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teen

FAG

#1

interviews

G. G. ALLIN

AND

**ROBERTA
GREGORY**

PLUS

What do teen-fags really think??

The United States of Homosexuality

comics

reviews

\$1 in seattle

\$2 not in seattle

for manure readers

TEEN FAG

MAGAZINE #1
SUMMER 1993

P.O. BOX 20204
SEATTLE WA
98102

EXPLOITING
THE QUEER
ZINE EXPLOSION?
YOU BET!!

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THANKS TO ERIC BRACE FOR THE TERRY AND TO CYNTHIA FOR... WELL BEING CYNTHIA

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DRAWING BY TIM COOK

I don't think I'd be mistaken if I said that this was G.G. Allin's first ever appearance on "free tv". I was quite amazed that any of these talk show's would even have the nerve to invite someone like him on the show and was equally amazed that G.G. accepted. Springer's "reason" for having G.G. on his show appeared to be to focus on the fact that G.G. happens to punch and assault (rape) people in the audience at his performances. G.G. seemed to be on the show in order to argue for his first amendment rights to say and do as he likes, especially at his performances where people pay to hear, and more importantly, see him do so. The other guests on the show were one of G.G.'s fans (17 year old Liz), her father and sister, and one of the lawyers that is attempting to prosecute Judas Priest, for encouraging the suicide of one of their teen fans (through the lyrics in one of there songs). The whole show is pretty outrageous from start to finish as members of the audience, who mostly had never heard of G.G. before, gasp in shock and anger as he and Springer discuss the "finer" points of what happens at a G.G. Allin performance. G.G. himself, although relatively clam and sedate during the taping, is in prime form. The following is a transcript of the first ten minutes or so of the show.

Maniacal Rock Idol Assaults Teen Fans!

Jerry Springer : G.G. describe first if you would, what happens at your concerts?

G.G. Allin : First of all, rock and roll music to me has always been about real rebellion and nonconformity and my mission is to put danger back into rock and roll, something that's been missing for a real long time. I use my rock and roll as a weapon against society, the government, and the industry itself, who is trying to confine this type of music and they're trying to preach to you. Rock and roll is not about what you look like, who you hang out with, how much money you make, what kind of car you drive. Rock and roll is the fury from within you. Rock and roll is revenge. Rock and roll is your enemy. And I am your enemy.

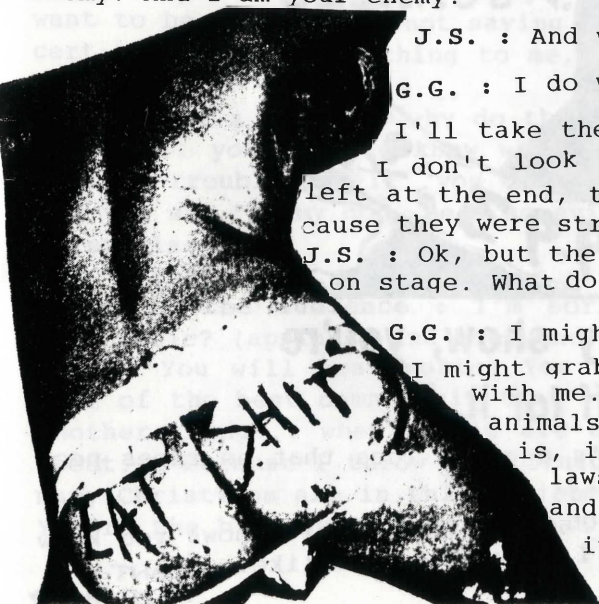
J.S. : And what do you do at your concerts?

G.G. : I do whatever it takes. If somebody's in my way, I'll take them out. If they're there, they're my enemy. I don't look at them, they're not my friends. Whoever is left at the end, then maybe I'll take them on as allies cause they were strong enough to be there....

J.S. : Ok, but the audience is sitting out here and you're up on stage. What do you do on stage... ?

G.G. : I might go out and kick somebody in the head... I might grab a girl and force her to perform oral sex with me. I've had sex on stage with men, women and animals and everything in between. The thing of it is, in rock and roll there can be no limits or no laws. Cause when you start drawing laws and limits, then you might, as well not even call it rock and roll any more.

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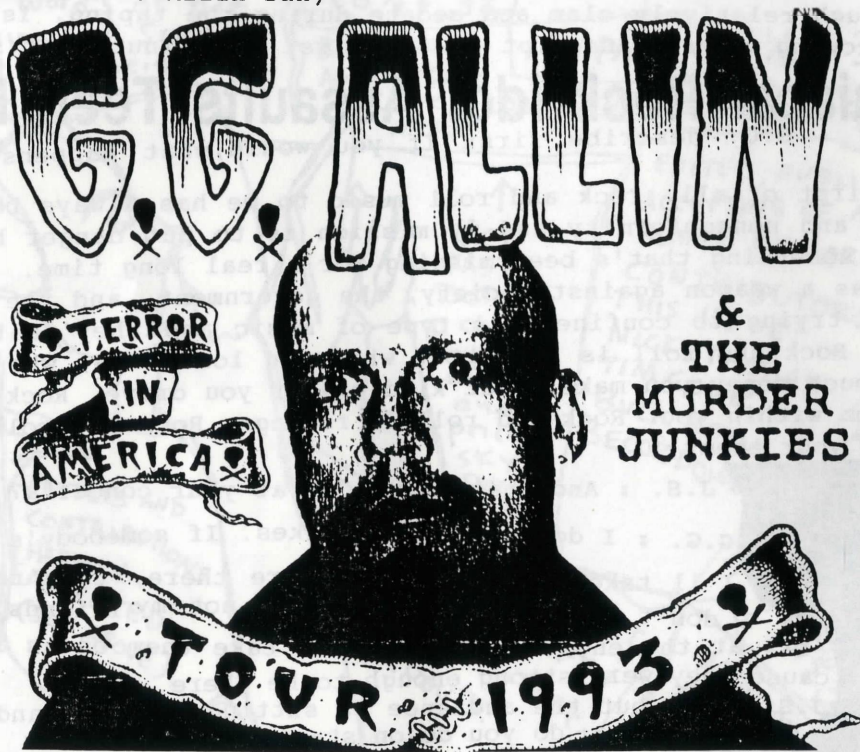


J.S. : (while G.G. is still taking) Well let's not call it.. let's not call it rock and roll... it's not rock and roll.. it's nothing to do with rock and roll.....

G.G. : It is rock and roll!

J.S. : Isn't it true that you're just going on stage....

G.G. : No that's your opinion. You're part of the society that I despise. You're part of the people that say: We should listen to this and we should watch MTV, we should be force fed... Parents in this country... are keeping their kids.. are sheltering their kids.. they're censoring their kids. Telling their kids to stay away from what's really going on in the real world. Those are the very people who are getting raped and killed, because they don't know how to handle tragedy, because they're never put in front of a tragic situation. When they come to my show I'm going to give them the hard lesson of life. If you get raped at my show, you're probably better off for it. (Much noise from the audience after this comment and Jerry goes off to question a male G.G. Allin fan)



"If you get raped at my show, you're probably better off for it. "

J.S. : You said "way to go". You think it's a great idea that he rapes people at his concerts?

Fan : Well it's not a great idea, but if you go to one of his shows you know what you're getting into. I've been there. I know what it's like.

CONT.
NEXT PAGE →

GGALLIN INTERVIEW CONT...

J.S. : How can you... I saw you here... you were kind of applauding and laughing along and you think his message is a good idea? That's perfectly ok for... to take a woman out of the audience and rape her?

Fan : ahh... It's America.

J.S. : It's America?! If you had a daughter.. Do you have a mother? And it's perfectly ok if somebody takes your mother and rapes her?

Fan : I wouldn't put her in that situation, no.

J.S. : If your mother shouldn't be raped, then why should some other girl be raped?

Fan : Well...

J.S. : I mean, who are we to suddenly say.. (turning his attention back to G.G., who has been trying to talk the whole time anyway) And who are you, in all fairness, to suddenly stand there and say "I'm going to teach you a lesson of life, I'm going to rape you"?!

G.G. : Yeah, right. Well I'll tell you one thing, people feel sorry for themselves after they're raped and that's not what they should do. They should build some strength. If a girl gets raped when she's ten, she may not get raped and killed when she's fifteen, because she'll be conditioned for that situation. You can look at violence from two sides of the spectrum here. Ok, if I'm a victim I can draw strength from being a victim because I'm not going to let it happen to me again. And if I'm the predator... if you people out there... life is too short the play the waiting game. There are people out there.. if you got something I want... first thing you're going to tell me is: "why don't you do submit it on paper? Why don't you hold up a picket sign?" No. I'll put a gun to your head and I'll take it, because I ain't got the time to wait.

J.S. : (reluctantly moves the discussion along) What is it Liz that you find attractive in this man?

Liz : I identify with the things that he says. I mean, I'm not saying that I want to be raped.. I'm not saying anything like that. But when I go to a concert, if he does something to me, I have just asked for it. Especially if I get myself...

J.S. : Wait a second.. why do think a woman ever asks to be raped?

Liz : I.. you have to know what to expect. I mean... you to the thing expecting trouble and if you don't... then... and something happens to you and you say "oh my god, he's so evil" why the heck were you there in the first place?

G.G. : That's the excitement of it.

Woman in the audience : I'm sorry, I thought you went to a concert to hear music? (applause and everyone starts yelling:)

G.G. : You will hear music! You will definitely hear music, and probably some of the best damn music that you'll ever hear! And let me also tell you another thing... when people are always coming to my shows and complaining about... because I throw body fluids at the audience. Let me tell you... How many Christians are in this audience? How many people go to church on Sunday? You're the biggest hypocrites that I've ever seen! (applause) Because you go

TURN →

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N.Y. POST
JUNE 29, 1977

Enter

→ to church on Sunday and you kneel at an altar and you worship a false god! The real god's up here assholes!* (much yelling and moaning from the audience) When they come to my show! You eat the body of Christ? They're going to eat the body of G.G. Allin!

READ ALL ABOUT IT

Punk rock's violent man found dead in East Village

The most violent man in rock is dead. GG Allin, whose extreme brand of punk rock included defecating on stage and frequent fist fights with the audience, was found dead at 9:30 yesterday morning at 29 Avenue B, according to a police spokesman. Cause of death was not immediately known.



ALLIN

Allin, who lived in the East Village and whose full name was Kevin Michael Allin, was 36.

"I think it's safe to say he OD'ed," said the rock singer's brother, Merle Allin, who played bass guitar in his band. "Though with GG you never know."

Merle said that his brother, who played a last, brief set Sunday evening at the Gas Station,

at Avenue B and Second Street, had been "partying all day and all night" Sunday.

GG Allin died as he lived. Backed by his band, the Murder Junkies, he had only gotten as far as the second song in his set at the Gas Station before he began fighting with audience members. Technicians turned off the sound, ending the show.

According to witnesses, the rocker was at one point thrown through a drum set, and later smashed himself through a french door, emerging from the Gas Station covered in blood.

The crowd at the Gas Station should consider itself lucky. Two years ago, in Orlando, Fla., Allin was arrested after he defecated on stage and then threw his feces at the audience.

"He believed that he was the rock and roll messiah, and that he was trying to bring danger back into rock and roll," said Merle. "He was by far the most outrageous performer who ever hit a stage."

According to filmmaker Todd Phillips, whose documentary "Hated: GG Allin and the Murder Junkies" plays Thursday nights at the Anthology Film Archives, Allin had been arrested 52 times for his various onstage activities. He had also occasionally threatened to kill himself on stage.

Allin, raised in Lancaster, N.H., was also prolific as a rocker. He recorded 18 albums with different bands, among them the Jabbers and the AIDS Brigade. His latest record, with the Murder Junkies, is called

J.S. : (who is very irate) Ok.. ok.. it's your concerts... at your concerts... you can do what you want, but you don't call our guests assholes!* You just don't do that, ok? (applause) (At this point in the show G.G. proceeds to get into yelling matches with a woman in the audience. He calls her a hog and tells her to shut up and set down. This woman also gets into an argument with one of G.G.'s fans in the audience. Everyone is yelling and it's all too much for me to transcribe..)

J.S. : ...What does defecating on stage, or raping a woman, or kicking someone in the audience.. what does that have to do with music? Music is notes and soul...

G.G. : Defecation on stage goes with what I do, because the defecation is the communion to the audience. It's a communion to my allies. It's just like I told these people over here, they go to church on Sunday and eat the body of Christ. Well why can't my followers come and eat the body of G.G. Allin? Why should I get arrested? Why shouldn't they get arrested? Is that not cannibalism as well?

Woman in the audience : You said something about.. you're against all forms of government, ok? I'd like to ask you, how much money do you make a year?

**ASS-FUCKIN
BUTT-SUCKIN
CUNT-LICKIN
AND MASTRUBATION!
* XXX-RATED ***

*The word "assholes" was bleeped out of the broadcast, but that's what I think they were saying.

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AND JUST WHAT DO TEEN FAGS REALLY THINK ABOUT?

HERE'S THE REST OF THAT G.G. INTERVIEW!



G.G. : Very little. Enough to pay my hospitable bills and my jail fines. And that's all! I don't have money, this is how I look. If you think I'm into this for the money, you're dead wrong! Because I'm not doing this for the money, I'm doing this because it lives inside of me!

The Jerry Springer Show offers manuscripts and video tapes (\$24.95) of the program**. The video that I've seen is of a particularly low quality and has some kind of weird tracking that Dean's VCR couldn't adjust to. If you watch the local listings I'm sure that the show will eventually be repeated. There's also an exciting program which features some white youths and some black youths that get into a big fist fight, that's apparently worth watching if it's repeated. (You can order the video tape through: Transcripts, POBox 7, Livingston, NJ, 07039)

**The "Maniacal Rock Star" episode is probably the best way to describe the program if you decide to order it, since G.G. Allin's name doesn't appear either on the tape or in the tv guide listings.

