

FREE

IN THE
BAY AREA.
\$1.00
EVERYPLACE ELSE

TWISTED IMAGE

"A horror story
that burns with
love, tenderness
and the courage
of the damned."

PUNK VOMIT \$1
Fanzine



**SPECIAL PUNK
FAN-ZINE
ISSUE**

DEAD KENNEDYS SAY: 'NUCLEAR POWER BAD'



TWISTED IMAGE: What kind of bands do you like?

RAY: (sarcastically) One that has bass, drums, guitar, and singers, and sometimes keyboards.

T.I.: You guys are very specific.

KLAUS: Well, you give us specific questions, we'll give you specific answers.

T.I.: Ahh, I'm a bike messenger during the day and I've been working *REAL* hard all day (various moans—no sympathy) . . . I'm not exactly in the sharpest form.

RAY: What's the political reason you're a bike messenger?

T.I.: 'Cuz I'm broke and its probably the only job I could get.

RAY: You'd give up your political principles just because you're broke?

T.I.: I don't have any political beliefs.

RAY: Gee-ziz!

T.I.: I deliver packages to Bechtel, to Bank of America. What the hell, I'm just a good Nazi.

RAY: What do you feel about nuclear war? (Hey, who's supposed to be doing the interviewing, huh?)

T.I.: Well, if we all blew up it'd get me outta' my own pain.

RAY: You could do that yourself without blowing the rest of us up.

T.I.: I'm too lazy. It's too lonely to do it yourself. Nuclear power is basically planetary suicide, 'cuz we're all afraid to kill ourselves by ourselves, so we'll do it together.

RAY: Last resort of a coward.

T.I.: Whatt' you think of nuclear power?

KLAUS: I think it's real powerful.

RAY: I think it's bad.

T.I.: Can I quote you on that?

KLAUS: Dead Kennedys say: "Nuclear power is bad."

T.I.: You guys are **RADICAL!** (laughter)

KLAUS: Baby seals are good. Nuclear power is bad.

T.I.: Go with that thought . . . Is Jello against nuclear power?

KLAUS: Geez I dunno, I never asked him.

JELLO: (making scene) I'm not gonna do an interview tonight. I can't talk.

T.I.: That's O.K. These guys are giving me good stuff. They actually went out on a limb and said the Dead Kennedys come out against nuclear power.

JELLO: I grew up right near a nuclear war head plant, so maybe I'm bionic.

T.I.: Whaddaya' think of fan-zines?

JELLO: I like fan-zines that are off-beat, twisted and fun, but can still put an intelligent point of view across. Meaning, certain people are lying through their teeth when they call themselves a "fan-zine" when all they do is put down other people through the whole fucking issue. Nya! Nya! Nya!

JELLO: "So-and-so is a commie!" "Boycott this band!" etc. That's totally juvenile. Then turn around and say: "Unite the scene under my fat boot!" Some of us have to laugh.

T.I.: *TWISTED IMAGE* isn't a fan-zine, 'cuz I'm not a fan-boy. This is the first time I've seen you guys.

JELLO: Yea, I noticed that.

RAY: I got some gossip for you. Jello came over to my house for rehearsal, he gets into my kitchen and eats all my cookies!

T.I.: Oh my God!

KLAUS: A cookie fiend! (shreiks!)

T.I.: Circumstantial evidence.

JELLO: (defending himself) Years later, after we can't rehearse in Ray's garage anymore 'cuz of the Oakland police, he comes over to my house and wonders if we have any cookies!

T.I.: Now we gotta' fued going.

JELLO: O.K. get ready. Dead Kennedy's have started a new trend to

make up your scoop: "Cookie Edge." (laughter)

KLAUS: This is getting too hot and heavy for me. (leaving) You can write half of it yourself and attribute it to us.

JELLO: Cookie edge rules!

T.I.: So how'd you guys get started? I guess I first saw you when you were running for mayor of San Francisco.

JELLO: Yea. We'd been around about a year by that time. I just moved here, wanted to do a band, met them through an ad at Aquarius Records, and started rehearsing. Made our debut after practicing for a week, at the Mabuhay opening for the Offs & Negative Trend, July '78. So we are first generation San Francisco punks.

T.I.: You must have seen the scene go through a lot of changes.

JELLO: YEP! (laughs)

T.I.: On a political level do you think you can have a positive impact? Is that what you're trying to do?

JELLO: We're cracking open the heads of closed minds. They may not like what we say, but they're forced to decide how it applies to them. And if it doesn't—what does?

T.I.: This 17-year-old friend of mine says for a while there was a real anti-Dead Kennedys feeling at school—like when you jump into the crowd it was, Let's beat the shit outta' him!" Do you feel any of that?

JELLO: We still get that from time to time.

T.I.: 'Cuz it seemed real gentle out there tonight.

JELLO: Depends on the show. Like the Elite Club will sometimes bring out the people who want our asses. And a lot of it had to do with the "Nazi Punks Fuck Off" song. Some people, it touched exactly

the raw nerve we hoped it would.

(ironic laugh) And the results being they wanted our ass. I have been threatened in the past couple of months by the singers in two different prominent bands to beat the fuck out of me if they ever see me again. Again, mainly for th stands we take.

T.I.: Well, it's pretty courageous—it's easy to tell Reagan to fuck off 'cuz he's not listening, but to —

GUARD: Let's go. Getting ready to lock up.

JELLO: O.K. We'll be out in a minute. Part of the original reason I got into punk was because it was confrontational. It questioned things. It was people who weren't afraid to look you in the eye and say, "Why do you do the things you do?" And we've continued that, even if it means confronting the punk audience themselves when they start to take on the

very traits that the whole thing was formed to fight. We're caught in a bind on that. Like, places like this are the most fun. But we can't leave shit-loads of people outside the Tool & Die everytime we play, even though that's a fun place to play. And thus you get the Elite Club, which can take on a real ugly Colosium rock atmosphere unless you put a stop on it. Sometimes we've succeeded at that, and sometimes we haven't.

T.I.: So you don't feel you have a lotta' control over the audience?

JELLO: Well, it's not our place to go around controlling people or telling them what to do—which we get accused of at least once a day. What we do is say what we think, and if people don't like it they should have something better to say and back it up. And maybe we, Dead Kennedys, can learn something from them.



Photo: Julie Steirn

Ginger Coyote Jello Biafra

MEMBER
SPAA
 SCREEN PRINTING ASSOCIATION
 CUSTOM SILK-SCREENED wholesale & retail

(CHEAP) T-SHIRTS

Custom-dyed
 V-NECKS
 Sleeveless
 &
 "A" TANKS

• discounts to non-profit groups •

15% off with this ad (PRINTING only)

Buttons

t-shirts ★ posters
 suspenders
 ★ etc. ★

BABYLON BURNING
 Quality screen printing

tel. 641-1793

1017 valencia st. at 21st Street.
 SAN FRANCISCO, CA 94110

SEND FOR PRICE LIST.

Wild Original DESIGNS • 2nd S Misprints • PostCards & Comix

D.O.A. BLACK FLAG III

MAY 13

LET'S SLAM DANCE, TOOTS!

MAY 27 28

ON BROADWAY
 THEATRE NIGHTCLUB
 435 BROADWAY SAN FRANCISCO 398-0800

ALWAYS GREAT MUSIC AT →

MUSIC THAT MATTERS

Aquarius Records

3961 24th St.
 S.F. Cal. 94114
 415/647-2272

NEW AND USED RECORDS
 MON-SAT 10-9 SUN 12-6

HAIGHT-FILLMORE BOOK GALLERY

518 Haight Street, S.F.
 861-2989

Bookstore & Modern Art Gallery
 Specializing in Philosophy,
 History, Literature,
 Occult and Religion.
 Thousands of half-priced
 paperbacks.
 M-Sat 12 - 6 p.m.
 Closed Sunday

CLAY GEERDES' **COMIX WORLD**
 THE NEWSLETTER
 TWICE MONTHLY
 \$6.00 FOR 24; \$11.00 FOR 48

COMIX WAVE
 THE MAGAZINE
 SIX ISSUES YEARLY
 ISSUES 1-7 \$7.00 PP.

COMIX WORLD MINI-SERIES
 8-PAGE MINI-COMIX
 (SAMPLE & LIST OF MINIS \$1.00 PP.)
 50 MINIS 20⁰⁰, 100 MINIS 35⁰⁰
 (all different)

MINI-COMIX ART BY
 Erling Miller
 Foster Gregory
 Hardman Silvia
 Holman Volko
 Howard Whitney
 ...many more new
 talents to watch!

ADULTS ONLY!
 USA ONLY... OTHERS
 WRITE FIRST
 ON THE ABOVE!

FOR COLLECTORS' GUIDE TO NEWAVE COMIX® 1980-1981 \$2.50 PP.

MONEY ORDERS OR CASH TO:
 CLAY GEERDES
 BOX 7081
 BERKELEY, CA 94707

INTO S/M, OR PRONE TOWARDS S/M?
 WOULD YOU LIKE PLENTY OF COMPANY?

WHETHER YOU ARE DOM OR SUB OR DUAL, JANUS WOULD LIKE TO MEET YOU.

JANUS WELCOMES S/M PEOPLE OF HETERO, GAY, OR BI INCLINATION OF BOTH GENDERS — COME ONE, COME ALL!

FOR MORE INFORMATION, SEND SASE TO: → THE SOCIETY OF JANUS
 P.O. BOX 6794
 SAN FRANCISCO, CA. 94101
 LAND OF THE FREE

Word Wars Crank Mail, etc.

Dear Bruce:

I have never been able to understand newspapers such as yours, but, of course, I never went to college. I doubt, however, that your cartoonists are "new wave". The things they are drawing are really quite simple. It is much more difficult to deal with personal relationships on a more gentle plane.

At any rate, thanks for letting me see what you have been doing.

Best regards,

Charles M. Schulz
Charles M. Schulz



DEAR SRS (HAHA): PLEASE SEND ME A COPY OF YOUR FANZINE. I'M ONLY 11 & I HAFTA GO TO OUTDOOR SCHOOL (BORWG) & I NEED SOMETHING 2 READ

THANKS
JAESIN

Dear Ace:

The front cover was really well done, I have a real fascination with sensationalism in the various mass media forms, it's like a personal study of mine to try to figure out the mechanisms and devices use in sensationalistic media.

I especially liked reading the interview with the elderly streetwoman, the Silver Cloud stuff, and the bike messenger stuff was interesting too. No one else prints that kind of stuff, it's great to see that you do.

Tim Tonooka
RIPPER Sleazine

Hi Ace,

Like the record reviews alot. Mary Mayhem has her head on straight. Suggestion: Could you tell Mary she should include the price and ordering info on all those obscure records for people in the middle of nowhere. And try to stay sober for your interviews - snicker. Still, for all the fuck-ups, it's still a great rag.

Clark Dismeyer
Nebraska

Congress of the United States

Dear Mr. Duncan:

Thanks for sending me your latest issue of "Twisted Image". It's good to know what's happening "in society often not well represented in media." (In that regard, I especially liked John Lydon on Journalism.) Keep talking; maybe people will listen.

In the Struggle,

Ronald V. Dellums
Ronald V. Dellums
Member of Congress

I want to keep reaching out because I believe in liberty. I hope for a better world, and specifically for a good sex life. -- B.N.D.)

TWISTED IMAGE,
Good effort!

Bill Gaines
Publisher of MAD
New York, N.Y.

BRUCE -
RE: "TWISTED IMAGE - ANY 'ZINE THAT FEATURES LIBERAGE ON THE COVER CAN'T BE ALL BAD... GET YOUR CAMERAS READY HE MAY BE WALKING DOWN TELEGRAPH AVE. ANY DAY NOW!! COMICS CENTERS SPREAD & "BIKE MESSENGERS" MY FAVES. - THANKS!
BILL GRIFFITH

To Mr. "Pete Moss" II,

Some more fan mail to serve notice that I definitely don't appreciate your using my name, Pete Moss, which I earned the HARD way in 1978 playing bass for the "Worst" and graphics editor for the PUNK GLOBE. Of course, all this was going on when you were still wearing diapers, so I suppose you can plead ignorance. Why not steal the name of my new band, the "8-Balls" while you're at it?

Disrespectfully,
The ORIGINAL
Pete Moss
San Francisco

(You got a fucking copywrite on your name, asshole? -m. mayhem)

Dear Ace,

I applaud anyone who thinks the printed word still has value. Corporations control most media; media control most "individuals" that last word sadly losing applicability.

When I first moved here in '79, I thought the BAY GUARDIAN was the main alternative paper. Come, on, stop laughing!

Clint Essential
San Francisco

Hey Ace,

I liked your letter in MAXIMUM ROCK N ROLL. It was mostly right on the mark though I do think theres more to do than just having a "sick laff." Also the "sea of shit" is much more than just the USA so I wouldn't call it that. I'm nitpicking, aint I!

Dennis Worden

Dear Bruce,

As for Ace Backwards, I thought most of his contributions to the TELE TIMES were worthless. To see most of these strips re-printed in his own book (ASS BACKWORDS COMIX available for \$1.50 pp. - Ed) was downright annoying - especially the one where he complains that "being a cartoonist is hard work!" - as if he works at that sludge of his! Hopefully, he will improve, as Crumb says he is.

Brad Johnson
San Francisco

Ace,

Lydon seems like a nasty fellow. I'd like to see what he could do in a journalistic endeavor. The bike messenger scene is interesting and for me a fresh view of humans and their things to do.

M. Hill
Pennsylvania

Bruce,

Ace is backwards in the treatment of my strip he did use. You don't condense art like you condense "IN-A-GODDA-DA-VIDA". That and he disrespected the art's title. So, in my book, in my words, fuck him! That's the way I feel, man, I have rights.

Macedonia Garcia
Richmond, TX



TWISTED IMAGE
2501 Haste St. #414
Berkeley Ca. 94704

Dear Bruce:

Your work does not interest us. It typifies a certain kind of un-funny cartooning which perpetuates traditional macho dominated male/female relationships. Crumb may like it, and that's fine. But it ain't for us.

RAW Books
New York, N.Y.

(Ace, now do you see what I mean? Why can't we just take him off the staff? He contributes nothing, but his filthy cartoons, which you know how I feel about. m.mayhem)

Dear Ace & Bruce:

... Best comics this time? Clark, Ace & J.R.S. "Chuck the Schmuck" and Dooley, naturally (if I said anything less, I'd be in deep trouble). "Moss and April" was a lot of fun to read except it's sad that it reflects the tragic fact that when people close themselves up in their own worlds, the only way they can communicate is to manipulate. Nice article by "Silver Cloud". Reminds me of why, more often than not, I still adopt an anti-porn stance.

Not Insane
Elayne Wechsler
New Jersey

Elayne is the editor of INSIDE JOKE newsletter. Get it? Cost ya \$1.00 c/o 418 East 3rd Ave, Roselle, NJ 07203

(Ace, what the fuck is she talkin about in her letter anyway? m. mayhem)

Dear Bruce,

Sorry, but I don't care for TWISTED IMAGE. It is crude, not original, not pretty, not thoughtful.

