# SOUNDS





knock me over with a feather - this stuff kicks! Although it starts with the usual coy ska feel (horns, syncopated drums & bass), it quickly mutates into good ol' HardFastRules. This album probably won't satisfy true HC purists, this qualifies as interesting material with a hardcore twist: more than one tempo and a variety of properly massive and edgy guitar sounds rewards those stalwarts who make it past the non-brutal number. Six songs include Minor Threat's "Think Again" and "Simmer Down" by Bob Marley. The last cut is a live performance called "Drugs and Kittens, I'll Drink To That" which might live up to its title if the lyrics were intelligible. Available on Mercury Records. Contact: MMB, P.O. Box 737, Cambridge, MA 02139. (LGT)

### MONSTER MAGNET -

"Superjudge" - tape. Cool wahwah sounds reminiscent of the first Stooges album raise the first number from its hyperthyroidal morass which features the line "I've got mine, fuck you". Oh my - I forgot to tell you that this tape sports a Parents Advisory label which, for my money, should read "If you haven't done your parenting job.

right by now, no damn sticker is going to save your children from damnation." I'd be surprised if these guys haven't done some serious schooling on early Seventies garage metal (MC5, Sir Lord Baltimore, Cactus, BTO) which is OK if you don't mind trying to remember where you've heard that riff before ... and that one ... and *shit!* where is *that* one from? The original purveyors of this style were good for their time, but when all is said and done, they still weren't able to prevent the bloated victory of the disco epidemic. Somehow I can't shake the vision of some kid discovering tapes like this in the year 2013 and thinking he's found the original source for his decade's grunge rockers. Keep digging, chile, and you'll eventually hit paydirt. Available on A&M Records. (LGT)

### TALK TO WALLS - 6 Song

Demo - Tape  
Another Ex-Burlingtonian turned San Franciscite, Mike Black fronts this grunge style altband. Without going into my disgusted bias of the whole Seattle-style genre, I like this. Solid guitar work, edging into murky coldwavish at times. Overall a good first tape, well-mixed and a good feeling on the palette. about the only problem I do have with it (and it only shows its head occasionally) is the odd off key vocals. Reccomended tracks: The Clear and Vaca Sin Cada. But the rest are pretty good too. Contact: Scarlet Shame Productions 4164 17th St. S.F. CA. 94114 (415)-863-2479.

### INTO ANOTHER - "creepy"

CD

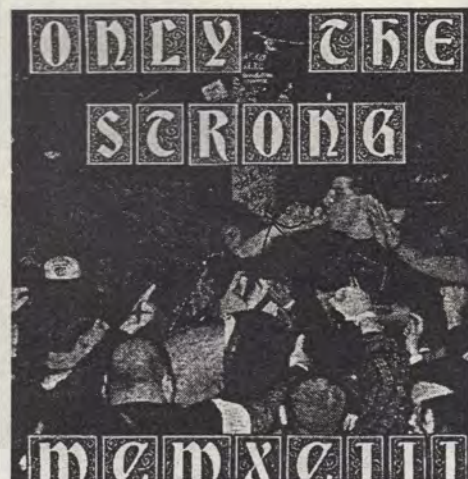


4 Songs. Very professionally produced. I would swear that the same drum tech from Suicidal Tendencies worked on this one. Bassy Funkali Groovalistic feel, with a touch of hard rock tossed in for Shits and Grins. Song #2, Without a Medium, is the obligatory ballad, no points off, I know record companies enough to know that ballad = young girls = \$. Absolute(Track 3) Zero Rocks. Like this band. They're playing June 5 at 242 main. I Think Ill spend the \$6. Available on REVELATION Records. (Stech)