G.G. ALLIN + THE MURDERJUNKIES MAY 26 1993 AT UNDER THE RAIL

UP UNTIL A FEW HOURS BEFORE THE SHOW I THOUGHT G.G. WAS PERFORMING IN TACOMA INSTEAD, SO I WAS EXCITED WHEN I FOUND OUT HE WAS APPEARING IN SEATTLE AFTER ALL. TOTALLY MISSED ALL THE OPENING BANDS WHICH DIDN'T BOTHER ME SO MUCH TONIGHT, ESPECIALLY SINCE THERE WAS SUCH A LONG WAIT AND BEER WAS NOT CHEAP! FINALLY PART OF THE BAND COMES ON STAGE. NO GUITAR PLAYER?" WE DON'T CARE IF WE SOUND LIKE SHIT BECAUSE SEATTLE SUCKS" THIS BEGAN THE OPENING FIFTEEN MINUTES OR SO OF THE SHOW, IN WHICH G.G. YELLED A LOT AND BERATED THE RATHER SMALL AUDIENCE, RIPPED UP A BIBLE AND STARTED A FIRE ON STAGE WITH IT, POPPED

A WET LITTLE TURD, LICKED SOME OF IT UP AND SPAT IT OUT AT THE PEOPLE STANDING TOO CLOSE. THE GUITAR PLAYER SHOWED UP AND THEY LAUNCHED INTO THE MUSIC, DOING TUNES SUCH AS "I'M INFECTED WITH AIDS", "I WANT TO RAPE YOU", "EXPOSE YOURSELF TO KIDS" AND OTHERS. THROUGHOUT THE PERFORMANCE HE CURSED AND TAUNTED THE CROWD, GOT INTO A FEW FIGHTS, PUNCHED A COUPLE OF FOLKS, ACTUALLY FOUND A WOMAN ON STAGE WHO WASN'T KEEPING A RESPECTFUL DISTANCE AWAY (DON'T WORRY, HER FRIENDS RESCUED HER), REPEATEDLY BASHED HIMSELF BLOODY IN THE HEAD WITH THE MICROPHONE AND LITERALLY WALLOWED IN HIS OWN FILTH. THE CROWD WAS FUNNY BECAUSE WHENEVER G.G. WAS LYING DOWN, OR OTHERWISE PREOCCUPIED, PEOPLE WOULD INCH UP TO THE FRONT FOR A BETTER VIEW ONLY TO QUICKLY RETREAT WHENEVER G.G. JUMPED OR EVEN THREATENED TO JUMP, IN-

TO THEIR MIDST. A SENSIBLE THING TO DO SINCE OFTEN THOSE WHO DIDN'T EITHER WERE ASSAULTED BY HIS POOP OR BY HIS FIST. IN ALL, SEEING G.G. ALLIN PERFORM IS LIKE STEPPING INTO AN EARLY JOHN WATERS FILM AND GOING TO A ROWDY PUNK ROCK CONCERT. HOW OFTEN DO YOU HAVE A CHANCE TO SEE A PERFORMER CHASE HIS AUDIENCE AWAY FROM THE STAGE IN SUCH AN OUTRAGIOUS AND DISGUSTING MANNER AND HAVING PEOPLE LIKE IT? WHILE I DON'T DOUBT THAT THERE ARE SOME WHO BELIEVE IN G.G.'S PUNKROCK ATTITUDES AND OPINIONS, I SUSPECT THAT MOST PEOPLE WERE THERE FOR THE SHEER SPECTACLE OF IT ALL. AS A SHOW OF THE OUTRAGIOUS, G.G. HAD NO PEERS. THE ONLY WAY IT COULD HAVE POSSIBLY BEEN MORE SO THIS NIGHT, WOULD BE WITH BETTER ADVERTISING, A SMALLER VENUE AND ALL AGES. I ENDING UP FEELING THAT THIS SHOW WAS PROBABLY RATHER TAME BY G.G. ALLIN STANDARDS, BUT I'M GLAD I SAW IT ANYWAYS.

meet **BITCHY BITCH**

thats her →

NOW IT'S TIME FOR THE

Roberta Gregory Inter- view

(ALL ILLUSTRATIONS
ARE COPYRIGHT 1993
BY ROBERTA
GREGORY SO DON'T THINK OTHERWISE)

Roberta Gregory has been creating comics since the early seventies, contributing stories to anthology titles like Gay Comics and Tits and Clits, as well as producing books of her own such as Artistic Licentiousness (Starhead) and the hilarious Naughty Bits (Fantagraphics). Her Dynamite Damsels comic (1976) was probably the first book ever written, drawn and published by a female cartoonist. Quite an achievement considering how much the comic scene was, and still is, a mostly male dominated art form. Along with the likes of Julie Doucet and Mary Fleener (amongst others), Gregory is helping to reshape how women look at comics, proving that men are not the only ones who can craft an entertaining and well thought out story in comic form. Gregory's stories span a vast range. From the absurdly frantic world of a 9 to 5 office worker (Bitchy Bitch), to the philosophical dilemmas facing bisexual women and their lesbian past (Queer, Queer Too), to the horrific world of 60's style teen pregnancy (Hippy Bitch). Artistically Gregory's style changes almost as much as her story ideas. Hastily scrawled out women on a rampage, and cutesy reader friendly funny animals will all be found in her work.

This interview took place in the Kuan Yin Tea House in Wallingford on May 25, 1993. Teen-fag is represented by Gordon and Nicky.

What a LOUSY day this has been..
SHIT! That fat old cow, PAM
has the.. BALLS to tell US how
to dress.. I just want to go HOME..
SHIT! Its only WEDNESDAY.. TWO
More days until the Weekend...
SHIT!



PANEL FROM NAUGHTY BITS #8

Teen-fag: Did you grow up around here?

Roberta: Actually I grew up in L.A. I lived there, in southern California, until 1989 when I moved up here. I moved up here because I was self-publishing some comics... some of the ones you see advertised in the back of Naughty Bits... and I noticed that I got really good feedback from people in the pacific northwest. There were people that were sort of into alternative comics, and there were even some small publishers....

T.F.: Like Starhead...

Roberta: Definitely Starhead. That was one of the things that kind of sold me on Seattle... because... they've got the Seattle Star, it's a monthly tabloid that's all about comics and of course it folded right after I moved here. But then I got a job with Fantagraphics. That was when they were still in down in southern California and I never... I mean I had gone to some of their parties but they always seemed kind of uppity you know.. I was just a little too fringy for them... and I came up here and decided that this place was really cool... Actually it was Mike Dowers who told me that Fantagraphics was moving up here and that he was trying to get a job with them in production and they didn't need anybody, so I went "oh well, I guess they don't need me". Then I talked to my friend Barbara Rausch, she's

another cartoonist who lives down in Van Nuys where I was living and she's one of those people who says "oh just go ahead, send them your resume... you never know." So she sort of convinced me to do it. Then Gary (Groth) called me the next day and said "Hey this looks good, do you want a job?" So I guess I had a job up here. So I worked full time at Fantagraphics doing production for about a year and then I decided... I've been doing comics myself since 1974, off and on, my first comic story appeared in Wimmen's Comix #4... that was almost twenty years ago. Then I self published Dynamite Damsels in 1976 and that was my first major project and then I had a lot of stories appear here and there. I really decided to go "gun ho" just seeing Fantagraphics and having to work on other peoples comics, going "this really sucks", I deserve to have my comics in print also.

T.F.: Did you have to convince them to publish your comic?

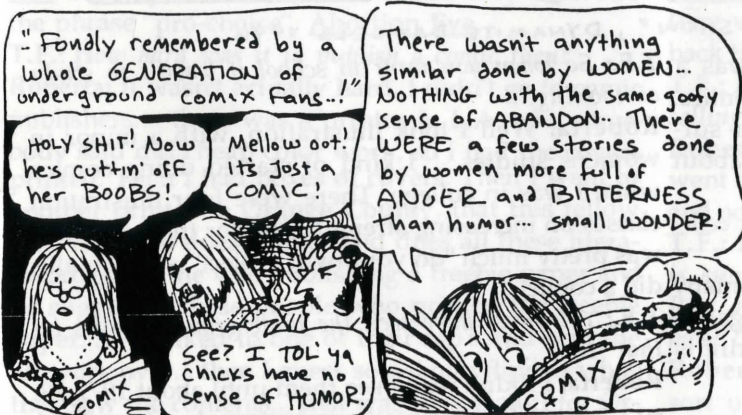
Roberta: Actually I started working on Artistic Licentiousness before Naughty Bits. I had a proto story that I wrote in 1989, that kind of has a person that would later evolve into Kevin, that Mu is putting into a comic called Skunk that they're putting together, so that's finally going to get into print. It started with Artistic Licentiousness, but it was real slow going because of the full time job, then I had all these goofy little short stories that I thought were kind of Fantagraphics material. Like I had a reprint story from Tits and Clits and I had that story "Dream Come True"... I did that "Crazy Bitches" story back when I was working full time and the whole story about that is in my monologue, about

"What if a girl did something that was showing a guy cheerfully being mutilated by women... would people laugh?"

how I was going "God how can guys get away with this? What if a girl did something that was showing a guy cheerfully being mutilated by women... would people laugh?" So I did that. Then I showed it to Gary and said "how about a little one-shot comic of short stories called Naughty Bits? Ha ha ha". He liked it and kind of went "well...you know, maybe the story doesn't fit" and I went "how about another story?" that's how I drew up "Bitchy Bitch Gets Laid" and then "Bitchy Bitch" takes over the whole book. What would Naughty Bits be without "Bitchy Bitch"? You know, you start out doing one thing and it kind of evolves itself into something else.

T.F.: When You first did "Bitchy Bitch" you didn't expect her to be a continuing character?

Roberta: Well her first appearance was in Graphic Story Monthly #6 (I think), it was a little three page story, that I'm going to try to reprint some where... it shows the good and evil Robertas' and the evil Roberta is drawn like "Bitchy Bitch". She doesn't even look a lot like herself... she's walking down the street farting and she breaks her finger nail and she screams. It's kind of a parody of "angst comics", you know "snake eyes kinda" and everyone's so ugly and pathetic... kill me now somebody. Then you have good Roberta who's drawing "kitty cat 'toons".



ABOVE: FROM THE "MONOLOGUE" NAUGHTY BITS #1
RIGHT: FROM "CRAZY BITCHES" NAUGHTY BITS #1 ALSO



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ROBERTA GREGORY INTERVIEW CONT:

T.F.: When you were growing up what kind of comics did you read? How did you get into comics?

Roberta: My father did comics. He wrote comics for Walt Disney, he freelanced writing and I think penciling stories for Donald Duck, so comics were ok.. because that was in the late 50's when Wertham had written his book about the Seduction of the Innocent and there some people who thought that comic books were bad. But comics were ok because my dad did them and he'd leave them lying around...

T.F.: Were you exposed to more than just Walt Disney Comics?

Roberta: Oh yeah, actually there were really good kids comics back then. Dennis the Menace, Little Lulu..

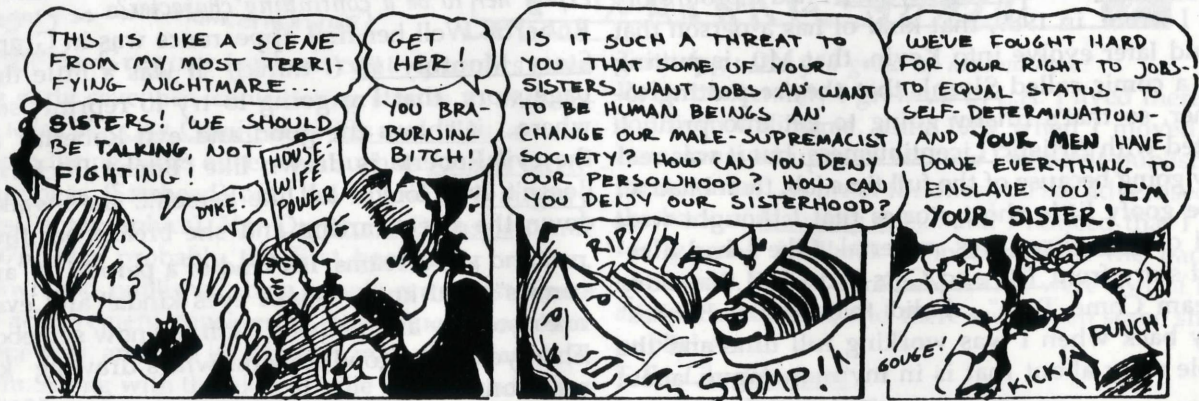
T.F.: Baby Huey?

Roberta: I never really cared for Harvey Comics because the people seemed so wimpy.

T.F.: I liked them because they always had ghosts and devils....

college, it was like \$90 for a full semester, 16 units.. It had a good art department, so that's why I went there and it was just far enough away that I could get out of the house.. I had a big ideology problem with my parents, my father was really right wing... T.F.: Do your parents read your work? What do they think of it?

Roberta: I have not sent them a copy of Naughty Bits. They would probably be real upset. It's out there in the world, they could find it if they wanted to... I sent her Kitty Libber, with my kitty cat cartoons in it.. I don't know, they saw Dynamite Damselfs and just about flipped. "What is this? Nobody wants to hear about your opinion. If people want to read opinions they'll read the editorial page, just entertain people." My father was good at what he did, he ended up doing it full time, but he didn't make a whole lot of money. I don't know, he seems like a bitter old man to me. He never got his name on anything because it was always "Walt Disney".



ABOVE: PANELS FROM "THE UNITY SHOW", DYNAMITE DAMSELS 1976

Roberta: I liked "Nightmare" because she was a horse and there wasn't too many horses in comics. Actually they were pretty supernatural, I'm surprised that somebody hasn't complained about Wendy or little Hotstuff..

T.F.: Have you ever thought about doing a kids comics?