Bill Crook
Springfield, Illinois

Dear Bruce,

Billy Wolff's piece confirms my belief that he is a frustrated "helter skelter" Charles Manson.

R.S.D.
Florida

TWISTED IMAGE:

Real sleazy tabloid format 'zine. Well-intentioned hardcore based paper that includes other music for quite unknown reasons. Lots of local ads, comix, "Idiots in the News" and obnoxious commentary. Perverted people. Confused direction.

P.C. Hertz
from a review in OP magazine



UNIVERSAL
RECORDS & TAPES

TOP PRICES PAID FOR ALL
RECORDS & TAPES

BUY, SELL, AND TRADE

2309 1/2 Telegraph ave., Berkeley, Ca. 94704



POLICE GRANNY
WORLD TELEVISION PREMIERE! 9PM CBS 5

ADVERTISE

Constant Cause Dist.
FAIR USE PRESS

a great collection of LIL BOOKS
found images of fair use to tell stories

DEATH PENALTY
EXIT
GRAVITY
PORTRAIT OF AN ASSASIN
1030AM OFFICE BUILDING
INTRO TO SOCIAL DANCING
75c each p.p. all 6 for \$4.50p.p.

\$3 SINGLES
GERMAN SHEPARDS
SPEED LIMIT
HEADCHEESE
GETS SMART
RED ASPHALT
SCIENCE PATROL
NU ESTE
LUXUS
BRIDGE

BIKINI GIRL MAGAZINE
a blatantly bizarre pub. full of sinister girl art and S n M text humor, art and sex collides in print
#1 strait talk \$3p.p.
#3b-52a cuapt
#3 b52a cutout \$4p.p.
#4 Furera Flexidisc \$4p.p.
#5w/spacespece included \$4p.p.
#6OccultChemistryFlexi \$4p.p.
#8 sex and interviews \$4p.p.

RUTH HAYES FLIPBOOKSERIES
fine high quality flipbooks of imaginative topics and stlyes are offered inexpensively
HOT LICKS, lip shots on pink stock \$3.25p.p.
T V DINNER, the tv eats a baby \$3.25p.p.
DOLPHIN CYCLE, pair of dolphin. at play \$3.25p.p.
RUNNING OCTOPUS, motion study \$3.25p.p.
BODYSCAPE, figurescetch animation \$3.25p.p.
EGGCCHASE, humor about eggs and sperm \$3.25p.p.

\$5 CASSETTES
GENKEN
SIRIUSAMPLER
MUTANT III
AUDIOLETTER
EH? 85

\$1 PUBLICATIONS
SUBRELAPES
TERMINAL 'O'
PUNKGLOBE

MAKE PAYMENT TO: CONSTANT CAUSE
FREE CATALOGUE PO BOX 15243 PHILA PA 19125

constänt cause

THE MAGAZINE OF SURREALITY AND STRANGE FICTION

SUBSCRIBE \$1.00

Only \$5.00 per year, \$10.00 or for three separate subscriptions

AWESOME

SEND CHECK AND COUPON TO BUCK MOON
P.O. Box 40916, San Francisco, CA 94140

RISING STAR PRODUCTIONS

Searching for bands to manage, events to produce, and...

P.O. Box 937
Berkeley, CA 94701
(415) 654-2280

SPECIAL THANKS TO EVERYBODY FOR EVERYTHING!

DIRK DIRKSEN: "I think it's the disunity from within that is going to destroy the Punk movement, nothing from without, the more crap you receive from without the stronger it actually becomes. It is this sniping at each other and tearing away from within that's going to screw things up."

THE CORNER ON MARKET 1100 MARKET ST.

BUYING · SELLING · TRADING USED RECORDS TAPES... ROCK PARATHENALIA PATCHES · T-SHIRTS · BUTTONS CONCERT PHOTOS · COMIX TOBACCO & SNUFF GEAR

AT JONES & MARKET OPEN 11AM TIL 9PM SEVEN DAYS

ALTERNATE MEDIA MANIACS INC.

... GEEZ! ITZ... THE CORNER ON MARKET ROCK SHOP 1100 MARKET ST., SF 552-9611

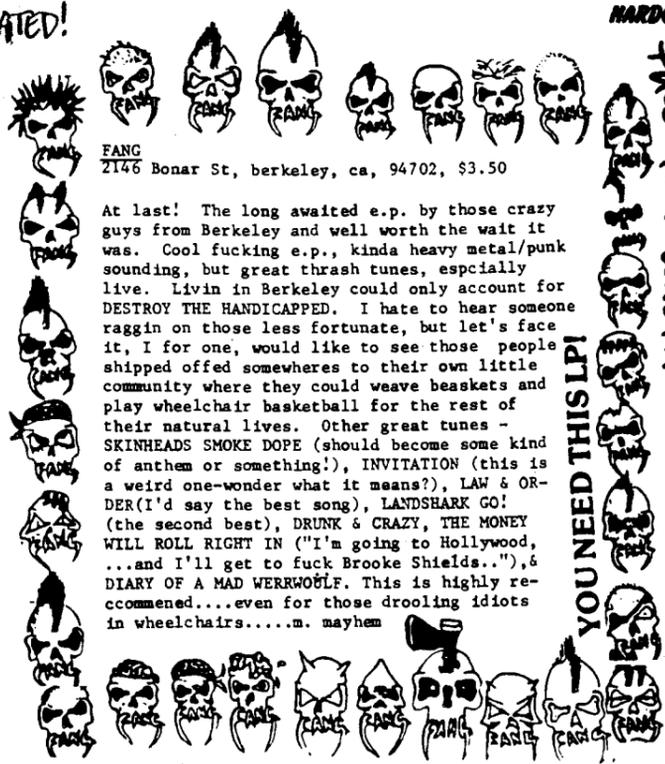
TWISTED IMAGE #4 - MAY self-addressed envelope if you © 1982 by Ace Backwords. All 1983, is published bi-monthly or want your stuff back. Address all rights revert to contributing writers whenever we can get it together. correspondence to TWISTED and artists. We're always looking for writing, IMAGE, 2501 Haste St., Berkeley, Opinions expressed in this issue artwork, cartoons, letters, etc. but CA. 94704; phone (415) 845-6370 are those of the individual artist. make sure to enclose a stamped, room 414. TWISTED IMAGE is and probably don't mean shit.

PSYCHO
c/o Bill Normal, Box 57, Kenmore Station,
Boston, MA 02215

Hey Bill, thank for the cool tape. Really like it alot. Like that heavy metal guita playing. Are you singing? (Kinda reminds me of Doc Dart from the Crucifixes, you know that whispy nasal-type sound). Lat's see, I pretty much like all the songs, no particular faves, except for maybe National Clock Society, The Elimination Process, Destruction and Dark Side of the Human Mind (see, no particular favorites, right?). Should of had a lyric sheet - I'd like to know what Kids Are for Trix is about. Hey, I'd recommend this to anyone. (Shit, maybe I will....) HEY, YOU PEOPLE, GET THIS TAPE! IT'S LOUD AND IT'S FAST AND YOU'LL REALLY LIKE IT CUZ I SAY YOU WILL!
m. mayhem

NEW! UPDATED!

PROGNOSIS: "With further treatment, the adam's apple will recede and the body will gradually assume the shape of that of a nubbin, 15-year-old female..."



FANG
2146 Bonar St, Berkeley, ca, 94702, \$3.50

At last! The long awaited e.p. by those crazy guys from Berkeley and well worth the wait it was. Cool fucking e.p., kinda heavy metal/punk sounding, but great thrash tunes, especially live. Livin in Berkeley could only account for DESTROY THE HANDICAPPED. I hate to hear someone raggin on those less fortunate, but let's face it, I for one, would like to see those people shipped offed somewhere to their own little community where they could weave beaskets and play wheelchair basketball for the rest of their natural lives. Other great tunes - SKINHEADS SMOKE DOPE (should become some kind of anthem or something!), INVITATION (this is a weird one-wonder what it means?), LAW & ORDER (I'd say the best song), LANDSHARK GO! (the second best), DRUNK & CRAZY, THE MONEY WILL ROLL RIGHT IN ("I'm going to Hollywood... and I'll get to fuck Brooke Shields..."), & DIARY OF A MAD WERWOLF. This is highly recommended....even for those drooling idiots in wheelchairs.....m. mayhem

HARDCORE

if that wasn't a banana
if just etc. what
the fuck was it?
SKINHEADS
SUCK OFF
THAT AINT NO
FUCKIN JOKE
justly denigrated.



Duck-Kicking Spreads To Northwest

NOISE FROM NOWHERE
toxic shock, \$3, box 242, pomona, ca. 91768

Got this nifty e.p. in the mail from fucking Pomona, CA. I'll tell ya right off, you're gonna have to listen to this one a few times. It's easy to turn this into a flying frisbee the first time hearin it, but it grows on ya. First side, KENT STATE & MODERN INDUSTRY. I dunno, both sound kinda lame, might want to skip this side totally. MOSLEM BIRTH-- sounds okay, 'pecially if you like that FLIPPER-type droning sound and "God, I wish I was dead" lyrics. Could be a little more upbeat about the whole thing tho....MANSON YOUTH, these guys are FUN, "don't laugh, you can't escape the penis that ate the world", ah well....fuck it...I for one am tired of hearin about reagan, cops, el salvador, skool, and parents. What the fuck is life for, if not to have fun? okay? OKAY! m. mayhem

NO TIME FOR FLEA-COLLARS

WHITE CROSS

WHITE CROSS
zero degree records, pob 14532, richmond, va. 23221, about \$3.00

For all you hardcore aficionados, this one will blow you totally away, right out of your boots and bandanas! Real, real fast 1000 MPH music and songs like-i-wish-i-knew-what-they-was-saying (no lyric sheet unfortunately): NO STRAIT EDGE (haha, it's about time), FACIST, SUBURBANITE, NUKE ATTACK, AMERICAN WAY. I know this is just like, you know, typical, inane HC, but I like it, so there...send away for this, you won't be disappointed at all..... m. mayhem

One can't expect much when one can't pick one's nose properly, can one?

NIG HEIST
Systematic, forgot adress, call 845-3352, \$1.75

Recorded supposedly as a joke, I presume, by a couple of BLACK FLAG roadies. You'll like this novelty record about some guy who has a perpetual hardon, always lookin for some nice warm place to stick it. I mean, like, the whole tune is just about that, kinda makes you feel sorry for the guy. Second side is blank, but worth the couple of bucks, anyway. mayhem

Maybe no dead niggers are suicides.
You won't arty buli-
techno-arty buli-
have no sensitive
& lame lyrics!
intricate guitar
riffs....



Down on your knees and repent if you please!

TSOL
Beneath the Shadows

BLACK SABBATH FOLLOWERS

This album is lame. It's boring popesque nonsense. Does anybody like this album? No one I know. TSOL have gone steadily downhill. If you like this album, write to me in care of T.I., I'd very much surprized.
mo mc chord

crushed by punk vinyl from outer space.

FUCKUPS 82
FU Productions, 33 Pearl st, S.F. 94103

Okay, I'm gonna assume since you're from the bay area, you know who the FUCKUPS are (not to be confused with the F.U.s from Boston). This is another band Yohanon hates, so that makes them okay in my book. Intense fucking tunes, especially WHITE BOY, ONCE I HAD A BROTHER, GET OUT and I HATE YOU. Good backup vocals by the Fuckettes. Gonna have to send away for this one, I think, cuz it's nowhere to be found in our local record stores. Obviously those record stores don't know cool if it was shoved down their throats.
m. mayhem

GO HYSTERICAL!

ELECTRO POCKET PUSSY
ALWAYS READY



AUTHORITIES-Soundtrack for Trouble
Selectra Records, 216 Patricia Ave, Stockton, CA 95210

Yea, like it alot. Nice to hear of some good music coming from Stockton, home of beans, rice, and tortillas, in other words a city full of tacovers, know what I mean? (Listen, I have every right to be racist since I'm a jap). I wouldn't really classify these guys as hardcore, but catchy tunes anyway-ACHTUNG, I HATE COPS (that'll always get a reaction) & RADIATIONHASTURBATION. A fine e.p. from the city known for it's dogmeat tacos and lowriders.
m. mayhem



MR. WEATHERBEE WAS A PUNK ROCKER!

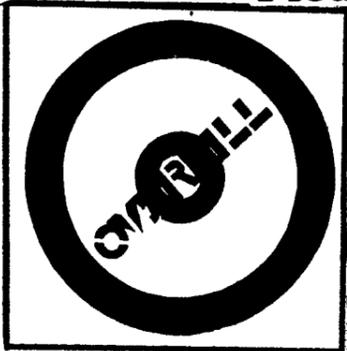
DONT PIERCE YOUR EAR!



CRUCIFIX - 1984
pob 331, S.F., CA 94101, \$3.50

THIS IS CRUCIFIX! I know this aint their only record, but THIS IS CRUCIFIX AT THEIR BEST! Far outshines their first e.p. Intense music and Sothiras screaming vocals ought to get ya and if it don't, you're fucking hurtin. This has been out for quite awhile now, if you haven't heard it by now, you're a fool.....mayhem

No Black Flag In The Cockpit, Please



TWO HEADS ARE ALWAYS BETTER THAN ONE

OVERKILL

This is one of Henry's favorite bands, big deal, right? Good taste, cuz I like em too! Lots of thud, thud, thud guitar and cool tunes- Burn the School, Hell's Getting Hotter, Our War, and Don't Wanna Be Told. Good hardcore from LA. m. mayhem

HORSE TRANQUILIZER MENTION!
Electroshock therapy occasionally has unpleasant side-effects that are difficult to ignore.

...moonin' puking, defecating...

Special Report!
A HISTORY OF PUNK
The Good, Bad & Ugly

I WANT Dream Girls



We've had enough. Now let's go for the throat.