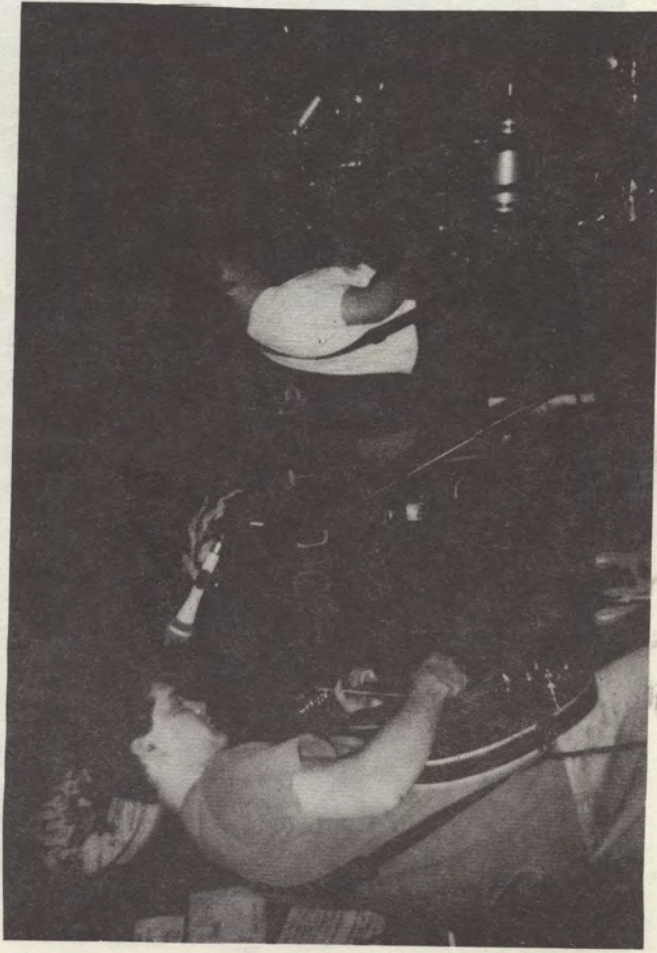
### ONLY THE STRONG -

"MCMXCIII" - 10 Song Comp. - CD

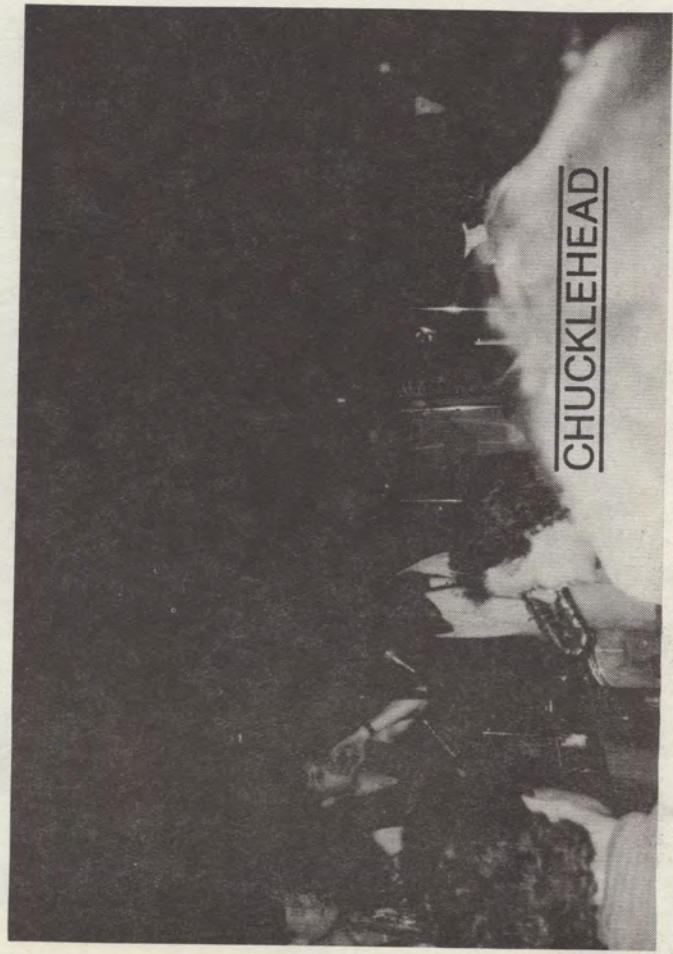
OK. Here is my standard dis-







RAPID FIRE MAGAZINE



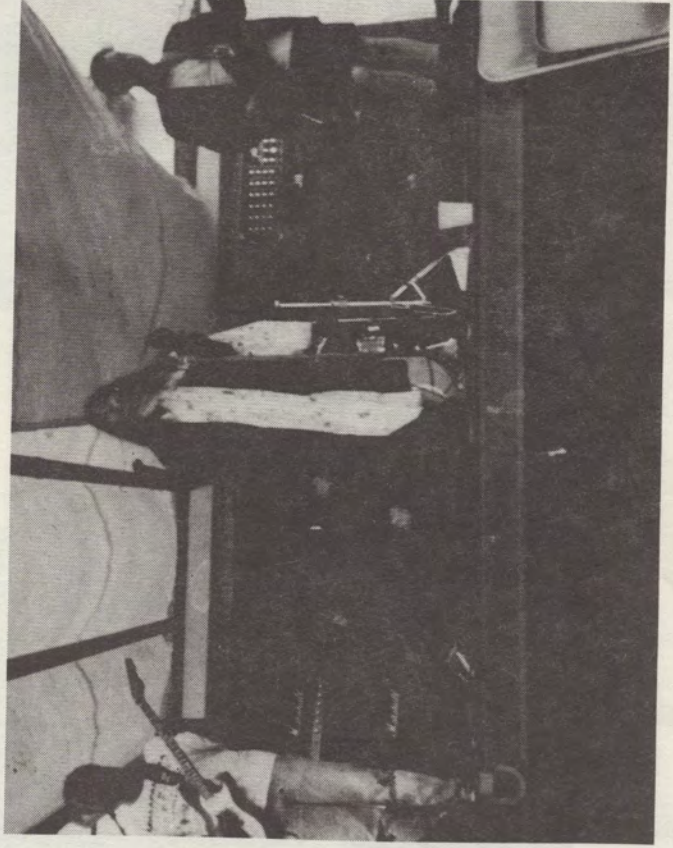
CHUCKLEHEAD



RAIN LIKE THE SOUND OF TRAINS

RAPID FIRE MAGAZINE

PICTURES ON THE CEILING



CHUCKLEHEAD



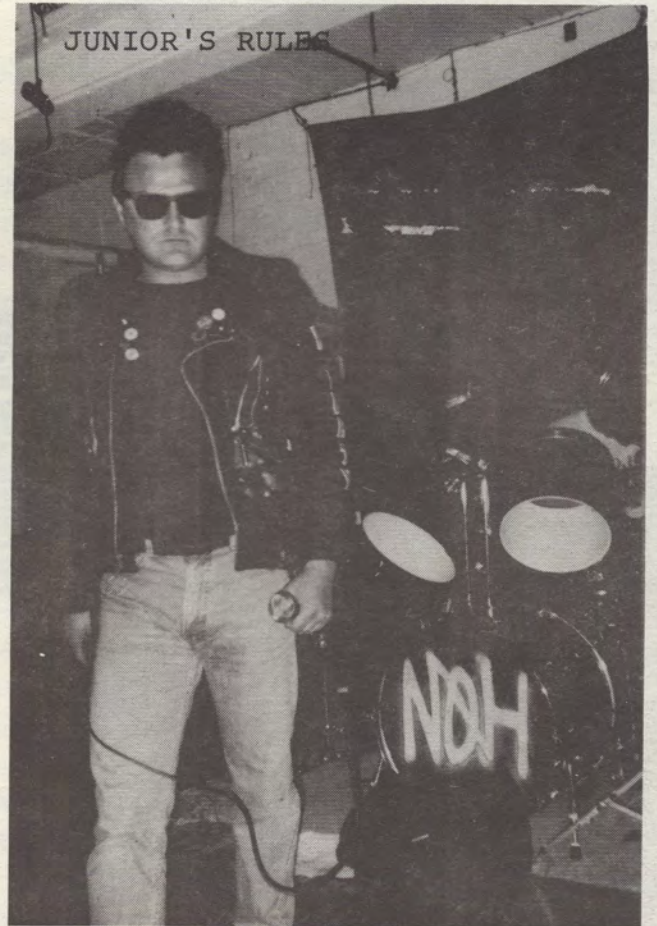
RAPID FIRE MAGAZINE

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FREE at  
HC UNITY SHOW

JUNIOR'S RULES



RAPID FIRE MAGAZINE

JIMMY OF THE CHAMPIONS







**RAPID FIRE MAGAZINE**

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HELL AT  
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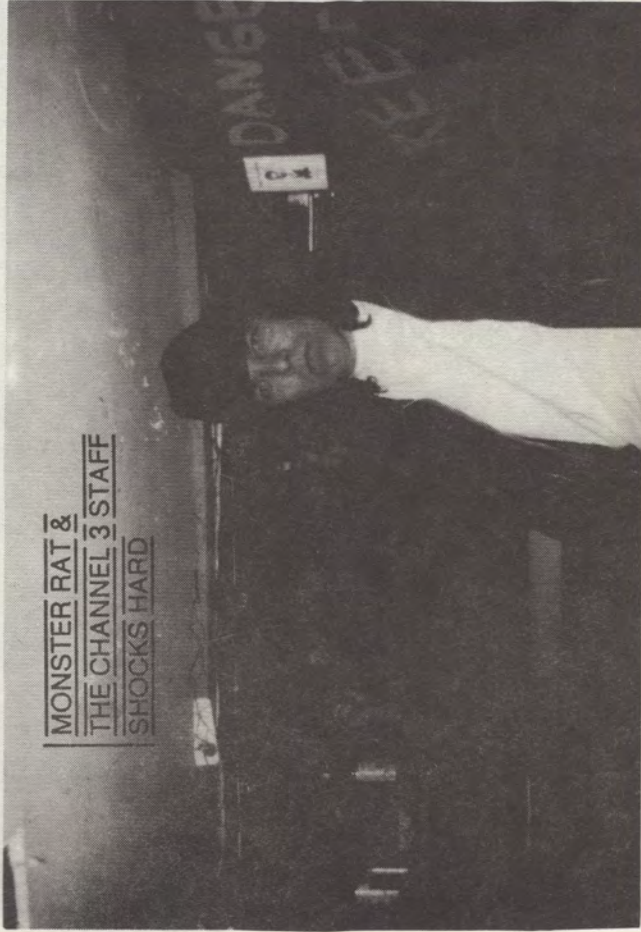
ENGINE  
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**RAPID FIRE MAGAZINE**

**EARTH CRISIS**  
**at UNITY SHOW**

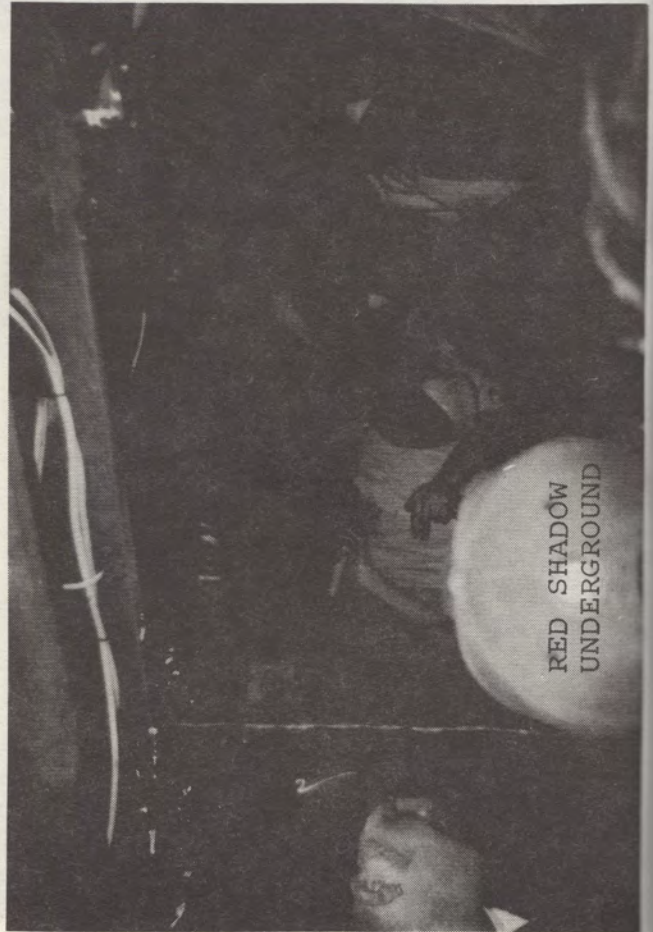




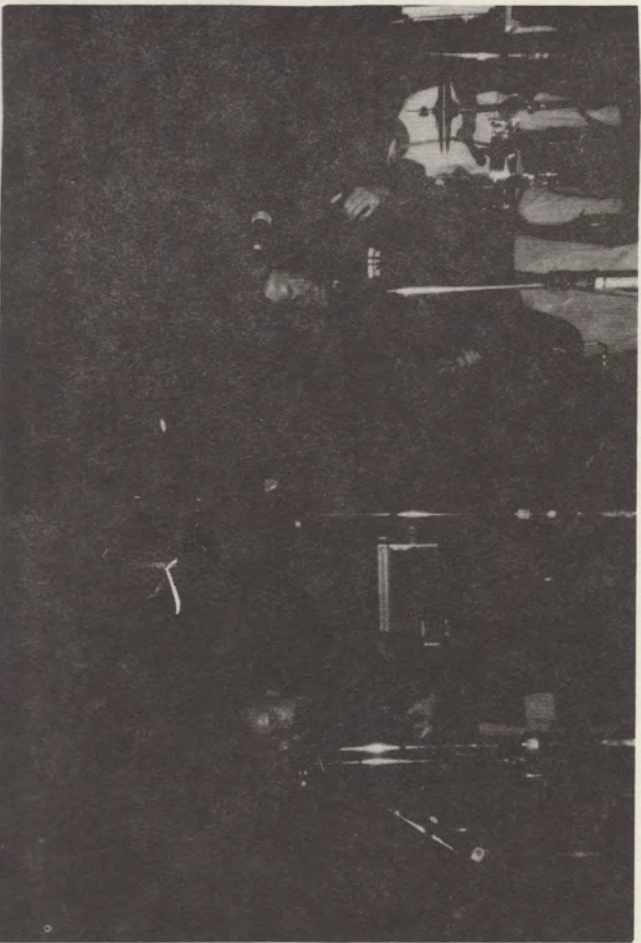


MONSTER RAT &  
THE CHANNEL 3 STAFF  
SHOCKS HARD

RAPID FIRE MAGAZINE



RED SHADOW  
UNDERGROUND



RAPID FIRE MAGAZINE

HIPLOCK AT  
METRONOME



NATION OF HATE  
(N.O.H.)



claimer before I review compilations.

I have to assume that when a record label puts out one of these things, That A) The record company decides which one of the bands should represent the label on the release, and B) The band decides which one of their songs best represents the band.(of course sometimes the label decides that too.) nuff said.

This is a 10 track from VICTORY Records featuring hardcore from California to New Jersey. Reviewed in order

**WARZONE(NYC)** - Crazy But Not Insane - Kick Ass with a cool Spanish guitar flavored intro, Mosh it up!

**RESURRECTION(NJ)** - GAG - OK feedback and noise, Shitty vocals. but it does say that the song was both recorded and

**WRITTEN** in 15 minutes, so no points off.

**SNAPCASE(NY)** - Fields of Illusion - Well produced, This band has their shit wired tight. Worth buying the whole damn CD.

**BLACK TRAIN JACK(NYC)** - No Reward - Hendrixesque intro. good halfspeed moshing material.

**STRIFE(CA)** - What Will Remain -SMOKIN' AND FAST. Respect.

**ZERO TOLERANCE(NY)** - Freedom from Fear - Technically good. Very Metallica influenced. Heard this before in other bands. Probably a good live show.

**SUMTHIN TO PROVE(PA)** - Shallow Grave - Chorus repeated over and over, yet another band using "no remorse, no regrets" in their lyrics. Drummer sounds like first year student.

See Disclaimer. Sorry No Sale.

**ENDPOINT (KY)** - Priorities -

Hard and fast. Tight. I had to use an EQ to boost Vocals.

**BLOODLINE(MINN)** - Immolation - Nice work. Like to see these guys play Vermont.

**RICOCHE(MICH)** - Division - Good power trio action. Another good reason to buy this comp. VICTORY Records P.O. Box 146546 Chicago, IL 60614. SASE for Catalog. (*Stech*)

**DAS KLOWN** - "Rapid Fire" - CD

There is very little info on these guys in the flap of the CD box.

This makes me suspicious because the lead singer sounds very much like Jello Biafra.

Assuming that it isn't though, Das Clown is a very interesting high energy thrash noise experience. 11 tracks of the kind of music that you wish were played at your high school prom, rather than that shitty garage band that did. Best Track No. 8 (ALI BYE BYE).Kinda quirky at times.