Roberta: I'd love to do kids comics. there's so many things I'd love to do, I have a bucket of things I'd love to do... the things that are getting into print is just the tip of the iceberg.

T.F.: Did you go to art school?

Roberta: I took art classes at Cal State Long Beach. That was in 1971. In '71 it was really cheap to go to

T.F.: So when you went to school it wasn't to study cartooning...

Roberta: Well I took illustration, with a minor in womens studies... I kind of started doing comics when I was in college. There were four illustration classes on increasing strength, and for the last two it was pretty much "do your own project", so I actually did a comic.

T.F.: You must have seen the underground comics by that time...

Roberta: I didn't really see them until about 1972-73, so I missed like the really early ones, but I was real impressed by Wimmen's Comix. Up until then I was just... comic books were things men did, you know?

After I graduated from the kids comics, I read Su-perman for about a year and I read about four of the early Spiderman's, that was kind of fun but it didn't do anything for me. I think I read some Archies. But like I said I was real impressed by Wimmen's Com-ix, one of the reasons was that the women all had different styles, they weren't trying to... like a lot of the "guy comics", they were trying to imitate oth-er... well comics were "guy comics", it was one of those things. You really didn't think about it. It was something you just accepted. Men do comic books. Then I'd see these comics and go "gosh, look at these women, they can hardly draw and they're still drawing comics! This is wonderful!" They would substitute patterning for perspective and tell stories about how they had to get an abortion.. it was wonderful.

T.F.: So you contributed to Wimmen's Comix and you got the idea for Dynamite Damsels...?

Roberta: I was really thrilled because I got my first story in Wimmen's Comix and I went to visit the editor, they had a different editor each issue, and issue #4's editor was Shelby Sampson, who lived in San Francisco. She was saying that they were trying to sell Wimmen's Comix to women's bookstores, but they were having trouble because it wasn't political enough and the stories were too "hetero". And I went "oh gee, maybe I can do a comic like that", so I cranked out Dynamite Damsels which is really feminist, in your face feminism... I pretty much cranked that out between semesters. I got some really valuable advice from Lyn Chevli and Joyce Farmer who published some comics like Tits and Clits, Pandora's Box and a pro-choice comic, before they even had the phrase "pro-choice", Abortion Eve.

T.F.: How hard was it to publish a comic then?

Roberta: It wasn't actually hard. I didn't go to comic publishers.... there was a printer in L.A. who somebody said did cheap color work, so I had the covers printed. Then I had boxes of covers. Then I went to another printer in Orange County, that this fellow Phil Yeh who does comics and does all these literacy programs, he was publishing a freebie paper and he suggested these people who printed the freebie paper. So I talked to one of their rep's and sent the art work over... then I guess somebody flipped when they saw the contents... that was strong stuff for Orange County 1976. They said "we'll print this, but don't ever bring any work to us again." It didn't real-

you poor, sad fools... you don't even know I've been smoking POT... you don't know I've got a TAMPAX[®] up inside me... there's a LOT about me you're NEVER gonna know... --so PATHETIC.. so PARANOID.. so OUT of it..



"HIPPIE BITCH GETS LAID" FROM NAUGHTY BITS # 6

ly seem all that cheap, because... actually I guess it was, it was like \$1500 back then for 10,000 copies... I guess that is cheap now, because you can still pay \$1500, but you only get about 5,000. I think up in San Francisco they had some deal where they could just crank them out for nothing and sold them for 50¢..

T.F.: Then you'd distribute it through Last Gasp...?

Roberta: I sold a lot to women's bookstores, they thought it was great... As a matter of fact I've met women now who... that's the only thing they've seen of mine and it was like "back then". I'd just send the bookstores batches of ten at a 60% discount. I got rid of a lot of them that way.

T.F.: Did you just get on the phone and do it yourself, or was there some kind of network?

Roberta: There actually was something called Women and Distribution that took a bunch. Then they went broke, like all women's businesses did back then, and they sent them all back to me.

T.F.: Have you reprinted it since then or are you still selling the originals?

Roberta: I've still got a couple of boxes of them. I went through most of them, I had a humongous pile and now I'm down to about two boxes.

T.F.: It seems like when you draw a character that is supposedly "you", like the narrator in Naughty Bits and that similar drawing of a woman, it's almost like it "is" you...

Roberta: I usually do stick characters in, who are sort of like me, even though they are not really "like" me... some of the early stories in Gay Comics.

CONT. NEXT PAGE →

There's actually one I did that's been reprinted a couple of times, it was about this woman alcoholic and I actually drew her to sort of look like me. I think at the time, people kept saying things like "oh that's suppose to be so and so", so I'd just draw "me" so they couldn't say it was suppose to be somebody else.



"ANOTHER COMING OUT STORY"
FROM GAY COMIX #3

T.F.: Do you ever find a problem with people differentiating between stuff being autobiographical or just fictional?

Roberta: Oh yeah, when Naughty Bits first came out, they'd go "you're really "Bitchy Bitch" aren't you?" Once people get to know me they realize...

T.F.: Both the person in the alcoholic story and "Bitchy Bitch" have an "Uncle Stanley"...

Roberta: Really? Oh that's just a coincidence. Uncle Stanley is like "Aunt Edna", everybody has an Uncle Stanley and Aunt Edna. I never had an Uncle Stanley...

T.F.: So your stories are really not that autobiographical?

Roberta: Not really, but they are based a lot on real life. I take little bits and pieces of my experiences and of people I know, their experiences and kind of make things seem real. I think that confuses a lot of people, because comics have traditionally been really escapist and now people are doing autobiographi-

cal comics. So people have trouble recognizing a middle ground, like something that hits home because it's real, but it didn't all happen to me. Actually I'm very defensive about my personal life, not like some cartoonist I could mention...

T.F.: It seems like your personal life is very much a concern of your readers...

Roberta: I guess... it's not very interesting, all I do is draw comics. I get to take some interesting trips now...

T.F.: That whole thing about "real dyke"...

Roberta: I actually resent having to label people. Look at these comics, aren't these cool? Look, all these people get along now... just don't bother other people. I was actually talking to someone earlier today and I was saying "something like Naughty Bits kind of reflects my view, or my ideal view..." I have these Bitchy stories and I have these little queer stories and they all sort coexist... and I'll plug Julie Doucet and then I'll plug Gay Comics, people shouldn't think that there's anything unusual about that. Or I'll do stories about women, or kind of geared towards women, but they're stories that guys can read without, hopefully, feeling too set upon.

T.F.: Why do you think you should feel that way if... I'm sure that most men cartoonist aren't really that concerned, well maybe some of them are now, but I don't generally think they think "oh maybe I should tone this down some, women don't feel crazy about this..."



ABOVE PANELS ARE FROM "BITCHY BITCH GETS LAID" (ONCE AGAIN) NAUGHTY BITS #1

Roberta: I don't think I've really toned anything down... I don't think it's a conscious thing, but I don't like to think I'm doing something just geared towards certain people. I'd like it to be something that everybody can access.

T.F.: Sometimes you seem kind of apologetic, or maybe try to explain yourself more, like with "Crazy Bitches" in Naughty Bits #1.

Roberta: Well see because people said things... and actually I think there was a letter that followed, that said: "Roberta, if you're really that angry at men why didn't you draw yourself biting the man's...." Did they read my monologue? I've actually had people say to me that they think the monologues one of the best parts.

T.F.: Where did you get the idea for the monologue? You used it before in Dynamite Damsels and now in Naughty Bits..

Roberta: Oh, I don't know.. maybe I've always wanted to be a stand up comedian.

T.F.: It's more interesting than if you just wrote a piece of text.

Roberta: I think it's interesting. My favorite comics are usually by people I know, because then I sort of know why something is in the story... Some people say they just prefer to pick up a comic, experience it, put it down and not know anything about the person who did it, but I just think the opposite.

T.F.: You've been considered a lesbian or dyke cartoonist and then you started doing more bisexual stories... have there been many hassles about that? You mentioned once that you were rejected from a comic once for not being "dyke enough". Was that an isolated incident?

Roberta: Actually I wish I'd be hassled more so I'd have something to write about.

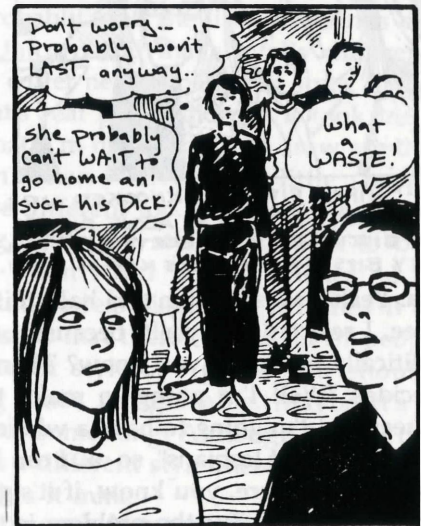
T.F.: In your "Queer" and "Queer Too" stories, there's a similar theme...

Roberta: I originally wrote the "Queer Too" story... I think it was in issue #2 that I was bitching about it, but it was going to be in Real Girl, and Angela (Bocage the editor of Real Girl -ed.) was saying... not Andrea, Angela. Andrea (Natalie) was the one who kicked me out of New Dyke, people get that confused... but the original story shows this girl and her lesbian friends are just being awful to her because she has this boyfriend, they won't talk to her in the movie theater, then she goes home and they have sex. Angela was saying "well I really kind of want this to be sort of a... put more explicit sex into it, and I want it to be more for general readers." And I'm kind of going "I don't know if I want this kind of story in here, it's going to give the wrong message to a lot of people..." I actually do feel morally obligated to not inadvertently give off negative messages,

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ABOVE: ROBERTA AND HER MONOLOGUE, NAUGHTY BITS #2

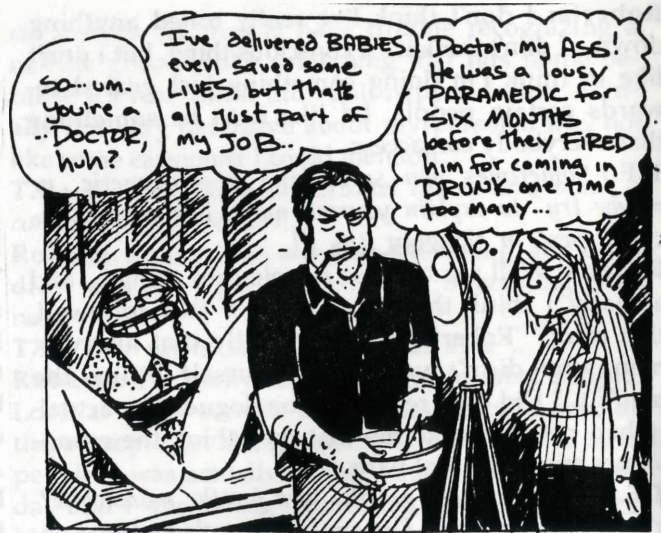


A "QUEER, TOO" PANEL FROM REAL GIRL #5

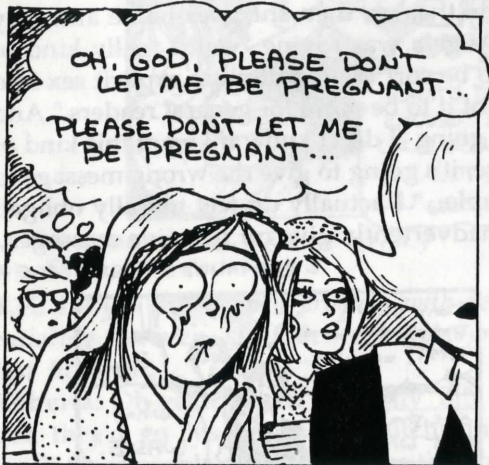
ROBERTA GREGORY INTERVIEW CONT.....

so I probably am too conscientious about that. Well I thought.. "Angela, tell me what... why don't I do a story where rather than her lesbian friends being shits to her, it's all in her head?" and that was the original story that appeared in #3. Something that I felt more comfortable fitting in a mixed bag of comics about... gay stories and straight stories, appealing to a wide readership. Then she decided that, she wanted.. she told me to change a page... then she decided, after I changed the page, which is kind of a big thing when you're only getting paid \$20-25 a page or something, well I redid the page for her, and she said "well I don't think I'm going to use it after all." I was pretty annoyed about that, but then I just stuck it in Naughty Bits and got to complain about her.

T.F.: So "Queer Too" was actually written first?



NEXT PAGE: LEFT AND CENTER PANELS ARE FROM ARTISTIC LICENTIOUSNESS #1 NEXT PAGE: RIGHT-15 A PANEL FROM "UNHAPPY HOLIDAYS, PT. 2" FROM NAUGHTY BITS # 4.



ABOVE: "HIPPIE BITCH GOT KNOCKED UP" FROM NAUGHTY BITS # 7. ABOVE RIGHT: "HIPPIE BITCH GETS AN ABORTION" FROM NAUGHTY BITS #8. THEY WERE ILLEGAL THEN.

Roberta: Yeah it was written and half of it was penciled. See, I rejected it myself, because I thought it was politically incorrect, you know? Then later Angela decides "Well I'm going to make this comic more queer and I'm going to have a whole issue full of love stories about lesbians", so ok, I can have some nasty lesbians in there, you know, if it's going to be buffered by stories... But the problem is that I penciled it ages ago and I just don't like the story that much anymore, I think it's been lying around too long. Then I was thinking... well my radical act, I always have to do some kind of radical act in com-

ics... here's a story about dykes and here's a hetero scene in it, ha ha ha. And it's like "gee, isn't that radical? Shoving hetero-ness in peoples faces." So I started having second thoughts about that.. It's kind of a funny sex scene...

T.F.: You always seem to draw them (sex scenes) realistically.