MEATMEN
Crippled Children Suck touch 'n Go, \$3.00 I think

The MEATMEN are a bunch of rotten, nasty, obscene perverts, spelled with a capital P and I'm in love with every single one of them (so fuck you, Tim Yohanon!). I also like warm, steamy shit served on a silver platter! Not for the squeamish...but fucking cool anyway! m. mayhem

CRIPPLED CHILDREN SUCK
CRIPPLED CHILDREN SUCK
IT'S EASY TO SEX
THEIR BARENES WERE DUMB
FOR SAYING TO
AND CONCEIVING A BAST
AS UGLY AS IT
I SAY GIVE IT LEG BRACES
THAT DON'T EVEN FIT
HOW AND DAD SHOWNED THEIR DUMB
FOR A LEBRAL SHOOTER FUTURE
THEY HAD ALOT OF HOPE
BUT BECAUSE OF THEIR PULLY
THEIR LIFE IS PRETTY CRASS
A LITTLE BAST BOY
WITH AN ARM
STUCK OUT HIS ASS

SCREAM
dischord

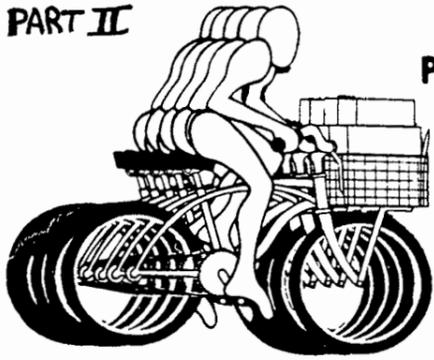
Tight music...these guys have a talent for blending hardcore, reggae, jazz & some nice acoustic guitar work into their songs and having them sound A-okay. Lotsa good stuff here. m. mayhem

Oh, boy! More of those funny balloons!
Amerika Eats Its Young

MOSS AND APRIL

PART II

by
PETE MOSS



JRS 83

Moss had no idea which way to go. He looked back and saw April & heard her screaming at him & his brain went blank. He wanted to get away. April's eyes were wild. Her voice had a growl. Already, she had enlisted the help of another messenger to chase Moss down.

Moss tried to think which way to go. He would need to go around corners to lose April. He couldn't stay on Columbus becuz you see for blocks on Columbus. On such a long, flat street, April would be able to run him down, but that was supposed to be the idea: to have April catch him, to get April to notice him really good. Now April was less than half a block behind Moss & he could easily hear what she thought of him. April had noticed Moss for sure.

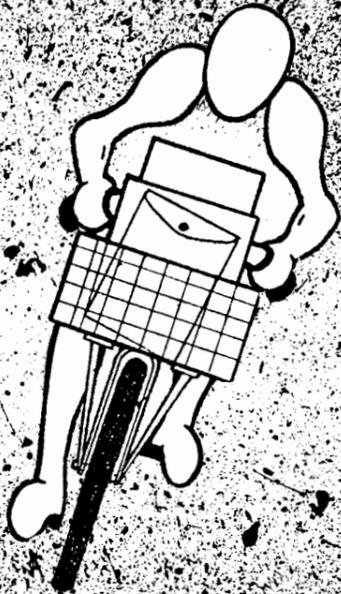
He'd never felt so adrenalized in his life. April was still behind him yelling and cursing like a maniac. When Moss turned onto Stockton, he looked back & saw 4 other messengers besides April chasing him. Moss hoped he could lose the tail in the hectic traffic of Stockton St. where it runs thru Chinatown. He bobbed & weaved thru the trucks and cars and pedestrians and buses. He brought vehicles to screeching halts in all directions & astonished drivers with his moves, but he couldn't lose April & in fact, she had picked up 8 other messengers.

Moss had to admit this wasn't quite the way he'd planned it. If that mob caught him, they'd trash him for stealing April's bike. It was suppose to have been just April back there chasing him.

She was only 15 yards behind, and she was alot madder than Moss had expected she would get. The messengers chasing Moss had completely disrupted traffic on the already normally disrupted Stockton St.

Moss turned down Jackson and shifted into 5th for maximum speed on the downhill. If it hadn't been for the fact that he was on April's new bike & she was on his old one, Moss was sure he woulda been caught by now.

Just then Walter caught up to Moss and tried to shove him off the bike as they rolled downhill between the cars on Jackson. Moss gave a blind kick, cause Walter actually had caught him by surprise, & by luck Moss caught Walter & knocked him off the bike. Walter went flying onto the hood of a Chinaman's Honda & rolled up the windshield, then spilled off the roof. Moss heard Walter scream, but Moss couldn't look back to see if Walter was hurt.



Others were still chasing Moss. And they were coming up Jackson St. fast.

Moss suddenly realized he'd made a tremendous mistake. Jackson Park was where lots of messengers stood by when there wasn't any tags to do. And this morning, there were at least 10 hardcores there waiting for the payphones to ring. Moss went zooming by with April & 7 or 8 bikers in hot pursuit. April screamed that Moss was a thief & that he'd stolen her bike & then there were twice as many bikers chasing Moss.

Moss felt that the situation had now gotten totally out of control. He almost panicked because there isn't alot of open road around Jackson Park & suddenly a car pulled in front of him. He jumped a curb, cut across a sidewalk, & came out on Washington St, then cut thru the Alcoa Bldg. parking lot. Meanwhile, 2 messengers smashed into the car Moss had narrowly avoided. April, however, stuck to Moss like glue. Moss could almost feel her breathing fire on his back.

His legs were starting to burn and ache. He came out of the garage and went down Front St the wrong way with about 20 bikers chasing him. April was leading the pack & every one was howling blue murder.

And then on Front st. a big fat police car suddenly appeared. Moss almost hit his head on as he came down the street going the wrong way. The police shouted at Moss to pull over but Moss didn't listen and then the police saw the gang chasing Moss coming at the black & white. The officer flicked on his lights and tried to pull across the road to block the rampaging bikers, but a BMW pulling out of an ally ran into the black and white while it was trying to maneuver. A couple of bikers slammed into the police car & another hit the BMW, and the rest slipped by & continued chasing Moss, who was almost to Market by then.

Moss had just about decided to ditch April's bike. This was ridiculous. He hadn't meant to have the whole city wreaking havoc. He'd thought maybe April would run him down after 2 or 3 blocks & then he could say he was sorry and ask her out.

But there was still nowhere to go and they were running up Market. April was next to Moss screaming at him and kicking him and the other bikers weren't far behind.

Then Moss saw the BART station at 4th and Market.

Moss turned the bike and cut across Market and drove right onto the escalator. It was a bumpy ride, but he made it to the bottom of the escalator on the bike.

4th St. is a long station. It runs underground from 4th to 5th & Moss started out for 5th, ignoring the stares of the people in the station. A BART guard started coming at Moss but Moss went around him. Any minute Moss expected to hear the yelling horde of messengers behind him but 1/2 way to the 5th St end of the station Moss began to realize he he might have lost everybody. So Moss continued to ride until he came out. Then he leaned April's bike against the wall and peered out on Hallidie Plaza.

There were no messengers in sight. Moss could hear sirens up on Market St and occasional messenger yells, but there were no messengers around. Moss left April's bike & stepped out of the station. He looked around then walked over to the elevator. He stepped onto the escalator, all the time checking around to see if anybody had seen him. He rode the escalator to the top & stepped out onto the sidewalk.

There were 1/2 dozen police cars on Market & a paddy wagon and some messengers in handcuffs were being loaded into the paddy wagon.

—Epilogue:—

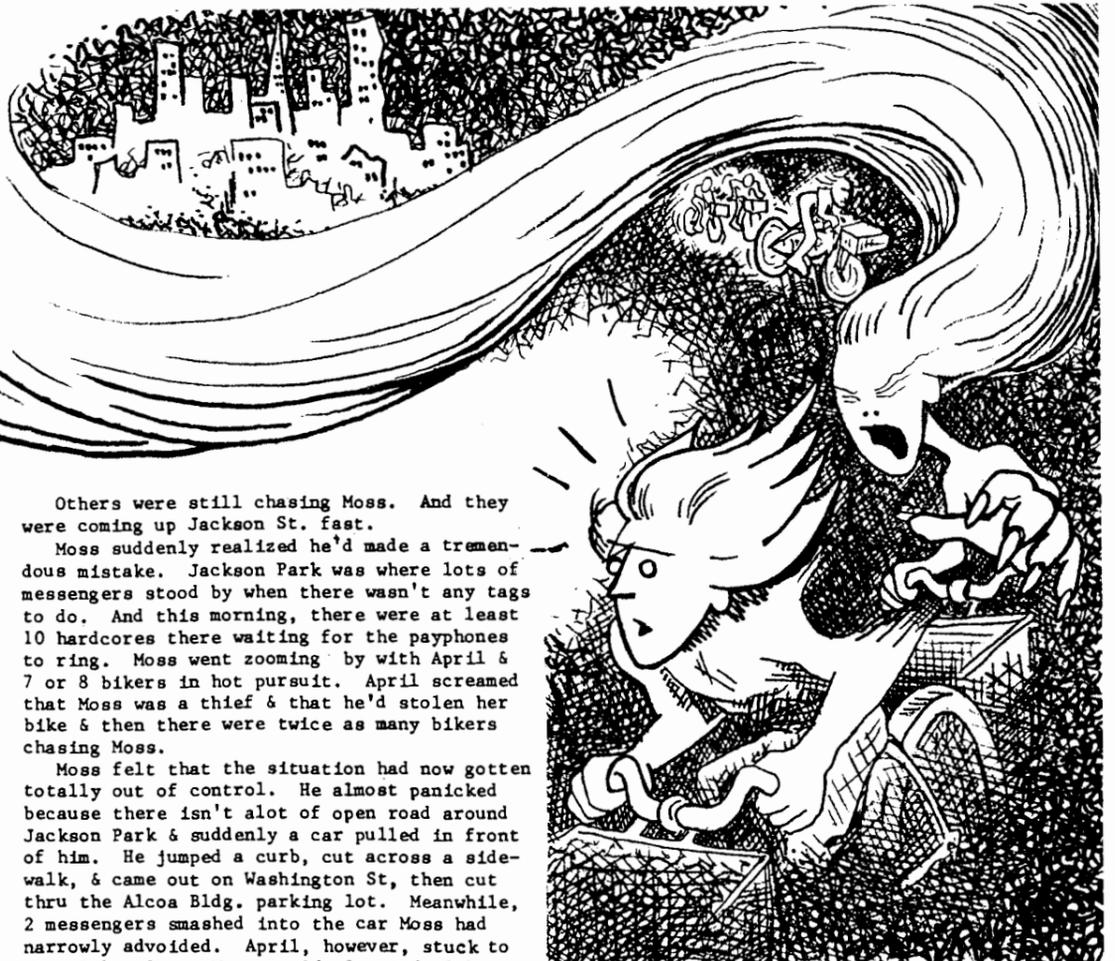
Moss - Was fired the day he got April at Woolworths. He got another job with another company 3 days later.

April - Lives with Moss in an apartment on Nob Hill, still works part time for Mercury.

Jason - Still owns Mercury.

Walter - Broke his leg on Jackson St, otherwise he's okay and went back to work after collecting Workmens Comp for 3 months.

All the messengers who were busted at 5th and Market after chasing Moss were released by 5 o'clock that same day.



The crowds of shoppers which always gorged around 5th st were all standing around gawking at the spectacle in the St. so Moss tried to slip up Powell St. Then somebody jumped him from behind and sunk their fingernails into his neck.

Moss yelled in shock & fell & rolled on his back. It was April who had jumped him. He shook her loose & stood up. She was swinging rapidly, but keeping her mouth shut. One of her punches had landed on Moss & he backed away. April tried to grab him but Moss broke away and ran into Woolworth's, April was right behind him. He ran to the escalator and went down, climbing over & around people with April right behind him. At the bottom of the escalator Moss turned right & April gave a flying jump over the railing & tackled Moss by the shoulders. They collided with a bin of 5.98 sneakers and spilled the bin & started wrestling around on the floor.

"WHERE'S MY BIKE YOU MOTHERFUCKINGSONOFA-BITCH!!", screamed April. "MY BRAND NEW 5 SPEED YOU COCKSUCKING ASSHOLE!"

Finally Moss got her in a full nelson. "Settle down, crazy girl," he said. "It's in the BART station."

"\$%*#&*!" screamed April, struggling and almost breaking Moss's grip.

"Look you twat, I stole that bike to try to get your attention. I love you, you crazy cunt. I was trying to get your eye. I thought about how to do it for months, but you're so far away into your own little world, I couldn't see no way thru. I'm sorry, okay? Stealing your bike was a had idea, I don't want to know you okay?" said Moss.

"You what?" said April. She stopped struggling.

"I wanted to get your attention," said Moss. "I'm sorry I got it OK? Now lets get out of here before they make us clean up these sneakers & I'll show you where I left your bike & we can get it back and I'll never bother you again."

"No, not that part, what was that other thing you said?" said April.

"What? That I love you?" said Moss.

"You mean you stole my bike & ran around like that to show you love me!?" said April.

"Something like that. I admit it was stupid, I'm sorry, I'll let a working messenger work from now on," said Moss.

"It wasn't stupid at all. I think it was kinda cute. I think I could love you too, in fact," said April. Moss had relaxed his nelson & suddenly April turned around and kissed him on the lips. At first Moss didn't know what to do, but then he relaxed and hugged April & just kissed her back. Then he said:

"Let's get out of here," becuz somebody who looked like a store detective was plucking at his arm. Moss and April turned and walked out of Woolworth's arm in arm, ignoring the pesty store detective. They went back and got April's bike which miraculously had not been stolen as it leaned against the wall in the BART station. It even still had the packages in the basket that Moss had snatched from his old bike way back at 680 Beach.

—Epilogue:—

Moss - Was fired the day he got April at Woolworths. He got another job with another company 3 days later.

April - Lives with Moss in an apartment on Nob Hill, still works part time for Mercury.

Jason - Still owns Mercury.

Walter - Broke his leg on Jackson St, otherwise he's okay and went back to work after collecting Workmens Comp for 3 months.

All the messengers who were busted at 5th and Market after chasing Moss were released by 5 o'clock that same day.

DOG MAN BY D. WORDEN



SALLY HARDCORE BY ACE BACKWARDS



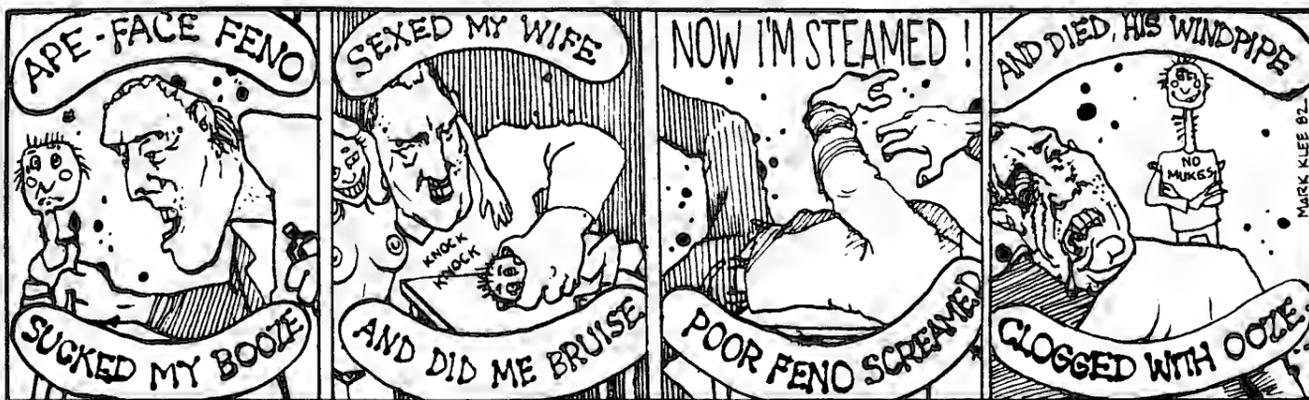
STREET ART BY SPARKY



LESSON TWO



FENO MESSES AROUND BY MARK KLEE



BARFIELD BY CLARK A. DISSMEYER



IDIOTS IN THE NEWS



It's difficult to come up with Idiots In The News features about TV. I mean, what ISN'T idiotic on TV? But famed trial lawyer F. Lee Bailey's new TV show "Lie Detector" takes the cake. Bailey hooks up famous people to a lie detector then asks them personal questions to find out if they're dirty, lying bastards. "People putting their stories, their lives on the line."