There are bands that I think lose something in recording. This isn't one of them.Worth the experience. TRIPLE X Records P.O. Box 862529 Los Angeles, CA 90086-2529. (*Stech*)

**GRANT LEE BUFFALO** -

"Fuzzy"

A very heartening thing is happening in the wonderful world of contemporary music: Intelligent New Releases, GRANT LEE BUFFALO's debut recording is a remarkably unpretentious and appealing piece of work. It's rare to find a record that can command a listeners attention for its full duration. This is one of them. It even invites an immediate re-listen. Alex Chilton pioneered

his own spacey acoustic sound of the later 70's with BIG STAR, undercutting shiny happy guitar jangles with lyrics that confused most of us. The pop sensibilities, however, were shiny and happy and completely seductive. Grant Lee Buffalo tips its hat somewhat wryly, but with affection (and better production) to Chiltons BIG STAR sound, and comes across just as accessible, and the guitar is just as dandy. Lee's voice does not have Chiltons innocent edge - it has more of a Robbie Robertson / Lloyd Cole curl to it. Some songs have charming guitar - vocal echoes reminiscent of Nick Drake era stuff (more recently espoused by bands like MAZZY STAR and GALAXIE 500). The songs are gratifying and smart, and one will feel that 45 minutes were well spent in front of the stereo. Buy this record. SLASH/WB RECORDS. (*Jenny D.*)

**DAMN THE MACHINE** - Self Titled - Tape

Pretty cover graphics. Nice tight melodic hard rock riffs. Questionable lyrical content on the Christian side. Didn't move me. Next. (*Stech*)

**BRIAN, COLIN & VINCE** -

"Bucket o' fun n' stuff n' yeah" - CD

I played this on my radio show. Liked the first 4 tracks, thinking they were kind o' quirky. But then I thought back to when I first started to play music with a couple o' friends. I can't get past the fact that these guys are two acoustic guitarists with a third guy on bongos. (Most band members I know gave that up in grade school. Very little horse-

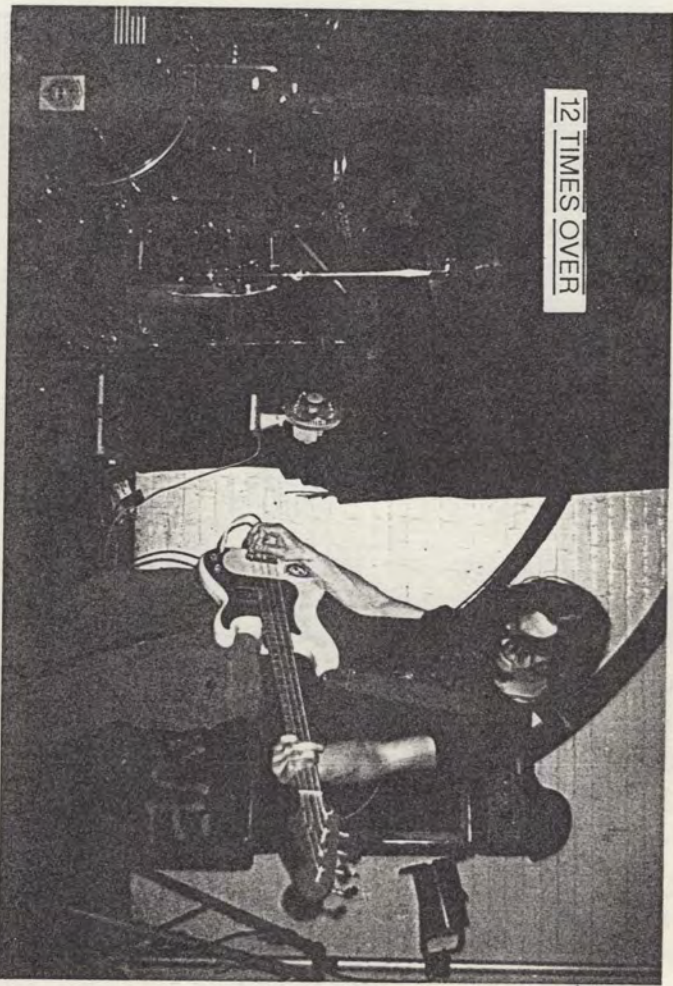


FRIENDLY FOLKS  
AT 242 MAIN

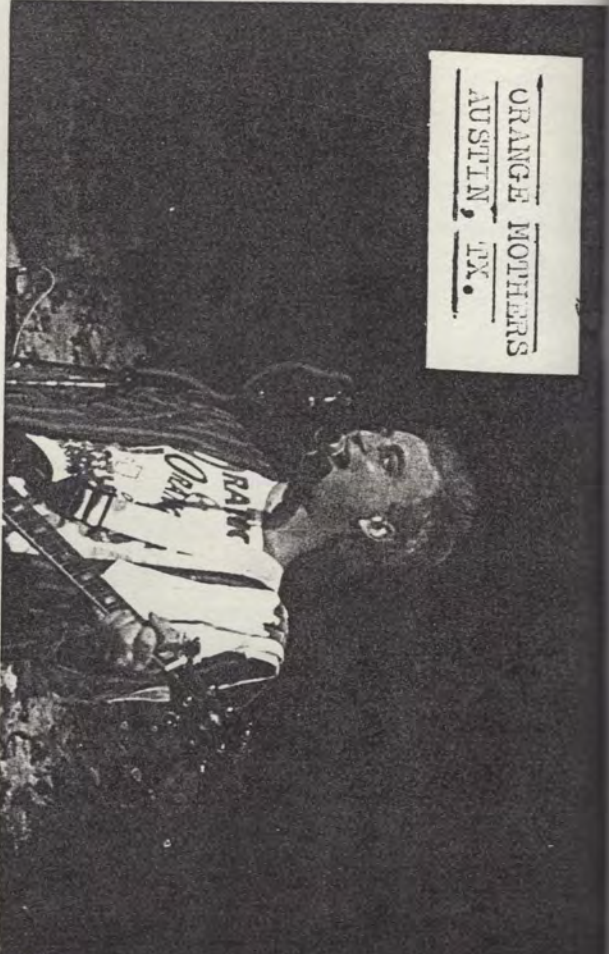


RAPID FIRE MAGAZINE

12 TIMES OVER

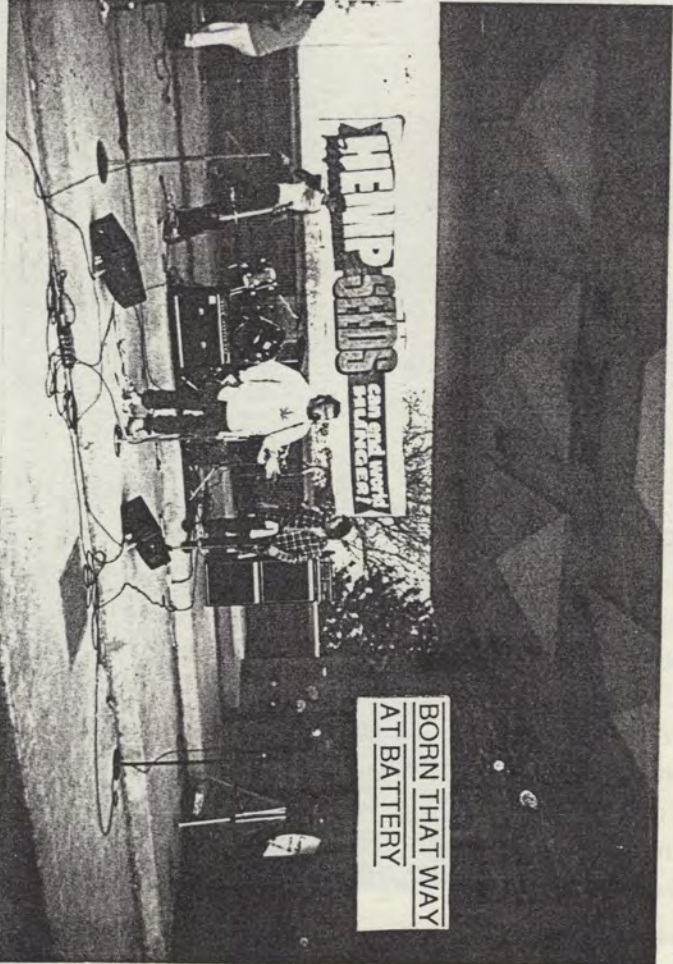


ORANGE MOTHERS  
AUSTIN, TX.



RAPID FIRE MAGAZINE

BORN THAT WAY  
AT BATTERY





power. Also it sounds like they recorded the damn thing in a room with a shitty 4 track (the hellacious buzz at the end of each track kinda gives it away guys) although they obviously thought enough of the final mix to spend the coin to put it to CD. Get this collection of primitive acoustic pop jangles if you want to relive the Peg Tassej Wedding Party. SUDDEN SHAME 2 Cypress Lane, Essex Jct. VT 05452. (Stech )

**LIGHTNING ROD** - "Aryan Outlaws In A Zionist Police State" - (CD)

Let's forget for the moment some highly suspect political posturing, and focus on the actual musical content of this effort.

Underwhelming vocals backed by generic punk guitar band circa early 80s Clash, playing song structures most bands discard soon after they learn about the Ramones. OK, now that we've dispensed with the formalities: are these guys really the dull neo-Nazi assholes they would have us believe they are ("Sleeve Design: Joseph Mengele"), or are they just void of truly outrageous ideas? MSR Productions. (LGT)

**PAW** - "Dragline" - Tape  
Quick - name three *really* good bands currently on a major label. OK, how 'bout two? Is it just me? It must be. Anyway, this is standard headcrushing guitar band fare with vocals weaving their way between Danzig and Bruce Springsteen. Not bad, but not exceptional, either. (LGT)

**CATHERINE WHEEL** - "Chrome" - Tape  
OK, so not everything from the

majors is a piece of beach debris. Big, expansive guitar feel joined by what sounds like Morrisey on Ephedrine. I used to think that record label A&R types were scum for not listening to every goddamn song on every goddamn demo tape they received. No more. On the bright side, these guys lasted for a good twenty minutes on the RFM Review Machine. (LGT)

### STEP ON A CRACK



"NY MUSIC COMPILATION VOL. 1" - Tape  
15 songs from Sound Views Records:

**Brothers By Choice** - *Inside you* - Vernon Reed meets Stevie Ray Vaughn. Sickening.

**Mark Johnson** - *Real True Lover* - Nice folksy jangle about this guys life. Like we care. vocals sound like Tracy Chaplin. Cool references to Jersey Shore.

**Gary Z** - *Cosmo express* - Weird but cool sound experiments, and train sounds. no lyrics but that's chill. I like this.

**Third Eye Butterfly** - *Clouded Eyes* - Band reminds me of Clash. Vocalist reminds me that I prefer dry heaves to his singing.

Lifehouse - *Throw* - Nice intro. Hard edged angst dance punk. Kinda commersc. Overall worth listening to.

**Laguna Moree** - *Las Vegas Heyday* - This Fuckin' RULES! Great vocals. Alt as hell, I want to hear more.

**Skinnerbox NYC** - *Walk the line* - Cool skafunk ala Cherry Poppin Daddies. I hope these guys are as good live.

**October Project** - *Bury My Lovely* - Observer says that this sounds like the same band that did the background for the Billy Jack movies. Nice harmonies.

**Hungry Mother** - *No Future* - Funkpearljamish. not bad. Worth paying for.

**The Deep End** - *Midnight Mainline* - Blues ala Whitetrash. Wannabe Junkies should not play the blues.

**Vicious Beatniks** - *Can You Rise Above It All* - Off key vocals, but I cant trash this cause I like the groove. Reminds me of old Minutemen.

**Styve** - *Melora* - Folkish Reggae. Good background vocals. Oh fuck it, it's just good all together.

**Native Tounge** - *Human Sundial* - Whoa! Sixties Greenwich Village Revivalrama. Acoustic guitar and good harmonies. Kick the lava lamp.

**The Ancients** - *Tear it Down* - Iron vocals. Deep and washed with anger(not angst). These guys should open for Danzig. Good listening.

**Paul Bento** - *Mark of the Dance* - Rather good guitarwork from this guy. Suprised He's not signed on a major. Like to hear a whole albums worth.