Roberta: Well I don't know. I hope it's funny.. I think sex is funny. That's another cliquey bisexual story. It's sort of doing things that are not really being done. I sort of feel this moral obligation.. I sort of have these ideas and I can draw them and no one else is doing them, so it's like something is booting me to... "go ahead, go ahead. What's the worse that can happen to you?"

(We talked about Eros Comics a bit at this point that's not really worth transcribing, although we did find out that "bondage comics" are seen as the next big trend in sex comics.)

T.F.: Were you surprised by the popularity of "Bitchy Bitch" in Naughty Bits?

Roberta: I guess.. yeah. It wasn't my intention to...

T.F.: Your whole drawing style in "Bitchy Bitch" is so much different than the other stuff you've done before... much more wacky.

Roberta: Plus I can draw it fast. That's kind of the big thing, because up until the last few issues, Naughty Bits was just this comic I'm cranking out for Fantagraphics, they're not paying me even for it and

Wish I'd read more
Underground Comix...

○ Bet this guys never
TOUCHED a girl, before!
○ .. at least I haven't much
○ chance of CATCHING
anything --

Wow, Jennifer's really HOT... maybe
she's sick of creeps like Mitch...
Can't wait to have him seeing
her going out with ME for a
Change...

○ Hey, go for it...
○ I'll never have to
○ deal with this
guy again!

IT'S CHRISTMAS--
Can't think of a BETTER reason
to get FUCKED UP...



I'll probably never get anywhere with it, but it's fun... let's see how fast I can draw this! I'm actually getting rather good, the first issues are kind of scribbly, but I was real happy with the last one... the one I just sent off to the printer. I literally wrote and drew the comic in two weeks and I only worked about three days, out of the whole two weeks at Fantagraphics, so I had lots of time to myself to... "ok, I'm going to sit and draw for three hours... gee, I'm tired maybe I'll just lie down, take a nap.. then draw some more.. now I'm a little stressed, maybe I'll take a walk..." Working on my own schedule I get so much done, so I'm getting more encouraged about, maybe I can draw full time. I have all these wonderful ideas that I'd love to have see the light of day, like finishing Artistic Licentiousness, finishing Winging It..

I've just been asked to do another... I'm sort of getting a lot of work, it's all sort of chicken shit pay-wise...

T.F.: You're talking about contributing to other comics?

Roberta: Yeah. Andy Mangels, the editor of Gay Comics, just called me late last week and he wanted me to... they're doing a super hero issue and somebody dropped out, and he has three or four pages, I need to get done in the next two or three weeks. That's not a problem, but then he mentioned that he wants me to do a split issue with P. Craig Russell, and the dead line for that is the middle of August. So that's nineteen pages and a cover.. Like I say, it's kind of cool because it's getting me to work fast. I have barrels of ideas... and the best thing to do is evolve a way to get them down.

T.F.: Well, you're becoming more of a house hold name as far as alternative comics go...

Roberta: Well, that would help.... I mean, I still feel surprised that people see my comics, because it's been that way for so many years. So it's like, "gee you saw this? You saw my comics somewhere?"

T.F.: Well it seems because of Naughty Bits that people are going to go back and look for your older work... and that some people prefer your more friendly style of comics better than "Bitchy Bitch". You have a lot of different drawing styles...

Roberta: Almost everything I do looks different. You've probably seen the little drawings of Sheila and the Unicorn and that's totally different, since it's cookie cutter newspaper print style. Then Winging It, that's real pain staking... it took me forever to draw that. I'm never going to draw anything like that again. Then I have those little sheep strips, those were different too. I think I'm bored easy or something. Different style just seem to be called for... like when I did "Crazy Bitches". I thought that it would be real disgusting if I drew it realistic. I'm impressed that there's not a lot of people who have different styles... I guess you should want something that's recognizable. Maybe it's slowed me down or something. Although I think that even though it's a different style there's something about it that makes it mine.

Roberta Gregory's Naughty Bits is published quarterly by Fantagraphics Books and is available at any fine comic book store. Or you can buy it direct by sending \$3. ppd to: Fantagraphics Books, 7563 Lake City Way NE, Seattle, WA 98115

THE END

Happiness Fades, Fear Grows

ASSOCIATED PRESS

VALDEZ, Alaska — A bald eagle satisfied its hunger at a Valdez gas station when it snatched up a small dog and flew away, leaving the dog's owner screaming in horror.

"It was the damndest thing I ever saw," said Dennis Fleming, a gas station attendant. "The dog gave one yelp and that was it."

The woman owner clutched her hands to her face and cried, "Oh, my God," while Fleming tried to console her.

Her husband, however, didn't appear to take the dog's departure too seriously.

Fleming said as the man walked around the side of the motor home, out of sight of his wife, he began to grin and chopped his hands in the air and exclaimed, "Yeah! Yeah!"

SPOT THE OWL

by Gordon Gordon '93



WASHINGTON — The Clinton administration yesterday began lobbying angry environmentalists to be less rigid about efforts to resolve a contentious dispute over logging in, Northwest forests.

Some conservationists are outraged that the administration is considering a plan that would allow the maximum timber harvests allowable and permit loggers to cut within reserves set aside to protect the threatened northern spotted owl.

Human Greed Holds the Reins

Sub Pop will drop the band Dwarves because of a hoax the band pulled on the media — and Sub Pop Dwarves vocalist Blag Dahlia told Sub Pop and the media that guitarist Hewhocannotbenamed was killed in a bar fight. Not true. The whole thing was a hoax, done with the knowledge of Hewhocannotbenamed's friends, family and bandmates. Sub Pop publicist Nils Bernstein said the hoax was done without the label's knowledge. But Sub Pop wants no part of it. "Everyone has been affected by death, and the crass exploitation of those emotions in the name of what essentially amounts to commercialism is inhuman," Bernstein wrote in a press release.

The boy started his criminal career at 8 with a burglary, police said. At 9, he was an armed robber. Since then, he's been charged with grand larceny, criminal mischief and resisting arrest.



SPOT'S VENGEANCE IS BAD P.R.

GOSH I ALWAYS THOUGHT THAT SPOTTED OWLS WERE POOR LITTLE DEFENSELESS ANIMALS! NO WONDER THE LOGGERS ARE SO UP-SET THAT WE WANT TO SAVE THEM!

RAPE IS AN AWFUL CRIME! THOSE OWNS MUST PAY FOR THIS SIN! THEY SHOULD LET THEM CLEAR-CUT THE FOREST, I SAY!



NOT EVEN AL GORE IS SPOT'S FRIEND!



Brand Names

The Pepsi-Cola Co. declared its needie-in-the-can scare over yesterday as police arrested people all over the country for falsely claiming they had found dangerous objects in their drinks.

As of yesterday, there had been more than a dozen arrests and confessions of false reports out of more than 60 total reports in nearly half the nation's states.

Most complaints involved hypodermic needles or syringes allegedly found in Pepsi cans. But other items also were reported, including a crack-cocaine vial, screws, a bullet and a glob of dark-brown goo.

"Not even think about it,"

Pepsi spokesman Andrew Gian-gola said that reflects the way Pepsi drinkers feel about anyone who would deprive them of their favorite drink.

Those who would make a false product-tampering claim to the authorities face up to five years in prison and a \$250,000 fine under federal law if convicted.

Friendly Faces

How did you first become involved in the raping of civilians?

My unit was part of the Romanija Corps. There were about 150 of us and we were ordered by our commander to go to a women's prison in Vogosca. We were ordered to rape women there because they said it was good for our morale.

How many Serbians took part in these rapes?

Almost all of us. Some soldiers from Vogosca, as well as members of the military police from Vogosca, also took part.

How many women were being raped there?

A: There were 60 women. ... They were mostly 20 to 25 years old.

According to Los Angeles County sheriff's investigators, the gang victimized perhaps scores of young women, using persuasion and threats to score "points" in their long-running game of conquests. So far this month, seven girls - the youngest now 11 years old - have come forward with allegations about sexual encounters that occurred over a span of five months late last year, authorities say.

Members and friends of the Spur Posse defend themselves as a nonviolent group devoted to good times and dating. Sex? Sure, and there is plenty of it, they say.

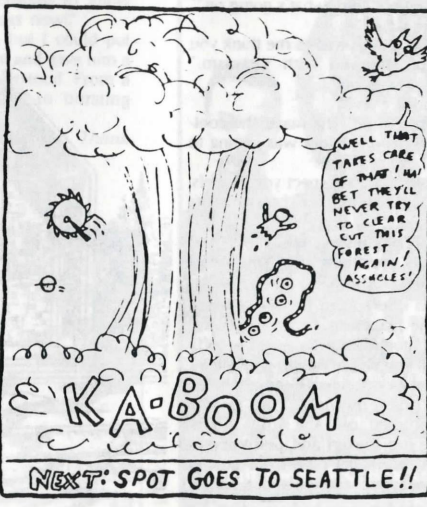
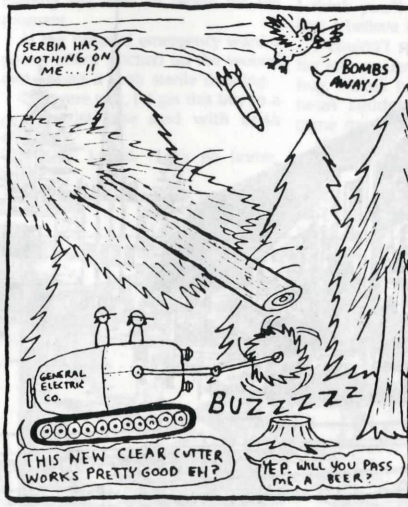
Canadian official says she smoked pot, 'And I inhaled'

OTTAWA - Defense Minister Kim Campbell, favored to become Canada's first woman prime minister, said she smoked marijuana when she was a university student

BACK IN THE FOREST!



AFTER A QUICK FLIGHT TO RUSSIA.....



OUT OF A DARK NIGHT

AUTHOR'S NAME WITHHELD BY REQUEST

The words scrawled in marker ink on the glass of the front door made me pause on the threshold and scratch my head. THE BEAST

I stared at the two words, wondering at their implications. I decided that my teenagers were trading whimsical insults again. Two younger sisters never tired of teasing their brother. No doubt one of them had scrawled this message for him.

I sighed as I wondered how I'd handle this latest escapade if feelings got hurt. Left with three children when my wife died, I faced challenges which sometimes taxed my ingenuity. Often I found solace in prayer and was comforted by the Lord's promise that "My grace is sufficient for you" (2 Cor. 12:9, NIV).

Several weeks went by with nothing more than the usual uproar that characterized a household of teenagers and their exuberant friends. Then the mysterious marker traced a curious logo that looked to my startled eyes like three sixes arranged symmetrically around a central star.

Three sixes... now what could that mean? An alarm bell rang faintly in the recesses of my mind: 666—the number of the beast prophesied in Revelation.

The girls were most surprised when I drew the markings to their attention. "Doesn't mean anything to me," Betty said.

"Me neither!" Jeannie echoed.

Tom appeared to be genuinely mystified. "Might be one of the girls' friends playing some kind of trick," he ventured.

It could be. Still I was uneasy. I liked to be on top of things and this baffled me.

One day while restoring a jumble of records to their shelf, my eye was caught by the title on one gaudy jacket: "The Number of the Beast." My mind flicked back to the scrawled window messages. Was there something sinister here?

I promised myself that I would chair a family discussion on the suitability of some popular records, but the pressures of my office pushed the matter to the back of my mind.

Later I spotted a circle of grass that had been sprayed with black paint. None of the children had

asked me about painting, and—I was sure that there wasn't any aerosol paint that color in our house. There were too many mysterious things taking place. I decided to investigate.

A cursory inspection of the rum-pus room did nothing to solve the mystery—until I discovered behind the door a round wooden plaque painted a glossy black. I turned it over and read: *Christian Book Store*. It was the myrtlewood plaque Tom's grandmother had given him on his 12th birthday. It had read "Trust in the Lord with all your heart."

Now pieces began to fit together: "The Beast," "666," Scripture painted black. I was not a stranger to the occult. I had counseled families who had children dabbling in satanism. Was it now my turn? I confronted Tom that evening.

"Tom, we need to talk."

"Something bothering you, Dad?"

Tom's half-amused glance was replaced by a guarded mask when he saw the plaque.

"Look, Tom, do you recognize this?"

"Yeah...."

"Am I right that it has something to do with the marks on the door the past few weeks?"

"Could be."

"Tom...." I tried to keep my voice calm. "Tom, what's going on?"

"Like what?"

"Well, all this makes me think you may be involved with satanism. There, it was out!"

"And if I am?"

"Why, Tom?" The mask, the coolness of his demeanor was getting to me.

"Look, Dad, I respect your beliefs, but I don't think you should dictate mine. OK?"

"No Tom, it's *not* OK. I think you are into something over your head. Let's talk about it."

I was unprepared for Tom's reaction. He leaped to his feet and his face contorted into an angry scowl.

"Will you stop trying to shove religion down my throat?" he shouted. "Can't I have *anything* of my own?" He slammed out the front door, leaving me shaken and perplexed.

Next morning I called our pastor and shared my anxiety about Tom's

activities. Jim Jamieson was supportive and reassuring.

"Young people explore ideas going around their peer group, just like they follow clothing fads. It's usually related to their search for independence, with a bit of rebellion thrown in. I can understand your anxiety. Would you like me to drop by this evening and have a chat with Tom?"

"Could you please?" I replied. "Perhaps Tom will tell you what's going on in his life."

But Tom didn't come home until after midnight. I put on a robe and knocked on his door. "May I come in, Tom?"

"All right, Dad." He was sitting on the edge of his bed and wore the resigned expression he put on when he expected a lecture.

"Tom, I realize you're at the age when you want to explore other ideas. I respect that, and I'm not going to scold you for being different. I'm really worried, though, about this occult business. Could we please talk about it?"

"What would you like to know?"

"I'd like to know where you are finding these ideas, and what place they have in your life."