For example, Zsa Zsa Gabor turned out to be telling the truth when she stated that she only married one of her 7 husbands for money. Whatta scoop! And in a segment with Harry Drucker, Reagan's barber, it turned out Drucker was telling the truth when he said that the President didn't dye his hair. Groping for a moral, Bailey slobbered, "We've established that the president's hair color is real, so perchance his personality and programs are as well." Attaboy, Lee.

★ ★ ★ ★ ★

In a recent article in the Chron (and I swear to god this is true), this guy's on this ladder, fucking around his house, fixin things up, when he falls off and lands on his drill having it go 3 inches into his head. Needless to say, he passes out. He regains consciousness. "It was like my head was nailed to the floor, and it was because the drill was holding me down", so he gets up, drill in head, goes into the bathroom trailing the extension cord behind him. (Okay, here's where it gets good) "So I know the only way to get it out was by restarting it. I looked into the mirror and I restarted the drill and pulled it out of my head...I thought my brains were pouring out with the blood." The headline--"Impaled Man Handy With Drill". Leave it to the Chron to come up with another award winning news story...

★ ★ ★ ★ ★

The San Francisco Police recently completed a "sweep" of Golden Gate Park rounding up the homeless who live in the Park as part of an investigation of a recent murder that took place there. About 250 homeless people were arrested and charged with "illegal sleeping." It's not known whether they were also charged with "illegal breathing."

★ ★ ★ ★ ★

THESE GUYS ADVERTISE IN ROLLING STONE!

Turn anyone into a Punk Rocker with THE OFFICIAL PUNK ROCK KIT R-RATED

- Punk Sunglasses
- Outlandish Punk Rock Handbook
- Punk Membership Card
- "Mom Sucks" Button
- Real Wood Punk Box
- Other Assorted Rude Items

Send Check or M.O. for \$9.95 (postage included) to Whole Earth Productions, P.O. Box 7401, Reno, Nevada 89510

This is a fave song of the American Nazi Party, sung to the tune of "Jingle Bells"

Riding through the Reich,
In a big Mercedes Benz,
Killing lots of kikes,
Making lots of friends.
Rat, tat, tat, tat, tat,
Mow the bastards down,
Oh what fun it is to have
The Nazis back in town.

IDIOTS IN THE NEWS

BABOON DOOLEY BY JOHN CRAWFORD

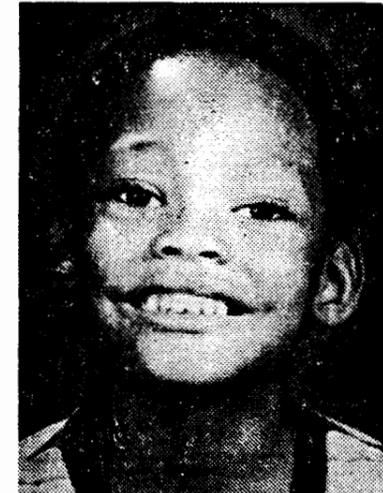
GEE SHUCKS... KILLING PEOPLE IS A GREAT AMERICAN TRADITION!



Yes, America's favorite idiot is at it again. Preseident Reagan has requested an additional \$110 million in military "aid" for El Salvador. According to our TWISTED IMAGE White House correspondent, "Reagan was worried that we weren't killing enough people in El Salvador, but what with this increase in aid for guns, bombs, knives, clubs, sticks and other sophisticated military hardware, Reagan is convinced we'll be able to kill a whole bunch more of them."

★ ★ ★ ★ ★

A Stanton police officer accidentally shot and killed a 5 yr old boy holding a toy gun. The cop had been dispatched to the boy's home after a friend of the child's mother called the police to say she'd been unable to contact the mother for weeks. The cop entered the dark apartment, gun drawn. While searching the apartment he heard a noise coming from the bedroom. At this point, according to Stanton Police Capt., the cop felt he was being "setup" and became "panicky" because the racially mixed neighborhood is known for gang violence and for being "anti police." After no one responded to his call, the cop kicked the door down and saw a figure 3 feet away pointing what he thought was a gun. The cop fired a single shot at the 4 foot tall boy, blasting a big hole in his neck. Police said the child's mother was unable to afford a babysitter and often left the boy alone in the apartment. Police are considering investigating the mother for child neglect. Police had not found any evidence that the cop violated any police procedure.



M.D.N. ?

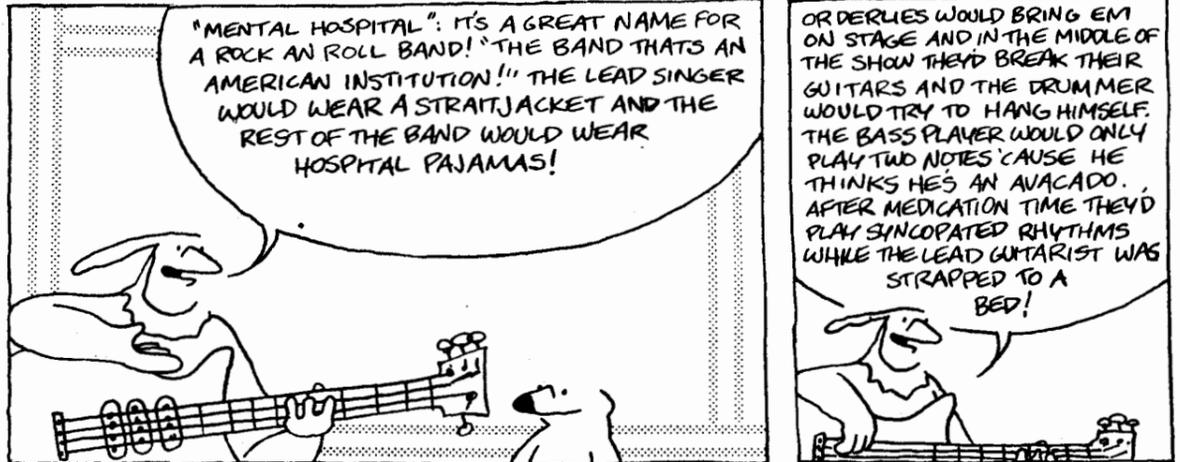
★ ★ ★ ★ ★

An 8-year-old girl told a federal court jury that her traveling adventures with an "eccentric" multi-millionaire included tying him up, spanking him with a belt, and lying on top of him in bed. Eccentric my ass. The girl, Lisa, is a key witness against Russel Maguire, 57, heir to the Thompson submachine gun fortune. Maguire described himself as a "cultural philanthropist who travels with young girls to enrich their lives." HA HA HO HO and HE HE. Lisa said that Maguire fondled her sexually, which she described as "gross", and that she enjoyed spanking him with a belt cuz "I didn't like him since he did naughty things to me." Maguire is charged with molesting the third-grader and taking her across state lines for immoral purposes. But no doubt he'll get some rich-ass lawyer who'll get him off on "temporary insanity" or some such shit, and you can file this one away in your the-rich-can-buy-whatever-they-want file. (whether its guns, little girls, or justice.)



Chuck Chicken and Bruin Bear

©1990 M. Juvilla



TWO GUYS BY ACE BACKWARDS AND BRUCE N. DUNCAN



HANK AND HANNAH BY BRUCE N. DUNCAN

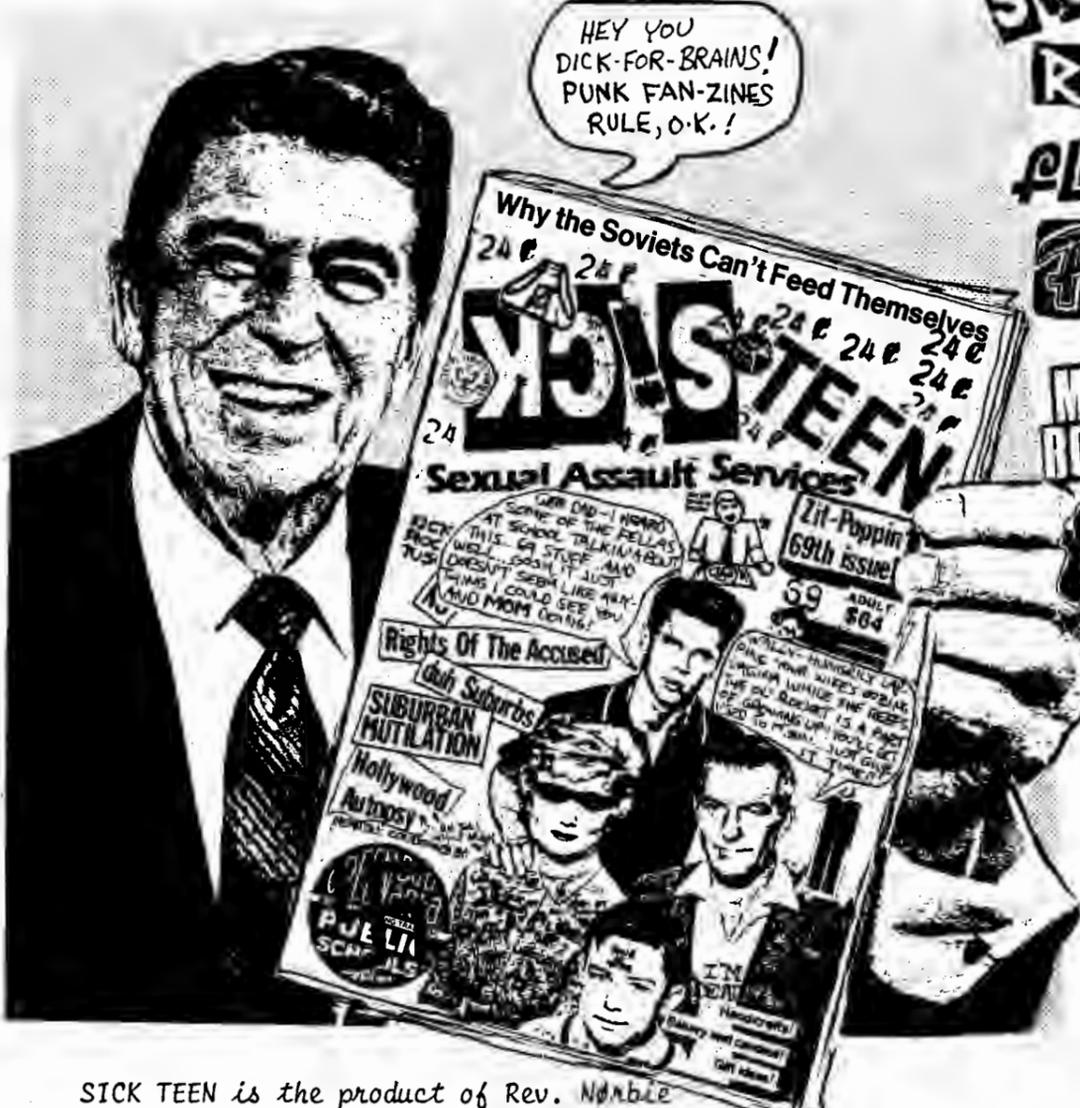


BUSINESSMAN BY J.R.S.



THE FANS BEHIND THE FAN-ZINES

SPECIAL SECTION OF INTERVIEWS WITH THE EDITORS OF...



SICK TEEN is the product of Rev. Norbie Ugly's irregular brain spasms. World famed pun knacker Rev. Norb needs no introduction, so I won't.

TI: Do you think god will punish you for your blasphemous anti-christianity remarks?

NORB: Yes, hopefully he'll sentence me to an eternity of performing acts of cunnilingus on 8th grade Catholic Schoolgirls.

TI: What's the sickest thing you've ever printed?

NORB: Chris Christensen with the sniffles.
TI: What motivates you to put out SICK TEEN?
NORB: Well PHUCK, what else am I gonna do? Drink more beer & watch Packer games? It just sorta HAS to be done...like taking a shit...it also gets me invited to more Tupperware parties! Besides, when you're involved in something creative, you forget you're miserable & henceforth whatever ya know...maybe I just like to see myself forced down other peoples throats...maybe I'm hoping it'll get me laid...

TI: If you were locked in a room with Ronald Reagan for 24 hours, what would happen?
NORB: He'd die by inhalation of dangerous vapors.

TI: What's your all-time sick 16 fave records?
NORB: Oh,shit! Well, first off I'll start out w/ the REALLY moldy ones that i've already worn thru t'he other side via le stylus: 1)Ramoness-Rocket to Russia 2)Sex Pistols-Never Mind the Bullocks 3) The Clash-then add more moldy oldies--4)Gen X 5)The Damned-Machine Gun Etiquette-and now break into a seizure of indecision-6)Psychedelic Furs-TalkTalkTalk 7) Circle Jerks-Group Sex 8)Black Flag-Jealous Again 9)Replacemnts-Stink 10)Eater-The Album 11)Anti-Nowhere League-We Are the League 11) Dead Kennedys-In God We Trust, Inc 12)DOA-wither Something Better Change or Hardcore



sick 16

'81 or War on 45 depending on what my pH level is. 13) Cockney Rejects-Greatest Hits Vol. 1 14)MDC 1p 15)Sham 69-The Game or maybe Tell Us the Truth, who knows 16) TSOL 1st ep! See what a nice guy i am-- i didn't even count compilations or singles! An' i didn't even use more than one record from one band (kinda)! Can i have my check now?

TI: Define punk in one word or less....

NORB: It's

TI: Are you happy?

NORB: No, for i have buttslime. Et vous?

TI: Who would you most like to interview?

NORB: Michelle Brook (girl whose locker is right across from mine). Hello, would you like to have sex?

TI: Y'know, I don't mind it when you make fun of Jesus or nuns or America or even women's vaginas, but when you start taking the name of Vince Lombardi in vain, boy, well thats going too damn far! What have you got against the Green Bay Packers anyway?