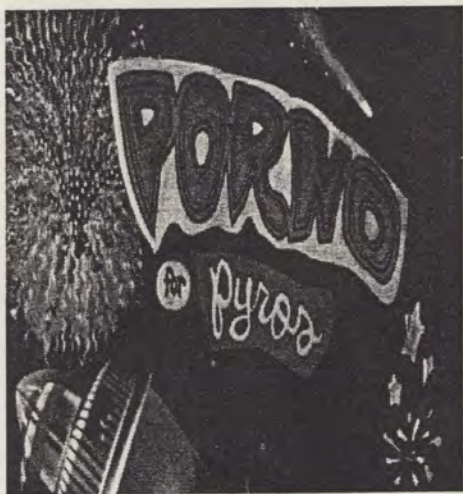
Altogether a damn good comp from this label.

**PORNO FOR PYROS** - "PORNO FOR PYROS" - CD  
"I was standing in the shower thinking



about what makes a man an outlaw or a leader I'm thinking about power the ways a man could use it or be destroyed by it." - (Jane's Addiction, "Standing in the shower thinking," NOTHING'S SHOCKING)

Few people can sum up where Perry Farrell is today better than Farrell himself. After taking himself off the streets of Los Angeles with a band called Jane's Addiction and riding the crest of popularity to the top of the charts and nationwide accolades the release of his new band's eponymously-titled album, PORNO FOR PYROS, can be best described as an example of being destroyed by power.



Farrell has it all right now. He's got a movie coming out (eventually - - Once he's finished fiddling with it). He's got a widely popular so-called "alternative" tour concept - - Lollapalooza - - set for a third romp across the country.

Never mind that the album is little more than a Jane's ripoff - - it's not even a very good one. Never mind that the movie has been pushed back more times than can be counted due to "production problems". Never mind that the

"alternative" tour was co-opted by industry drones before it even set off on its debut.

Have you seen this years lineup?

But this an album review, (or so I promised RFM) So here we go.

Inane lyrics and boring song structures. A sound that is so thin it is really laughable. Even on the slower tracks it lacks the depth and texture of even the worst Jane's material. - - and Farrell seems to welcome Jane's comparisons.

For one thing, where the hell is the LOW END? It's as if the entire album is a barrage of treble nonsense. There is NO BASS - - and I mean REAL BASS, not this flipp-ass Fleaesque Chili Pepper LA.. Nonsense. No bass drum, either. Tinney percussion rounds out the sound.

And the lyrics!

From the drivel that is "Black Girlfriend" to the crazed Juxtapositions of "Cursed Female" and "Cursed Male" there is precious little to recommend this album. The references to the LA.. Riots are also laughable. From the "Porno For Pyros" track - - an arsonist celebrating with masturbatory glee the carnage on his t.v. screen - - to the neo-moronic rantings of "Black Girlfriend" - - "ever since the riots/all I really wanted was a black girlfriend - - P4P fails on all counts.

In short P4P is unlikely to disappoint the throngs of "Dude, Jane's Addiction Roolz" f(r)athead fans Farrell picked up with Ritual de la Habitual and Lollapalooza, and seems to want to appeal to in an effort to, in his

words "Make P4P bigger than Jane's Addiction."

Well P4P might sell better than Jane's , but if this is the best they can come up with it'll never BE better. - Rich Duran - Available on Warner Bros. RECORDS

### GRIMACE - CD

AM: Sounds like something's creeping up.

JW: A little like Sabbath

AM: Ah! I Don't like the vocals early 70's metal influence.

JW: I think Spot would like it. I like the instrumental.

PD : Like a song I used to make up going to bed as a kid. - PD/JW/AM -



## Lava Diva

LAVA DIVA - LAVA DIVA - Tape

This band is based out of Los Angeles, And they fuckin' RULE A power trio consisting of Greg on drums, Johnny on Bass, and Dawn on Guitar and Lead Vox (In LA. you don't need last names, they just get in the way.) While this band does have funk qualities I would certainly not put them in the same grouping as the Chiles or Jane's. A unique sound



all their own. It would also be too easy to box Dawns stunning vocals with that of Natalie Merchants, (Lord knows that can be done with hundreds of women fronted bands). No, this is a band to be caught live, and a tape to be played to the point of breaking. Songs like "Heroin" are the ones that will stay in your head for days at a time, with screams that will leave permanent scorch marks on your soul. I could go on about how songs like "Nothing At All", "Johnny Cadet", "Fraction of an Eye", and "Jezel" give you that warm feeling of hopelessness that only banishment for a year or two to a hellishly dirty, violent, and grossly overpopulated city can provide. But I won't. If you write to any band for a product list at all this year, Make it Lava Diva. Get this fuckin' Tape. Write to: LAVA DIVA 8939 Nestle Ave. Northridge, CA 91325

**NOFX "WHITE TRASH, TWO HEEBS AND A BEAN" - LP**

The crown princes of Punk are back with the follow up to their superior "RIBBED" LP. Eric Melvin still can flair out screaming leads from his guitar. Fat Mike still sounds like Daffy Duck singing Punk, but who cares. Great ripping Punk like "Sticking in my eye", "The Bag", "Bob", "Jonny Appleseed", and the lounge lizard version of "Straight Edge" has to be heard to believe! EPITAPH RECORDS (Drew Steeler)

**BOB EVANS - LP**

This fuckin LP was a masterpiece. Explosive music ala

old BLACK FLAG and HUSKER DU. Tons of melodicism and tempo changes, great impassioned vocals, songs like "Wanted", "Develop" and "Stop" grab you by the throat and don't let go.

**SCREECHING WEASEL - "WIGGLE" -**

LOOKOUT RECORDS man, "Hanging Around" is such a brilliant song, it's hard to get to the rest of the tape! Once you do, it's pretty great, heavier guitar sound than their last LP. Songs like "High School Psychopath" and "Automatic Rejector" have their trademark poppy choruses. In addition you get songs like "Slomotion", "The Ballady", "Cry in my Beer" plus more. Ben and Jughead keep crankin out great Punk. Get this! (Drew Steeler)

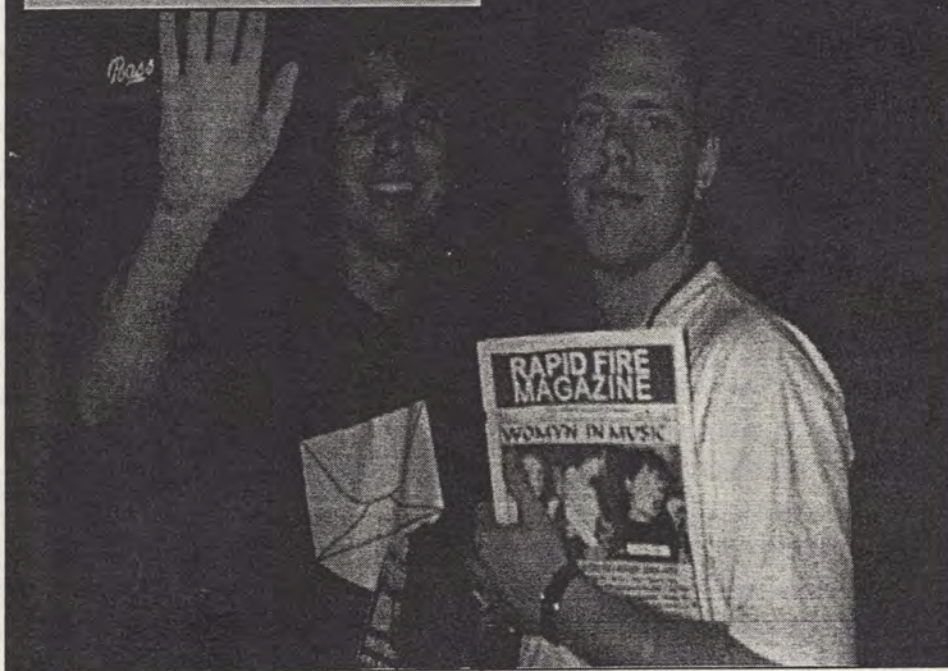
**SEX YO HEAD - Tape**

Mildly amusing Techno/Dance music from the the D.C. area. I would like to list the bands on this compilation But the only thing I have in my hand is a generic Maxell tape with the words SEX YO HEAD scribbled in the label. Pretty Fuckin Professional, Guys. Sorta B-52 ish in places. If you want to blow money on something I guess this will do.- *Stech*





## INTERVIEW



*A call came in to our RFM Office in Colchester. A band. booze. no backup singers. bad intentions. big corporate money, big corporate sins. Editor LT and I grabbed our voices and jumped into a big american gas guzzler poundin' cheap gin, bound for some dump named white crow. It was where all the big shots came when they came to town. we mingled when we got there, only to find four misbehaved tourists thinkin' they were so far out and freaky. hyped-up on some crazy bunch of chemicals i wouldn't give to a dog nor begin to understand. band members we surmised. this is thier story. I caught up with two of these degenerates three days later at a local watering hole.*

RFM: We're here ate the Other Place in Burlington VT. with the BEST KISSERS IN THE WORLD (Heretofore mentioned as BKITW). Why don't you tell that little box your names and what you play.

DS: I'm Dave Slaugard and um I play bass and sing. That's what I do.

TA: I'm Tim Arnold. And I just

play drums. That's about it.

RFM: Just play drums?

TA: And tambourine.

RFM: I've heard you play a mean tambourine.

TA: Yeah. Oh yeah.

RFM: So you guys are in town to record your new album.

DS: Our new album entitled BEEN THERE.

RFM: Your old release PUDDIN' was played on WRUV and it was what? 6 songs?

DS: 5 songs.

TA: yeah.

RFM: So what Label are you guys on?

DS: MCA

RFM: MCA? That's a division of Geffen isn't it?

DS/TA: No.

DS: MCA owns the distribution company that distributes Geffen, but yeah we're on MCA along with Bobby Brown, lets see, who else is on MCA.....Recon Effects...

TA: Son of Berserk

DS: Yeah.

TA: um.. Indecent Proposal soundtrack.

DS: Yeah that's right,

TA: Far and Away, Alien Three.

RFM: You guys are Big, Huge even.

DS: Yeah we're just doing this to get a springboard for our future film careers.

TA: Rock and Roll is just a passing thing... We're going to be movie stars.

DS: Yeah, like MCA owns Universal ....

RFM: So this is ground floor, basically your entry level positions.

TA: Yeah.

RFM: So you guys are from Seattle.

DS: Yeah, we are.

RFM: I guess the only question I have about Seattle is that I hear its just this big Grunge Central, so what's your whole view of it?

DS: Its just another place that turned into something that it shouldn't of turned into. You know, it falls into a kind of pretentious, Ya know.. whatever you want to call it.

RFM: Hype?

DS: Exactly, It's like years ago like the thing was LA you know crusin' down Melrose on a Harley, and rocker clothes stuff like that.

RFM: I spent 2 years there, and I don't see how any band can survive there. You guys played there? and what clubs.