"Look, Dad, you've always told us kids how important faith is to our lives. Your faith in God is important to you. I buy that. But can't you understand that my faith is important to me too? Only I believe in a power that's not the same as yours."

"Can you define what you mean by *power*?"

"We both know there are two different powers. You've told me that, I learned about it in Sunday School, the Bible talks about 'powers and principalities.' Well, you follow one power; I follow another. Can't we leave it at that?"

"No, Tom, we can't. Satanism is

an idea as harmful to your faith as drugs are to your body. We need to talk about it."

"Your mind is already made up—there's no point in talking to you!" Tom's voice began to rise.

"All right, Tom. If you don't want to talk to me about it, will you talk to Pastor Jamieson? You and Jim have always gotten along well together."

Again I was startled by Tom's reaction.

"Will you get off my case, Dad? Can't you leave me alone?"

Tom rose to his feet, fists clenched and facial muscles twitching. Then to my amazement, his eyes seemed to glaze over. When he spoke, it was the voice of a stranger.

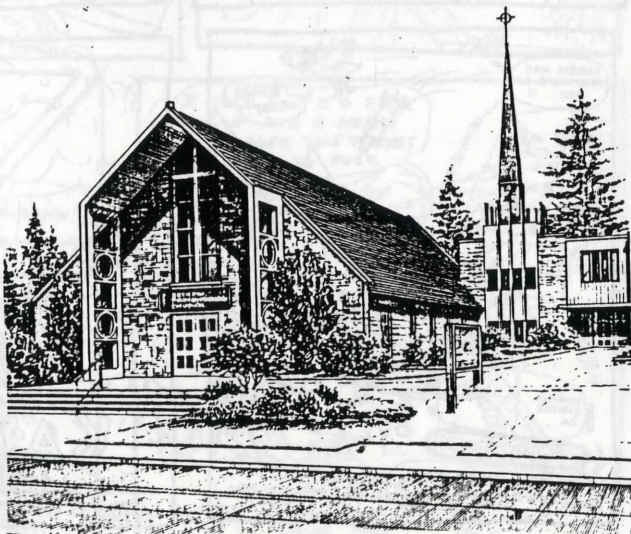
"The Beast will rise, hear me? The Beast will rise and he will know his own!" Tom bolted from his room and moments later I heard the front door slam.

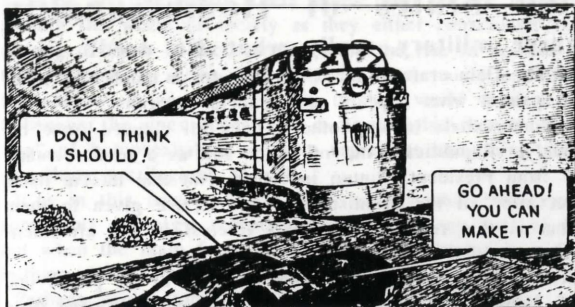
The next few weeks were stormy. Tom refused to tell me who his associates were. He babbled about "the Beast" and quoted scraps from the Book of Revelation, usually so out of context that I was sure he had not studied the text himself.

There were other times when a mask came over his face and his voice took on that strange timbre. I wondered whether I was dealing with mental illness or demon possession. He refused to see either Pastor Jamieson or a psychiatrist.

One night I insisted that we sit down and look at the Book of Revelation. To my relief Tom agreed. In a quiet voice I began to read from chapter 1, and continued until the end of the book: "He who testifies to these things says, 'Yes I am coming soon.' Amen. Come, Lord Jesus" (Rev. 22:20, NIV).

Closing the Bible, I bowed my head and prayed softly, "Lord Jesus,





give us Your spirit of truth." I looked up to see Tom's face twitching, but the scowl was gone. Instead, he seemed to be caught up in an internal struggle from which his eyes flashed from despair to hope and back to despair.

"Tom!" I stood and put my hand on his shoulder.

"No!" It was a strange cry. "No! You're wrong! You're wrong!"

He was gone. The slam of the front door echoed through the house. Should I go after him? "O Lord, I've done all I can. Please—he's one of *Your* children, too! Please bring peace to his mind!"

Long after midnight, I heard a tap on my door and sat up in bed.

"Dad, can you help me? I've cut myself." It was Tom's voice.

"I'm sorry, Tom. There are Band-Aids in the medicine chest."

"You don't understand, Dad. I *cut* myself!"

I switched on the bedside lamp, then gasped in horror. A towel wrapped around Tom's hand was crimson and blood oozed from its folds to drip on the floor.

"Tom!" I sprang to his side and unrolled the towel. His wrist was slashed in two places and blood pulsed out a steady flow. I snatched a handkerchief from my dresser and wound it tightly over the wound, curbing the flow of blood for the moment.

At the hospital emergency ward a young intern stitched up the wound and bound it with sterile dressing.

"If I were you, I'd get this boy to a psychiatrist," he said with brisk efficiency.

"I will," I said. "Let's go home, Tom."

Tom seemed in a daze, but he fol-

lowed me to the car and said nothing on the way home. I put him on the living room couch and covered him with a blanket, then pulled the other sofa across the door and laid down on it myself. My mind was in a turmoil, but I could think of nothing more to do this night but pray.

Tom was quiet and cooperative the following few days. The anger had gone out of him, but it was replaced by a passive despair that left me almost as disturbed as before. The girls agreed to take turns staying home with Tom so that I could return to work.

One afternoon I returned to find a smoldering fire by the driveway. In it I found the remains of several books and a warped black form that clearly had been a record in its jacket. Enough remained for me to trace out the title, "The Number of the Beast."

I ran inside.

Tom was sitting at the dining room table with his Bible opened before him. He looked up and smiled, then his face was serious again.

"Dad, I feel like I've come out of a long dark night! It's like waking up from a nightmare. But it's over! I know there's a power of evil, but it's not as strong as the power of good. I'm sorry I put you through this, but I think you'll be pleased to know that I believe in Jesus now!"

I couldn't speak, but I could put my arm around Tom and gave him a hug. I think he understood. From a heart suddenly filled to bursting came my grateful prayer:

My son is home again! Thank You, Lord Jesus! □



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"Disruptions at Your Mother's House" includes "To Whom it May Concern" LP plus 9 unreleased tracks. ASBCD

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"Make Your Last Days Loud Days" includes "We Are Absolutely Sure There is No God" LP. 8 unreleased tracks. ASBCD

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The United States of Homosexuality

Is a queer military really what we need?

With the rise of Bill Clinton and the Democrats in the United States a number of other groups and sub-cultures have also gained what appears to be social legitimacy as well. Women, pro-choice advocates and homosexuals (among others) have all claimed some responsibility in driving the Bush-Quayle Republicans out of office and as a result demand certain favors and legal legitimacy from President Clinton in return. Not that this in itself is an unreasonable thing to expect after all the promises and lip service given to them during the "Clinton Campaign", but is this really in the best interest of the aforementioned groups? Especially the homosexuals?

In the world of "American" politics nothing is absolute. What is given to the public one year is easily taken away the next. Look at the examples of Abortion and Marijuana laws for instance. Abortion was made legal by the Supreme Court during the 1970's, but during the 80's, due to the changing justices that were hired by the then ruling Republican Party, these laws faced mounting restrictions, if not even potential abolition. In the case of marijuana (which was once more commonly known as hemp) the government was able to delegalize it totally in the 1930's, despite it's then known medical and agricultural uses, due to a massive disinformation campaign (which were mostly funded by chemical and timber/newspaper corporations). Although slightly decriminalized in the 1970's, marijuana laws once again became fashionable to enforce in the 80's under the umbrella of "the war on drugs", which itself seemed more motivated by racism, classism and greed than any actual desire to help people.

While the laws and interests of the government concerning abortion and marijuana definitely restricts the freedoms and rights people have concerning their own bodies, the governments views towards homosexuality runs even deeper since they often affect citizens who lack the maturity and intelligence to even realize that this is the case, specifically children who have yet reached puberty. While there most likely are exceptions to this (although very few) it can still be said that the laws and points of views of the government concerning homosexuals affects these children beginning at a very early age and continues throughout their lives, because these same laws and points of views are also affecting the points of views of the heterosexual children as well.

Certainly times change and people mature to develop ideas and opinions of their own, but this is a slow process, especially when you consider how long it's taking for women, African Americans, and other "minorities" to achieve "equality" in this society. For homosexuals this process could (and is) taking longer because there's no unified group that can actually be looked at as representing the "repressed homo" (or queer, fag, whatever). Homosexuals are everywhere. In every family, in every type of job and social status. This being true, you would think that homosexuality would have become socially acceptable years ago, yet not so surprisingly it has not. At least it's not surprising when you consider that it is family, friends and peers that have been (unknowingly?) berating any homosexuals around them without a second thought about it. Any sort of anti-gay remark, no matter how trivial, becomes a red flag of disapproval to both young and old homosexuals alike unless they are "out" enough to confront the situation. (Even then the results are mixed. At the best it makes the offender reconsider or change their point of view and at the least, it vents the anger of the offended.) More often than not the remark is most likely left alone to reaffirm the homosexuals' opinion that what he or she thinks and feels is socially unacceptable, wrong, a sin, crime or whatever else they grew up hearing or believing. This sort of repression also reaffirms in the heterosexual that these sort of opinions concerning homosexuality are correct, or at least socially and popularly acceptable, especially (once again) in the young.

It is in this sort of society that any sort of "legalization" of homosexuality takes on some frightening undertones. As in the 1950's and 60's when African Americans protested for civil rights, today there are many people in the United States who are very public about their opposition against rights for homosexuals. These individuals have many of the same reasons for their opposition, such as religious or scientific proof that homosexuals choose to be the way they are, but none of that really matters. What matters is that these individuals truly believe what they are saying regardless of what their inspiration is based upon. While the anti-homosexual rightist who bases their opinions on science (psychology) may eventually come to accept the homosexual as an equal member of society, it is doubtful that the individual who bases their opinion on religion will.

With the year 2000 rapidly approaching religious fervor seems to be taking on frightening proportions as different groups await (hope for) the final reckoning of our society,

"I've been called a nigger, I've been called a faggot. And I can tell you the difference in one word: None."

— *Phill Wilson, director of public policy for the AIDS Project in Los Angeles, on discrimination against African-Americans vs. discrimination against homosexuals*

The religious right and racist right are uniting in their hatred of Gays and Lesbians, Cochran explained. "I could go out here on the street corner and if I made anti-Black remarks or anti-Jewish remarks, people in the community would attack me physically, and ministers and media would denounce me. But if I made anti-Gay remarks no one would say a word. The clergy or newspapers wouldn't say a word."

"Black folks' lives still ain't worth a damn in Texas," fumed Dallas County Commissioner John Wiley Price, who is black. "I'm mad as hell. Until black folks start taking to the streets, nothing is going to happen."

Christopher William Brosky, an 18-year-old white supremacist, received 10 years' probation yesterday for the 1991 slaying of 32-year-old Donald Thomas. He could have received life in prison.

Cochran also offered a subtle reminder to the Gay community to be alert against racism, because there are homosexuals in the white power movement, he said.

"There are Gay organizations of Gay racists like the National Socialist Gay League in San Francisco, and there are several people in Aryan Nations who are Gay. They were in the closet because it could have been deadly for them, but Gay Nazis are not unusual," Cochran said.

"If you started at the kindergarten level teaching that homosexuality is normal, good and acceptable, then later, once the sex drive starts to kick in and most kids are experimenting with sex, more kids will become homosexual."

SANTA ANA, Calif. — Despite aggressive efforts to stop soldiers from killing themselves, the Army says suicides in its ranks have increased the past five years even as the number of troops has dropped.

The overall military suicide rate of 12.6 per 100,000 in 1991 is higher than the overall civilian rate of 11.5. But the Pentagon argues its troops include more young males than the civilian population, a group more prone to suicide.

One of the religious right's arguments — that gays try to recruit children into homosexuality — draws a quick rebuttal from gay activists. They cite studies showing that the most common sexual abusers of children are heterosexual men.

"The letter is threatening and cites six biblical passages," Ricks said. "The gist of the letter, like the biblical passages, conveys messages of a powerful, angry God empowering his chosen people to punish and harm those who oppose them."

mankind and the world. These people have or see no need to modify their opinions concerning the world or society as they either consciously or unconsciously await the second coming of God. In fact, judging from the rise in political power of the "religious right" in this country, it seems they have in mind to do anything within their power to convert this society, in anyway they can, to their world view as some sort of offering to the Lord (whenever he does appear.) It is no surprise that to these individuals that the "legalization" of homosexuality not only represents something that they believe to be wrong, but something sacrilegious as well.

It is in this fragile, wishy-washy society, that homosexuals are on the verge of gaining some sort of token acceptability. Granted, any sort of acceptability is better than none, but when the main focus of this new found status is within the ranks of the United States military, is this really for the betterment of all queers, or just a bone tossed to the dogs?

Perhaps aside from imprisoned "criminals", no other segment of the American population is as carefully watched and scrutinized as are those who choose to be employed within the military. Their bodies and minds are probed, forms and questionnaires are filled out and kept on file, they (mostly) sleep, eat and live on government property, under government supervision, following the orders that the government gives them. It really is no surprise that these are the homosexuals that the government chooses to give legitimacy to, because these are the homosexuals that the government can best keep their collective eyes on, as well as the ones they can easily take away these rights and legitimacy from should the need or desire to do so arise.

And are "gays in the military" really the best example of what the queer community has to offer as far as a group image to the American public? With the suicide rate higher in the military than it is in the general population, as well as all the highly publicized incidents of enlisted men's "misbehavior", one would get the general opinion that the military is a refuge for the anti-social and the mentally ill, as much as it is for the patriotic and "career American". Regardless of sexuality, is the military really what someone would think of when they think of the "average American"? Perhaps in other countries (that feel the repression of the U.S. Government) this would be true, but in this country I doubt it. Yet this is the segment of society that the government chooses to put into the spotlight as they "experiment" with giving homosexuals their social and political legitimacy.