NORB: WHAT??? YOU DARE ACCUSE ME, THE REVEREND NORBERT ELM UGLY (LXIX), OF IMPIOUSNESS?? WHAT BASE DEVILTRY BE THIS??? I swear to thee, by the very marrow of my being, that I respectfully adorn my motor vehicle with one each of "The Pack Will Be Back", "The Pack is Back", "The Pack has a Guiding Starr", "Pack Attack", "We're Packer Backers", "Titeltown USA", and "Green Bay, Wisconsin-Home of World Champion Green Bay Packers" bumperstickers (none overlapping); have seen every Lambeau field game since my conception; have every Packer Yearbook since 1959; was in attendance at the Ice Bowl when it was 13 below in 1967 an' ol' Bart pulled a QB sneak against the Cowboys; eat Reimer Packer Stadium Hot Dogs w/ zeal and respectfully tip my helmet whenever I pass Vince Lombardi Jr. High (sorry R&R HS no Lombardi senior high here...) or drive down Lombardi Avenue or Lombardi Access or Lombardi Circle while on my way

to Lombardi Plaza...i also think Max McGee should get paid more. interesting fact; Bart Starr's 2nd son Bret was lead guitarist for one of GB's first punk rock bands (the Tyrants) who even put out a single that sounds sorta like the Undertones or Gen X...they sho' did have lotsa equipment...

TI: What's the general reaction amongst your classmates to your band? Are you a big man on campus or what?

NORB: I dunno, we only played out 15 times in our 3 year history (4 times out of the area even) (welcome to GB, mecca for the arts) so it aint X-actly a matter of grave import (nor export) to my fellow classmates...there was just a wee bit little article in the school newspaper (da East Hi-Light) about us, some fool talked to Gary and got about a paragraph and a half out of it, all saying absolutely nothing but referring to me as "Devil Norb Rozek"... (school team-Red Devils) uh, i am NOT the Phantom's fucking dog...er, wolf...sorry, Mr. Walker*...(*for Ghost Who Walks)

TI: What's the best advice you ever got from a teacher?

NORB: "Why don't you apply a little time and effort and remove that cracker from your forehead"--Mr. Walker (no relation to the Ghost Who Walks), my Physics teacher.

TI: What kind of feedback do you get from SICK TEEN readers? What kind of person reads SICK TEEN?

NORB: High-pitched, whiny feedback, most oftenly. Someone with real small eyes. Maybe a whole bunch of them all over his head. Proly be green and orange too. Drinks Grain Belt and eats Pop-Tarts. Only wears purple shirts with shit written on them in Magic Marker, and has a cluster of testicles at the nape of his neck. Probably not a vegetarian, now that I think about it. Only goes out w/ girls who dye their pubic hair bright green. Likes to sleep. Won't Get Call Waiting, either.

TI: How did Sister Boner research her vocabulary enrichment feature on popular euphemisms for wanking off?

NORB: Arteries--away;veins--back to the heart. (Except for the pulmonary artery, all arteries will be assumed to carry oxygenated blood in contrast to the veins, which carry only de-oxygenated blood).

TI: Hey man are you an intellectual?

NORB: Fuck ya, man, Pass the Fruit Roll-Ups.

TI: What's your feeling about fanzines? Whaddaya read? Whaddaya like? Don't like?

NORB: I like 'em w/A-1 Steak Sauce, or minced with cow placenta. I read all the fanzines I get sent, unless i have better things to do, in which case i throw em on the floor (sorry, my files)...i like any fanzine that has my picture innit a lot and has alot of shit about SICK TEEN and SUBURBAN MUTILATION or otherwise stimulates me in some nameless way, shape, or form. Dont like: dumb fanzines! Actually, all fanzines are cool, whether they just sit around messing up my room uselessly or not. My, what a positive viewpoint.

TI: What direction do you plan to take SICK TEEN? When are you gonna sell-out?

NORB: Northwest to Pipe Dreams, because Freedom Records went out of business and I currently have no place to peddle my wares in GB. I haven't even talked to them, i spose i should bribe them w/ marijuana...i'll sell out when hell freezes over, man! i won't be bought! Capitalist fucking pigs, man! We're talking betrayal of a sincere youth movement, man! I aint gonna kiss no one's ass, man! What's money compared to integrity, man? I'll never convert to the system! Rip the system apart, man! Laugh at their paper, man! Throw it in their face! Show en you aint no commodity to be bought and sold, man! Never! Never! Never! Never Surrender! No way! Fuck! Shit! Piss! Let Freedom Ring, baby!

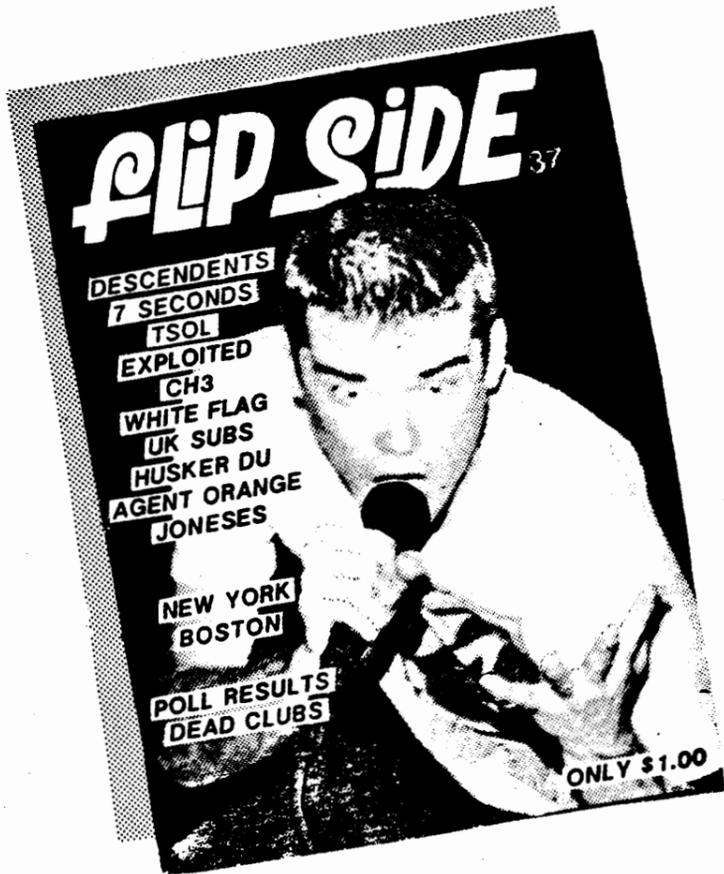
TI: If you were interviewing yourself what would you ask?

NORB: Why are you interviewing yourself, asshole???

SEND 24¢ PER ISSUE OR FACE THE WORTH OF THE LORDS!

Sick Teen Global HQ
708 St. Joseph Street
Green Bay, WI 54301





FLIPSIDE from L.A. is the punk rock Bible. Every issue has complete listings of the latest fanzines, plus Editor Al's great editorials about the ever-changing L.A. scene.

TI: Who started FLIPSIDE? Could you give us some kinda history?

FLIPSIDE: Al, Roach, X-8, Tory and Larry Lash started Flipside in early summer of '77. The first issue (xerox, 100 copies) came out in August 1977. At that time, L.A. got it's first punk club, The Masque, and we found lots to write about. We put out 3 more issues in '77, these were offset printed 8 1/2 x 5 1/2" size and were 25 cents and we printed around 400.

It must be kept in mind that there were no distributors for fanzines then, no Rough Trade etc, and alot of stores were reluctant to stock us. By the end of '78, we changed to the standard size 8 1/2 x 11" mag size, increased circulation to 700 and lasted thru L.A.s underground drought. In about '79, we changed format to a Rotary web offset with a circulation of 1,000. The scene exploded again with "beach punk" and we had lots to write about. Our staff dropped to just Al and girlfriend, Hud, and we put out about 6 or 8 issues on our own before others took interest again. For issue #27, we added a glossy cover to the same format and ran 3000. This is how we've been for 2 years, just increasing circulation to 6000 and the number of pages to 68. That's how it changed physically - I can't begin to go into the other aspects...

TI: How has the punk scene changed?

FLIPSIDE: The punk scene has changed basically from "art" oriented street people into different music, misfits and outcasts to everything from trendy school kids, serious anarchists, posuers, mods, skins, oisters, fuck ups, etc, etc...it's all punk.

TI: So you guys managed to keep it together for 37 issues-what's the secret?

FLIPSIDE: We're stupid, but dedicated to what we're doing. Also, it's like you start the ball rolling and you can't stop. It probably has alot to do with our true interests.

TI: What issue(s) means the most to you?

FLIPSIDE: Every issue means alot, all end up meaning something different-we hope they convey the mood at the time.

TI: What are some of the weirder things you've printed?

FLIPSIDE: What's weird? Darby with long hair and love beads, Gerber's tit being squeezed by Stiv Bators? A dada article? A Ventures interview? Andy Warhole on the cover? An art issue? A comic issue? A calendar? Shane "Rock n Roll Bank Robber's" prison notes???

TI: What bands were voted the #1 band for every year that you've done the reader's survey? Worst band?

FLIPSIDE: 2 years we did the survey, Minor Threat best/Suicidal Tendencias worst. Last year - Best Circle Jerks/Wasted Youth worst. We've had polls before but not the same thing.

TI: Define punk in one word or less...

FLIPSIDE: Independent.

TI: What I like best about Flipside is you guys deal with lotsa' serious subjects, but never take yourselves too seriously...I just wanted to compliment you guys on a real fun approach to publishing (No, this aint no question, so shaddup)

FLIPSIDE: Gee, thankz.

TI: Who would you like most to interview? What would you ask?

FLIPSIDE: Crass (again, in person) lots of stuff.

TI: What are your fave bands at this second?

FLIPSIDE: Descendants, Social Distortion, MDC. For me, GBH for Hud, 100 Flowers for Pete, etc.

TI: Do you ever feel overwhelmed by reader response? What kind of person reads Flipside?

FLIPSIDE: Do you wanna answer our mail? Yes, we get alot of response, we're surprised cus it seems like it happened overnite. Not really, come to think of it. All kinds of people read Flipside and some I wouldn't call that. We read every zine we get in the mail plus some we have to buy like Mad, National Lampoon, Surfer, Mother Jones, Time, etc. We get some weird art zines from back East like Omega, Level, Skunk Piss was weird. Sickteen is a weird one, and we get weird homo mags.

TI: Would you care to talk about some of the characters who write for Flipside?

FLIPSIDE: We have had a few real psychos, like Paul Problem (He's a long story) and Dave Damage (who finally hung his pet dog on our porch and still gives us crank calls 2 yrs later!) who is a longer story. Pooch is weird, Helen is bizzare, Paul and Kori are strange, Hud is Hud (you can't describe her), Michele is sketchy, Pete is insane...

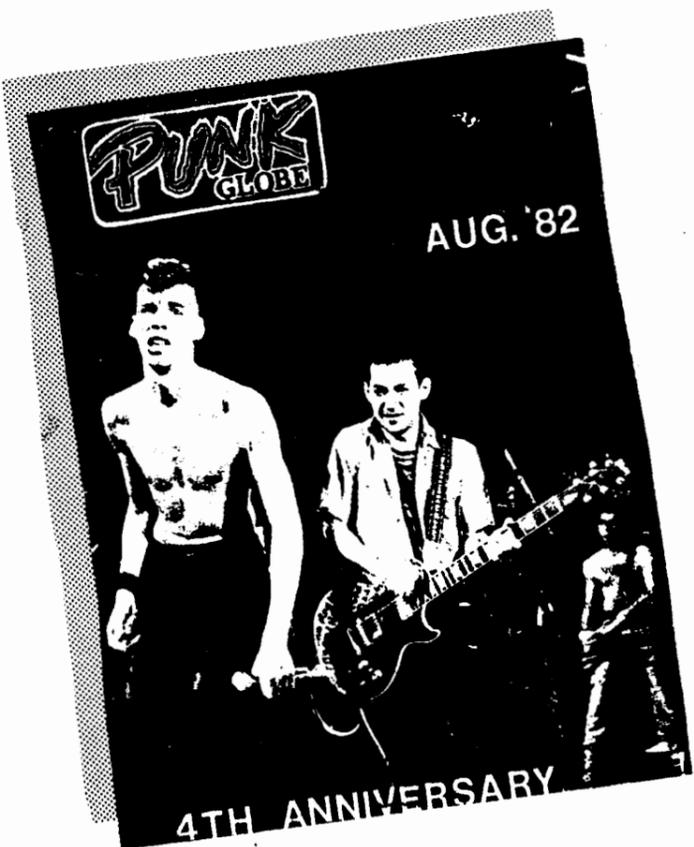
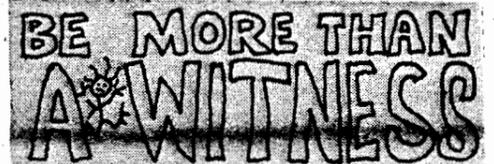
TI: Any misc comments about the potential of the fanzine network? Flipside's place in the scheme of things? Future plans?

FLIPSIDE: Fanzines are doing it but right now there are so many, it seems none (except for a few like Forced Exposure, Max R&R) are moving on seriously, but it is a good network for info. You can hear about any part of the country 1st hand-who needs scene reports. Flipside's place is to cover the L.A. underground music and the bands that visit here. In the future, we will also have a video-zine (1st issue out as soon as we get it duped, it's done!)

We like to help in the network by promoting it, listing it in every issue and trying to keep in contact with other zines.

Latest issue #37 - \$1.00 to:

POB 363
Whittier, CA 90608



PUNK GLOBE ranks up there with Herb Caen, the bridge and Rice-a-roni as a San Francisco tradition. Editor Ginger Coyote could be the Rona Barrett of punk except she's too nice to print anything bad about anyone.

TI: When did you start PUNK GLOBE?

GINGER: August of '78. Crime was on the cover. There were no other regular papers except Search & Destroy, and they were too serious - they needed humor. First we xeroxed 100 to 150 copies, now it's 5,000 copies.

TI: What's the difference between the scene back in the 70's and now?

GINGER: The scene revives itself. It started out real hardcore, then pop-py music, then art-now it's back to hardcore.

TI: What are some of your favorite fanzines?

GINGER: SICK TEEN! FLIPSIDE, I WANNA out of Ohio, PUBLIC THREAT...

TI: What kind of response do you get?

GINGER: A lotta letters from young kids, like 16 yr old boys from Twin Falls, Idaho. I was written up in the National Enquirer about how I'm a friend of Ed Asners and his son Matt is in a punk band, "Insect Idol", and their first public show was playing at a PUNK GLOBE benefit. They asked Ed if he liked punk rock and he said "I HAVE to... It's all I hear around here!" Herb Caen wrote about how I was arrested for carrying a pair of scissors-they were more than 6 inches long which makes them a concealed weapon.

TI: What don't you like?

GINGER: (long pause)...uh..Dictators. People that take things too seriously.

TI: What bands do you like?

GINGER: Toxic Reasons, Los Olvidados, VCTMS, the Lewd, DK's....

TI: What about MDC?

GINGER: I like em. They're nice people. I don't listen to their lyrics.

TI: What's it like being a woman in the punk scene?

GINGER: There's more opportunity for getting things done being a woman. But there's a "chick" mentality laid on you. Y'know? People still have this attitude, you're just a "chick" as opposed to being a "woman."

TI: Would you like to be more involved with bands, or performing?

GINGER: I've done stuff with bands. And I've got a part in Rick Springfield's new movie, with Patti Hansen, Keith Richard's girlfriend. It's being filmed in the City.