TA: Yeah we have.

DS: The Whiskey, we played the Palladium opening for Social Distortion...

TA: We just plated the Palace a little while ago with School of Fish.



## BEST KISSERS IN THE WORLD

DS: But Seattle is a nice place to live, Its OK, They got great coffee, great beer, It's clean, It's Pretty, affordable housing. Ya know I don't pay attention to the music scene at all there really, I mean we don't even play locally there, we're either out on tour with somebody, so we're pretty much out of there.

RFM: But you did play locally at one point.

TA: At one point, yeah, but not a whole lot.

RFM: How long you guys been together?

DS: The band's been together off and on for like, five years.

RFM: Is this the same line-up that did Puddin'?

DS: For the most part, except for a different guitar player.

RFM: Who are the other members?

DS: There's Gerald Collier and he's the lead singer, rhythm guitarist, dictator, tyrant, lunatic...

RFM: Oh the front man....

DS: Then there's Jeff Stone who's the guitar player, spiritual councilor, the one who is always tardy...

RFM: There is always one in every band...

TA: That's him.

RFM: Favorite beer?

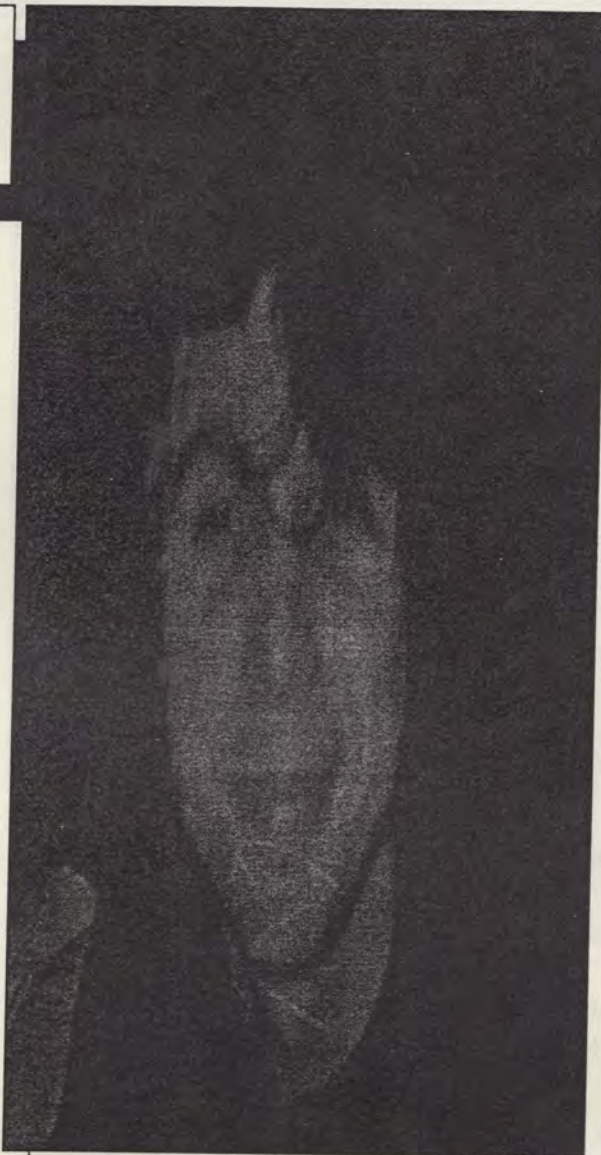
DS: I am very partial to Hamm's.

RFM: Hamm's? Ohh....

TA: I can't remember my favorite beer....

DS: Actually you have to strike that....

TA: What are we drinking....my favorite beer is the beer that is



bought for me.

DS: My favorite beer is Hamm's, let's see, Schmitts, Budweiser, and oh yes Keystone.

RFM: Oh yeah Keystone the 11.5 oz cans...

DS: yeah..

TA: You can put a Keystone can in the fireplace and get really high off the fumes...

RFM: Really?

TA: It's the polymer lining inside just roasts your brain..Its cool.

RFM: Nice. Also like Ballantine. A PA beer.

DS: Never had it.

RFM: So, Upcoming tour?

DS: We have a small month stint with X.

RFM: The original X?

DS: Yes, except they don't have Billy Zoom, They got Tony Gilbertson playing guitar, but they got a new record out and they are going out on the road and John Doe asked our management if we would be interested in going on the road with them for a few weeks. So as soon as we get finished mixing this album we're going to do it.

RFM: Nice gig.

TA: Yeah it's going to be cool.

RFM: Could we get a brief history of the band?

DS: Years ago..The Best Kissers in The World...mind if I have another glass of beer?

RFM: Go Nuts.

DS: They started out in Phoenix AZ. and then moved to Seattle YEARS before this Grunge thing, they moved for the weather cause

of the heat, and just kept losing members. People were quitting or were fired. and after a series of hirings and firings.... I don't know as far as the band getting record deals there was some momentum for a couple of years. The band did some singles, Independent singles, got some good tours, got some industry people to take notice. Later on they got a deal. Gerald Collier is the only original member of this band. I've been in the band the longest next to him, and I've been in the band like a year and 3 months. Tim's been in the band about a year, Jeff, the guitar player has been in for about three



months.

RFM So has fame gotten to any of your guys heads yet?

DS: Definitely

TA: Oh yeah. It's gotten to Dave's head in a big way.

DS: No. we haven't gotten any fame to go to our heads really.

TA: No he's lying.

RFM: Whats the largest audience that you guys have played for?

DS: Oh.. That would be ... We played in front of 14,000 people in AZ at Q-fest, with Porno for Pyros, and X.

RFM: A mini Lollapalooza?

DS: Yeah sorta, it's an annual birthday party for a local radio station. an out door event.

RFM: When was that?

DS: April 23rd I think.

RFM: So we've covered history of the band, upcoming tours....

DS: I guess I could mention that after the X dates that we will probably be going on the road for the rest of our lives, or for at least the next year...

RFM: So this is what I heard, MCA gave you guys 3 choices of where e to record

DS: Yeah.

TA: No. we had narrowed it down to 2 places.

DS: Yeah Burlington being one of them. Its pretty much up to the producer to decide, Cause producers want to be equipped with a certain console, a certain room dimensions. So previous to that we have to decide which producer we want.... Well why don't I go ahead and explain that process to you?

RFM: Please. Go ahead.

DS: You get these resumes, but they're called

discography's, it shows who these producers have worked with, what they have done, you know...Producing credits, ect...Then we go talk to them in person, get an idea what they are about. After we decide on a producer, it's up to him(Her) where they think we should record. And up to us too. The whole plan was that we didn't want to record in LA...

RFM: Good call!

DS: Yeah, cause we didn't want any distractions or people bothering us, so our producers narrowed it down to either Memphis or here. And Burlington VT was just cheaper.

RFM: You shattered our Illusions. we thought you came for the cool music scene...

TA: It was the cheese...

RFM: Any favorite spots you guys have in Burlington?

DS: This place will do...

TA: Lets see what else...We seen to go to ESOX most Often.

RFM: Its a cop bar.

TA: Maybe I shouldn't have been selling crack in there....

RFM: So, what did you guys do before joining this band?

DS: I was playing in bands in Tempe AZ, That's where I was

originally from. and I got a call from THBITW. cause I knew them from AZ before they moved to Seattle.

TA: I was just hanging out in Oregon.

DS: what I want to know is about this Rapid Fire Womyn in Music issue..(#10 on newsstands near you...)

TA: Yeah, Who's this Jan. from Hover.....?

DS: She's a Cutie.....

(Ed Note: At this point the conversation tends to lean not toward the overall topic of music but dangerously close to UN Politically Correct banter about the female gender, old girlfriends, and vicious personal attacks on the musical styles of some bands...., So not to bore you Our Readers with mindless drunken drivel, we continue with the interview, which of course is already in progress.)

RFM How would you say "BEEN THERE" compares to "PUDDIN"??

DS: Its got a lot more, I don't want to use cheesy words, Flavor you know whatever...

TA: "PUDDIN" was pretty much a medium tempo, rockin kind of stuff, and there is stuff like that

on the new album, but there is some slower and quicker stuff also.

DS: It's like a taste of everything.

RFM How many tracks and when is the release date?

DS: There will be 12 songs and the release date is 2nd week in Sept.

RFM At quality record stores near you.

DS: you guys don't seem to have too many quality





record stores around here so you might have to drive a bit to get it.  
TA: That place Sound Effects had it.

DS I guess when I say that I mean like that cheesy one at the top of church street.

RFM: Now are you guys ever going to play Burlington?

TA: We were going to play like last Sunday night somewhere but it ended up that we didn't have the time

DS: We have been in the studio(White Crow - Ed.) for like 14 hours a day, 6 days a week. I assume the record company is footing the bill for you staying in the area.

DS: Yeah we got a nice apartment the collins house....

RFM: Where Ferraros son was under house arrest for coke?

TA: That's the one.

RFM: Ever been burned on a guarantee at the door by a club?  
DS: We have had cubs TRY to do that...When I was in bands growing up, yeah.

TA: The worst was when I was in this band for 3 years and like none of us knew we were ever getting burned." Yeah we'll play for \$25, sure" That kind of thing. And then 200 of your friends show up and we take home \$25. But then we were so into playing that it didn't fucking matter

anyway.

DS:(Leaves to go to the bar)

TA: Oh good He's gone now we can talk about him. That guy is such an asshole. He says our lead singer is an asshole? No. He is an asshole. I should know. I live with him. Fuck yeah. He's a cock. No. just kidding.

RFM: Do you ever go up to females in the audience with a bottle of whiskey, and say "Hey, babe - did you know I'm one of the best kissers in the world?"

DS: I'd rather drink the bottle of whiskey.

RFM: Well We'll let you guys get back to the studio, So We'll see you on tour.



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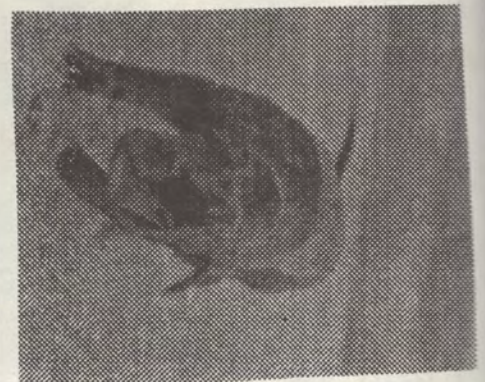


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# ZINE REVIEWS

## **STINK FACE #1**

.50(\$1 MAILED) 20 pages, 81/2x11 B/W

Premier Issue of this zine. Good interview with that silly nut GG Allin himself.(live from Jakson State Prison). Centers around some of the scene in Mich. Profile of some poet named Foadly. A reprint of a Pigface interveiw. And a reasonably good peice on GWAR.