While members of both the heterosexual and homosexual "communities" seem focused on the question of "whether gays and lesbians make good soldiers", no one seems to be asking the question of "why does anyone even think about this?". It's sort of like trying to find a cure for AIDS without doing anything concerning prevention. Regardless of one's opinion of the military, it is certain that the admitted homosexual does suffer the loss of basic civil rights if they're discovered after already being enlisted. This is because society in general still clings to, and believes, much of the disinformation spread about homosexuality in the past (and present). Without any sort of educational campaign dispelling these myths, all that will probably happen under the Clinton administration is that homosexuals will be begrudgingly accepted into the military, only to be kicked out again once the Republicans (or whoever) regain control of the government.

The rewording of bills and amendments are just games and power struggles for politicians and lawyers, and does not gain homosexuals who live in this country much at all. Unless the myths of the past are attacked at their roots, (particularly in the mass media and in the schools), and the general heterosexual population decides that they really have nothing to fear from homosexuals (that they don't also fear from other heterosexuals), there definitely exists the potential for a anti-homosexual backlash in the not to distant future. If the current administration really cared about the homosexual population in this country, this is what they should be trying to prevent.

But who is to say that the government really cares for any segment of the population anyway? By changing the wording to entrance exams and letting homosexuals join up (as long as they don't tell anybody they're queer), they'll actually be making the military an even more important institution than it already is. Once this debate is settled and gay youth are able to enter the military (somewhat) freely, what kinds of counter balances will there be to prevent the government from siphoning off even more bright youngsters than they do already? Unemployment is always increasing and the economy precariously on the edge, so joining the military is an easy fix for many people of all races, genders and sexualities who are leaving home for the first time and are finding out that living life isn't cheap. The real challenge in letting homosexuals join the military should be in finding ways to encourage them not to, for surely there must be better ways for them, as well as anybody, to spend their lives.

Louis Ray Beam Jr. of Austin, a former grand wizard of the Ku Klux Klan and once among the FBI's 10 most-wanted fugitives, had his say, albeit briefly, when he appeared at a news briefing and asked ATF Deputy Director Dan Conroy if the world was not witnessing emergence of a police state.

Beam, who said he was reporting for a California-based Christian newspaper called Jubilee, was hustled out of that and several subsequent news conferences for being disruptive until Waco police finally charged him with criminal trespass. After being released on personal recognizance, Beam left town.

"They're getting more intense," said Ted Daniels, who tracks the activities of such groups in his publication, Millennium News, "and there are hints more people are getting ready to do what Koresh has done, though not necessarily with arms; just by moving into compounds and withdrawing from the world at large, taking the attitude of, 'We're sitting it out until the end.'"

Gay leaders expressed disbelief and alarm yesterday over a new study on male sexuality that puts the number of men who consider themselves exclusively homosexual at 1 percent. For years, the estimate has been 10 percent.

Gay leaders predicted opponents of gay rights will use the new figure to argue that gays represent a tiny, irrelevant minority. They said the treatment of gays in society should be linked not to their numbers but to the legitimacy of their claim to equal rights and justice.

But the new study, published in the Archives of General Psychiatry today, reported that in 48 percent of all cases, when one of a pair of identical twins was lesbian, the other twin also was lesbian. In contrast, only 16 percent of non-identical twin sisters of lesbians were gay and only 6 percent of adoptive sisters of lesbians were homosexual.

NEW YORK - Almost 15 percent of the city's female paramedics and emergency medical technicians are affected by gynecological disorders that some are blaming on new radios, the Daily News reported today.

And given that the Christian notions of Armageddon and The Rapture - the moment when believers are supposed to be called suddenly to heaven - are at "the heart and soul of fundamentalism," Strozier said, "then you're more likely to have eruptions of fanaticism at the extreme wing" as the year 2000 draws near.

"I don't think there's a parent alive who wants their child to be gay," says Arthur Kropp, director of People For The American Way, a liberal constitutional watchdog group. "Why would you want your child to be somebody that so many people hate, because of nothing more than sexual orientation?"

"It's not that gays and lesbians are born with some innate desire to kill themselves."

‡Reading Matters‡

Here are a few of the zines that I've picked up recently. Whenever possible I've listed the post paid price of the publication so you can mail order it, otherwise you'll have to find it at some hip mag retailer that carries fanzines. This is really just skimming the surface....

Bananafish #6? (c/o Tedium House, P.O.Box 424762, San Francisco, CA 94142-4762) Well I'm going to steal a quote from this issue's editorial to describe this thick mag as a "not inhumanly efficient journal of the International Noise Underground". And I bet you didn't even know there was one, did you? Interviews and articles in this issue include the very fascinating The Hanatarashi, as well as Royal Trux, The Boredoms, and Dead C amongst others. A Peter and Ray dialogue, from "shut up, little man" fame is also included, in which Raymond rants about the inhumanity of being queer and is quite priceless. A 7" ep is included with this issue which contains featured and related music (Easy Goings, Lee Ranaldo, Gate, etc.), which after listening to will help you better understand the editorial temperament of Bananafish, if you really must do so.

Burning Farm #4 (\$1 c/o Jane, P.O.Box 7425, Olympia, Wa 98507-7425) This is a very personal fanzine which is entirely written by Jane except for a few reprinted articles. A lot of it has to do with her own experiences such as dealing with roommates, working at a concession stand, being tricked into going to bible studies and stuff like that. Her writing style is very friendly and almost gives you the feeling that you're reading a letter from an old friend. There's also an interview with the vocalist of Fitz of Depression and a fictional story. I really like these "personal zines" and I was very impressed with how she rubber banded the whole thing together.

BVI Central #12-1 (\$1 c/o J. LeRoy, P.O.Box 4856, Seattle, WA 98104-0856) J. LeRoy has been publishing this "personal zine" for 12 years now and as a result, the BVI Central has a more concise approach than many other similar publications. As well as relaying information about such personal topics as trips and break ups, this particular issue has a couple articles on why the Queer Community must learn to accept its differences to combat AIDS and how society and peer groups affect the growth and direction of (queer) sub-groups. More sensible and middle of the road than most other publications you will find pertaining to such subjects.

Factsheet 5 any issue (\$4 c/o Factsheet 5, POBox 170099, San Francisco, CA 94117-0099) This is the place to find any sort of weird or speciality small press publication you might wish to. Anything that is sent in is reviewed. Health food to Wrestling. Queer zines, poetry zines, punk/music zines, films, catalogs, mail art, politics, etc and etc. Of special note is the "Rants and Cranks" section, where they warn the readers that they might not want to give'em their home addresses. The sections are written by various reviewers and some are even reprinted from places like Holy Titclamps and Maximum Rock n Roll (that already publish extensive listings of zines that fit into their particular genre), so the reviews have a tendency to be fair with more emphasis on description than opinion. You'll never see most of the publications listed in here unless you mail away for them and for that reason Factsheet 5 is invaluable.

Sock #1 (\$1.25? 5514 8th ave NE, Seattle, WA 98105) This thin local pub' is one of those "personal zines" in which the editor preoccupies much of her time telling you things like who her sister is marrying, what her job is like and the such. Of particular interest though is the "Ted Bundy Walking Tour" of the U-District. While not very informed on the subject of serial killers in general (she says that John Wayne Gacy skinned his victims), she does list addresses and locations of Bundy's local escapades in geographic order! This is something that you won't find in Lets Go or any other book pertaining to the city of Seattle and should be invaluable to anyone planning on visiting this fair city, or locals with an afternoon to kill.

Off the Deep End #8 (\$3.50, c/o Off the Deep End, POBox 85874, Seattle, WA 98145) Like the title suggests, this publication directs it's energies towards the more unbelievable segments of the modren world. Of course just because many people think something to be unbelievable doesn't necessarily make it so. In this issue: Helios Creed tells about his UFO encounter; an article about the connection between the supermarket tabloid newspapers, the CIA and modern propaganda; an interview with UFO writer Phillip J. Klass; reprinted clippings from newspapers; photos of the north/south poles, showing the openings to the interior of the earth. There is also a conspiracy theory about mind control which tells of the government(s) cooperating with "non-humans" that I find particularly creepy since I keep hearing about it. Definately a zine you will want to pick up if you're the sort of person who thinks that something odd is going on, but also thinks the government isn't clever enough to be doing it (alone).

Feminist Baseball #11 (\$4 c/o Jeff Smith, POBox 9609, Seattle, WA 98109) This zine is something of a review of culture from the past year or so. Very thick and very complete, with tons of reviews on practically anything that matters. Zines, books, television programs, films and of course music. What makes Feminist Baseball more worthy of your time than most other zines of this sort is the writing. Often while reviewing a record or cd (for example) the writer will spin off on to another vaguely related subject and ends up expounding on ideas of some signifacance. At least as far as "culture" goes, it seems significant. You can also tell by reading the reviews, that the writers are quite informed and have listened to/read just about anything that matters, making them a bit more qualified than most people who write these sort of things (me included). Since qualifications really mean little in the world of fanzines I might as well mention that this zine is much easier (and funner) to read than some of the larger mega-zines, such as Your Flesh, which makes it worth searching out and spending your money on.



GOOD GIRL



BAD GIRL

Record Reviews

Mantis- Druler/Travellin' Fist 7" (Drag City) often the more difficult a record is to describe, the more I seem to like. Druler is a discordant mix of tinny guitars and what might be a mandolin, moving across a field of Robin Hitchcock sounding vocals, that rises and falls in levels of intensity. Sometimes it has a simple, listener easy sound and at others it's a jangly bunch of noise. Travellin' Fist is more of a "piece" than an actual song, that starts out sounding like a sad love song of sorts, turns into carnivalistic up tempo tune and then winds up as a cowpoke thing. As a whole it reminds me of a contemporary Bonzo Dog Band. This is my favorite record that's reviewed in this issue.

Supersnazz!- I Wanna Be Your Love/Boss Hoss, The Witch 7" (Lucky) this jap rock outfit has much more in common with bands like the Ramones or the Mono Men, than say L7 or even the Runaways, despite the fact that they are all women. Blazing through traditional garage rockers like they do on the B side, as well as their original on the A side, has them coming off more like the girls next door instead of the other side of the world. At least I wish I lived next door to girls like these... All different tunes than what appears on the Sub Pop release, makes this 7"er a treasure well worth hunting for.

GET IT!
Thirty Ought Six- Huck/Wading 7" (Candy-Ass) the A side begins with a sonic anthem of a song. Thunderous guitar, backed up by a plodding bass and drums, as well as vocals that sound as if they're singing about something very important or monumental. In a personal sense, not political though. My roommate says it reminds him of Bastro and I'll agree. The B side is a quieter piece, that slowly rises, almost to the peaks fully indulged into on the A side and then back again. It has a very sad and frustrated feel to it, that's not

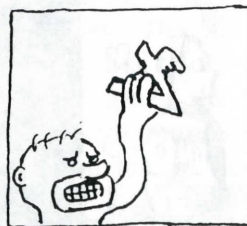
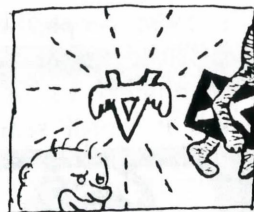
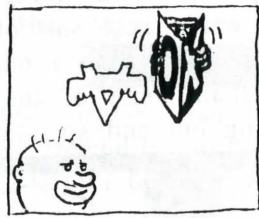
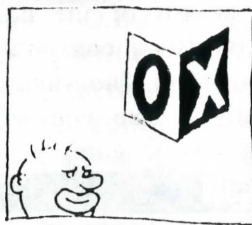
too obvious, which I liked. Since this band's from Portland I'm sure there will be opportunities to see them live in the future, so I'll point out that they usually spell their name "30-06".
New Bomb Turks- So Young, So Fair, So Debonair 7" (Empty) after reading some positive reviews last year concerning their album on Crypt, I was mucho curious to check out this band. Then after getting this record, someone made reference to the Turks sounding like the Dead Kennedy's, but I don't think so. Certainly the songs on here are chock full of furious punk energy that

speed along at break neck speed, but the DK's were hardly the only band to ever do that before. The N.B.T. do write good songs though, breathing new life in a musical style that seemed deserving of death. So if you like your music harder and faster, you should definitely check this out.

Gibson Brothers- Knock Down My Blues/I'm Driftin' 7" (In The Red Records) on the A side of this, Los Bros Gibson present a Cramps-styled rocker, which was recorded live. It does the trick in showing off their frenzied garage n' roll style of

OX COMOX

BY BECOR DOWD



playing, but at the same time only hints at how cool they can be if recorded properly. The B side is a Gibson-ication of a blues tune, that was recorded at Sun Studios in Memphis. It sounds as if they're playing inside of a cavernous room and even makes a blues song interesting to listen to. Not as good as some of their other records, but it does make me look forward to hearing their "Memphis Sol '91" LP, that I don't believe has been released yet.

God is my Co-pilot- How I Got Over 7"ep (Ajax) this band reminds me of early, pre-Don Flemming, Half Japanese (and in fact Jad Fair plays on one of the songs!). But what if the singer from Bow Wow Wow was the singer instead of Jad? It would be a very chaotic and entertaining band, that's what! Guitar noises, sax noises, human noises and drum noises. At one time there were more bands exploring these areas in

punk rock, but sadly that's not so true anymore.

Hazel- Jilted/Truly 7" (Sub Pop) the first song on this 7" starts out sounding like a more typical northwest pop song, except for the vocals which are rather breathy and gives it a more distinctive touch. The other side has this kind of quiet surf sound to it, that occasionally rocks out during the chorus and also has those vocals that I appreciate even more, than I did on the other side. A mediocre single for the most part, but if someone offered to play me something else by them, I'd like to hear it.