TI: You know lotsa star\$. I noticed your picture with Joe Jackson.

GINGER: I used to go out with him. He wrote two songs about me, "Fit" and "Different for Girls." (one of my fave songs-Ed). Now he's getting an apartment in N.Y. and getting a divorce. We're good friends. He's real private, real shy. He's got a Libra sun sign. We met at the Mab. He came up to me and asked to buy a copy of PUNK GLOBE. Later he called me up and we talked for 2 hours. He's very sensitive.

TI: You've managed to publish PUNK GLOBE every month since '78. What's the secret?

GINGER: Stupidity (laughs).

TI: In that case, how come I'm not regular?

Who would you most like to meet?

GINGER: Matt Dillon.

TI: What about soap operas? You like 'em, but I've never been able to understand the appeal of those things.

GINGER: Soaps portray problems in a dramatic way, but with comic relief. People get bored with real serious stuff & need an escape. I mean, world hunger and all that stuff is a

reality, but how much reality can you take?

TI: Let's talk about some PUNK GLOBE contributors.

GINGER: A lotta guys who started KUSF contributed to early issues. Danielle's real steady, does alotta typing and lay-out. Jennifer Blowdryer's real talented. We've done a movie, "Justice for Jennifer" based on an incident that happened to Jennifer in the girl's room at the Mab during a DOA/Red Rucker show. Sats (the Lewd) plays a rapist in the bathroom and I play a judge.

TI: Any final comments?

GINGER: I sent PUNK GLOBE to "Ripley's Believe It or Not" and they mailed it back saying "I don't believe it." I guess I could end this with what Joan Rivers says-"GROW UP, YOU TRAMP!" Joan Rivers is more of a punk than Johnny Rotten.

LATEST ISSUE - \$1.00 TO:

PUNK GLOBE
734 Bush St, Suite 36
San Francisco, CA. 94108



GINGER COYOTE
Photo by Stanley Greene



RIPPER is one of the most attractive and professional looking fanzines. Editor, Tim Tonooka's great photos and incisive interviews make every issue a treat.

COULD YOU GIVE A SHORT HISTORY OF RIPPER?

This girl Donna came up with the idea of having a San Jose fan zine three years ago. We had some staff meetings, and I basically wound up organizing it. I'm a high school dropout, so I don't have any formal training in journalism or anything. I had to learn everything from scratch as I went along. I've lost over \$4000 on RIPPER, but things have improved and it's looking real good now. We're a bit understaffed so it still takes a lot of work to get an issue out, but it's worth it.

WHAT ARE SOME OF THE WEIRDER THINGS YOU'VE PRINTED?

Well looking back there's some things I wish hadn't been printed, put it that way.

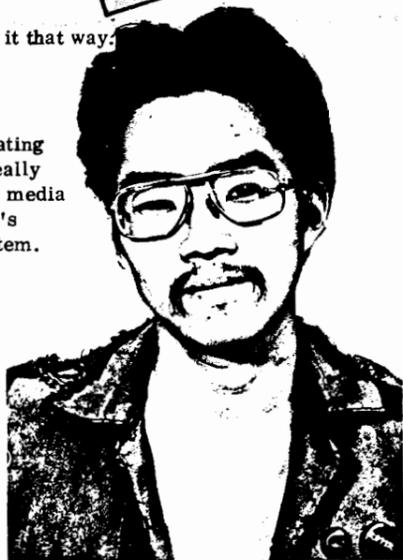
WHAT MOTIVATES YOU TO PUT OUT RIPPER?

Originally, I wanted to get involved with a fanzine that would print some of my artwork. I didn't know that I would wind up coordinating it. Nowadays I'm so busy that I hardly get any artwork done. But I really enjoy working on an underground publication. The whole glut of mass media is produced for people who want to conform to society's values. So it's important to have publications that support people who reject the system.

THERE'S A GREAT QUOTE IN RIPPER BY A BAND DEDICATED TO "MAKING THE MUSIC OUR MOM HATES." DOES YOUR MOM HATE RIPPER?

Not really, but she doesn't like the name "RIPPER."

THERE'S BEEN A RECENT CONTROVERSY BETWEEN M.D.C. AND THE COPS, WITH SOME CRITICS MAINTAINING THAT M.D.C. IS PERHAPS INADVERTANTLY INCITING VIOLENCE BY COPS AGAINST PUNKS... YOU'VE INTERVIEWED M.D.C., WHAT WAS YOUR IMPRESSION?



I hope you took the chance to ask MDC about this while they were in town. I've heard their critics, people like John Crawford and Ace Backwards, and they really miss the point. I've never heard MDC tell any punks to become rooftop snipers blowing away cops. The whole "Dead Cops" theme is just an emotional outburst against the outrageous behavior of many cops over the years. Berkeley cops are really mild as far as police go, but you go to a place like Texas, where MDC is from, or Philadelphia, where I'm from, and it's really infuriating what the police there are getting away with.

As far as this "incitement" stuff goes, you look at the history of police violence, and you find that whenever the police want to repress someone, they find a handy excuse regardless of whether there was any actual provocation. I remember back in Philadelphia the police sometimes became magicians, pulling a switchblade or drugs out of your previously empty pocket if they didn't like you. This even happened sometimes to people who went down to the police station to report a crime.

Any time you make a strong statement you're going to get some backlash. And any time you take a strong stand against the system you take a risk. But all the really worthwhile changes that have happened came about because there were people who had the courage to take that risk and make their stand.

There's a lot of "political" punk bands these days, but in my mind, MDC really stands out. Because unfortunately with a lot of these "political" bands, their politics to a certain extent just turns out to be a veil for a new kind of elitism: "We're more aware than those nonpolitical morons." But with MDC, you don't have that political elitism. They don't go around making snap judgements on people. They really care about people in the scene, about people in general, not just about some politically "correct" in-crowd. I haven't seen any other band that could communicate with so many different kinds of people within the scene the way MDC does.

YOU'VE SEEN A ZILLION BANDS... WHAT SHOWS STAND OUT AS SPECIAL?

A lot of 'em really. From 1976-78 I was living on the street in Berkeley a lot, sleeping outside, so I went to the free shows at Provo Park and Lower Sproul Plaza. After I saw the Ramones free show outdoors at the SF Civic Center 6/8/79, my interest in punk really picked up. The first club I went to was Mabuhay 12/13/79, the Blowdryers headlined and they were great!

There's been a lot of great shows since then, I could go on and on, but some of the bands I consistently enjoyed the most live included: the VKTMS, Black Flag, the Angry Samoans, the Fuck-Ups, Urban Assault, Crucifix, Personality Crisis, and Executioner. Three bands I wish I could have seen more of before they broke up are the Fix, the (LA) Stains, and the (NY) Udead.

WHAT ARE YOUR FAVE BANDS AT THIS MOMENT?

Locally, my favorites include Crucifix, the Fuck-Ups, Urban Assault, Executioner, and Whipping Boy. Double Cross is my pick for most promising new Bay Area band. As far as out of town bands, my favorites include the Angry Samoans, Black Flag, Legal Weapon, and Personality Crisis. Classic stuff I'm still heavily into: the Saints (esp. earlier), the Dead Boys, and early Damned. Favorite British bands: Abrasive Wheels, GBH, Discharge. And I listen to Blue Cheer every day, that's the kind of metal sound I just can't get enough of! I also enjoy lots of early Top 40 (up to 1973), especially the Supremes, the Four Tops, 60's girl groups and surf instrumentals, also lots of 60's punk and 60's punk-psychedelia.

WHAT'S YOUR CIRCULATION?

The circulation on RIPPER #8 is currently 3880 copies. We get lots of response, people write from all over the country and all over the world. It's really inspiring.

ANY FINAL COMMENTS?

Overall, I intend to continue placing a strong emphasis on the local scene. Out of town coverage is second priority. Only Bay Area stuff goes on the cover of RIPPER! And finally, I should dedicate something to my friends who live on the street in Berkeley or wherever else they've wandered to: You're the coolest in my mind, so hang in there. Street punks always and forever!

The latest issue of RIPPER, #8, is available for \$1 from: RIPPER, 1494 Teresita Drive, San Jose CA 95129



PUNK was the first punk zine. Editor John Holmstrom talks about the mag that spawned a thousand bastard off-springs.

TI: Could you give a short history of PUNK?
PUNK: PUNK's 1st issue was published on Jan. 1, 1976. It was published sporadically until 1979 and covered the punk scene and it's inspirations over that period.

TI: PUNK is generally considered to be the first fanzine...is that accurate?
PUNK: PUNK was the first punk magazine, in fact, there was no punk scene until it arrived, however, there were many fanzines covering music, film, and comics. I never considered PUNK a fanzine - we were professionals.
TI: What other underground zines were around at the time?
PUNK: Trouser Press (NYC), Shakin Street (Canada, I think), Back Door Man (LA), Hype (the Midwest), N.Y. Rocker (NY-came out 2 weeks after PUNK). Later on, Slash, Sniffin Glue, Ripped & Torn, Next Big Thing (Scotland).
TI: What inspired you to put out PUNK? What was your circulation?
PUNK: I was inspired by the NY rock scene-the Dictators and the Ramones, in particular. Mostly I wanted a magazine that would cover real rock 'n roll instead of heavy metal. Our circulation was 1,000 of #1 (we printed 4,000) and climbed to 15,000 at #17 (we printed 25,000).
TI: Would you care to talk about some of the characters who have contributed to PUNK?
PUNK: The people who contributed the most besides me were: Bruce Carlton-art director who now is art director of Screw magazine, Roberta Bayley-ace photographer-took most of the photos for PUNK and now works at the Peppermint Lounge, Thomas Holaday-financial consultant, handled business matters, now lives in London and works for a big accounting firm (Thom is a Yale graduate), Mary Hutton-writer, interviewed the Ramones, Sex Pistols, Damned, Eddie & the Hot Rods, Richard Hell, and John Cale. Has written a cookbook. Pistols interview was the first US interview, done the day after "Anarchy in the

U.K." was recorded (Mary is a graduate of Oxford University), Legs McNeil- resident punk, talked to the press, invented "punks" since he called himself one before anyone else (I never thought of myself as one) drew attention to the punk scene by being a colorful primitive type, now writes for German Playboy and Swank. Ged Dunne Jr.-publisher, took care of business and finances for 1st year before I fired him in a power struggle. Sold 1st national advertisements, boosted circulation to 5,000. Whereabouts unknown. Elin Wilder- inflatable punkette, handled everyday details of PUNK for the last few years, interviewed Bay City Rollers, created highly successful Punk calendar. Many other freelancers contributed-Lester Bangs (RIP), left Cream to write freelance, did some stuff for us-his stuff at Cream was great, R. Crumb sent us a letter and let us use a drawing of Helen Wheels and use an interview Harvey Kurtzman did with him, Robert Romanoli did some great stuff for us, I'm not sure where he is now, Michelle Robison interviewed the Tubes for us, she was Sid Vicious's girlfriend the night he died under unusual circumstances, Peter Wolf of J. Geils was a big fan, appeared in PUNK's Mutant Monster Beach Party, Chris Stein of Blondie contributed many photos (many of which appeared in the Blondie book Making Tracks), Joey Ramone contributed drawings and ideas (drawings in #4 for an Iggy Pop interview, a cartoon in #12, he thought of Punk of the month-many other ideas)all our features used ideas contributed by the people who appeared in them-hey-I could go on forever.

continued on last page ->

Cartoonist

John Crawford



JOHN CRAWFORD's cartoons have appeared in just about every fanzine known to man. His mud-slinging feud with MRR has furthered his reputation as punk's most notorious cartoonist.

TI: When did you first start doing Baboon Dooley?

JC: New Year's Day, January 1980. That night, stewed out of my mind, I had sworn off writing, politics and all the assholes I had been spending my time with. I figured it would be a swell way to purge myself of 2 or 3 wasted years by becoming an underground cartoonist and mocking all the things I had previously held dear. I have little recollection of drawing Dooley's silly puss for the first time cuz I was pretty wacked out at the time, but later when I sat down to look at what I had done, I realized it was a composite drawing of all I had rejected the nite before. Blank, stupid, and ugly, the face of the jackass that worships the carrot dangling before his eyes. Your typical pseudo-intellectual.

TI: How many of those strips have you done? How many different papers have you been published in?

JC: So far, I have drawn 126 single strips and 29 full page cartoons. I'm not quite sure how many publications have printed my stuff though I do know the number is over 100.

TI: Baboon tends to be a helpless character-do you feel your character represents the helplessness many people might feel in our society-do you yourself often feel helpless?

JC: Yea, he's just a fool of the all powerful media. Baboon's problem is he totally believes everything that is placed before his eyes, that's what makes him so helpless. He just bounces off of other people's ideas, a rat's reaction to the doctor's stimulus. All those electronic images, the sales campaigns, the political propaganda, assorted musical trends, he treats them all with the earnestness of a pilgrim who thinks he has found God. They just pull the sucker around by his schnozz. He thinks it's real, but it's all a mirage, the work of others who are only concerned with their own needs, and certainly not his. Baboon is a consumer, a consumer in a field where the consumers are told they aren't consumers. Did you see the little piece in Boston Rock where Rough Trade piously states, "We don't deal in trends"? Yeah, Dooley would believe that. Do I ever feel helpless? Of course, but I try not to snivel about it.

TI: How come Baboon never has pupils in his eyes?

JC: He's Little Orphan Annie's half brother. No, the truth is unlike the rest of us who evolved from mammals, rock critics developed from fish. Something you cannot possibly know from reading the strip is that Baboon's hands are very cold and his breath is not very pleasant to smell.

TI: Baboon as rock critic is a convenient vehicle for barbs aimed at the rock press-what do you think of the state of rock journalism (e.g. Rolling Stone, Creem, Trouser Press, etc)?

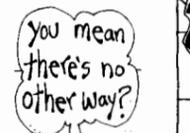
JC: Very few of the strips really deal with rock journalism. It's just that most of the underground is wrapped up in music, so I gave the strip a name I thought would fit what the market demands. But in spite of the name I do strips on whatever topic strikes my fancy at the time. Creem etc, are little more than People mags for people who listen to commercial rock stations. If you like that may god help you. (Concerned dialectical materialists please note: in using the noun "god" I deliberately spelled it with a small "g". A full page article in Maximum Rock n Roll will not be necessary).

TI: How do these mainstream pubs compare with the underground fanzines?

JC: Sort of like comparing apples with oranges, dont you think? One pays and the other doesnt. Two different things entirely.

TI: What fanzines do you like the best?

JC: There are so many that I like. I guess my fave at this moment is Primitive Noise from around Chicago. Great cartoons from some pretty sharp guys.



TI: You've mentioned Arty-Smarty mag as being inspired by NY. Rocker-what bugged you about that zine?