Pretty good for a first shot. -

STECH-

STINK FACE 14610 Borgman  
Oak Park, MI 48237

## **HIP Magazine March 1993**

Free - 30 pages 81/2x11, B/W w/  
Color covers

Nice, tight, professional monjthly zine from CT. Reviews and interveiwis from Buffalo Tom, GnR and a local focus from Jennifer gets Naked. Movie Reveiws and much more to entertain you corperate rocksters out there. Lots o "Hip writers and camerapeople" as well as gobs of corperate and local advertisers make me wonder if this is not a company owned zine.

Recomenned to all mindless non-musicians.-STECH-

HIP P.O. Box 1212 Orange, CT.  
06477 203-783-9865

## **ARE YOU LISTENING #4**

\$2 ppd - 40 pages - 7x8 - B/W

Good zine from Ohio. Good artical on being a television junky. Even better, this is the first zine I've seen that reveiws video games. Big zine review section.

Thought that "Memoirs of an Expectant Father was Fuckin' Drivel. Sorry I can't get into reading about cicumsicing your kid and I think that your waxing religious was kinda tacky too.

Good section on Label Addresses and a good but short reveiw on the local scene.-STECH-  
AYL - po box 1200 athens, oh  
45701 - 1200

## **GRIND #4**

\$2ppd - 48 pages - 81/2x11 B/W  
w/ color covers

**Pain Teens, Rocket from the Crypt, G-Whiz, Zipgun,**

**Horace Pinker** - WOW. I wish this one actually did come out 4 times a year. Chock full o shit from AZ and around the country.

Lots of ads from Major Indie Lables( is there such an animal?)

Cool info that even I havent heard like the supposed death of HEWHOCANNOTBENAMED from the dwarves. There is no Date on this zine so I dont know when it came out. Great comix like Milk & Cheese (dairy products gone bad) Cool edeitorial on a local coffee establishment (Coffee Plantation) that was found out making substancial contributions to OPERATION RESCUE (those fucks!). Consumer Revenge (where J. Koon pursues corperate freebies by writing customer coment forms) is Hilarios.Great Homebrew artical. Oh Hell just get this.-

STECH-

GRIND PO Box 2830 - Mesa,  
AZ 85214

## **CHANGE ZINE #1**

Free - 46pages - 81/2x11 B/W  
Interview with the disposable heroes of Hiphoprissy. Other than

that just a one man(Patrick West) zine covering what (you guessed it) he wants to damn -well cover. Thats cool I guess considering I know how fuckin hard it is to put out one of these fuckin things w/ 4 people. Mostly cut and paste. Worth the price.-STECH-  
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## **THORAZINE #1 Jan 1993**

\$2 - 60 Pages - B/W - 81/2x11

Some good things about this zine. Some bad things. GOOD:Big Drill Car Interview, DEF IV interview and good news clipping section. BAD: A Couple o Pages Were repeated which means that someone was fucked up or just didnt care. No less than 8 different spaces calling for contributors, annoying. I would have rathered an INTERVIEW with Willy D. for a reasoned analysis on why Rodney King is fucked, rather than have someone just paste a picture of Mr. D. next to his COPIED LYRIC SHEET from his single Rodney K.(The BIG BOLD Caption reading WILLY D. SAYS FUCK RONDNEY KING) This "artical" just makes me think that some Texas White Rednecked Bigot wanted to get HIS views on Mr. King in print. Other than that I guess this Mag is kinda good.-STECH-



Thora - Zine P.O. Box 571562  
Houston, TX 77257-1562

### ENQUIRER #5

\$2 - 44 pages - B/W - 8 1/2 x 11  
I almost tossed this zine out after the first few pages, but I figured that would be pretty pigheaded of me. Lets not sugar coat this. This is a KRISHNA Hardcore Zine. The big part I had to get past is the fact that these Preachy, Economy shunning, Social concience, Non Voilent, Skins are shown playing \$800.00 Charvell guitars for a group of voilent moshing skinheads. Ignoring that for the time being, It does have a pretty good description (Minus the religious lingo) of how it feels to get on stage before a gig. Some good social commentary, but overall unless you are really into KRSHNACORE you really wont get much from this one. Seems to center around one band. SHELTER from Phila.-  
STECH-  
ENQUIRE 51w Allens Ln.  
Philadelphia, PA 19119-1638

### JERSEY BEAT #48 Winter 1993

\$2 - Too Many pages to count - B/W w/ glossy covers - 8 1/2 x 11  
Great tour diary from Sleeper on their European Gigs. 15 Minutes with WEEN. Big Interview with QUICKSAND. Only report from CMJ that I have read. Cool Dave Smalley Interveiw (Down By Law, D.Y.S. DagNasty). Not a bad page in the zine. Lots of cool tristate area bands you probably would not get a chance to hear about otherwise.-  
STECH-  
418 Gregory Ave. Weehawken NJ  
07087 (201) 864 9054

### SNOTRAG #1 Spring 1993

\$? - 16 pages - B/W - 5 1/2 x 8 1/2  
Finally a zine that NUMBERS ITS FUCKIG PAGES! Thank you. This Rag comes down from on high in Bennington, VT. By a one King Maxwell. A self-styled debate, hardcore, punk, mountainbiking, strait-edged, queer, politzine. Kinda just thrown together, not stapled, cut poorly. No pictures of bands and handwritten stuff in places. Still It is his first zine try so I can't really fault any of this. This guy works for WRUV in Burlington, VT. and his show rules! King Maxwell promises that the zine will get better so drop him a line Check it out.-  
STECH-  
P.O. Box 374 Bennington VT  
05201

### MAXIMUM ROCK-N-ROLL

#120, 121 June, July - 150pgs.  
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### FLIPSIDE #84

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→ **RAPID FIRE #8** This is basic fanzine fare for the most part. You get letters from the readers and record, video and live concert reviews. Good articles on the Boston music scene and the Laconia Bike Orgy. Don't ask! Check out the in depth interview with the legendary Black Hairy Tounge. \$1.25 (RD#2, Box 3370, Bristol, VT 05443) - Ruben D.



# Descended Upon Them



# Why I Won't Go To See Rick Wakeman

by W.

Having had the opportunity to skate lightly over the distinguished career of Emerson, Lake & Palmer, now, a few months later, we are looking at another grand specter from the annals of early 70s art rock.

Actually, I haven't not gone yet, but somehow or other I rather doubt that I'll be at the Metronome on Monday night for Rick Wakeman. Remember? Twenty years ago they were called "keyboard wizards", and Wakeman stood in relation to Emerson kinda like Clapton to Hendrix. What did (does?!) "keyboard wizardry" consist of? 1) a modicum of technique, 2) ability to play snippets of melodies from Bach to a hockey arena, 3) at least 39 keyboards and 4) a flashy sequined gown or something.

Though Emerson never opted for a gown (is it spandex now?), Wakeman did. I can't remember who had more keyboards; both of 'em loved lifting bits from Bach (and Handel and Brahms and Grieg and ...); both of 'em had a modicum of technical ability. Well, actually, Emerson was a lot better than Wakeman technically; so was Patrick Moraz, who briefly replaced him in Yes (he also "replaced" Emerson in the post-Nice group Refugee - then ten years with the Moody Blues - what an incredible resume!!); so was Tony Banks of Genesis - wait, wait, we don't need to run down the whole roster. Might get kinda boring.

But Wakeman, now. He had a very quick right hand, he could string out those bombastic tonal colors, but he could never do anything terribly difficult. Not that it makes any difference in the long run - a lot of my favorite music goes a long way on 2 or 3 chords - but in the heyday of ELP and Yes, being complex was a sign of Good Musicianship. Yes' music itself could get fairly complex at times, though that was mainly in the arrangements (the actual songs were usually rooted in 2-3 chord progressions) and Yes' most complex album was probably Relayer, the one with Moraz. Wakeman's playing itself was usually very simple. So let's dispense with myth #1: he's really not a great player.

That doesn't matter, though, since he did from time to time mesh pretty well with the music that went on around him - if you like(d) Yes, of course, and plenty of people don't/didn't. I did - I'd even listen to Tales From Topographic Oceans all the way through on occasion. I haven't gotten rid of my old Yes records still, so on some level I guess I must make the embarrassing admission that I still like some of them. It's been awhile since I listened to any of them, though.

Back to Wakeman, however. He could sometimes fit into the chemistry of the bands he played with. Least known, probably, on his discography, are the first two albums he appeared on - Antiques & Curios and From The Witchwood by the Strawbs, one of the more innovative and less well known of the British folk-rock bands from the late 60's - early 70s (remember Fairport Convention, Pentangle and Steeleye Span? Actually, Sandy Denny sang on a Strawbs record before she joined Fairport). Unlike the Yes records, I'm apt to listen to these still. But Wakeman's playing on the two albums is excellent (except for a solo piano track on Antiques). See, The Strawbs

actually had an excellent songwriter in David Cousins (you can't really say that for Jon Anderson), the arrangements were controlled, the songs most of the time clocked in under 5 minutes. There really wasn't much room for bombastically expansive arrangements, and old Rick didn't have 36 keyboards yet. Organ, piano, mellotron, a tiny bit of (tastefully used) synth. He was restricted to playing what was appropriate to the song. I've since realized that this is why Wakeman is really good on these albums. I've also read that Wakeman and The Strawbs didn't really like each other's music all that much, and hooked up mainly 'cause they liked drinking together.

Then it was on to Yes. Fragile was the first album I heard by Yes or Wakeman, and I still like it, as I do the next one, Close To The Edge. (Or maybe I should wait till I listen to them again - but that might be years ...) At that point (1971 - 2 - 3), Yes had developed a solid signature sound which Wakeman on the whole fit into, and the old Moog blasts didn't quite sound stupid yet. Then came the four sides of the cosmos in Tales From Topographic Oceans, in which Jon Anderson really went to town with cosmic consciousness and displayed his considerable knowledge of linguistics (Sanskrit was the originator of all languages?!). Some parts of it are quite good - it does rock out here and there, in places there's some Crimson-like wrenching, and there's some beautiful melodic sections. Wakeman does okay, though he's considerably further along the road to twiddle-twaddle than on the previous two. Apparently, though, he didn't like Tales, thought it was too serious (Yes? Too serious?), got tired of playing it live and left the band.

What filled the void? A solo career! Well, actually, Rick had already recorded one album (Six Wives of Henry VIII) while still in Yes, and one could actually compliment it. It really is not as bad as its successors. Journey To The Center of The Earth was the big launching of the solo career. Full orchestra, almost 39 keyboards ... at the



## Wakeman, continued

time I was excited about it, I bought it, convinced myself it was Good, was terribly disappointed when the concert sold out before I could get tickets. But come on - it sucks out loud. I wouldn't even need to have someone else in the room to be embarrassed by it now. Same thing with King Arthur. Beneath the flash and bombast and flamboyance there's ... nothing there. In one of his diatribes (I can't remember about what), Nietzsche rants and rants and then concludes "it's not even shallow". Kinda like Wakeman's albums. I never really listened to much of anything after King Arthur, solo-wise, and the bits and pieces I did hear, from classics like White Rock, did little more than elicit snide laughter.