Sunny Day Real Estate- flatland spider/the onlies 7" (One Day I Stopped Breathing Records) my curiosity was perked about this band after hearing a buzz about their recent show at Rock Candy. Imagine my disappointment when I got this record and it sounds like Pearl Jam! Nicky says they have a new singer

now and don't sound like PJ anymore, so if you see them play and like them, don't expect this record to sound like that.

Jessamine- Ordinary Sleep/Cheree 7" (Silver Apple) a band with a moog, now there's a twist! Well I'm only half kidding, this is 1992 after all. Those wiggly moog sounds are pretty cool on the A side of this disc and make a decent song more.... decent. Not at all like Uriah Heep, which was always my personal fave moog rock band, but more like a sleepy Sonic Youth listening band. Yeah, that's typical these days, but really it's more interesting than that. The B side is a Suicide cover and is much more sleepy sounding than the song about "sleep" (E-yawn!), but I'd go see them anyways....

Kreiviss- Unveiled/You Think 7" (Scratch) the band that matches quantity with volume, as they look to have at least seven guitar players in

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-Glass Onion, U of W



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the band! Unfortunately this single only hints at the sonic disturbances that most hopefully awaits anyone attending one of their live performances. The A side has a slow paced, breathy ballad with some nice vocal harmonies, while the B side is an angry piece that charges along non stop. Definitely a band on my "want to see" list.

various- 4 On The Floor 7" (C/Z) this is a sampler 7" of some of the bands that this label has to offer the world. Treepeople and Gnome offer no surprises as they both have that similar "seattle sound", although in the Treepeople's case it's a sound that they helped establish. Both songs are good for that genre. Alcohol Funnycar are more similar to (label mates) Coffin Break or All and that's enough said about that. Dirt Fishermen are a bit more interesting, hard rock with an almost bluesy woman lead vocalist. While not the best song they've recorded, it's still catchy and should give you an idea on whether or not you should pick up their recent CD. I guess that's the whole idea, huh?

Sun City Girls- Eye Mohini 7" (Majora) a consistently strange and surreal band from Arizona, that should not be over looked by Butthole Surfers fans. This record is entirely influenced by "Indian" music (the country not the natives) and is almost done completely with a straight face, except for the fact that "mohini" sounds exactly like "money". Big bonus points go to this band for not touring with the Stone Temple Pilots.

Zip Code Rapists- The Man Can't Bust Our Music 7"ep (Ectoplasm) now here's a record that has something for everyone. A noisy distorted John Lennon cover, a jingle, a punk rock song, acoustic sing alongs and other various sorts of fun stuff. With ten songs crammed onto one 7", all this compressed noise is sure to drive both family and friends batty (and to prove this point my room-

mate just closed the door to her room while I was playing this, after assuring me that my record playing wasn't bothering her!). Similar to Shockabilly in a way.

Heavens to Betsy- These Monsters are Real 7" ep (Kill Rock Stars) now here's a good example of the grrl's DIY movement, that seems partially centered in neighboring Olympia. H2B is a two woman band that, thanks to studio technology, doesn't have to go without a bass player or a drummer or something. Simple punk-pop songs that are short, straight to the point and contain no unneeded baggage. Frustration with personal relationships, pertaining to both sexes, seems to be the main theme in the songs on this ep, yet despite the rather depressing subject matter the songs have a feel-good feeling about them. Not that they trivialize the subject matter, but instead they make you feel good about yourself. Once again here's proof that punks not dead!

Gravel- Yesterday/In Your Eye 7" (K) part of the International Pop Underground series that K Records has been releasing for some time now. Gravel is into that jangley guitar sounding music, that can be pretty good unless you hear too much of it. The A side is a pretty alright song in that standard verse, chorus,verse sort of way... but hey it's a pop song, so it's suppose to be that way, right? The B side has a much more care free and sloppy feel to it that I like better. If the radio played more music like this I'd probably listen to it more often

Palace Brothers- Ohio River Boat Song/Drinking Woman 7" (Drag City) country music in a similar fashion to that of later Byrds or Neil Young, etc, which is not to say that this band has any sort of rock leanings, regardless of the label or any past band affiliations (aka Slint). In fact I'm not even sure that saying that this is "country music" is appro-

priate, considering what that sounds like these days, perhaps "traditional" is better. Whatever. What is important is that this is an excellent single and should be feverishly sought out by any of you who might be even remotely interested.

Engine Kid- Astronaut/Treasure Chest 7" (C/Z) the comparisons to this band and the one called Slint are not unwarranted, yet not as obvious as on their first 7" either. Like Slint, both songs have quieter, slow parts to them, that either gradually build up to a wall of sound or suddenly break into it. The heaviness of these "walls" reminds me more of the Melvins or even Nirvana, without sounding actually like either and shows Engine Kid moving towards a heavier direction than the one Slint pursued. Both songs on this 7" both have a subtle, heavyheartedness about them which is buoyanted by the harder more aggressive parts and is quite pleasing. The fact that they cover a Neil Young song on the CD version of this record, is perhaps a more telling clue to what this bands influences really are, at least lyrically.

Tribe 8- Pig Bitch 7"ep (Harp) starting out with a dirging rocker called "Femme Bitch Top" this band plows out of the speakers just like what they are: angry punk fag girls. Hard and heavy like Seven Year Bitch, but much more threatening. While many grrl rock bands have the tendency to sound frustrated and willing to reason, Tribe 8 has more of a "nuke em all and let god sort them out later" kind of attitude. Except for the aforementioned song, which is pretty catchy, the other three songs on this ep just come crashing out like sheer punk rock aggression. So naturally the attitude will be important for you to like all of this record.

The Devil Dogs- F*T*W* 7" (Symphy For The Record Industry) saying that the Devil Dogs play "good old fashion rock n roll" would be too

simplistic and also be ignoring the fact that they have more in common with 60's style garage rockers than Jerry Lee Lewis. There's also elements of 70's punk and glam mixed into their sound, so you know that if they'd been around back when the whole punk rock thing started out that they'd be legends by now. While the two songs on this 7" are not hair raising experiences, I'm sure their live performances are.

Huevos Rancheros- Cindy with an 'S'/Branded, Reptile 7" (Lucky) an instrumental trio from Calgary who mix standard surf sounds, with 70's guitar solos and creates a style that reminds me of some of Agent Oranges earlier recordings. The A side especially has that punky feel to it as it starts out with a regular sort of surf riff and then injects it with a rockin' and interesting guitar solo. The B

side sounds a little more standard for the surf n' instrumental scene, which probably due to the fact that these songs are covers (one of which is by Link Wray). This is pretty darn cool sounding and it's nice that bands like this one is breathing some life back into this genre.

Holy Rollers- Watching the Grass Grow/Toy 7" (Dischord) while I haven't been keeping track as much lately, I do believe that this is one of the longer lasting of the current crop of bands coming out of DC. The first song on this single starts out quite nicely, with a pulsating guitar note and a rumbling drum roll that leads into a song that's somewhere in between a pop or a hard rock number. Nothing earth shattering, but I like it ok. The flip side seems a bit more jumbled to me, like it could almost be a funk song, or a lounge song, or

a fugazi song, but then tries to be a rocker song instead and then ends up with these little jam sessions in it. I keep thinking that if they took these pieces and made separate songs out of them, I might like the pieces better than the whole.

Silkworm- Violet/Around A Light 7" (Blatant) local guitar pop outfit that has more in common with (later) Husker Du or Volcano Suns, than say the current crop of K releases or English pop. The A side starts out quietly for about two seconds before breaking into a chaotic barrage of sounds and voices, that weave around the melody of the main vocalist. The second side sort of builds up to a similar barrage while backing off from time to time so that you can understand the vocals a bit more. Now that the major labels seem to be focusing on the heavy metal sounds it only seems natural that noisy pop groups, like Silkworm, will start to emerge, put out good records and be ignored. So watch out.

Royal Trux- Steal Yr Face/Gett Off 7" (Sub Pop) after the initial shock of hearing Neil sing instead of Jennifer (on both sides!), this single began to grow on me. R Trux is entering into a Beggars Banquet phase on the A-side, with a laid back number that gave me visions of an updated Stray Cat Blues, which is no surprise considering Mr Hagerty's past/present fascination with things ala The Stones. Obviously I'm only referring to the music here, since instead of wanting to "scratch your back" he wants to "steal your face", which seems less sexual, but then again maybe not. The B-side is more what I'd expect, minimalistic guitar and drums with vocals and a few effects. Beautiful in it's simplicity. Still the question remains: Did Jennifer have anything to do with this record at all, other than appearing on the cover? Perhaps the most accessible music they've has released to date.

THERE'S A FEW MORE REVIEWS ELSEWHERE...

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WELL I DECIDED NOT TO ONLY REVIEW 7" RECORDS IN THIS AFTER ALL.

CRACKER BASH - TINTOY EP

(EMPTY) A STRONG UPTEMPO RELEASE WHICH HINTS, NOT TOO OBVIOUSLY, AT A HARDCORE-PUNK ROCK PAST. MOSTLY BECAUSE SOME OF THE SONGS START WITH A SIMPLE BASS RIFF OR A BIT OF FEEDBACK, WHICH WAS ONCE CHARACTERISTIC OF MANY HARDCORE RELEASES. WHILE OTHER CLUES TO THE PAST ARE NOT AS EASY TO PIN POINT, THAT GENERAL FEELING IS STILL THERE AND THE ENERGY LEVEL AS WELL. BASICALLY THIS RECORD ROCKS WITHOUT BEING SPEEDY OR HEAVY AND AT THE SAME TIME IS CATCHY WITHOUT SOUNDING LIKE POP. THEY'VE STRADDLED THAT DELICATE MIDDLE GROUND THAT MANY BANDS STRIVE TO ATTAIN WITHOUT ACTUALLY ACHIEVING (WITHOUT SUCKING). PERHAPS THE BEST THING ABOUT THIS RECORD IS THAT IT SOUNDS LIKE THEY COULD EASILY EASE INTO THAT HARDER AND HEAVIER SOUND IF THEY WANTED TO, BUT CHOSE NOT TO. NATURALLY UNIQUE VOCALS HELP IMMENSELY AND THE SINGER HAS A WIDE RANGE OF EFFECTS. SOMETIMES SOUNDING LIKE LAUGHING HYENAS, OR THE (GUY PARTS OF) FUGAZI AND AT OTHER TIMES LIKE SOMEONE IN A LONG FORGOTTEN HOMESTEAD BAND EVERYONE TELLS ME THAT THIS IS THE BAND TO SEE LIVE, WHICH MAKES SENSE SINCE AS A WHOLE THE EP SEEMS A BIT RESTRAINED AND PROBABLY ONLY GIVES A TASTE OF WHAT THE SONGS ARE LIKE ON STAGE.

MONSTERTRUCK DRIVER - ALL GREASY AND GRIMY 10" EP (CARVING KNIFE) I HAD HIGH HOPES FOR THIS BECAUSE I LIKE THE NAME OF THE BAND AND HOW THE RECORD LOOKS... NOT SURPRISINGLY THE SONGS ARE IN THAT "FUNNY PUNK/ROCK" VIB, NOT VERY FAST, NOT VERY SLOW, JUST PLODDING ALONG AND IT SOUNDS LIKE THEY'RE STILL LEARNING HOW TO PLAY THEIR INSTRUMENTS. AT LEAST I HOPE SO. THE LYRICS ARE KIND OF INTERESTING BUT REALLY NO CAUSE FOR EXCITEMENT EITHER. THE ONE SHINING POINT CAME AT THE END OF THE RECORD WHERE THEY DO AN ACOUSTIC VERSION OF ONE OF THEIR SONGS, BUT THEN CUT IT OFF. OH WELL.

SUPERSUCKERS - SHE'S MY BITCH / DRINKIN' 'N' DRIVIN' 7" (SUB POP) THE A-SIDE IS A HARD ROCKING

FULL SPEED AHEAD TUNE IN THAT POST-HARDCORE TRADITION. IF YOU LIKE THIS SORT OF THING YOU'LL BUY BUY THIS NO MATTER WHAT I SAY, BUT IF YOU'RE JUST CURIOUS I'D TELL YOU THIS IS PRETTY BLAND. THE B-SIDE IS A 'BOX' RECORDING OF A LITTLE ACOUSTIC NUMBER.

9353 - two different CD's with long names (ADULT SWIM) this UNUSAL D.C. BAND RESURFACES WITH THESE REISSUES THAT WILL MOST LIKELY CONFOUND MANY PEOPLE EXPECTING A CERTAIN SOUND COMING FROM THIS CITY. DRIVING AND REPETITIVE, WITH AN OMINOUS SENSE OF HUMOR AND WORLD VIEW, THAT LIES SOMEWHERE IN BETWEEN ROCK AND EARLY INDUSTRIAL-GOTH TYPE BANDS. NOT THAT YOU SHOULD CONFUSE 9353 WITH THE CURRENT WAVE OF INDUSTRIAL MUSIC THOUGH, SINCE THIS ISN'T THE SORT OF MUSIC YOU CAN DANCE TO. USUALLY, MORE LIKE IF NEW ORDER ROCKED OR SOMETHING. VOCALLY THE SOUNDS RANGE FROM PSEUDO-MECHANICAL TO HIGH PITCHED NURSERY RHYME KIND OF SOUNDS AND MOST THINGS IN BETWEEN. SINCE THE GUITAR PLAYER WAS ONCE IN AN EARLY D.C. HARDCORE BAND (DOUBLE O), YOU COULD SAY THAT 9353 ROSE ANTI-CHRIST-LIKE OUT OF THE ASHES OF THE ORIGINAL STRAIGHT-EDGE MOVEMENT AND DID DOMINATE THE LOCAL SCENE THERE, UNTIL THEY BROKE UP AND "REVOLUTION SUMMER" KICKED IN. (END HISTORY LESSON). BOTH CD'S CONTAIN PREVIOUSLY RELEASED ALBUMS, PLUS UNRELEASED CUTS, AS WELL AS TRACKS THAT HAVE RECENTLY HAD VOCALS ADDED TO THEM. OUT OF THE TWO CD'S I RECOMMEND "OVERDOSES..." AS THE ONE TO CHECK OUT FIRST, SINCE THAT HAS THEIR EARLIER AND BETTER SONGS. SINCE ALL THE REVIEWS I'VE READ FOR THESE CD'S HAVE BEEN NEGATIVE I SUGGEST LISTENING TO THEM MORE THAN ONCE FOR A FULL APPRECIATION OF WHAT THIS BAND WAS ONCE ABOUT.

KILL SYBIL - SELF TITLE LP (EMPTY) this band reminds me of VOMIT LAUNCH (from S.F.) because they also had an early release that was noisier, with a bunch of screaming and then later became more pop. Not that this is an altogether awful thing to do since you can't expect a band never to grow in their ability to play and write songs or stay the same

forever (even if some do). The KILL SYBIL LP has some songs that sound similar to many grail rock outfits, although a bit more complex at times, as well as tunes that get awfully close to being YAD type pieces. They have also included a live version of OLYMPIA (the noisy song mentioned above) so I can't say that this whole album is easy listening, but it is simple, if not pleasurable.

SILKWORM - ...his absense is a blessing 12" EP (STAMPEDE) THIS RECORD HAS A CHUNKIER SOUND TO IT THAN THE 7" THAT'S REVIEWED ELSEWHERE IN THIS ISSUE. KIND OF LIKE IT'S TAKING STEPS, INSTEAD OF FLOWING LIKE MUSIC HAS A TENDENCY TO DO. THE FIRST SONG STARTS OUT HAVING ATHEM-LIKE QUALITIES TO IT, WHICH MAKES THE PIECE SOAR, BUT THEN IT BREAKS DOWN, OR RATHER WINDS DOWN, INTO CONFLICTING SOUNDS THAT THEN REACHIEVE THE HARMONY IN WHICH THEY FIRST STARTED AT. WHILE THE DIFFERENT SONGS HARDLY SOUND SIMILAR TO EACH OTHER, THEY DO, FOR THE MOST PART, HAVE MANY OF THE SAME QUALITIES OF THIS FIRSTONE. AMONGST THESE DIFFERENT LEVELS OF ORDER AND CHAOS SILKWORM ARE ABLE TO MAINTAIN A SENSE OF CONTROL OVER WHAT THEY'RE DOING, GIVING THE SONGS A POP-ISH FEEL WITHOUT DEPRECIATING THE MUSIC WITH SING-SONG TYPE CHORUSES OR THE LIKE. WHILE I MENTIONED HUSKER DU BEFORE, THIS IS 12" RESEMBLES THAT BAND HARDLY AT ALL AND INSTEAD MAKES ME THINK OF MISSION OF BURMA (ALTHOUGH I HAVEN'T HEARD THEIR RECORDS IN YEARS). NOT THAT ANY SONG HERE ACHIEVES THE GREATNESS OF REVOLVER (FEW SONGS DO), THIS BAND IS ON THE RIGHT TRACK.

FUGAZI - IN ON THE KILLTAKER LP (DISCHORD) I'VE NEVER MUCH LIKED THEIR OTHER RECORDS BUT THIS IS REAL GOOD. IT'S LIKE THEY'VE BEGUN PLAYING OFF THE ENERGY OF THEIR FANS INSTEAD OF AGAINST IT, OR TRYING TO SLOW IT DOWN. SINCE THEY ARE THE MOST FIERCELY INDEPENDENT BAND IN INDIE ROCK TODAY, IT'S ONLY FITTING THAT THE MUSIC BEGINS TO REFLECT THIS AS WELL. IF YOU'VE NEVER HEARD THIS BAND OR HAVE BEEN IGNORING THEM FOR WHATEVER REASON, YOU MIGHT WANT TO CHECK THIS LP OUT.

Do You Read Comics? WELL YOU SHOULD!

Palestine #1-3 by Joe Sacco (Fantagraphics) During the winter of 1991-92 cartoonist Joe Sacco visited Jerusalem and the Occupied Territories of Israel and as a result has created this fascinating series. In the first issue Sacco is more of a naive tourist type, who gets coerced by some local kids and generally is distrustful and jaded towards the points of views of both the Jews and the Palestinians. While it does seem that he's trying to understand the Jewish view point, his historical narrative on the origins of Israel definitely shows that any compassion towards their views will be quite slim, especially when compared to the plight of the Palestinians. Issue number one is not only a good orientation to Palestine the comic, but also a good orientation to Israel the nation, especially for those, like myself, who are a little unclear about what exactly is going on over there. Beginning with issue number two, Sacco no longer presents any sort of explanation for Jewish behavior and instead concentrates on horrors and outrages inflicted upon the occupied Palestinians. He does a good job of bringing the reader up close and personal to the despair and anger of the various people he meets and gets his stories from. As a result I find Palestine to be a fairly depressing comic book and can't help but think of "real" people whenever I read an article in the newspaper pertaining to Israel and the Palestinian population. Because of this I consider Palestine to be a successful comic book. It realistically and personally portrays the plight of a people permanently trapped into refugee status, much better than any other sort of medium would ever be willing to do. (\$3.00 ppd c/o Fantagraphics Books, 7563 Lake City Way, Seattle, WA 98115)



LEFT: FROM PALESTINE #2; ABOVE: FROM PREGO #1;
NEXT PAGE LEFT: FROM PEEP SHOW #2; NEXT PAGE
RIGHT: FROM MEAT CAKE #1

Prego #1 by Mats O. Stromberg (Apraxia Comics) The author of this book is better known as "MATSO" and again is someone who's work I've seen before in other publications (although I can't recollect where). Matso's work in Prego reminds me very much of Charles Burns and Kaz, in that it's full of bizarre characters doing equally bizarre activities. Like Burns, he uses lots of black and very thick lines that gives his art an unusual look, especially when drawing the landscapes, which are strewn with garbage, dead bodies and discarded appliances. The characters and situations presented in Prego's stories are as equally chaotic as it's scenery. A headless man unwinds after a "grueling day at the orifice", a couple stab and shoot each other while mouthing

CONT. NEXT PAGE →

PREGO CONT. →

stereotypical married-people small talk, a "woman" pulls a dead maintenance man out of the washing machine after the warranty has expired. Yet despite all the crazy bizarro stories in Pre-go, (which are entertaining), it's the "Dear Ma, Dear Pa..." story, which is more based in reality, that's really disturbing. In it the narrator has written a letter to his parents making his life in the city sound just grand, while the panels to the story show just how much he is stretching the truth. It may not be the most original idea, but the way Matso's done it here is very creepy and sad. Like many first issues, Pre-go contains reprinted material of Matsos from the past few years and this makes me curious to see what his next issue will be like. (Apraxia Comix, 2215 R Market St. #411, San Francisco, CA 94114)



Peep Show #1-4 by Joe Matt (Drawn and Quarterly) As far as I can remember, all the comics I've seen of Joe Matt's in the past have been pages of small panels telling an autobiographical story. With Peep Show, Joe finally gets some room to reprint his stories into a larger format, basically using the six-panels-a-page layout that many cartoonist seem to favor. His work looks good now that he has room to draw more details. Cartoonish, yet still realistic enough to work well with the autobiographical nature of his book. It's his autobiographic story telling where Peep Show really stands out in crowd though. I don't think there has ever been a cartoonist that's shown it's readers as much about their life as Matt seem's to do. In the first issue Matt shows himself shamefully lusting after his girlfriend's co-worker, even showing himself having masturbatory fantasies about her, while at the same time not having sex with his girlfriend. The second issue basically deals with his and his girlfriend's almost predictable reaction to the first issue. From there Peep Show begins to wallow in a space where life and art seem intertwined like never before, as Matt seems to dig himself deeper and deeper into a hole. The people in Peep Show will sooner or later read what he's written about them, so there's a voyeuristic pleasure to reading this book. You almost want him to think something really fucked up about his friends just to see how they'll react to it. It will be interesting to see how long he can keep writing his book this way before his friends all give up on him or someone beats him up. Obviously, no sensible person would be making their life more shitty than it is already the way he is here and that's one of the main reasons Peep Show is so damn entertaining. (Drawn and Quarterly, 5550 Jeanne Mance St. #16, Montreal, QUE. Canada H2V-4K6)

COMIC REVIEWS ARE CONTINUED NEXT PAGE → → →

Meat Cake #1 by Dame Darcy Megan S. (Iconografix) Readers of music fanzines, such as Roller Derby or Bananafish, will already be familiar with the intricate drawings of Darcy Megan S. since her artwork and comics have been published in them from time to time. Meat Cake #1 is her first appearance in a comic book (to the best of my knowledge) and in it is a potpourri of unusual stories and characters. Dancing wombs, talking wolves, witches, psychopaths and other strange beings frequently inhabit the tales Dame Darcy has to tell and often the stories have a fairey tale feeling to them because of it. Since the stories do seem so much like fairey tales I often find myself looking for "the morale to the story" where none may exist. For instance, in one story Lillith (the Candy Witch) has a little kitten that can't help itself but to pee all over her house. In retaliation Lillith casts a spell on the kitten taking away it's ability to pee, leaving the poor animal in a bloated, desperate state. Eventually she feels sorry for the kitten and removes the spell. The kitten then runs away to a new house inwhich to pee all over and the Witch seems relieved to discover that her pet has run away. If there is a moral to this particular story it is: if we don't like each other, then maybe we shouldn't live together. In another story the two protagonist' only agree to a truce after one is weak from blood loss and the other has had his face blown apart. Grim morales for grim times I suppose. Another aspect of Meat Cake that gives it a fairey tale feeling is the amazingly detailed drawings in which Dame Darcy embellishes her stories with. Lots of attention seems to go into hair styles, clothes and the such, and reminds me of a cross between Aline Kominsky and late 1800's newspaper comics. Equal amounts of attention go into the titles of her stories as she creates lettering that is fascinating to look at, if not difficult to read and often each individual panel has it's own fancy border as well. Meat Cake is an amazing to look comic, as well as a fun read and I encourage everyone to pick up a copy now! (Iconografix, 621 S. Main St., Plymouth, MI 48170)



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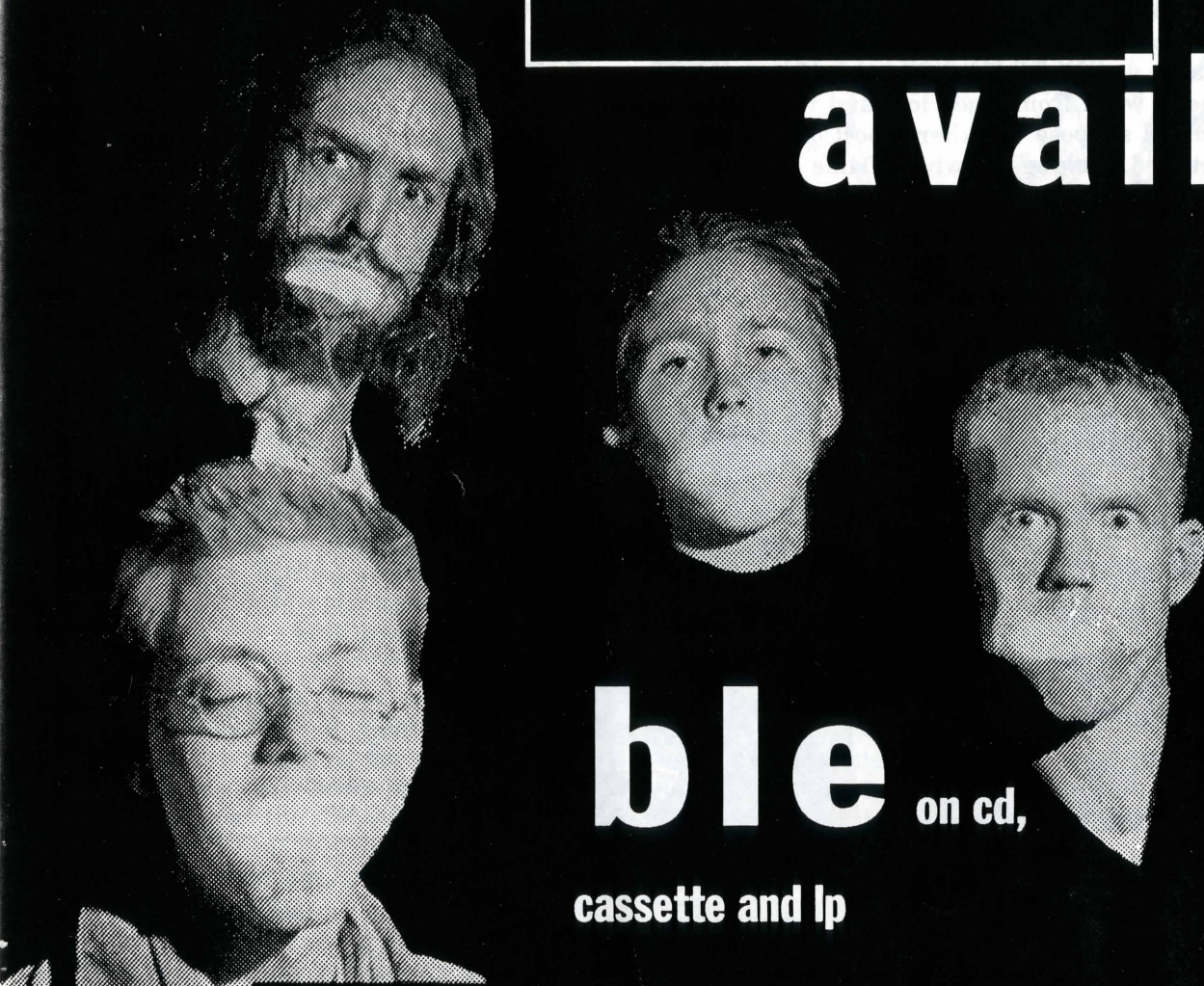
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