JC: I think to do good work you have to find something to be opposed to, nothing worthwhile ever comes out of a vacuum. I know there are those attempting to reimpose the smile button school of journalism that will find this an awful thing to admit to, but the truth is when everyone forces themselves to be nice to one another, the result is always complete and utter boredom and disgust. Each and everyone equally degraded until all are the same in their misery. It is an outlook that destroys creativity and alienates those with the most to contribute. The Rocker was the biggest thing around in those days, so I took them on. Most fanzine editors were jealous of the Rocker's power and quality print jobs, so they were quite eager to print a strip that dragged the pretty thing through the shit. It was fun while it lasted, but the fuckers up and went broke on me. Imagine my chagrin. It was a good gimmick though. It made the strip and permitted me to go onto better things.

TI: OK-Crawford vs Max R 'n R...You feel that MRR and bands like MDC are consciously inciting violence against punks by their anti-cop editorializing...would you care to comment?

JC: Originally what I tried to do was convince the citizens at MRR of the old point Crass had made so many times, that violence only works for the state, and those who are deluded enough to think you can run around the streets with a club or something and have some positive political effect are fools. Cretin radicalism, you know? MDC and MRR. For these fine denizens of the looney left though, violence is an organizing tool. If a riot could be provoked between cops and kids our friends could then boogie to the radio station, seize the time and the microphone and blather endlessly about how the fascist state is coming down on us punks man cuz they don't like our clothes or some such shit. Classic 60's horseshit rewarmed for the young people of today. I mean why else did they give us so thrilling an account of the non-existent riot on the cover of issue 4? Or the rape of Frank Discussion that was inside? Anyway, this is the sort of thing I wrote to them on and for some reason it drove the old dears crazy. From then on the letter exchange between myself and potsuck hell aka MRR HQ grew pretty heated. Finally they sent me these pretty stern statements that were all laid out and worded so it looked like they were gonna be run in the next issue of their fun-filled rag. I guess they figured I'd be intimidated by their awesome power and scorn and I'd call them up on the phone and plead for my life. Instead, I made it the basis of a fanzine of my own called All The Drugs You Can Eat, which took its name and cover from Tim Y.'s new jersey early 70's hippy drug rag. I understand from various accounts that it has turned Tim Y into something of a lunatic. The response was so great, and the distribution deal I signed so favorable, I've decided to make a career of it. Hot shit, lemme tell ya. Who the fuck cares what those assholes think anyway? As far as I can see, shitting on MRR has become a bit of a craze, one I'm very proud to have helped get under way. I think it will be to the credit of all of those who got on the bandwagon early when it still meant something...nah, MDC did it for commercial reasons, afterall, they are self-confessed capitalists. Showbiz radicalism is like heroin, each time the audience needs a little more to get off. The now unfashionable Jello Biafra made a killing singing things that were considered controversial in 1980. MDC just took it to its next inevitable step, the next level of feigned violence and empty threats. I suppose we're now about due for a band that

sings the glory of the guillotine. By the way, I've heard that when their next album comes out MDC will be officially known as Mega Death Corporation. Isn't that tripped out? On the one hand, I can't understand how people were taken in by their massive advertising campaign enough to buy their piece of shit album. On the other, I'm pleased and delighted no one took it all that seriously. Just the newest Gang of Four, what? Another indication that for 99% of those involved, this is all just entertainment. By the way, did you see Yohannon's pathetic "comeback" in MRR #5? Yeah, he put it in the record section, even he knows nobody pays attention to all that other rubbish. All that self-pity and pleas for sympathy. How maudlin. A 41 yr old man begging kids less than half that age for their mercy. I almost puked.

TI: What kinda response have you gotten from the fanzines who you mailed your Anti-MRR zine to?

JC: Great. Everybody loves a good scrap, especially when it comes to your mailbox for free. And I'm certainly glad to oblige.

TI: How would you define your own politics? Politics & punk-what connection is there? Do you think punk could be a positive political movement?

JC: Some people can only deal with reality thru the rose-colored glasses of ideology. To my way of thinking, politics is just as much a religion as Catholicism or Judaism. The radicals talk of a machine made heaven on earth (sometime in the future, their version of the holy land) while the godniks speak of a heaven in the sky made by the lord. One believes in almighty science, the other in god. I can't go along with such simple-minded shit. Life is hard, life is complex, but it is not without its interesting aspects so why hide it? Why go to all the trouble of trivializing it with politics? To go back to the whipping boys at the kiddie commie club(MRR), I think what you have is a couple of 60's failed political hacks trying to trivialize the rebellious message of punk with worn out baloney from the distant past, their childhood. This really is Babylon, a lie within a lie. You are permitted to believe anything you like, anything you think will ease your pain and make your predicament more bearable. But how many people actually dare to test their cozy beliefs? Very few. I judge people by what they do, not by the bullshit that rolls out of their mouths. Any fool can publish a magazine, as both of us know.

TI: What direction would you like to see the fanzine movement take? What should be avoided?

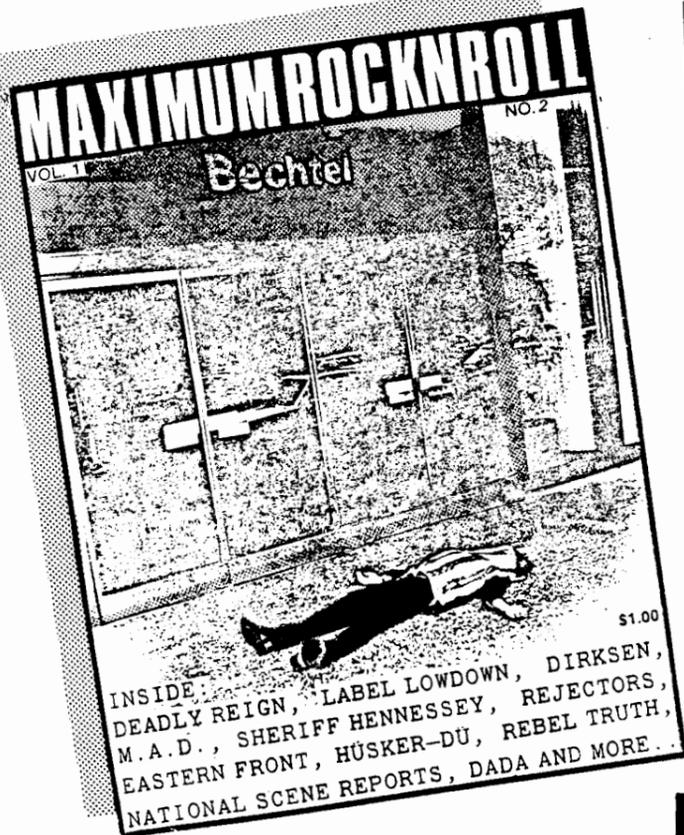
JC: I think it should and will stay as it is now, an anarchistic hodgepodge of small zines of no particular philosophy or ideological belief. Sort of a reflection of life, right? Instead of some dead philosopher's library fantasies? And I feel that any attempt to bring some order (new or otherwise) to this chaos will be met with the flying shit and bottle it deserves.

TI: Any final comments about the state of the fanzines, the future adventures of Baboon Dooley, or your place in the state of the universe?

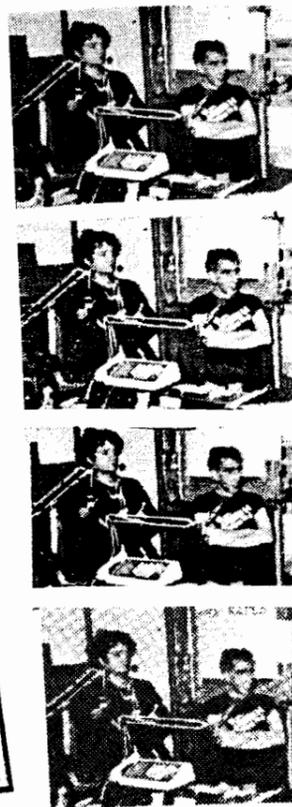
JC: No, thats enough. Thanks for being a pal, Ace!

Anyone who wants a sample Baboon Dooley comic strip or a copy of the infamous All The Drugs You Can Eat (Which don't say you should do drugs guys, it makes fun of someone who once advocated such a thing and now says something totally different) send a dollar for each to:

J. CRAWFORD - 7 So Pt Tr
Kinnelon, N.J., 07405



MAXIMUM ROCK 'N ROLL is Berkeley's controversial "political" punk zine. Main brains, Tim Yohannon and Jeff Bale talk about the visionary politics behind their mag.



TI: You've gotten criticism from bands who you haven't given the MRR stamp of approval--

JEFF: Why should it matter if we give our stamp of approval?

LYNN: It's just our opinion.

TIM: As long as we're honest and up front about what our perspective is...One of the accusations has been that we're "trying to manipulate and control the punk scene." I think we've been clearer about our biases than anybody. If we were trying to manipulate, we coulda been a lot more subtle and clever and cooptive. But we've been real clear about this, this is where we're coming from. And people can accept it or reject it. O.K.?

JEFF: We're not afraid to receive criticism of any kind. Those people who are accusing us of being manipulative and trying to control things behind the scenes, those people are much more engaged in little schemes, rumour-mongering and so forth.

TI: About fanzines-whattaya think of this alternative network?

TIM: It's totally amazing--the amount of them that are coming out is just awesome!

JEFF: I think that it's the essential thing that punk has accomplished--the creation of an alternative network of information, and people are putting out their own records.

TI: Any zines you particularly like?

TIM: SICKTEEN! (much laffter about SICKTEEN- EVERYBODY'S FAVE)

JEFF: It's a little embarrassing to admit under the present circumstances but I really like TOUCH AND GO. I think it's a really entertaining magazine even tho we obviously have disagreements with them. THE BIG TAKEOVER is good, informative zine. FLIPSIDE, of course, is great, and even RIPPER, tho lately we've had trouble with them, too. Also FORCED EXPOSURE.

TIM: What bothers me is that certain other zines are begrudging us a perspective. And why is that?

TI: Cuz your real popular and everybodys jealous. The top guy always gets all the shit...I would like to talk about the controversy with the police and punk..uh..some people have implied the MDC is the MRR "house band." (Loud laffter)

TIM: Of every band we've ever dealt with, I feel as a band, they are the most cohesive and knowledgeable about what the hell they're singing about. You can sit down with any one of them and talk for hours. And they're well-read and they're comitted as a unit to their ideas. Other bands, you'll find an individual or two, but they, as a group, live their politics, and I respect the shit out of them!

JEFF: I think "dedication" is the key word here. A lotta bands have political songs, and have intelligent people who are knowledgeable, but MDC is a band that's really comitted to what they're doing. And you can see it comes across on stage and interviews.

TIM: Our first issue had them on the cover. And they took a whole lot of our first issue with them around the country and gave them out at gigs, and took 'em to Europe and gave them out. It's been a real reciprocal kind of relationship where we are really glad to support them. And we argue, and we have a lotta different specifics with them, but they've helped us as much as we've helped them. And the reason is because of our basic respect for each other. They're much more anarchistic than I am.

TI: Like Jeff said, there's a million bands that say "Reagan sucks" or "cops suck"...it's almost a cliché...

JEFF: But MDC knows why when they say police suck, they know why. It's not just becuz cops confiscated they're beer at a gig, ya know?

TI: Course, that is a crucial issue...

JEFF: Yea, it is actually.

TI: FLIPSIDE said something about how we should "watch our mouths" with this "Fuck cops" stuff. Even though, I agree with MDC, I wonder about the wisdom of waving a red flag in a bull's face.

JEFF: We have NEVER advocated confrontations with the police. We're trying to make people more aware of what role they play in our society, and also, if people are attacked by police, they should defend themselves. We're not advocating that people attack the police, cuz you can't win. Police have guns. Police have the laws on their sides. Police have the power and anybody who takes on the police in a violent confrontation is gonna lose. But people shouldn't take abuse lying down either.

TIM: The fact is, police harassment is a constant thing in certain scenes. Most kids know on a gut level what cops are about. Are they really working for them or not? These kinds of confrontations are gonna happen automatically. Kids are rebellious in general against authority figures.

JEFF: The cop serves and protects the property class.

TI: Punk is a continuation of the counterculture of the 60's. Maybe we should talk about some of the mistakes, and things we could learn from the 60's.

JEFF: "Counterculture" represents symbolic rebellion. They present an example that you don't have to conform and can dare to be different and oppose the conventional norm.

TIM: A commonly held thing in the punk scene is that drugs destroyed the 60's counterculture. Some people even feel the CIA brought in the drugs to disable the movement. There's some validity to that. But the main reason the 60's counterculture did not grow and evolve is that it was co-opted very early on. One year after the "summer of love" you had all the bands signing to major labels. The whole music aspect was now part of Warner Bros. or whatever. The independent labels dried up like that. This time around what's really interesting--where like 6 years into the punk thing and it didn't get co-opted. Okay? And we've been able to dig in a lot more roots now. The independent distribution is fairly healthy.

TI: How'd your zine get started?

TIM: It started after we we're working on the album (NOT SO QUIET ON THE WESTERN FRONT) and there was to be a fanzine included in the album with one page for each band, and it was real fun. And it just sort of occurred to me "Fuck, we should be doing a fanzine!" At that point, RIPPER was sorta in limbo and we thought it'd be real good to have a local fanzine. So I got a couple people who used to work on CREEP and several other people together, and FLIPSIDE wasn't doing national coverage anymore, and we'd been doing the radio show for 5 years and that gave us tons of contacts. And then certain people like Ian from MINOR THREAT and others said, "You should do a national zine to connect all these scenes together."

TI: You guys are known as the "political" fanzine. What exactly are your politics? The rumour is you're all a bunch of commies. (At this point the staff expressed a wide range of different political philosophies)

TIM: My outlook on the world is basically Marxist. I believe in a democratic kind of socialist set-up. But I am not an anarchist. I do have anarchistic tendencies, but I don't see anarchy as being able to work. In the long run that is to be the goal. But there needs to be an economic control. Capitalism has radicalized methods of production and I think we need a system that would radicalize methods of distribution. And that's the role socialism should play.

TI: (To Jeff) How do you differ from Tim's politics?

JEFF: I think that he has more faith in the ability of a ruling group to actually administer a democratic type of socialist regime than I do. My basic feeling is that power corrupts and that when people are in positions of power, there's enormous pressure on them from every direction to become more repressive, more autocratic. My feeling is that ruling groups are not trust worthy. A small group of people are not to be trusted.

TI: I agree that power corrupts. Now MRR is pretty powerful. The printed word has a certain kind of power. Can your paper advoid that?

JEFF: I don't think any of us are any different than when we started the paper. I don't think we're egocentric about it or on a power-trip. Nobody's really changed. Except the one thing that's changed is that people have found out what we're saying is so offensive. Guess I had more faith that people in the punk scene didn't mind that somebody wanted to raise important issues; that it wouldn't be considered something horrifying. But people seem to react as if you're preaching any time you suggest an idea. There's a tendency of so many people to just assume that you're trying to tell them what to do, and I don't feel that's what we're trying to do at all.

TI: Would MRR ever endorse a presidential candidate?

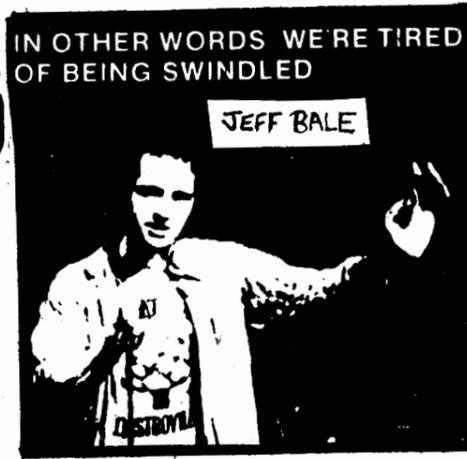
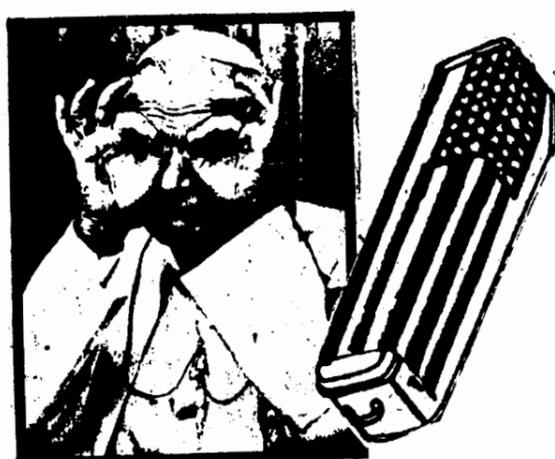
LYNN: We could never agree on one!

JEFF: One point we should make is there's not really anyone on the staff that is like a doctrinaire or rigid Marxist. Probably the closest to that is Peter Urban. The rest of us are pretty cynical and not really sure what the best thing is. I think the only thing which unites us is the fact that we're critical of the existing system here. We think it's really explosive and should be changed, but beyond that I don't think there is a general line of thought as to how that could be accomplished.

TIM: The criteria that we, us, basically, when we get stuff sent to us in print--we all sit around and read it. There's some stuff that automatically people like, and there's some stuff that's questionable. And mainly the objective has been to put out stuff that is intelligent and progressive. There's certain areas that we're not trying to duplicate, that other fanzines do. Like why should we run stuff that's sorta just fun. Other zines are doing that by the score. Also, we don't like stuff that's sexist, racist.....



KNOWLEDGE IS POWER



TO GET THE LATEST ISSUE SEND A BUCK TO...



MAXIMUM ROCK N ROLL interview (continued)

TI: Can punk sell-out? The youth culture is smaller now than in the 60's. The 60's was just too much too soon.

JEFF: I still maintain that general unpopularity is one reason why the punk scene has planted firmer roots. Bucuz when the media blitz suddenly hit the hippies in '67, the next thing you know, there's a huge market of people interested in buying acid rock or folk rock or psychedelic. Suddenly the record labels realized "Gee, we can make money off these mother-fuckers!" So they moved in. Warner Bros. had an ad in the 60's: "The man can't take our music."

TI: Now we get that funny ad ridiculing "punk tape."

JEFF: Yea! Which is the flipside of the same coin. They were trying to identify with the youth culture to help sales, but now....

TIM: The danger is, as the scene expands...what happened in the 60's was it expanded very rapidly and the initial core content got overwhelmed by the mass popularization that the mass media did on it. But this time, it's happening at a slower pace. And my hope is that people who were involved with punk from the beginning will stick with it now and not abandon it. Like within a year after the Summer of Love thing, there was this big parade on the Haight-"The Death of the Hippie" thing-and all the original hippies high-tailed it cuz they saw this exploitation taking place. And this time what I'm hoping is that emuff people will stay around and fight it out, and keep trying to inject into the Quincey generation the original reason for punk. Then there might be a better chance that as it grows, it'll grow qualitatively, too.

JEFF: really feel ultimately it's a losing battle, but I think the best we can hope for is to retard the process of co-optation by trying to maintain some kind of ideals as long as possible. The thing that's gonna destroy punk is when there's a million people that look like punks and think like regular jocks. That's already happening. You can see it at shows.

JEROD: But by it's very nature I think punk would be more self-destruct than sell-out. Its too harsh for most people. If it sold out, it wouldn't be punk. It'd just be Fleetwood Mac or Led Zeppelin with a different haircut.

TI: It's kinda tricky, tho. There are bands like the DK's or MDC who are "anti-capitalists." Yet we're all stuck in the capitalist system, and they're profiting from singing anti-capitalist songs. That's not a criticism by me. I hate the idea that: "They sold out cuz they're successful! But it is ironic in a way.

TIM: I think it matters what you do with your money. In the 60's the counterculture ghetto-ized and people tried to create this little, pure ideal which could not exist within this capitalist society. I'm hoping this time around people don't do that. But what is important is you work within the system. You are forced to some degree or another. But if you make a bunch of money-what are you gonna do with it? That's why we publish our finances. And we want people to know this is what we're making off the scene, and this is what we're gonna do with the money. The precedent we're trying to establish is financial and ethical accountability to the scene. And as we generate more money we want to show we're putting the money right back into the scene. And that should be the criteria people use in deciding who's "selling out." And we're coming under alot of attack-amazingly!- for doing this. The fact is, we do make money on the magazine. We're probably one of the few fanzines that's actually making a profit on what we're doing. But we have all sorts of plans for if we do make alot of money, what we're gonna do with the money.

JEFF: Tim has some grandiose plans which, uh, some of us (laffter) are trying to bring down to earth a bit.

TI: So we'll hear about Tim taking off on a jet plane with a briefcase full of money in the middle of the night (laffter).

JEROD: We're gonna check out the punk scene in Rio!

TI: "MAXIMUM ROCK 'N ROLL live from Bermuda!"

JEFF: These people that say "Gee, you're making money yet you're anti-capitalists." What the hell's the fucking alternative?!? You can't function in our society without having some kind of relationship with the capitalist system. The only alterantive is to fucking leave! That kind of argument is so idiotic to begin with!

PUNK interview (continued)

TI: In your recent cover story for STOP on "punkxploitation" in the media, you document how the mass media is portraying punks...how does this compare with how the punk fanzine media portrays themselves?

PUNK: TV portrays punks in a very obvious, simplistic manner based on the popular misconceptions the media has built up about the punk scene over the years and that many so-called punks perpetuate. From the little punk press I've read recently, today's punks seem self-obsessed and isolated from the "real" world - the only reality to them is their own small scene. The saddest thing about the punk scene is how it resembles the hippie scene so much it's revolting, since the idea in the beginning was to get away from the hippie philosophy. There's too much regimentation and conformity. Individualism is what it used to be about. Like the Pistols said-the idea was to get a thousand groups with a different sound from each-not a thousand groups that sound just like the Sex Pistols-

TI: Is it true you did an interview with Lou Reed with the headline "Rock 'n Roll Vegetable." Why?

PUNK: Rock 'n roll vegetable was a take-off on Lou Reed's famous Rock 'n Roll Animal l.p. Funny funny-get it?

TI: It's been said that "punk" is largely a creation of media hype - that punk was portrayed in a sensationalistic and inaccurate manner in the media, and that today's kids are imitating this illusionary image of what punk is supposed to be. Would you care to comment?

PUNK: Your comment is 100% correct. I could write a book, but it's too boring and unimportant to go into.

TI: How would you compare the punks of today with the people who used to read your zine?

PUNK: I can't compare. I'm not really in touch with today's scene enough to.

TI: Do you find any fanzines today of interest?

PUNK: Twisted Image, Tuber's Vioce, Rhubarb.

TI: What kinds of bands were prominently featured in PUNK?

PUNK: The Ramones, Blondie, the Sex Pistols, the Dictators, Richard Hell, Patti Smith, the Clash, Lou Reed, Iggy Pop, Robert Gordon, Suicide.

TI: Any final comments.....

PUNK: The worst thing about "punk" today is that no one seems to be having fun - just being concerned about the political situation. In America, teenagers have it good, so any bitching about our political system is just so much whining. Instead of writing songs about it, they should do something - music should be fun. I like Twisted Image. You guys seem to have fun.

ISSUES AVAILABLE:

- #6 Nick Detroit, \$2.50 photocomic starring Richard Hell and many others.
- #11 Dictators, \$1.00, also the Clash & Dead Boys & Crime
- #15 Mutant Monster Beach Party, \$2.50 photocomic with Joey Ramone, Debbie Harry, Andy Warhol, Peter Wolf & many others
- #16 Disco Maniac, \$1.00, Shrapnel, Sid & Nancy interview
- #17 The Clash, \$1.00, Breznev parody, Destroy all Monsters poster

STOP! c/o John Holmstrom
P.O. Box 529, old Chelsea Sta.
N.Y.C. 10113

ODDITORIAL

VIEWS EXPRESSED IN THIS ISSUE ARE THOSE OF THE INDIVIDUAL WRITERS AND DON'T NECESSARILY REFLECT THOSE OF NORMAL HUMAN BEINGS... JOHN, YOU'RE TOTALLY OFF-BASE WITH YOUR ATTACKS ON MAX-R&B... ITS ONE THING TO INTELLIGENTLY CRITICIZE, BUT THE VICIOUSNESS AND VEHEMENCE OF YOUR CRITICISMS SUCKS SHIT... AND I DON'T DIG THE BULLY ROUTINE... HOW COME YOU GOTTA ENLIST THE WHOLE PUNK SCENE IN YOUR CRUSADE? DO YOU NEED A GANG TO BACK YOU UP? YOUR CARTOONS ARE GREAT AND I HOPE TO KEEP PRINTING THEM, BUT AS A PERSON, WELL LETS JUST SAY YOU KINDA SCARE ME.
-Ace

8-Song-12"-E.P.

- PSYCHO
- DESTRUCTION
- DARK SIDE OF HUMAN MIND
- CONTEMPT
- KIDS ARE FOR TRIX
- PAPER
- ELIMINATION PROCESS
- NATIONAL CLOCK SOCIETY

PRODUCED BY JIMMY DUFOUR

SEND \$5.00 PPD. TO

ACTION RECORDS

P.O. BOX 57
KENMORE STATION
BOSTON, MA 02215

6/7/87-88

TWISTED IMAGE FREE

1

TWISTED IMAGE FREE

2

TRUE PUNK ROMANCE JOHNNY ROTTEN'S SECRET LUST FOR JACKIE Q.

TWISTED IMAGE FREE

3

WE GOT... Back Issues!

YES! WHILE THE SUPPLY LASTS YOU CAN GET THESE ISSUES FOR ONLY \$1 A PIECE!! WE ONLY GOT ABOUT 20 ZILLION COPIES LEFT TAKING UP SPACE, SO ORDER TODAY FOR A BETTER TOMORROW!

TWISTED IMAGE
2501 Haste St. #414
Berkeley, CA. 94704

1ST ANNUAL BIKERS BASH



A PARTY FOR SAN FRANCISCO'S BIKE MESSENGERS

JASON AND FRIENDS ARE WORKING ON PUTTING TOGETHER THE "BIKER OLYMPICS"... WE'RE LOOKING FOR FEEDBACK FROM INTERESTED BIKERS! IF YOU'D LIKE TO GET INVOLVED CONTACT JASON (HE'S THE ONE WITH THE DAY-GLO MOHAWK!)... HOPEFULLY THE "BIKER OLYMPICS WILL BE THIS SUMMER IN GOLDEN GATE PARK. EVENTS INCLUDE RACES, RE-LAYS, HOWLING, ETC.



JASON

APRIL

GIRL

FOOT

PETE MOSS

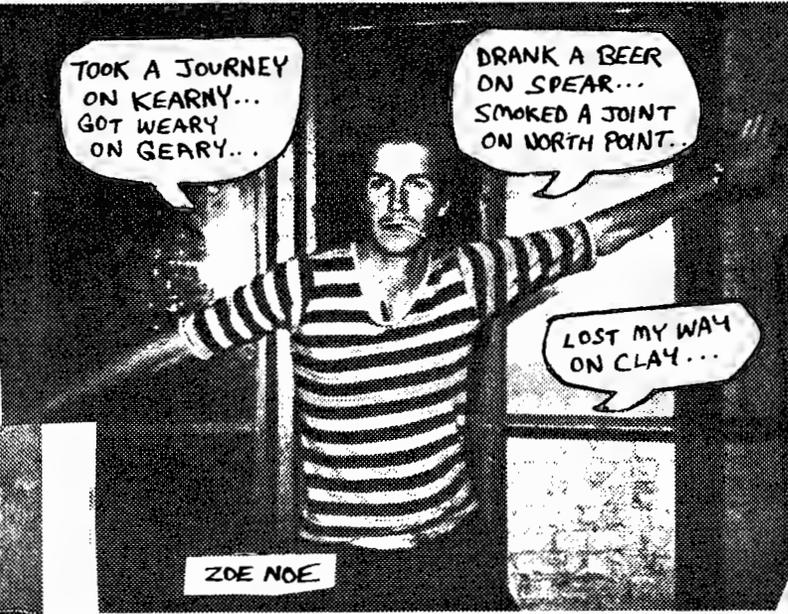
THE "FIRST ANNUAL BIKERS BASH" WAS A LOT OF FUN... A GOOD CROWD OF BIKE MESSENGERS TURNED OUT CONSIDERING IT WAS A RAINY MONDAY... SAW A WHOLE BUNCH OF FAMILIAR FACES, PEOPLE WHO USUALLY PEDAL BY IN A BLUR.

ALL THE BANDS WERE GOOD... I FORGET THEIR NAMES EXCEPT FOR "FIFTH COLUMN" WHO GOT THE CROWD GOING WITH THEIR BIKER-BAITING ANTAGONISTIC LEAD SINGER... ALSO GOOD SHOW BY A BAND MADE UP OF DRUNKEN MESSENGERS... THE SHOW ENDED ABRUPTLY WHEN THE



GUITARIST IN THE LAST BAND WAS HIT IN THE HEAD WITH A BEER CAN!

OVERALL NOT TOO MANY PROBLEMS, EXCEPT FOR SPAZ GETTING CRAZY- DRUNK AND ROWDY... ENDED UP GETTING BOUNCED ALONG WITH PETE MOSS AND JASON... OH WELL. MAYBE WE'LL DO THIS AGAIN NEXT YEAR!



TOOK A JOURNEY ON KEARNY... GOT WEARY ON GEARY...

DRANK A BEER ON SPEAR... SMOKED A JOINT ON NORTH POINT.

LOST MY WAY ON CLAY...

ZOE NOE

SPECIAL THANKS TO DIRK DIRKSEN OF THE ON-BROADWAY THEATRE FOR PUTTING THIS THING TOGETHER! SUPPORT HIS SHOWS CUZ HE SUPPORTED US! HOW MANY PEOPLE GIVE A SHIT ABOUT BIKE MESSENGERS ??