Wakeman rejoined Yes in 1977 for the album *Going For The One* - a reasonably solid Yes album, streamlined and harder edged than the two previous ones. The church organ added a nice sound on "Parallels" and "Awaken" - all in all a relief for old Rick after those solo albums. I saw Yes for the first time in '77, and believe it or not they were really kick-ass - though it was thanks more to Steve Howe and Chris Squire than to Wakeman. But it was '77, and art rock was in decline - after the Sex Pistols it was really impossible to go on with this kind of junk seriously. The next Yes album, *Tormato*, was not nearly as bad as its often made out to be - there are actually some notable attempts to assimilate the punk edge with some bit of success. But Wakeman? Oh, God! After the reasonably tasteful work he did on ...*One*, he lapsed monstrously back to the old diddy-diddly, twinkly-twinkly fluff that characterized his worst solo material (i.e., most of it). I saw Yes in '78 and again in '79. In '79 they really rocked, but even so they had retreated into basically a greatest hits format - the party was clearly over.

Wakeman I remember was not particularly impressive, though he did generate some okay noise at the end of *Starship Trooper*.

After that Yes did one more album without Wakeman or Jon Anderson, and broke up. From the looks of catalogs, Wakeman continued to produce new works. I haven't heard them, though. I suppose it's just possible that he did a turnabout and they're really good. Somehow, I doubt it though. I did hear (embarrassingly enough, I actually bought it) the 1989 couldn't-call-it-Yes-because-of-legal-disputes-with-the-other-Yes Anderson Bruford Wakeman Howe album, though, and the only redeeming quality was Bruford and bassist Tony Levin. Made me wonder why they did it. How could they stoop to this after the early 80s King Crimson? Oh, well. It's \$, I suppose. Anderson was hippy-dippy, cosmic-brother in the worst way; Howe ("When Fripp has something to say he says it in his long interviews; when Zappa has something to say he says it in his weird lyrics; when I have something to say I say it thru my music") had clearly won too many Best Guitarist polls in *Guitar Player* magazine in his heyday to play anything that wasn't useless anymore. And Wakeman? What the fuck do you expect? Diddly-diddly, weedly-weedly, etc. And now there's *Union!* A friend (who said he'd sue me and leave my band if I named him) played me some of it a while back. I'll leave it at that.

So now, wonder of wonders, Mr. Wakeman appears at the *Metronome*. No, I won't be there. This won't be out for awhile, so at least I won't hurt anyone's business. But really ... I could, in a pretty warped way, see going to ELP (if it was free and more than convenient), but Rick Wakeman? This one couldn't even cut it as a nostalgia trip. Elvis, anyone?

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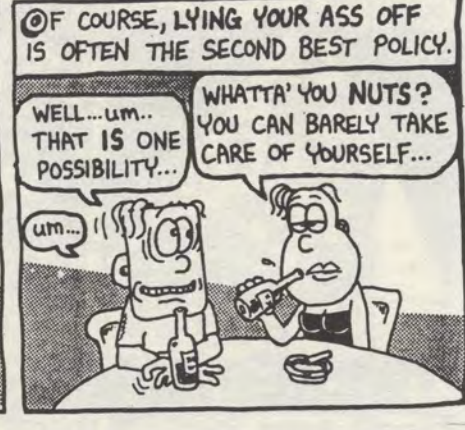
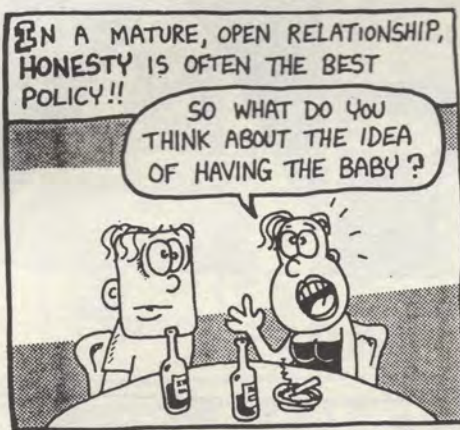


**FIRE**

**RAPID**



CHAPTER THREE  
**"BILLY REASSESSES THE SITUATION"**  
 — OR —  
 "TO BEGAT OR NOT TO BEGAT...  
 THAT IS THE KICK-IN-THE-ASS!"





**TWISTED IMAGE** by Ace Backwords ©1993 (#33)

I CAN'T BELIEVE BETTY'S PREGNANT!! I THOUGHT WE WERE JUST FOOLING AROUND!! BUT NOW THIS COULD HAVE CONSEQUENCES THAT COULD AFFECT THE REST OF MY LIFE, MAN!!!

GEEZ!!! I THOUGHT SEX WAS JUST SUPPOSED TO BE FUN AND GAMES!!!

"SHEESH!!"

YEAH, BUT THEN, SO IS GETTING YOUR HEAD MASHED INTO THE TURF BY 21 OTHER MESOMORPHS.

YEAH, BUT AT LEAST WE HAVE THE SENSE TO WEAR SHOULDER PADS!

**TWISTED IMAGE** by Ace Backwords ©1993 (#34)

LIKE MANY OF US, BILLY GUZZO IS CONFUSED BY MATTERS OF THE HEART....AND WHO CAN ONE TURN TO IN THESE STRANGE AND TROUBLING TIMES??

SEX!  
LOVE!  
LUST!

"Sigh!"

PREGNANCY  
MARRIAGE  
CRAPPY SIT-COMS

WHY, IT'S SKID-ROW POET CHARLES BUKOWSKI!!

NONE OF US QUITE KNOW HOW TO HANDLE SEX, WHAT TO DO WITH IT.... SO WE MAKE A TOY OUT OF IT... A TOY THAT DESTROYS PEOPLE.

"erp"

WELL, WHO'DJA' EXPECT? ANN LANDERS?

YOUTH OF TODAY!! AVOID HEAVY PETTING!! AND FLOSS AFTER EVERY MEAL!!

AHH, LIGHTEN UP, ANN, BABY... YA' OLD BAT. GET REAL.

LOVE IS A DOG FROM HELL

HOWZA' 'BOUTA' DRINK, TOOTS?

**TWISTED IMAGE** by Ace Backwords ©1993 (#35)

Dear Diary,  
Betty had her abortion today....What a relief!

I met her at the Co-op afterwards... She seemed to take it well...

SO HOW COME YOU'RE WEARING BLACK NAIL POLISH?

NO SPECIAL REASON.

I'm not sure what to make of this abortion stuff... But one thing's for sure: There was no logical reason to bring another unwanted life into this world!!

"Sigh!"

..... Course, if my soul ends up rotting eternally in hell, then I was wrong....

**TWISTED IMAGE** by Ace Backwords ©1993 (#36)

BETTY BOTTY, I'M STARTING TO HAVE SECOND THOUGHTS ABOUT THIS RELATIONSHIP... WHAT DO YOU WANT FROM ME?!!

LISTEN, BILLY... I JUST LIKE HANGING OUT WITH YOU... I LIKE HOW YOU MAKE ME LAUGH... AND I LIKE HOW YOU ALWAYS COME UP WITH NEW STUFF TO DO IN BED...

OH YEAH? WELL... I GUESS I JUST AM A NATURALLY INVENTIVE AND ORIGINAL LOVER, HUH, BABE?

NO. I JUST FIGURED IT WAS ALL THOSE YEARS OF EXTENSIVE RESEARCH WITH LITTLE OPPORTUNITY FOR ACTUAL APPLICATION....

I JUST KNEW THAT SUBSCRIPTION TO PENTHOUSE FORUM WOULD COME IN HANDY SOMEDAY!

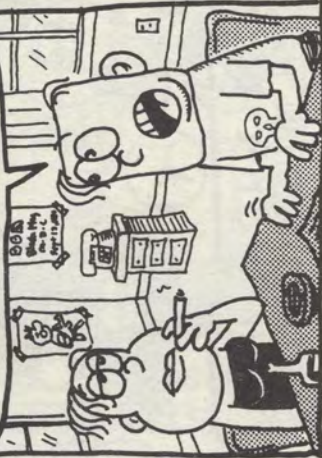


# TWISTED IMAGE

by Ace Backwards

©1993 (#37)

LISTEN, BETTY... I DON'T THINK WE SHOULD HAVE SEX ANYMORE... I THINK WE SHOULD JUST BE FRIENDS. OKAY?



BOY, THAT'S A SWITCH!! IN THE PAST, IF I WOULDN'T HAVE SEX WITH THE GUY HE WOULDN'T BE MY FRIEND. ...NOW YOU'RE SAYING YOU WILL BE MY FRIEND BUT ONLY IF WE DON'T HAVE SEX!!



WELL THAT'S A DOUBLE SWITCH!! IN THE PAST, ALL THE GIRLS I WANTED TO HAVE SEX WITH JUST WANTED TO BE MY FRIEND. ... NOW YOU WANT SEX BUT I JUST WANT TO BE FRIENDS!!



WHO'S WRITING THIS SCRIPT, ANYWAY?!!



WELL DON'T BLAME ME - I'M JUST TRANSCRIBING THE DAMN THING!

#37

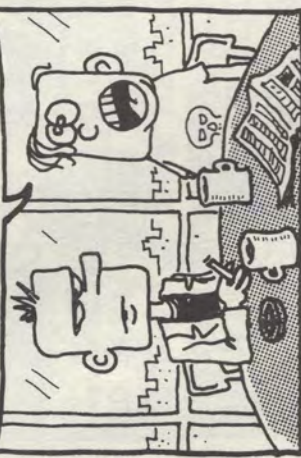
# TWISTED IMAGE

by Ace Backwards

©1993 (#38)

THE HYPOTHESIS:

THE FUNNY THING IS... I USED TO THINK: IF ONLY I COULD GET SEX, THEN I'D BE HAPPY!!



THE EXPERIMENT:

THEN I STARTED GETTING SEX, AND ALL IT DID WAS CAUSE ME A ZILLION NEW PROBLEMS.



THE RE-STATED THEOREM:

DIG THIS... THE OTHER DAY I SAW THIS T-SHIRT THAT SAID: "SEX IS LIKE OXYGEN - IT'S ONLY A BIG DEAL WHEN YOU'RE NOT GETTING ANY!" ... NOW DOESN'T THAT SAY IT, ALL, MAN!!



THE CONCLUSION:

AS A GENERAL RULE: WHEN YOU START FINDING DEEP MEANINGS IN T-SHIRT SLOGANS, THAT'S A TELL-TALE SIGN OF ENCROACHING IMBECILITY.

... AND THEN I SAW THIS REALLY PROFOUND BUMPERSTICKER MAN...

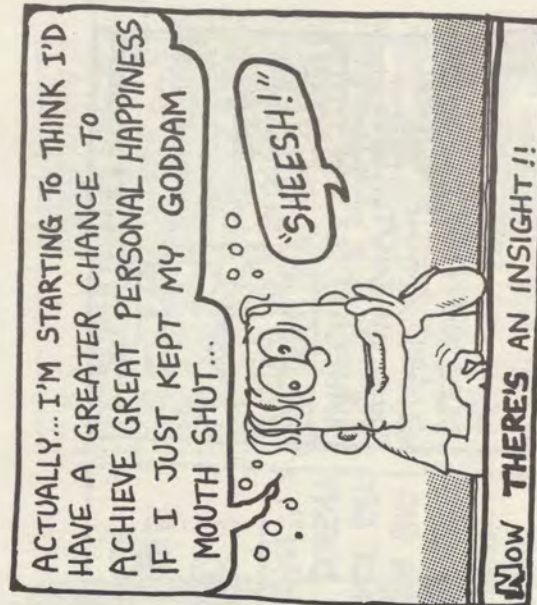
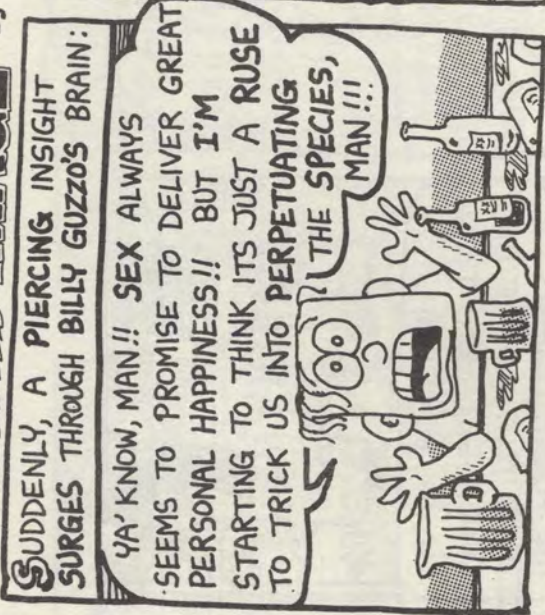


#38



# TWISTED IMAGE

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#99

# TWISTED IMAGE

by



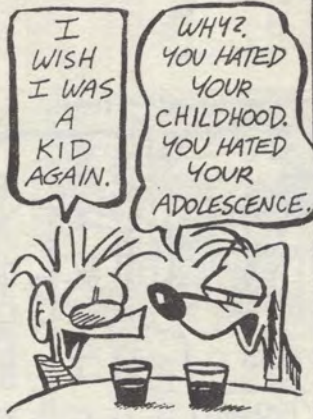
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#04



GOOD CLEAN FUN by Gene Mahoney



GOOD CLEAN FUN by Gene Mahoney



I WAS FEELING SO UNHIP BEING THE ONLY WHITE KID WHO DIDN'T DRESS IN POOR TASTE AND USE IDIOTIC RAP JARGON LIKE "HELLA" AND "DIS". NOW I FEEL "FRESH!"



YEAH. NOW I CAN TRULY APPRECIATE THE SAME REPETITIOUS BEAT, THE PATHETIC MYSOGYNISTIC LYRICS, AND HEROES LIKE ICE-T WHO SING "COP KILLER" WHILE HAVING A POLICE FORCE PROTECT HIM AT HIS CONCERTS.



GOOD CLEAN FUN by Gene Mahoney



I'M RUNNING OUT OF WAYS TO LOATHE MYSELF— HENCE CONTINUING MY SELF-DESTRUCTIVE LIFESTYLE. IT'S REALLY DEPRESSING...

WHAT SHOULD I DO? GO ON A BENDER? CHEAT ON MY GIRLFRIEND? KEEP DWELLING ON THE PAST?



GOOD CLEAN FUN by Gene Mahoney



ALL THROUGHOUT MY LIFE, FRIENDS AND I HAVE SAID "WE'LL BE BUDDIES FOREVER!" BUT IT'S NEVER WORKED OUT THAT WAY. SO WHO ARE WE KIDDING? YEARS FROM NOW WE'LL NEVER SEE EACH OTHER. SO LET'S JUST END IT NOW AND AVOID THE RUSH.





# Studio Buzz

by Joe Egan

Coming off our Winter/Spring blowout recording deal, things are getting back under control at Eclipse. Super Mega-thanks to all who made this promotion the uproarious success it was! In the limited amount of space I have to deal with I'd like to mention a few of the highlights.

**Hiplock** came in to work on a seven song demo after first coming in to do the audio for a Burton Snowboard commercial last November (As Seen On MTV!). We had a veritable ball mixing the demo until the wee hours, finishing just in time for **Andy** "Thump Dat Bass" **Laats** to eat a can of breakfast and head out for a snowboard trade show in Vegas where he hoped to shop the demo around to some snowboard people. No, it doesn't make sense to me either. Ask Andy yourself. Anyway, through judicious, medicinal applications of Jolt Cola and some Japanese "High Energized With Powerful Three Happiness Drink!", things came out sounding pretty good. Gotta love that kick drum! If you haven't seen these guys, make it a point to do so. I'm not going to go as far as to say they'll be the next Nancy Sinatras, and I hope they appreciate that ...

**ROCK 'N' ROLL!!** The \$15/hour deal brought some real *interesting* folks out of the woodwork, too. Lots of **Karaoke People!** Proof that even fancy mikes, a hard disk editor, and a rackful of processing gear can't make Holiday Inn Lounge Lizards sound like Nancy Sinatra ...

**Lawrence McGuire** aka **Lawrence Leatherwood** recorded and mixed a Happy-Go-Folky acoustic self-release during

the blowout. He is a regular on the Church Street scene, and is unmistakable in his electric blue shirt, David Carradine-esque leather hat and brand spankin' new guitar. He hopes to earn enough money through the sale of his tapes (and performance earnings) to buy a one-way ticket to Europe. Creditors take notice! The **Jalapeno Brothers** have spent the past few months in and out of the studio recording and mixing a pair of songs for their next, as yet untitled, album release. Drums for the tunes were cut in Rick's Seat and Top Shop, which is adjacent to Eclipse. Rick's tasteful collection of "Buns 'n' Roses" and "Chicks 'n' Bikes" posters provided the necessary inspiration, while the 700 square foot room provided the hyper-live drum sound ...

**Jokers Wild** were (was?) in working on a two tone demo consisting of an "A-side" of electric hard rock tunes (did you expect any less?) and a "B-side" of acoustic guitar-based tunes. Following closely on the heels of **Home Unknown** (see Gus Zeising's article in the May **New England Performer** magazine), the band seems on its way to bigger things ...

Both the CD and cassette versions of **Recovery**, the new release from local favorites **Chin Ho!**, were digitally mastered at Eclipse using the digital workstation. Look for the recording in finer record stores near you.

Again, there isn't space to list everyone, but I figure you know who you are anyway, right? Hopefully I'll be back next issue with another synopsis. In the meantime, check out the next Eclipse open house (coming soon). Call 658 9672 for all the bloody details. [Editor: If you haven't already guessed, Joe owns and operates **Eclipse Recording** which is located in Burlington, VT.]

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# PEGSTOCK '93

or 8 Reasons The Tasse/ Ayers Wedding  
Was The Best Wedding I Ever Went To

by Alice Liddell

1. A location so beautiful you didn't want to leave: Forget the Church of the Holy Ramada Holiday Inn Pastel Banquet Nightmare. The site of last year's Pegstock is the most beautiful spot I've ever seen in Vermont ... a wonderful old rambling farm house on the edge of a huge valley near Lake Elmore ... complete with rolling lawns and a pond, baby farm animals and woods.

2. God smiled on the day: The Sun beamed as bright as the love Peg and Trevor share as the gentle goddess of wind caressed our souls with her sweet breath; later the sky itself surrendered to the emotions of the moment and wept with joy at the union of these two wonderful souls. (Well, actually it was sunny and breezy early on, then it got kind of rainy at the end of the day but most everyone was pretty drunk and didn't seem to care.)

3. One of the all time great entrances: The Bride and Groom pulled up in a vintage Packard, disembarked barefoot (with matching moon glow toenails) and sort of floated across the lawn towards the guests. They were met half way by the attendants who held a lilac covered bower over them and ushered them to the edge of the pond.

4. A wedding ceremony that didn't make you flinch: This wasn't the usual "traditional" rhetoric and hot air ceremony and it also wasn't one of those self-consciously clever pseudo-new age deals either. It was totally Peg and Trevor ... the vows included "to rock out with" ... and the guests were asked to share their thoughts.

5. No cocktail weenies: Great food, really great food ... excellent



catering job ... and you know how I feel about food. Plus the best home-brew I've ever had.

6. No cocktail weenies: Everybody had a great time. It was a pretty diverse crowd and no one hassled or was hassled by anyone's personal style.

7. No lounge act in tight polyester doing Duran Duran covers: The music was great ... first there was a wonderful folky blues duo who were unobtrusive most of the time and danceable the rest of the time...really perfect for the setting. This was followed by a set of accordion music by one of the guests (now, I come from a town where the accordion is the assault weapon of choice in the war against good taste, so I'm pretty biased against this particular instrument ... but this guy was really great); finally there were some (all too brief) appearances by Pictures On The Ceiling and Kettle Black (unfortunately the rain cut this segment short).

8. No ugly pastry incident:

The Bride fed the Groom, the Groom fed the Bride and no one shoved cake up anyone else's nose. It was nice to see what seems to have become a (tasteless, thinly veiled malicious) tradition at most weddings skipped at this one.

It was really wonderful ... and I think it was largely due to it being a reflection of Peg and Trevor themselves. Thanks for inviting us!! I wish you both a lifetime of happiness, wonderment, discovery, enchantment, chocolate cake and iridescent toenails!!

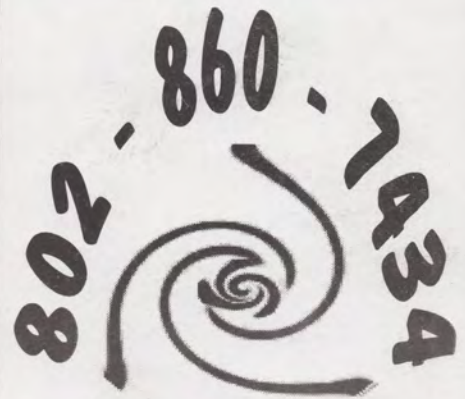






# MOLES EYE GRAPHICS

- GIG POSTERS
- BUSINESS CARDS
- LOGO DESIGN
- BAND PHOTOS
- SCANNING
- LASER QUALITY  
OUTPUT
- ALBUM COVERS
- DESKTOP  
PUBLISHING  
&TYPESETTING



LOOK, I COULD USE THIS SPACE TO FEATURE ANOTHER PIECE OF ART THAT I DESIGNED, OR GO ON ABOUT MY HISTORY OF HOW I GOT STARTED OR WHAT I'VE DESIGNED FOR WHO. BUT I'M NOT GOING TO.

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## MOLES EYE GRAPHICS

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Yeah, I know, this is the same lame ad copy we ran in the last issue, but that worked so well, we figured we'd use it again. Besides, this is the last thing we're doing before going to press, and to be entirely honest (and why shouldn't we be?) with you, our creative juices are drained dry. There's nothing left to give (if there ever was). So get off our case and send us some money so we can rejuvenate ourselves and maybe you'll see some new ad copy on the backside of RFM #11.

MAIL TO: