



# PUNK

Catalog  
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EARLY LOS ANGELES PUNK PART ONE: TWO STOLEN INTERVIEWS, ONE MEMOIR.

<http://members.aol.com/mutantpop/>

## WHAT'S IN A NAME?

Granted, **PUNK CATALOG** looks totally like the good ol' Mutant Pop Mailorder Catalog, 'cept it's a little bigger and the press run is up a thousand and it's coming your way via the painfully slow but rather less expensive bulk mail rate. Despite the superficial makeover, there is a major shift in the works here...

Ever since the move from xerox to newsprint effected with Catalog V (1998), the size of the MP catalog has been frozen at 16 pages. Sixteen pages on newsprint is almost exactly one ounce. Ya go over that and the mailman dishes out a thump to the forehead to the tune of \$220/1000, significant coin to a little schmuck like me. It takes some serious space to list 1000 titles and print an order blank. When you add a regular column and new release info, the available "hole" starts feeling awfully cramped. I wanna do more than just sell records...

In a way I'm coming full circle. I started my activity in 1990s Punk doing a fanzine with a couple other people and now I'm going to be heading that direction again. I have no interest in trying to be a gazillionaire by selling ten million copies of neatly shrinkwrapped Wonderbread CDs to the dullards who shop at chainstores. There are plenty of people slutting themselves already in pursuit of those big pots of greenbacks—their right, I suppose. It just doesn't fire my engine. Helping to build and document a vital punk rock underground is what gets my juices flowing, economic sustainability is my goal. Just as Mutant Pop is morphing in 2000-01 from a conventional mass marketed shrinkwrap label into a DIY manufacturer of small edition CD-R titles, it makes perfect sense that this publication needs to take a parallel leap in its breadth and depth. As the pace of releases accelerates and my interest in punk history grows, it's obvious that sixteen pages ain't gonna cut it.

Bigger issues cost more to print and there's no way in hell I'm gonna be able to suck up a first class postage hike as well as a bigger printing bill. Bulk mail is unavoidable as this publication moves from one ounce towards three. I apologize for the inconvenience—I know from personal experience that bulk mail can be *extremely* slow at times. I hope that the improvement in catalog content will offset the frustration that will be generated by postal slowness.

I have long argued that 1990s Punk represents a continuation of original 1970s Punk—"the English music of 1976-1980 reborn in another time and place." This revised publication will give me time and space to develop and document this thesis as well as provide an opportunity to introduce you to many of the bands cranking out SRCDs on Mutant Pop. It will also remain a great way for music fans and vinyl fetishists to pick up punk rock records and CDs fast and at a reasonable price. (Mailorder sales fund this publication and my label—your ongoing support is essential and appreciated!)

Starting with the next catalog, I hope to hook up with as many as four other labels for full page advertisements. I don't want to run dozens of little ads, nor do I want to accept ads from anybody wanting to send one. There are a small handful of poppy punk labels from whom I'd like to get regular large ads, if they have the budget. Advertising revenue will be dumped into yet another expansion of publication size and press-run, with a view to making the **PUNK CATALOG** one of the most widely-read and informative publications in the United States. Bigger and better are the goals. For now, welcome to the show!

## NEW RELEASES!

Seven new Short-Run CDs, hang on...

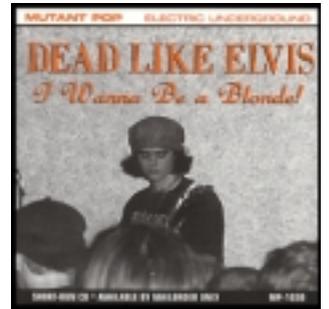
MP-1013 **BORIS THE SPRINKLER** *Live Cincinnati 1999* SRCD is the first newbie—a complete set from Mr. Spodie's MutantFest last summer.



This is straight from the board with some digital sweetening, it sounds like a medium-quality stereo bootleg. It's a full show for only four bucks—the price of all MP Short-Run

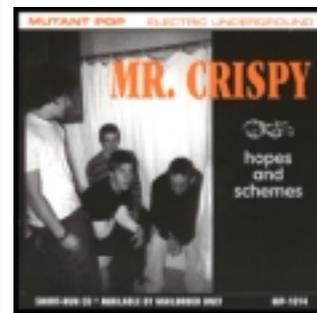
CDs—and it comes with a full color sleeve to boot!

Don't let the fact that MP-1030 **DEAD LIKE ELVIS** *I Wanna Be a Blonde!* SRCD is mastered from a second generation cassette tape scare you away. Two of these four songs are charmingly vapid and two of them are smash hits. This is documentation of an obscure—but great!—Corvallis band from 1995. *A Killed By Death*



gem ten years ahead of the curve from me to you—for a mere four bucks! A can't miss proposition!

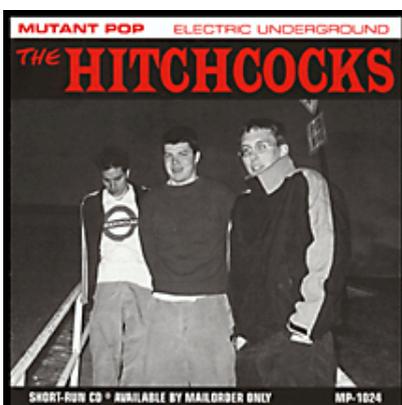
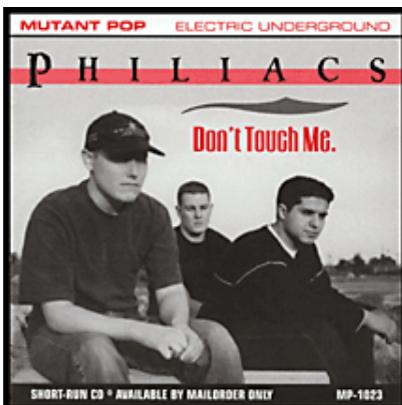
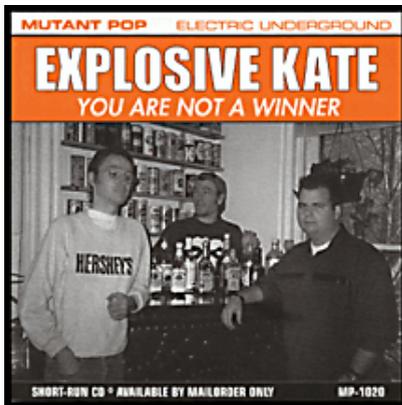
MP-1014 **MR. CRISPY** *Hopes and Schemes* SRCD takes it to a whole new level for this terrific Oklahoma band. This release is a real landmark in



the history of Mr. Crispy, as the band moves from Weasel worship towards a distinctive, thickly produced guitar roar of their own. The

songwriting is first-rate, with lyrics lamenting the loss of a cool local scene.

Подписано в печать: 14.06.00 Тираж: 3 000 экз.



This brings me to my Pick of the Litter for SRCD Wave Five: **MP-1020 EXPLOSIVE KATE** *You Are Not a Winner* SRCD is solid, solid stuff from a band that has been around the block. EK has a couple DIY-flavored singles out and recently put out a full length as a 12" phonograph platter. They somehow managed to lose the DAT of the recording, so they're up Shit Creek in terms of ever jumping that to CD. The five songs that are part of this SRCD were actually recorded back in October of 1998 and mixed a year later. It's great stuff, kicking into gear in a big way with a totally rocking surf song, before switching gears into funny punk, a cover of an old sloppy-and-cool local Delaware band called CORPORATE MUSIC BASTARD, a whimsical song called "Rocketship" that sounds like something Jesse Sutherland of THE AUTOMATICS might have written, and a snotty middle finger to the attitudes of the local scene called "You're No Good." EK is all about big hooks, great melodies, and a fun time—punk as entertainment. This ranks right up there with the band's very best stuff and with you getting five great songs for four bucks, it's pretty tough to miss.

I took so long getting this catalog together that Wave Six has also rolled up on the beach. Probably the best wave to date when you get right down to it, all three of these releases are worth about twice the price tag if you're a fan of poppy punk rock.

Let's start with **MP-1012 DARLINGTON** *Live Dallas 1999* SRCD. Twelve live tracks from an excellent show in their home stomping grounds, thirty minutes of rock. Sonically, if the live section of the SICKO CD is an "A" and the BORIS THE SPRINKLER SRCD is a "C" and the VML Live 7"ers are in the "D" to "F" range, this recording is a solid C+, maybe sneaking into the B- zone. A nice mix of old originals, new originals, and cool covers—not one but *two* RAMONES songs and a smokin' cover of "Time Warp." If you like your three chord post-SCREECHING WEASEL punk rock served up hot, DARLINGTON is gonna become one of your favorite bands. This kicks hard, the between-song banter is entertaining, it sounds good, and it's only four dollars—pretty much a no brainer.

And, believe it or not, that red hot smoker is the *weakest* of the wave! My Pick of the Litter for Wave Six is **MP-1023 PHILIACS** *Don't Touch Me* SRCD. Actually, I can make a bigger statement than that: this is my favorite of the 19 SRCDs that I've put out to date! If you understand the Mutant Pop Sound, such as it is, you know it kinda starts with the power and brains of UNDERHAND, develops shy-guy appeal with AFTER SCHOOL SPECIAL, hooks and harmonies with THE AUTOMATICS, depth with THE CONNIE DUNGS, before forlorn, naïve, shy-guy appeal reasserts itself with THE PEABODYS. There are lots of great bands and fun twists and turns along the way, but to me that's the main path of development of the label-sound. Groups like EGGHEAD and THE KUNG FU MONKEYS and THE PROMS and DIRT BIKE ANNIE all fit in and make perfect sense within that framework. Well, the PHILIACS—a young band from Alta Loma, California—are right down Main Street of Mutant Pop Central. Eight songs, gargantuan buzzing hooks, shy-guy appeal, sweet vocals and harmonies over blistering, loud guitars. An absolutely *ESSENTIAL* release, rocking and charming and pure! Send four bucks now and a thank you note later.

Which leaves me in the tough position of having to say, "Oh, yeah, and I've incidentally put out the landmark debut release of Ohio pop-punk powerhouse THE HITCHCOCKS." Precisely: **MP-1024 THE HITCHCOCKS** *Psyche!* SRCD. The band recorded a bunch of songs, basically a full album, and I was allowed to cherry-pick smash hits and to assemble a fifteen minute chunk of joy for this release. I dare you to buy this one, crank it up loud, and then drop me a line telling me that SRCDs sound like "demos" whereas MP 7"ers sound like "real releases." I'll laugh at you: HA HA HA!!! Just try fitting this much rock on two sides of a seven inch platter—it'd sound like *SHIT!* This six song pop-punk mo-fo fucking *slays*, just the right dose of high quality pop-punk sugar. THE HITCHCOCKS hail from Medina, Ohio, and fit in perfectly alongside THE PROMS and BEATNIK TERMITES. You know what I'm talking about: mind-numbingly catchy tunes, growling guitars that roar, gallons of sweet syrupy vocals and harmonies over the top. Phenomenal and four bucks!

Thanks for your support! The SRCDs are looking like a big hit! —T. Chandler

# FESTIVAL AUG. 19

WARREN, PENNSYLVANIA. HOSTED BY ANDY PEABODY. STARTS 2 PM, ENDS 10 PM OR SO. ALL AGES. BANDS INCLUDE: CHARLIE BROWN GETS A VALENTINE, CONNIE DUNGS, DARLINGTON, DIRT BIKE ANNIE, HITCHCOCKS, KLOPECS, PEABODYS, PROMS, PROTEENS, RUTH'S HAT, AND WALLYS. WATCH OFFICIAL INFO AT [http://www.geocities.com/the\\_peabodys/fest.html](http://www.geocities.com/the_peabodys/fest.html)

This catalog is late. Sorry. I took a week and drove around Northern California with my dog and then came back and was in some kind of writer's block... I didn't totally fuck off, I got another wave of SRCD sleeves into the works and pretty well nailed the Kung Fu Monkeys art and re-mastered the Dirt Bike Annie album and got the catalog in electronic format up on the web site and figured out how to put computer graphics on the same disc as music for my SRCDs (which will all be "enhanced" shortly). So the time wasn't a total loss by any stretch of the imagination, I've learned a lot of things that will come in handy over the next few years. But getting this catalog into the mail "on time" wasn't part of the program.



Some of you may have picked up a copy of my historical document on the origins of the SCREECHING WEASEL and LOOKOUT! RECORDS relationship from the website. It's a pdf file, it's pretty long. The title is *My Brain Hurts* and it was pulled from the Lookout! Records Com Center (message boards) with marginal notes by me. Ben Weasel and former Lookout honcho Larry Livermore were bashing each other in the face for a couple days. There was a lot of heat and quite a bit of light generated.



Anyway, my pdf collection of posts was only up for two days on the MP web site before Ben was squealing like a stuck pig. Ben doesn't understand history at all and

thinks I'm out to hack his knees for being the asshole he has chosen to pretend to be. I don't need to do a hatchet job, he's mutilated himself already. Fuck Ben Weasel and all that he stands for!!!

As for Ben Foster... Ben Foster is okay. He's the Andrew Clay behind "The Diceman." Split personality, not entirely dissimilar from me, I suppose. ("Pay no attention to the man behind the curtain!") Ben seems to have had a fucked up childhood and he has some real security issues. It doesn't take Dr. Laura to figure that out. But he's sensitive and artistic and probably a pretty nice fellow under all the braggadocio and bullshit— which isn't to say he wouldn't try to punch me in the head if he had a shot. (He did do a zine glorifying minor league hockey thuggery, I understand.) Regardless, I wish you Peace, Ben Foster... I realize that we'll never be friends but I do think we can work together for the common cause. Hobbyism vs. Careerism needn't be a death match... There's plenty of common ground for building the pop-punk movement.



Besides, working against Panic Button would be a sectarian deviation. Shut up, communist!



For the record, my childhood was okay, although my mother was more neurotic than most. We moved to Corvallis in 1977 when I was a junior in high school. Transplanting me at that age was pretty sadistic, but my father was just turning forty and he had the big midlife crisis. The shoestore manager was needing to turn into a shoestore owner. They rationalized that moving me then would help to keep me from being a drug-smoking Humboldt State University communist hippie.



My father grew up on the east coast. Big family, 13 kids. His father was a railroad engineer that worked nights. He used to communicate with his son by leaving notes. "Leon, be sure to do this!" "Leon, I thought I told you to do that!"

How would you like to have that sort of relationship with your father?

So Leon really had to feel his way along with the "fatherhood" thing when he became a dad himself. I guess he did okay, considering everything.



Leon showed me a letter he had written to my mother before they were married. Or a note scrawled on the back of a card, more likely. He was joking with her about getting her knocked up, like that was the alpha and the omega of life on earth. Bear in mind my wife's great-aunt was a welder in a shipyard during the war, fifteen years before. From women in industry to happy housewives in a decade and a half...

The women's movement has made monumental strides since the early 1970s, when it emerged. It has floundered upon the shoals of its success. But watch out, comrades, these gains can be reversed...



The right wing really had Americans brainwashed in the 1950s. Watch a Doris Day movie sometime. Pick a movie, any movie, they are all the same. Fa-la-la-la-la happy housewives. Child bearers. Moms. And you wouldn't believe how arrogant, shallow, and rude those people are if you scratch the surface. Sure, I can be just as abrasive, but at least I don't pretend to be a church lady. I fucking hate that generation. I fucking hate all those late '50s/early '60s mommy movies.

I was born in 1961, by the way.



Talking like a communist is fun. I'm actually some kinda wacky left-wing libertarian these days. They used to call those guys "anarchists" back in the 1880s. Throwing bombs is nuts, mind you, anarchism means individuality and freedom and peace.



"So what the fuck is some middle-aged anarchist wack doing making pop-punk records for 20 year olds?" some cynical outsider asks.

"I love the music and you can always be 20 in your brain until the day you die," I answer. That's one of the things I have learned: you are as old as you think you are.

"Grown Up is just another term for having become redundant." I think Johnny Rotten said that. That's about the truth. You still get older, you still die, but you never have to give up on passions and emotions and energy. You can work hard on things that are important to you and get things done—even if society deems your actions worthless. You don't have to live the life of a 9-to-5 drone or raise lots of babies and act "mature" and "dignified," as parents invariably do.



That's the thing that washes older people



out of punk: it's not marriage or mortgages, it's parenthood and all that "requires." Mommies and Daddies all act the same way—I've seen one after another of my friends join that bizarre cult called Parenthood. The big pause button of life gets clicked on for the next ten or twelve years, at a minimum, and the harried look and the vacant gaze become the norm. Sometimes signs of life later return, other times the parent not only forgets to un-click the pause button, but they end up forgetting why the stereo was ever on in the first place.



I've been writing for *Hit List* for a couple issues. Normally I would have had copies of Issue #7 to sell last time around, but Mordam sold the entire print run to a few big, fat distributors within 24 hours of publication and all I was able to scam was 5 copies. That's why I decided to run the same column in the last MP Catalog... While I'm not sure how much longer I'll be writing for *Coldfront Ma*—er, *Hit List*—I do promise not to put the same retarded crap in both places again.



I was meaning to tell you all a story about my trip to California. I shot old-fangled film pictures and still don't have those back yet though, so maybe I'll give it a miss for now. I do want to emphasize once again that *road trips rule!* Be sure to get your ass out the door and see some of this enormous continent. Bring a tent. You won't regret it!



Speaking of road trips, here's a good destination for one: **WARREN, PENNSYLVANIA—AUG. 19, 2000.** Where the hell is that? Dig out a map. Be there or be square, daddio. Hosted by Andy from THE PEABODYS, who has shown us all the way to make festivals happen. First: ya gotta *want* it to happen and second: ya gotta have your shit together and third: ya gotta *Do It Yourself*. Just like Dave Spodie and Eddie from The Proms demonstrated last summer... There's lots of great bands and positive energy in the pop-punk world, all you have to do is concentrate it into one time and place.

With regards to the Warren show, the list of MP-related bands is mind-blowing. While the roster can be expected to change slightly over time, as of this moment it looks like: Dirt Bike Annie and The Proms and The Hitchcocks and Charlie Brown Gets a Valentine and The Connie Dungs and The Peabodys and The Proteens and The Klopecs and The Wallys and Ruth's Hat and Darlington. That's 11 MP-related bands in one place at one time, an even dozen if Boris the Sprinkler is able to make it down—all ages show, \$10. It'll start in the early afternoon and will run all day. You can preorder tickets now, I believe, email Andy Peabody for info on that: [a\\_szymczyk@hotmail.com](mailto:a_szymczyk@hotmail.com) Also be sure to bring a fistful of additional greenbacks for buying shirts and crap from all the bands, these people need gas money!

Be sure you keep your eyes glued to Andy's website for information as it happens. [http://www.geocities.com/the\\_peabodys/fest.html](http://www.geocities.com/the_peabodys/fest.html)



In Mutant Pop album news, art for **MP-511 THE KUNG FU MONKEYS *Surf's Up, School's Out, Let's Fall in Love: 12 Brand New Ultramatic Supersonic Candy-Coated Technicolor Bug-o-Phonic Rhythm-and-Kid-Beat Aural Adventures for Lovers of the Modern Sound!*** will have been completed by the time this catalog is back from the printers' and I should have finished CDs by the time you get this in your mailbox. It's really fabulous, but you were suspecting that already, I'm sure. Please do check it out. \$10.



Here's a dash down the list of forthcoming albums with info about each, as of June 14, 2000. These things do change, stay tuned to [www.mutantpop.com](http://www.mutantpop.com) for up-to-the-minute information:

**MP-507 UNDERHAND *title T.B.A.*** has been brought under the MP flag. Arne and Christian recorded some stuff *after* the unreleased 4th Mutant Pop session, so it's gonna feel like a real album rather than a singles collection. Two of the songs were reclaimed for their new band (the name of which escapes me) but it's still a great, great album. This is probably 4th on the launch pad though, other things of a more time-sensitive nature are rolling in fast and furious...

**MP-514 THE AUTOMATICS *Round Up*** is a collection of singles and comp

tracks with an August release date slated. The band will be touring.

**MP-519 THE WANNA-BES *self-titled*** has landed back on MP after they weren't able to put together a quick deal with Chicagoland Records. It's an amazing album, I'm thrilled to have it back! This will probably be #2 on the launch pad after the KFM album, but do not preorder this yet!

**MP-520 THE CONNIE DUNGS *Eternal Bad Luck Charm*** will be down the pike shortly after The Wanna-Bes. This 10 song masterpiece marks another step forward for the greatest pop-punk band in the world. The group seems about ready to call it a day, this may be the swan song. What a great album!

**MP-522 THE PROMS *title T.B.A.*** is finished. Eddie and the gang went back to New Jersey to Water Music, where Pontiac from THE KUNG FU MONKEYS engineered. It took a second trip to the studio to get it finished and both Pontiac and Eddie seem really happy with the results. I look forward to hearing it and will kick some ass to have this out in time for the Warren fest.

**MP-523 ATTENTION DEFICIT *title T.B.A.*** is in the process of recording. The process is meticulous since the band has to write sequencer scripts for every song. There are already a couple songs in the can but this one will be a late 2000 release, I'm guessing.

**MP-524 DIRT BIKE ANNIE *title T.B.A.*** is looking like a 2001 release at this point. Speaking of which, I've decided to do perhaps 3 regular CDs in 2001—sort of splitting the difference between the mad release pace of 2000 and consigning the format to the abyss. In the meantime, a live DBA SRCD will have to make do.

**MP-525 THE PEABODYS *title T.B.A.*** will record later this year. I think it's safe to say that this one is "anxiously anticipated" by the pop-punk faithful. The band also has a new SRCD forthcoming on Mutant Pop and will be on a split 7" or two on other labels. I'll have 'em, never fear.

**MP-526 PHILIACS *title T.B.A.*** is the latest addition to the MP release schedule. It won't record until the 4th quarter of this year or early next. Grab their SRCD and start to get ready! I'll work at jumping the band to a bigger label between now and then—it's nice to share. These guys are *great!*

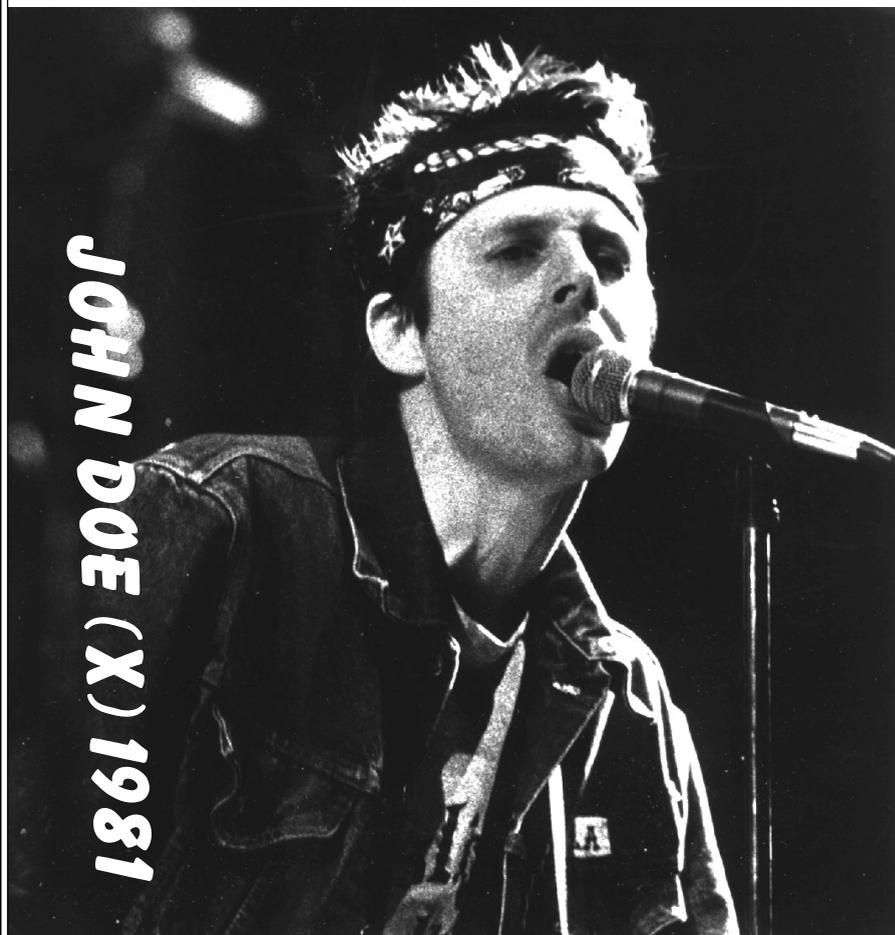


This catalog will be published in electronic format, probably piggy-backing on the PHILIACS SRCD. While I still need to get formal approval from the band, I doubt it will be a big problem. Just plopping the SRCD into your computer—either platform—and crank up Adobe Acrobat. You'll have a permanent copy of all this gibberish, plus a look at the graphics in color and other swell stuff like that. The e-version will also be up on the MP web site ahead of the print version. Thank you, as always for your support of this label! —T. Chandler

# LOS ANGELES

**PART ONE: AN INTERVIEW WITH AL AND HOLLY OF *FLIPSIDE* MAGAZINE (THIS INTERVIEW KYPED FROM *INK DISEASE* FANZINE #10 [1985])**

*It's difficult to gauge the impact that *Flipside* fanzine has had on the formation of punk, not just in L.A., but on a nation-wide scale. They were one of the first fanzines and are by far the longest lived... As part of the national fanzine convention held [during the summer of 1985] we had the pleasure of traveling across the country by train with *Flipside*'s Al and Holly. During the seemingly endless hours of Louisiana bayou and Texas prairie, we retraced some of the early history of L.A.'s underground and its development over the years....*



**Who thought of the name *Flipside*?**

Al: Well, I'm not sure. How's that for an answer?

Holly: The year was?

Al: 1977.

**Who were the first bands you saw?**

Al: It's hard to say for me because I've been going to concerts since just slightly before I could drive. This guy's sister would drive us to shows. It was like '69 when I saw Led Zeppelin. \*\*\*

Holly: The first punk band I saw was The Weasels at the Whisky.

**When was that?**

Al: 1978.

Holly: I was just kind of standing in front of the stage, the singer jumped off and started strangling me. Then I just knew this was the place for me. Actually, I was frightened and scared.

**Did seeing Led Zeppelin make you think you were leading towards something?**

Al: No, it wasn't until I saw The New York Dolls, Iggy Pop, The G.T.O.s, Zollar-X, and all the local Hollywood bands. The Radio Free Hollywood shows: The Dogs, The Motels, The Pop, and Berlin Brats—all these bands were the L.A. rock scene at the time. Me, X-8, and Pooch would go to these shows and at the time there were a couple magazines—*Backdoor Man*, *Raw Power*—that were like fanzines. Then there started to be what they called punk rock bands. There were The Weirdos,

The Germs, The Zeros, and The Zipper. In the winter of '76 The Ramones came to town. We all went to see them and thought it was the greatest thing on earth.

Holly: ...And Blondie.

Al: Yeah. Let's see, who else? The Damned. Television. Milk and Cookies came and The Mumps. All these New York bands and all the L.A. bands were playing as well. Everybody else was covering the Legs Diamond/Van Halen kind of glam metal bands and it was *Backdoor Man* covering the pop scene. So we were going to cover the punk bands. That's when we started working on it, which we had no idea how to do, and it took us a long time. In the meantime *Slash* came out. We were sitting around the pool, we came up with the name, and put out *Flipside* about two months after *Slash* came out.... X-8 made the logo.

**When did you two meet?**

Holly: We saw each other on and off all the time. I think the first time was at the Whisky. The Avengers...

**Did you want to do a fanzine before or even when you met him?**

No, I didn't think about that. I was just involved in the scene, but I was involved with printing and paste up. Al and I got to talking and he said, "If you want to do an interview or something for the magazine, just let me know. Contribute." (*laughing*) I never did. I used to write in to *Slash* magazine all the time....

**I'm still not sure why you guys started to do a magazine.**

Al: Well, we were bored. For me, I didn't play an instrument, so it was a good way to get involved. \*\*\*

**What did you try to cover with the magazine?**

Al: The raging new punkers. The funny thing was, when we started doing it the punk scene in L.A. was like Venus and the Razor Blades, The Runaways, The Quick, The Weirdos, Germs, and Shock. There was no new wave/punk rock kind of distinction and there certainly weren't any skinheads, mods, and that kind of shit. It was just underground club bands and nobody ever thought that "oh, this band is a new wave fag band" or "that band's a cool punker band." The Runaways

were just as accepted as The Weirdos, although very quickly those things changed... Especially when the dancing changed.

Holly: Al was more attracted to the scene by the music. I was attracted by the music but I was also attracted to the scene because of the fashion and the rebellious attitudes. Then as I got more involved with it, I got more involved with the music, lyrics, and wanting to write a fanzine. I was really into *Clockwork Orange* and movies like that when I was younger.

**Were you into that kind of dress?**

Holly: Yeah, I was pretty radical when I was younger. A lot more radical than I am now.

**What were some of the kinds of things you two used to wear?**

Holly: The weird thing about fashion back then was wearing black leg straight pants and let's say a pink top... No one wore straight black leg pants. Those were really hard to find at thrift stores and stuff. You'd really have to look for old clothing, high heeled spikes, and things like that. But now you can get them anywhere. That's what's so frustrating... Back then people would yell and scream at me because they really didn't know who you were. They just looked at you like you were some sort of transvestite or freak. I had short hair. Al looked a lot different then, too.

Al: I used to wear a big green army jacket with a big bomb painted on the back. This was like Weirido damage. I had all kinds of things pinned on. Like paper clips and not chains but just metal things. (Also) straight leg pants and tennis shoes.

Holly: So fashion has changed and nothing is really as rebellious as it used to be.

Al: No.

**What were your favorite bands when you guys started?**

Al: My favorite band of all time was The Germs, then The Weirdos.

Holly: I couldn't stand The Germs. I thought they sucked. Darby Crash was a dick—period.

Al: The Germs album that's out is not representative at all of what The Germs were.

Holly: They were dicks.

Al: They couldn't play a straight set live... \*\*\*

Holly: Darby was always so out of his mind on drugs and alcohol. Whatever he could take, he'd take. He'd be standing on stage, his eyes would be rolled back and he'd be wobbling. It was just disgusting. He was out of his mind.

**What was it you liked about them, Al?**

Al: It was chaotic. You never knew what would happen.

**Who did you like, Holly?**

I loved The Avengers. I thought they were the best and The Dickies. First time I saw The Dickies at the Whisky I thought they were the best band in the world. I had to get Gus, my brother, to take me to see them. I got down on my hands and knees and I begged. He drove me down there. I'd take my girl friends and get them to drive me down, because I didn't want to go alone at first.

**So Gus sort of got you into it?**

Holly: Oh, Gus was involved with the scene before. He used to hang out with The Germs. He knew Rodney, and what's the tall guy, Mr. Frankenstein?

Al: Kim Fowley.

Holly: He was into punk rock about a year and a half before I got involved. I kind of wondered about him because he was involved in theatre arts and that's how he got involved in the scene.

**What was your favorite club?**

Al: The Masque.

**Why was it so good?**

Holly: The first time I heard about the Masque was on Rodney's show on KROQ. It was so exciting. At the time I lived with my parents and I couldn't get out of the house because I didn't have a car to go down there. The way they described it, "a club underground off of Hollywood Boulevard, and as you walk by on the street you could feel the vibration of the music down below." To me it just sounded so wild, exciting, and

different.

Al: It was under the Pussycat Theatre. Me and X-8 were walking down the street and we got a flyer. The Germs were playing there and so we went. It was a rehearsal hall first and they just happened to start doing shows haphazardly. This was in August '77 or something like that. There were shows there every weekend and then sometimes during the week. I think we went to all but about two of the Masque shows, which lasted until December... Well, it fizzled out, then it got closed. Then instead of having gigs, it was parties.

Holly: Al, were you a straight edge vegetarian back then?

Al: Yes, I was. (*Holly laughs*) No, I was heavily into...

Holly: ...Drinking as much as you can drink, then throwing up and drinking some more!

Al: Yeah. The Masque was the place for it. It was like the Cathay with ins and outs and no bouncers or worries about the police.

Holly: The scene was really small.

**The police weren't any problem?**

Al: No problem.

Holly: A lot of the people involved then with the scene were in bands.

Al: The guy who ran the Masque, Brenden, he was just as much into getting drunk the night of a gig as the whole audience was. So if you were going to the liquor store you got Brenden some booze and he got drunk. He had raging fits where he trashed his own club, so it was cool. That's just how it was. It was just like a giant party atmosphere... It was definitely fun.

Holly: Describe some of the celebrities back then.

Al: Everybody in all the early bands hung out then. A lot of other people did, too.

**Like who?**

Holly: The GoGos used to hang out.

Al: Well yeah. They were just a local band.

Holly: But that was before they were in The GoGos.

Al: Then the Van Halen types.

**So it wasn't only new wave and punk, it was everything?**

Al: Nobody thought there was a difference. There started to be a division because of the club rules. Clubs like the Troubador wouldn't take the punk bands, because they were too obnoxious. Too weird looking. If you dress your rock star look, then you could play the Troubador, but The Germs couldn't play there. The Bags played there and the place got trashed.

Holly: Tell us about your involvement with The Bags.

Al: I was their fan club president for a while.

**What did that include?**

Al: Nothing. Nothing ever came of it.

Holly: He was a fan of The Bags. There were more girls... Women were involved in the scene back then, too.

Al: So what does that have to do with me being the fan club president?

Holly: There were two women in the band he had the hots for. I'm just bugging you. I just thought I'd bring that up.

Al: It was just a joke kind of a thing, because everything was on such a small level. None of those bands even thought about putting out records. It was such an impossible dream to even have a 45 out. Then Dangerhouse came along and did put out some 45s. That was like, "Woooooo, you're on Dangerhouse. You're putting out a single. Wow!"

**I heard you guys used to buy your own records (in order to) review them.**

Al: Oh, yeah!

Holly: They did record reviews different then, too. They'd get the tape recorder, put it in the middle of about three or four people and they would just interview themselves talking about that record. Which made it real interesting.

Al: But hard to do.

Holly: No one wanted to decode them any more.

Al: They came out real long, but it was fun.

**What else was different with the format in the beginning?**

Al: *Flipside* was 8 1/2" x 14" folded in half. The first one was xeroxed. It was sixteen pages.

**What did you put in it that was different?**

Al: It was the same. Live reviews, record reviews, and interview, editorials.

Holly: We couldn't get anybody to take it.

Al: There was no distribution. There was no Systematic, no Rough Trade, no Dutch East...

**How many did you do the first time?**

Al: A hundred.

Holly: How many did you get rid of?

Al: We got rid of them all.

Holly: You gave most of them away. (*She laughs*)

Al: Yeah. We sold them at Zed and the cool stores in L.A.: Rhino, Poo Bahs, Moby Disc, Lovell's, and Licorice Pizza on the strip. That was it, absolutely it. It was a quarter for, I think, the first six issues. Then we changed format, size, and raised the price to fifty cents. It went on a while like that. Then we increased the number of pages and went up to 75 cents. Eventually we went to straight newsprint and changed the price to a dollar. Then we [added] on the glossy cover and added more pages with no price increase.

**What was the influence from the British scene? Was that a big influence on you?**

Holly: The Clash was a big influence on me, when I started out, and The Saints.

Al: I don't know. L.A. was definitely different than the English thing back then. At first L.A. was heavily influenced by the art crowd. The punk bands were—especially The Weirdos, Screamers, Deadbeats, even The Germs.

Holly: A lot of the people in the scene were copying what was happening in England. You had people dressed up like characters such as Kat Woman. They copied that aspect which was interesting for L.A.

Al: But the music was different, because the music was probably more experimental. The look, too. There wasn't a whole lot of spikey kids back then.

Holly: The Bags wearing bags over their heads or The Weirdos wearing garbage...

Al: ...Or The Germs borrowing from a lot of people. \*\*\* Then the sound also evolved faster than the English sound.

**Speed wise?**

Al: Speed wise, yeah. If you listen to The Weirdos record at the same time that The Clash were putting out a record, it was much faster—and The Skulls were faster, and The Bags. I think that's where that L.A. sound developed. If you read stuff from the east coast back then they were talking about the "L.A. Sound" and stuff like that.

**What about the Huntington Beach and Orange County scene? When did that come in? Was that totally separate?**

Al: (It came in) about '79-'80. That was the death of punk rock.

Holly: It seemed like it was dead almost a year. We saw Fear and The GoGos play the Troubador and no one showed up.

Al: A lot of people weren't interested in it. We did a benefit show at the Hong Kong Cafe. We had Fear, The GoGos, The Extremes (which are now Youth Brigade), The Bags, and Controllers and there wasn't a whole lot of people there.

Holly: All of a sudden, like the next week, all these strange young kids started showing up at the Hong Kong Cafe.

Al: I think what had a lot to do with it was...

Holly: ...The Crowd?

Al: Well, The Crowd were certainly one of the first... But they were an original looking H.B. band. They had their own look with their sweaters and dayglo colors. They had their own poppy punk sound and they took that with them until they died. The Crowd also brought in what they called "slam dancing" but it was still a log of fun.

Holly: I remember almost when that originated. When The Buzzcocks played the Santa Monica Civic I remember getting up on stage and kind

of doing a slow version of slamming...

Al: What happened was this guy Patrick Goldstein wrote this big article for the *L.A. Times* about Slam Dancing. He wrote this big article and coined the term "Slam Dancing." Nobody called it that. Everybody just thought it was H.B. strut or some kind of H.B. dance. The kids in The Crowd did it.

Holly: They used to worm, too. Get on the ground and worm.

Al: Jimmy Trash, the singer of The Crowd, kind of started it.

Holly: There were all sorts of weird little dances that were going around.

Al: He used to do this sort of walk around the stage, waving your arms thing and a lot of people picked up on that but it was still a lot of fun. It looked a little more deadly than the pogo because people's arms were flying about and it was a little more energetic. (Patrick Goldstein) wrote this big article in *The Times* about how violent it was and how all the kids were out there to kill each other.

Holly: And that's when it happened.

Al: Yeah. So, all the kids in the suburbs read that. All the little nazi kids and all the complete assholes and sure enough...

Holly: ...They copied it. They became what the media said punk rock was, which really it wasn't.

Al: That was the end of it all. That's when it stopped being fun. \*\*\*

Holly: Gangs started.\*\*\*

**It was '79 when things started to die out then the H.B. influence came in with The Crowd?**

Holly: I'd say about '80.

Al: What happened was the original Masque lasted from the summer of '77 until the beginning of '78. Then the second Masque started that summer. That lasted a long time and was an excellent club. We started getting bands from S.F.... The Dead Kennedys, The Mutants, and all those bands came down and played. Levi and The Rockets did a big thing there and The Dead Boys. ...(T)hen that died out. At the same time that these things were going on, the Whisky, Starwood, Club 88, and Rock Corporation would do punk shows and then they'd quit. Then about that time, after the second Masque, there was a drought. There were a few hall shows.... If you notice this whole time Black Flag never played anywhere in L.A. They could have. They probably didn't exist as a band.

**They came out saying people wouldn't let them play anywhere...**

Al: That's completely not true. If you ask any of the promoters... I got bands that lived in Whittier to play the Masque. Whittier is completely suburbia. They were completely stupid bands. I just had to ask and they could play. You could play for the asking and there was absolutely no boycott because you were from the beach or because you were from suburbia.... Eventually I did go see them but it wasn't at the time of the original Masque.

**So it kind of died then and The Crowd were the first H.B. influenced band?**

Al: Yeah, absolutely. The Crowd went on for a while and played all by themselves. They did gigs at Club 88 and all the rest of it.

**Is that what the punk scene turned into?**

Al: No. They were just a single band from the beach area that came up and played Hollywood. They really had a distinct look to them. By the time other bands started coming up from H.B. they wore boots, chains, bandanas, and didn't look any different than anybody else. The whole beach punk thing became faceless. The only reason you'd call someone a "beach punk" was because they were violent idiots or something.\*\*\*

**What about the O.C. and bands like Social Distortion? When did that come in?**

Al: That was later on. It was separate.

Holly: That's when the Starwood was big. That was after, because I remember when The Bags played their last show at the Starwood and that was about the time it started happening (in Orange County).

Al: O.C. bubbled under for a real long time. They had their own scene with The Detours and Social Distortion...

**...The Adolescents.**

Holly: Social Distortion. They were my favorite band for a long time.

## Did you change your focus at this time?

Al: There were a whole bunch of different people involved with *Flipside* in the early days. Me, Paul Problem, Gabi, and a few others did issues from about 7 to 15. Then Holly came in about #15 and was working on it with some other people. Larry Lash, X-8, and Pooch had all dropped out. Then 17, 18, 19 were just me and Holly doing it. It got down to where it was pretty short. The violence thing was real disillusioning. We almost didn't want to do it.

Holly: Then we started to meet people in Whittier, surprisingly enough...

Al: \*\*\* At that time it didn't really change its focus, we just kind of sat out the bad times. \*\*\*

Holly: I remember as new kids started getting involved in the scene, in the early days, I could see the kids that were the originals give way to them. They wouldn't dance any more, then they stopped showing up, then you'd never see them. They resented the new kids getting involved in the scene. The original people in the scene wanted it to be their own unique thing. They wanted to be individuals. As more people got involved, they just couldn't accept it.

Al: It had a lot to do with the violent attitude of the kids.

Holly: But this was after it was dead. Even today it isn't as violent as the Fleetwood days.

Al: The Fleetwood had gang beatings during every song.

Holly: If you were slamming around at the front of the stage and you fell down, no one picked you up. I'm glad to say a lot of those kids aren't involved in the scene now.

Al: Some of them are. But that ruined the whole concept of ever having any scene unity in L.A. It just ruined it and made people associate "punk" with mindless, violent morons. Who wants to be part of that?

## PART TWO: 1999 MEMOIR BY WILLY AADNOY

My musical indoctrination began when I was 8 years old in 1964. There was this new band called The Beatles that was taking the world by storm and I was caught up in it at that early age. The only records I ever bought during the 1964-1969 timeframe were the Beatles and then The Monkees around 1968. I loved all of the poppy sounding stuff that came out during the sixties: The Herman's Hermits, Dave Clark 5, Beach Boys, etc. I always tell people that punk is really '50s and '60s music with fast guitars. Well, maybe only Chuck Berry influence from the '50s.

Around 1968 the music started to change and everything got pretty experimental. The beginnings of "dinosaur" rock had begun. ELP, Yes, Led Zeppelin and countless others with musical "expertise" came to forefront. Album Rock FM stations started to boom. KMET and KLOS were the big stations in the L.A. area where I lived. My own favorites about this time were Rod Stewart and more of the soft rock stuff such as Crosby, Stills, Nash & Young or Neil Young solo.

In 1972 my family decided to relocate to Norway, where I was born. This experiment lasted less than a year. What did happen during that time was that I was exposed to bands that you can look back on and at least not be embarrassed that you ever liked them: Slade, Mott the Hoople, David Bowie, T. Rex, The Sweet, and Status Quo were played pretty regularly on Radio Luxembourg which served most of Europe.

Back from Europe for my senior year in high school, my friend from Kindergarten on, Steve Emmett, was more into the harder rock stuff and kind of got me into some of the more heavy stuff. I started listening to stuff like Black Sabbath, Kiss, Montrose, Queen, etc. Anything that had a nice guitar sound, I would go for. We also competed for making "discoveries," groups that we bought albums by from looks alone. Much of my disposable cash went into records at this time and by the end of 1974 when I graduated high school I had about 200 albums and maybe 30 singles.

Then there was this one day in July 1976 when I picked up an album called *Ramones*. I had heard a song called "I Wanna Be Your Boyfriend" on KROQ. I picked up the album, took it home, listened to it and called my friend Steve. This was the day before him and I and a third friend

were scheduled to travel California for a week on a little road trip. I told him he had to hear this new discovery I just made. He said "This better be good because I haven't packed yet." He came over and after it was finished he looked at me with this stunned expression and said "That has got to be the best album I have ever heard." I agreed.

There was no such label as "punk" at the time. We still listened to anything with a guitar edge to it and gradually, with the Ramones influence, more bands started to crop up. Rodney Bingenheimer of the radio station KROQ had started a little club called the Cabaret. He also had a radio show every Sunday night where he played obscure music that he had come across. He played The Dogs, a local band that had come from Michigan, and some of the new stuff out of England like The Sex Pistols and The Damned.

One day I saw that The Dogs were going to be playing at the Cabaret and I really loved the song, "John Rock." That was the first of about 20 times that I saw the Dogs over the coming few years. Unfortunately they were too punk for the rockers and too rocker for the punks. The Cabaret featured unknown bands like The Pop, Berlin Brats, Van Halen, Wolfgang (later Autograph), and a pretty regular set of revolving bands which collectively fell under the heading of "Radio Free Hollywood," as coined by Phast Freddie. That was the L.A. music scene from July of '76 through April of '77.

In mid-April of 1977 Steve and I had our advance tickets to go and see Television and The Damned at the Whisky in Hollywood. We also happened to notice that a block down the street at the Orpheum Theater, The Weirdos were going to be playing. Steve had stumbled across one of their shows the previous week and had raved about them. As it turns out, The Damned had been replaced by some other band and we ended up selling our Television tickets to somebody else. The show was sold out so they were grateful and little did I know how grateful I would be.

The Orpheum was a small place that seated approximately 200 people. It looked like a place that you would go to see a play. There was an elevated (a foot or so) stage up front and then movie-theater style seating where the farther back you went the higher the seating. This was in stark contrast to most places that we went to at the time where you stood around and there were only seats in the very back where people would sit around and sip their drinks.

We met these 2 guys and 2 girls outside the Orpheum. They said that they had only been playing for about a week but had landed this gig. They were all excited. We get into the show and these people we had seen outside earlier set up and start playing the most god awful noise you had ever heard. Then the lead singer, Bobby Pyn, pulled out the peanut butter and started smearing it all over himself. The owner became infuriated because he had this nice little theater and these goons were making a mess. He had his bouncer kick them out the place. I remember the drums getting kicked around a bit. I know that Belinda Carlisle of The Go-Go's played for The Germs at some point and I've always wondered if that was her that night. The drummer went by the name Donna Rhia. [According to liner notes in the *Germicide* live CD, Donna Rhia was the second Germs drummer, Belinda Carlisle never played a show. —t.c.] The other members of the band were Bobby Pyn—Vocals (later to change his name to Darby Crash), Lorna Doom—Bass, and Pat Smear—Guitar (later of Nirvana and Foo Fighter fame). That was the first Germs gig.

The next band was playing their first L.A. gig. They were from San Diego and called themselves The Zeros. Somewhere along the way, Rodney Bingenheimer showed up with The Damned in tow. The Zeros were incredible, definitely one of the first pop-punk bands (or "power pop" as Greg Shaw from Bomp! would later coin it). The last band was The Weirdos and I was in love from the first gruntings of "Do the Dance, Do the Dance, Do the Dance, yeah!"

More and more shows started to pop up as a scene started to develop. A new venue called the Masque started towards the end of that year. Bands that played pretty regularly were The Dils, X, Dickies, and Shock. Bands like The Avengers, Nuns, and Crime came down from San Fran-

cisco on a regular basis. I lost half the hearing in my right ear during a Shock show at the Masque in November of 1977. Unfortunately, the Masque was only open for about 6 months. It was in the basement of a porno theater and had no fire exit. It was closed down by the fire marshal.

By 1978 and the scene was thriving. Two fanzines, *Slash* and *Flipside*, were being produced on a regular basis. Steve and I were starting to make friends with some band members and some of the regulars. The Controllers, Black Flag, The Bags and others were now sprouting up. Another big benefit of all the new bands forming was the fact that singles and albums were starting to be produced on a more regular basis. The Bomp! store in North Hollywood and PooBah in Pasadena were a couple of sources. Closer to home, in Long Beach, a store called Zed was opened. Half my paycheck went to Zed every week to buy whatever I could find that looked good. If I decided to sell my record collection I could retire independently wealthy at this time.

Brendan Mullen, proprietor of the Masque, held a benefit weekend at the Elks Lodge to try to raise funds to bring the Masque up to fire code. About 20 bands played that weekend and it was the first time that I said to myself "Man, this is my scene. I am a punk." I knew I was part of something special. It was also the weekend that I almost blew my new found punk status. There were two girls, Sally and Loren, that were part of the scene early on. They had this exclusionary attitude about anybody that didn't look punk enough for their standards. They had once pointed at Steve and said "Oooh, a hippie." One of their favorite things to do was kick people with their pointy little shoes that didn't look right. Well, my ass was getting real tired of these pointy shoes. So, I positioned myself behind Sally and Loren and when the opportunity arose I shoved Loren in the back. She went flat on her face on the floor and didn't get up. I didn't mean to hurt her, only send a little message. I don't remember ever being kicked again. Luckily nobody saw it was me and I was able to pursue my punk interests in the coming years.

New venues opened. The Other Masque was opened, Baces Hall and the Starwood had gigs, and the Whisky still had shows for some of the larger acts. Non-traditional places like the Elks Lodge rented out space for shows. That was until the Elks Lodge Riot, which was totally started by the police. They marched in there with their riot gear and started bashing heads of anybody that looked at them funny. Every time Black Flag played there always seemed to be a "riot," too.

By 1979 the best place to see music was at the Hong Kong Café in Chinatown. I was friends with Kidd Spike of The Controllers and Gears, Kat and Brian of the Silencers, Greg Ginn of Black Flag, George of the Cheifs, Mike Patton of Middle Class, and others. It was my scene and I was an integral part of it. I went to Zed Records in December of that year and bought 8 singles so that I could make it an even 400 for the year, so there was plenty of music to be purchased.

I got married in 1980 and pretty much stopped going to shows. My record purchasing fizzled out to near nothing as I tried to make ends meet during this time. Steve tells me that during the early '80s the lines were drawn between the beach punks and the Hollywood punks and it wasn't safe to be on each other's turf. He happened to be friends with one of the beach punks so he was one of the few to have free reign in either location.

The music was changing too. Hardcore and Oi! were coming into their own. Melody was being forsaken for speed aggression. You could still count on the Ramones for some pop punk once a year, but my purchase of singles was virtually down to nothing during this decade. My album purchases were keeping steady, mainly Oi! stuff. I only ventured out to gigs once or twice a year to see the Ramones and maybe Social D or the Adolescents. The one band that stands out from the '80s as being pop punk is the Hard-Ons from Australia. I saw them play back in '89. The Toy Dolls would be another pop punk band from the '80s but I can't name even one American pop punk band from that era. The '90s however seem to be uniquely American.

On to the '90s!! I don't see much difference between the very early

'90s and the '80s. Once discovery I did make back in '93 or so was an album called *Love Songs for the Retarded* by a group called the Queers. As luck would have it, they were coming to L.A. and were back up band to the Parasites that apparently had been around for a few years based on the quantity of different singles they had to sell. The opening band was Scratch Bongowax, who have also gone on to create some excellent albums in more of a '70s punk vein.

I bought this magazine at The Queers show because it had an article about The Queers in it. It was called *Panic Button*. There were other articles about this band called Screeching Weasel. Next time I was at Vinyl Solution in Huntington Beach I looked for Screeching Weasel albums. I ended up getting *Anthem For A New Tomorrow*. The next day I was back buying *Wiggle* and *My Brain Hurts* and *Boogada Boogada Boogada*. I still consider *My Brain Hurts* and *Love Songs* as my 2 favorite albums of all time. Here were bands that were out-Ramonesing the Ramones!

From there it was a matter of figuring out what other bands were out there with similar sounds. Compilation albums are usually a good source for determining what you like and what you can pass up on. I have discovered other bands because they toured with bands I went to see. The Groovie Ghoulies toured with the Queers, Chixdiggit toured with the Muffs, and others. Later, music sources discovered over the internet like Skull Duggery or from daughter like Mutant Pop were sources that had a description with their albums that allowed me to judge what I might like.

I'm sure I have missed many, many pertinent events, but that is basically my musical career as it is.

### **PART THREE: FLIPSIDE MAGAZINE INTERVIEW WITH RODNEY BINGENHEIMER (12/77, reprinted in *Flipside* #54 and lifted from that...)**

#### **What got you into rock'n'roll?**

I guess The Beach Boys, Chad and Jeremy, Sonny and Cher, people like that.

#### **How'd you get into New Wave? No other DJ knows what it is and you're playing it.**

I've always been into it. I played Iggy and The New York Dolls at my club. They called it Glitter back then. I think that was the original Punk. When I did my first show in August, my first guests were The Ramones and The Sex Pistols. \*\*\*

#### **What acts did you help break here?**

Blondie, The Ramones, Sex Pistols, Cheap Trick, and David Bowie. I was his publicist when he was on Mercury. I used to take him to Orange County Radio stations. \*\*\*

#### **What do you think of the future of punk rock?**

It will last for a while. Eventually, I think it will evolve into Power Pop. Punk is such a limited tag.

#### **How would you compare our scene to others?**

I went to San Francisco last week planning on staying two or three days. I ended up spending the night and coming back to L.A. The only thing San Francisco has is good radio and a few bands. It's all happening down here. The kids are all here, the suburbs are here. \*\*\*

#### **Any particular period in Rock that you are really into?**

I really like now, the '73-'74 era, and the early '60s. The worst time was when it died, like '68 to about '70-'71. \*\*\*

#### **What do you think of The Germs?**

I like their sound. That's the sound everybody else is looking for, the garage sound. Their record is very well produced, I really like it.

*Flipside* want list: 1-7, 9-13, 17-32, 34, 35, 37, 40, 41, 44, 46, 48, 50, 59, 62-65, 77-79, 82, 84-86, 99, 103.

*Maximum Rocknroll* want list: 0, 7, 8-10, 18, 35, 27, 28, 29, 30, 37, 39.

I'm interested in ANY old zines you may have. [MutantPop@aol.com](mailto:MutantPop@aol.com)

T I M Y O H A N N A N

# the cycles of punk

I'm assuming the point of view I'm about to express will be a minority position within the punk scene, at least if the feelings of the *MRR* staff are any indication. My basic thesis is that before any wave of rock'n'roll (in this case I mean punk) can get revitalized, it's got to go through a degeneration which will necessitate a new generation of kids coming along to call it boring and stagnant, who will kick it in the ass and start something radical and fresh again.

We've seen this in the 1950s, when rock and roll first started (approximately 1954-55). By 1959, it was all but co-opted by the major labels, and the rockers were either all dead or selling out to pop music, or later, country music. They went from a cutting edge of R&B and Country colliding and forming something new—a musical precursor to the social integration movement) to a regression back to their roots.

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**"I'd call rockabilly, '60s garage, and '77 sound all 'punk,' defined by their rawness, honesty, and simplicity of form."**

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Then the '60s kids came along and jump started it again. They took '50s rock and roll, but updated it: "Maximum R&B" is what The Who called it. Again, new innovations both musically, somewhat based on better equipment, but also on new forms of punk (I'd call rockabilly, '60s garage, and '77 sound all "punk," defined by their rawness, honesty, and simplicity of form), as well as a much wider lyrical outlook. But that too faded from its raw punk stage and, as musicians got older and tired of playing three chords, as equipment got better, and as the desire to become a pro musician (big bucks) took hold, the music again changed from basic to "progressive." By 1968, the punk scene had given way to self-indulgence (called "experimentation"), and we entered the doldrums until 1975-76, when a new rebellion rejected all that shit.

That new punk style was simple, powerful, and got the point across. But just as with rockabilly and '60s garage punk, this basic form began to degenerate into softer pop or more indulgent post-punk until the "hardcore" kids kicked it in the ass in '80 and kept it on its feet. But again, as the musicians got older, learned to play, got tired of being paid little, and had less energy, the regression began again.

So now we have a new form of the hated "progressive"

music, the punk equivalent of the early '70s bullshit. Musicians are moving away from the cutting edge, are heading back to their roots music (depends how old they are, so it's either '60s punk, metal, jazz, country, rock, pop, art rock, etc.) for inspiration. (Here's where many people will differ with me in their interpretation of whether that's good or bad). While I understand *why* this is occurring, and while I might like the experimentation angle theoretically, ultimately I'm not moved by the results. What I love about punk is its simplicity, its straightforward honesty. While branching out and learning to play better are to be expected, the "progression," to me, is a regression—back to less energetic, less direct, and more self-conscious music. Yesterday's punks are moving away from the cutting edge, going back to older musical forms, and are—to put it mildly—getting wimpy.

I have a standing joke around *MRR* that our next record should be a triple album compilation of bands/musicians who used to be great but now suck. Well, maybe a quadruple. My point is that this shouldn't come as a surprise, that it's a natural tendency with age, and that I'm amazed at how long this thing *did* stay vital....and, that I look forward to the next era of kids coming along, looking at how punk/hardcore degenerated into boring, lifeless stuff, and kicking it in the ass with something really new and energetic.

There are a few differences this time around that might alter the previous cycles though. For one, this current form of punk has largely manage to maintain its independence from the major label, and the indie network of zines, small labels, tapers, bands, bookers, etc. is still quite in place. So perhaps things won't have to *completely* die before new life can be pumped into the corpse, making it a more continuous effort.

I view *MRR*'s role here as one of being in touch with the grassroots of the scene, of having an ear to the garage (as opposed to the big recording studios or the art schools), and of being in a place to help support such a rebirth, if and when it comes—sort of a holding action, a communication vehicle for those of us who want to be a part of that, who've maintained their vision and integrity and vigor, much like *Bomp* magazine was through the dry years of 1969-75. This is not to say that there aren't great bands now to carry us through (just as there were then, like The MC5, Velvets, Stooges, Flamin' Groovies, etc.). There are, and always will be energetic, fun, and stimulating rock and rollers. So, while things wind down in punk in many ways, keep the faith, stay energetic and thoughtful, and keep a lookout for the next attack of maximum rock'n'roll. ***MRR* 41 (October 1986)**

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*Tim Yohannan (1945-1998) published Maximum Rockroll, for many years the most important American punk rock fanzine.*

# The Connie Dungs

## THE JUNE 1998 MRR INTERVIEW

*Even though they've got over a dozen releases in the world, no fanzine has ever interviewed THE CONNIE DUNGS. That wild and wacky statement was true when I first wrote it in May of 1999 and I think it might still be a true statement today. Is that sick, or what? Compare and contrast to the number of interviews with THE BOUNCING SOULS in the same period of time. In 1997, way early in the curve before very many people had ever heard of THE CONNIE DUNGS, Tim Yo asked me to do one for Maximum Rockrolll. The band and I never got our shit together until after Tim was dead. I really regret that—Tim clearly liked the DUNGS and would have enjoyed this interview, I think. I first met the band face to face on my June 1998 roadtrip with my dog and we sat down at Brandon Dung's dining room table to do the long-delayed interview for MRR. I submitted the transcript of the interview for corrections but the band never got those made. The interview is now over two years old. It has been up on the MP web site for a year already but I would like to get the interview into print regardless, even though some of the material can hardly be characterized as "timely." I'm gonna leave all the "MRR" notations intact for old times' sake, that publication is powered by reader contributions and that's where this was going and how it would have looked in print. If you'd rather, read "T. Chandler" for all the dark type. "B" is singer and songwriter Brandon Dung and "W" is bassman and band biz honcho Wayne Griffith. —T.C. (June '00)*

**MRR—So how did you guys first hook up?**

BRANDON DUNG—I used to always go to Camelot Music where Wayne worked and for some reason I'd always talk to him. I don't know why, he'd just come up to me a lot of times...

**MRR—A pushy, aggressive salesman!**

WAYNE GRIFFITH—We like some of the same music and he'd always tell me about the songs he wrote. He came over to my house one day and played a song called "Yesterday" that wound up on the first Connie Dungs demo tape. It was a cool song. Six months later he came into the store with a flyer announcing that he wanted to start a band with a bass player and a drummer and a guitar player. I finally decided that he was pretty serious. My brother plays drums—he's still in the band—and a guy named John played guitar. Brandon had written a few cool songs and we got together that night.

B—Originally we were going to do a four song demo tape. But we started practicing and ended up writing 12 songs.

W—We booked studio time after just one practice!

B—We wrote all those songs right before we got to the studio. We figured, "what the hell, we'll record them all."

**MRR—So how long a time elapsed between the first practice and recording the first demo tape?**

B—Just barely a month...

**MRR—I think quite a few bands do that, judging by**



**some of the shitty demo tapes that I get...**

B—Yeah, that explains some of the really bad songs on that tape. We didn't know what we were doing.

**MRR—It seems like a fairly large percentage of the early lyrics deal with monster themes or vaguely cartoonish songs. What's the story there?**

B—I'm a big comic book fan and Wayne's a big horror movie buff. That stuff's still pretty cool to me.

**MRR—Do you collect any particular comic books?**

B—EC Comics are the only books I collect. They were a group of comics made in the late 1940s and early 1950s that the publisher ultimately had to stop making because the government thought they were pushing "Unamerican" beliefs. They blamed the comics for juvenile delinquency and accused them of being Communist. They quit making the books but recently they've started reprinting them at last. There are a bunch of EC titles: *Tales from The Crypt*, *The Vault of Horror*, *Weird Science*, *Weird Fantasy*... Those are the best ones. The same people were also responsible for *Mad* magazine.

**MRR—If the McCarthyites came down so heavily the books must have dealt with some issues that you wouldn't ordinarily think of comic books as addressing...**

W—There is always a morality lesson...

B—Back in the 1950s they were dealing with racism. At the time people were still being made to sit at the back of the bus because of the color of their skin, these comic books were saying that racism was wrong.

W—For example, a story might have an alien from another planet come to earth and tell the story of how people would treat him...

B—...Or they might have a story where the reader didn't realize the narrator was a black man until the end of the story.

**MRR—Is racism still a big problem in Kentucky?**

W—I would definitely say so. It's gotten to the point where hatred is virtually a family tradition, passed down from generation to generation. There are some people our age who are trying to make sure that the cycle ends here. My son is almost a year old and I certainly don't want him to grow up in an environment where he feels people are different. I would definitely say that racism is rougher here than in a lot of other places in the country.

**MRR—What percentage of Ashland is black?**

W—A really small percentage, maybe 5%.

**MRR—I stopped in Memphis on the way here and it was really interesting to me because it is a black city, like maybe 5% white. Visiting Memphis really gives a quick dose of how it must feel to be a member of a minority race in white America. It was rather uncomfortable for someone coming from a lily white, middle-class town like me. In Memphis, the only haoles you see are fat, middle-aged types visiting Graceland...**

**MRR—So, Brandon, how did you get into punk rock?**

B—It started in high school in 1989-90. We had a pretty cool art teacher that would let the students play music when we were sitting around working. There were a few guys I hung out with in high school that would bring in Dead Kennedys tapes and stuff and she'd let them play half the stuff before it got to some part that made her say, "Turn that off!" So Dead Kennedys was probably the first punk band I hear, that and The Ramones. For some reason punk really appealed to me. I also listened to stuff like Jane's Addiction, The Pixies, Dead Milkmen...

**MRR—You were raised in a fundamentalist Christian family, weren't you?**

B—Yeah, I was a Baptist.

**MRR—and your parents are still into it?**

B—Oh, yes... (laughs)

**MRR—How did you manage to escape religious dogmatism?**

B—I don't know. Religion seems kind of silly to me. I've heard good reasons why people should be Christians and I've heard good reasons why they shouldn't. I just don't think it's all they make it out to be. There are some good lessons but I really don't believe the literal interpretation, like the sea parting so that Moses could walk through the middle of it on dry land.

W—It's like the Bible was written by men and they just said it was the word of God. Anybody can write a book and say, "This is your Bible, it was spoken by God to me."

**MRR—One thing that I find interesting is that the Bible wasn't written contemporarily with the life of Christ. The Gospels were written down over fifty years after the historical figure died. So if you see a direct quote, take it with a healthy dollop of salt, because it's the by-product of three generations of storytelling and embellishment.**

B—The Christians also say there's no mistakes in their Bible and that's not true. There's one place where it says, "No man has ever seen God or will ever see God" and then somewhere else it says, "And Moses saw God..."

**MRR—It's a bunch of different books written by different people in different times and places. It just looks very impressive when it's bound with gold leaf on the pages and little numbers inserted in front of every sentence. People see that and shut their brains off. Anyway, there is now a faction of Christian music that is based upon punk rock song structures. These bands are trying to cross over to secular punks and win converts, I'm sure...**

B—More than likely, but you need to remember that the bridge works both ways. Some people will listen to the Christian bands first and then start listening to real punk rock.

**MRR—That's exactly what I was going to bring up, that things do work both ways. My understanding is that this was sort of true for you, that you got into Christian punk music and that proved to be a gateway for you into secular punk...**

B—Not exactly. I heard the real punk bands in high school and liked that sort of music, so when I found out there was Christian punk I would go out of my way to find that. At that time of my life I still felt guilty listening to cuss words and stuff like that. I was a weird kid.

**MRR—You showed me a couple zines that you did during that period and I was surprised at how many Christian punk bands there were.**

B—Oh, there are a ton. It's mostly underground, much smaller scale than even the real punk rock underground. Punk is not generally accepted by the church. Most Christian punk bands don't have places to play because many of the churches don't endorse the music. They can't get over the loud noise...

**MRR—...Or the devilish beats!**

B—Exactly! Most of the Christian bands really believe in what they are doing, they aren't in it for the money.

**MRR—Speaking of, what's your take on Tooth and Nail Records?**

B—I've heard a lot of things about that label. I think that guy just wants to make a lot of money...

**MRR—Tooth and Nail seems to be run like any other mid-sized, money-driven label...**

B—I don't think he even cares if the bands are Christians, just so long as they make sure not to put bad language on the CDs....

\* \* \*

**MRR—They sell a lot of records, I know that.**

B—They know what they're doing.

**MRR—When the band started Brandon did vocals out front with out a guitar and now he is playing a guitar. What's the story behind that?**

B—I used to have a guitar, I got a Fender Stratocaster for Christmas when I was 16 and I ended up needing money later in life and I took it to the pawn shop. I planned on paying the money back but I didn't and they got to keep my guitar. When I started this band I didn't have a guitar but that really wasn't a concern for me because I couldn't sing and play at the same time anyway.

W—I'd say when we first started that the music was more derivative of The Ramones because that was the first punk band that I ever into. Our musical resources were more limited so we used a pretty straightforward three chord approach. Now that Brandon has a guitar and is writing the music, it's much better. There's more substance to the songs.

B—I got a guitar again right when I started playing with this band. I thought it would be cool. I practiced and practiced and practiced and tried to get where I could sing and play at the same time. It used to be that I would come to practice and I'd sing a song and the other guys in the band would put chords to what I was singing. It was kind of awkward singing with no music or anything. I would always have a melody, I knew what the sound was going to sound like even if I didn't know what the exact music was going to sound like.

W—It was pretty easy, the vocals were done and it was a matter of when he would sing a different note of finding that note.

**MRR—In other words, you would transcribe a vocal melody...**

W—Right, basically. Now there's more to the songs and if anything since I'm not piecing chords around it's easier for us to add different things to the music. It's probably a better representation of what the songs should sound like now.

B—There are a lot of times when the older songs turned out a lot different than what I originally had in mind. Not that I'm disappointed, many times it probably came out better than what I first imagined. Now they come out exactly how I have them in my head.

W—They'll still change. It's not that Brandon ever says, "This is the way it has to be." We always see if other people have any ideas, see if something should be slower or if maybe we can cut something else out...

**MRR—It seems like Connie Dungs song lengths are getting longer, is that a conscious thing?**

B—It's just that we're trying to write better songs and it's really hard to squeeze very many ideas into a minute and a half. There's nothing wrong with minute-and-a-half songs, there are lots of great minute-and-a-half songs...

W—There was a time when we were practicing strictly out of force of habit. It was either time to change what we were doing a little bit or to break up the band, that was a definite possibility. Just trying to see how short the songs could be seemed like a dead end.

B—Wayne made a list the other day of all our songs. How many have we done?

W—Eighty four.

B—Eighty four songs! We just keep writing them... We were getting sick to death of one type of songs and we figured other people were probably getting sick of them, too. We figured it was time for a change.

**MRR—Longer and better songs now, in other words...**

B—Yeah. I'm to the point now where I like unexpected changes. Before you could listen to the verse and the chorus and you knew what was going to happen with the rest of the song. Now we'll throw stuff into the middle, there will be breaks that go off in a

totally different direction. There might not be a chorus until the very end of the song or it might be a totally different chorus at the end. A lot of the songs are still three chords but we're playing them in different patterns.

**MRR—So, Wayne, what was the first release that the band did and how did that come about.**

W—We did a demo called *Songs for Swinging Lovers* and at the time it was just something that we could use to get shows. We thought it would be great if we could just play out of town and we gave it to a guy in Lexington and he ended up putting out a split with Tugboat from Cincinnati, our first 7". We did another twelve song demo and then did our first full record with Harmless Records from Chicago.

**MRR—How did you hook up with Harmless?**

W—Brandon and I were both buying a lot of records. One of the things about vinyl is that it's so cheap to make that anyone can put out a record. There's so much stuff that you need to find labels you like to help you along. Scott from Harmless was putting out a lot of really good stuff—Winepress, The Mushuganas, Walker—and we thought he might be into what we were doing, so we sent him a demo. He was into it and definitely wanted to do something.

**MRR—Do you have any advice for bands sending out demos?**

W—Yeah, I think people should definitely wait until they're a good band before they send out tapes. We were a little older, we had all been around for a while. It's also kind of crazy to just start out and want to send something to Lookout!, Epitaph, or Fat. I grew up as sort of a metalhead, I loved The Ramones but I still listened to a lot of metal. I didn't realize there was so much great stuff out there. Then I started reading *Maximum Rockroll* and finding out there are tons of bands as good or better than The Ramones. I started seeing that there was so much out there, all these great bands that you didn't even know about... Lots and lots of labels... So that would be my advice: don't just send out tapes to any old label, but find a label that you would be proud to be on.

B—Another thing that's very important with demos is packaging. You've got to catch their eye. I put a lot of time into our two demos doing art, making twelve page booklets with all the lyrics. Comics. Little things to look at.

**MRR—I know from a label's perspective that something I look for is whether a band is familiar with the stuff that has been previously released or whether they're just fishing. I remember when Wayne first sent me a demo tape he had just bought the first Automatics single from me and he wrote something like, "Where have these garage monsters been hiding?" or something like that. I think it's pretty important for a band to show that kind of familiarity with a label. A lot of bands make the mistake of going out, buying twenty tapes, and going through the pages of *Maximum* and addressing them to any label that looks big. That's not the way to do it. Bands need to generate some level of interest with the label before they ever send a tape, I think.**

W—Before we ever sent a tape we had records. I had an Underhand record and Boris the Sprinkler and definitely The Automatics. I liked the way the singles looked, how they had a uniform, universal feel...

B—But some people don't like that, I guess! (laughs) [Brandon has always pretty much hated the "uniform" aspect of much Mutant Pop packaging.]

**MRR—You either love it or you hate it, eh? Well, our time is up, thanks for talking.**

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*If you get a chance, you might want to write to The Connie Dungs, 3818 Hardeman Drive, Ashland, KY 41102.*

# TOP OF THE POPS!

josh rutledge

Yes! It's just about summertime—my favorite time of the year! I dig those blue skies, cold drinks, and cool POP RECORDS! And speaking of the latter, it's about time for me to take a look at some of the hottest pop platters that have been rockin' yours truly throughout the late spring of 2000. So let's dig in, music lovers!

I can't say enough good things about The **PEABODYS'** deliciously sweet vinyl debut, "Dilemma"! The band's Short-Run CD was a wonderful little recording, but "Dilemma" has taken the band to that all-important qualitative "next level." What can I say? Not only is this *fun* stuff with tasty melodies and glorious hooks, but it's also smart, endearing, and undeniably energetic! This band is shamelessly *pop*, and such convictions exuberantly drive their infectious tunes!

Those of you that hate pop-punk (imagine that!) will no doubt find The Peabodys' sugary love songs to be lightweight and nauseating. But if you LOVE pop-punk, you simply cannot go wrong with "Dilemma"—which dishes out four tunes that are all BIG HITS! I especially love the title track, a song that inspires me to play this sweet little record over and over and over again! I'll take this inspired three-chord pop action over the new Queers album any day of the week!

I'm always thrilled when I've got a new **CHUBBIES** recording to shout about. So guess what? The brilliant Jeannette Kantzalis is BACK! *American Swagger* is a 10-song collection of home-recorded demos that demonstrates an essential truth that I've always believed in: that great pop records are the result of superlative songwriting and tremendous talent—not big-budget production! Don't get me wrong: I can enjoy a swank studio job. But I'm much more interested in great songs! *American Swagger* is a one-person show, as JK played all the instruments, sang all the vocals, and produced the entire record in her bedroom's 8-track studio! In the liner notes, she mentions that she sounds best in this sort of sonic environment, and I agree wholeheartedly! These raw recordings beautifully capture the brilliance of Jeannette's first-rate songwriting, as *American Swagger* builds on the straight-forward power pop of previous Chubbies releases and explores more sophisticated territory with true style! "Dirty Days Dirty Nights," "You Should Go Down," and Matt Leonard's "Don't Say" are three of the finest Chubbies songs in ages, and they wonderfully complement hooky rockers like "Working Class Girls" and "My Rules"! And as a singer and lyricist, Jeannette is as good as it gets! The demos on "American Swagger" may lack the immaculate gloss of the typical pop record, but that's not necessarily a bad thing! Jeannette will never produce a "typical" pop record, and that's what makes her so damned great!

You pop fanatics will go *hog wild* for the new **BREAK-UP! RECORDS** compilation CD, *Guide To Entertaining!* If you like killer melodies and rockin' riffs, this *huge* collection of pop hits will allow you to indulge to your hungry heart's content! This kitty ROCKS! Just check out this lineup: BIG HELLO, PAT DULL AND HIS MEDIA WHORES, THE POP QUIZ, DIRT BIKE ANNIE, KUNG FU MONKEYS, THE MARBLES, the late great DOGROCKET, and much, much more! This is seriously one of the coolest comps *ever*! The DBA tracks are both previously released, but the KFM tracks are brand new and *amazing*! One is a sneak preview of the band's forthcoming Mutant Pop CD, and the other is an absolute *smash* called "Kisses"! I could listen to this CD day and night and not tire of it! It's a fantastic overview of the kind of sweet sounds that one of the coolest labels on Earth regularly unleashes into this wild world of ours! If you've missed the boat so far, now's your chance to jump on and find out what Break Up! Records is all about! This an essential treat, kids!

Also wonderful is the **PLUS ONES** CDEP on Coldfront Records, *On The List!* The Plus Ones are a "supergroup" of sorts. Dan "Panic" Sullivan plays drums, Scotty Hay from The Receivers plays guitar, and MTX's Joel Reader is the fantastic bass player/singer! All those years as Dr. Frank's acolyte have obviously paid off quite well, as Joel proves to be a first-rate power pop front-man! He leads the Plus Ones through five rocking pop tunes that dish out the classic power pop sonic treat: huge hooks, sweet melodies, and genuine rock'n'roll firepower! If you like The Decibels' brand of hooky, high energy, modish power pop, then the Plus Ones will be up your alley as well! I hope that this is not the last we hear from Joel and company!

I can't imagine *anyone* not enjoying the **RUTH'S HAT** CD on Mutant Pop, *Bye Bye Love!* Wow! You wanna talk about a hit-fest? *Bye Bye Love* is a delightful collection of wall-to-wall rock'n'roll *hits!* The boys from Michigan and Canada have delivered a rock'n'roll long player inspired by *The King* himself, Mr. Buddy Holly! I hate to use the simplistic "Buddy Holly goes punk" comparison, but such a comparison isn't that far from the truth! The songs are energetic, catchy-as-hell, and simply *fun* to listen to! Big guitars and thick, juicy harmonies meet head-on! The Sonic Iguana production job finally gives these boys the clean, crisp sound that their hot tunes deserve. So although the band's singles were wonderful, this CD is the *definitive* Ruth's Hat recording. If you still need to start your RH collection, *Bye Bye Love* is the place to begin! Unless you're a sour curmudgeon who hates the idea of frenzied fun, you're probably going to have an absolute *blast* with this CD!

All right, pop fans! I'm just about out of space! If you enjoy this column and crave more ravings, please check out my web page at [www.geocities.com/nowwave/](http://www.geocities.com/nowwave/)

Have a killer summer!

—Josh Rutledge

# The Picks Page



There's a lot of great stuff in this catalog, but this is where I'd start...

Okay, here we go...

## HUNTINGTONS [pick a CD] \$10

Holy sheepshit, Batman, the HUNTINGTONS are one of the best poppy punk bands going, absolute *kings* of the RAMONES-core thang. (THE WANNA-BES are with them at the top, too!) Flip the page and pick your poison, you can make a case for every single title...

## DILLINGER FOUR split w/PINHEAD GUNPOWDER \$4

DILLINGER FOUR may not be prolific, but they're certainly consistent. Every single song the Minneapolis foursome cranks out is

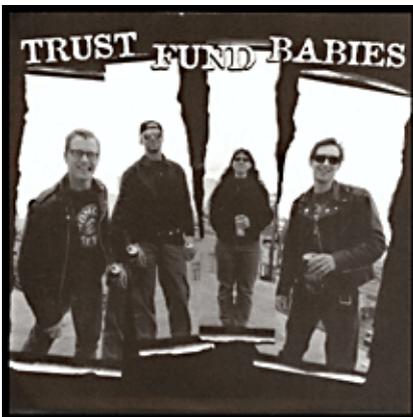


well-crafted, brilliant, catchy punk roar. Pop songs with four inch fangs that rip and tear the flabby flesh of clueless lame-os. Two songs here, "Are You the Motherfucker with the Banana?" and "Thanks for Nothing Part Two: The Revenge." As good as their first single or the Mutant Pop record, this just wants you to race out and find a

new D4 album—'cuz now you realize you've got a thirst to slake. Erik handled main vocals on both tracks, Patrick switches off a bit. *Grrrrreat!* Flip features three from Aaron COMETBUS' and Billie Joe GREEN DAY's little band, great poppy punk stuff in it's own right. **My pick of the month.**

## TRUST FUND BABIES "Can't Trust Me" EP \$3

Three solid belts of high octane, catchy punk and roll with a taste of '77. The guitar work smokes in a punk rock way—not pretentious or wanky or overdone, just a good, solid, fast buzz aimed straight for the throat. Not too far off the LOMBARDIES! mark, maybe with a little touch of SCRATCH BONGO-WAX evident on the A-side. If I were to toss a 1977 reference this way, I'd cite WIRE's *Pink Flag*, as long as you speed it up a notch. Quality punk rock from Jim from Underground Medicine, who knows his stuff...



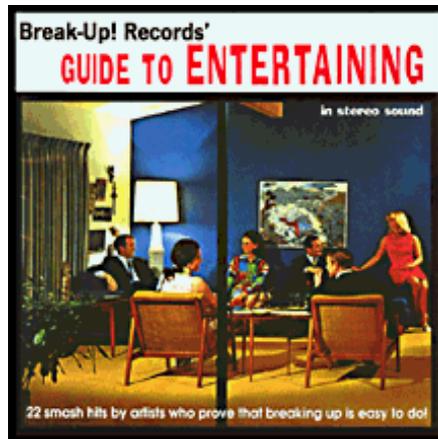
## EVERREADY "County Transit System" EP \$3

A little plug here for the final pressing of good ol' Mutant Pop Record MP-06. A microscopic edition of just 66 copies on cool avocado vinyl. The A-side is a remake of a hit from the first EVERREADY full-length on Liquid Meat. This 1995 release has been Out of Print for a long while... A drunken SCREECHING WEASEL after playing too many AC-DC records... A very hooky and largely underrated band doing their thing well...

## VARIOUS ARTISTS

### Break-Up! Records' Guide to Entertaining CD \$10

I'm gonna sell the shit out of this one! Twenty-two tracks including a ton of hits from Break-Up! Records' 7" series (including Out of Print stuff like BIG HELLO and THE POP QUIZ), previously unreleased stuff from PAT DULL AND HIS MEDIA WHORES, THE KUNG FU MONKEYS (!!!), THE HEART-DROPS, THE MARBLES, and others, and even DIRT BIKE ANNIE's "What's Happening, Hot Stuff?" for the first time ever on the CD format. An outstanding pop-punk compilation, sorta like getting 11 singles for one low price. Full color booklet, too. **Svelte!**



### VARIOUS ARTISTS "Patty Duke Fanzine Comp." EP \$4

This is a bit of a strange one, a labor of love put out by the Patty Duke Fanzine guy. Gorgeous full color cover, thick pink opaque vinyl from Europe. Four absolutely magnificent female vox covers of Patty Duke tunes, including pop-punk superstars BUCK and ROSE MELBERG of TIGER TRAP and GO SAILOR. Surprisingly good tunes, too, I gained an appreciation for Patty Duke that I never had before. Comes with an issue of the Patty Duke fanzine. A little creepy, but **cool!**



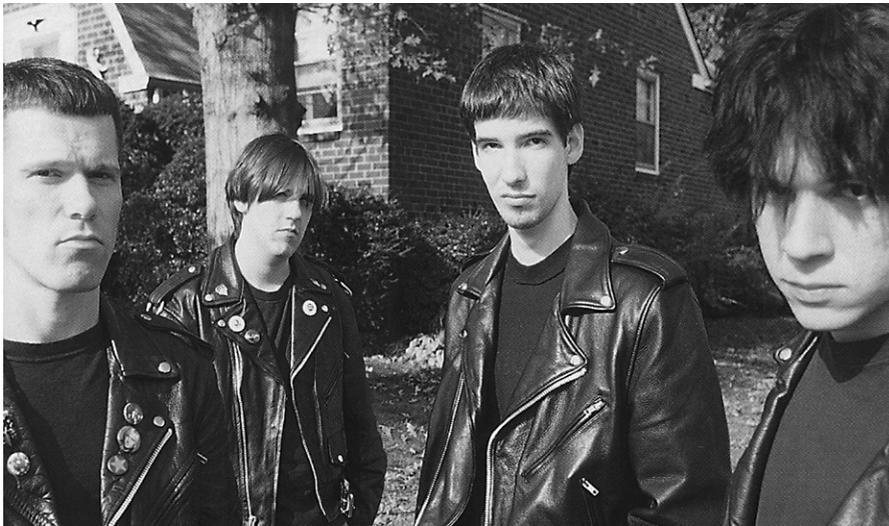
### THE COLLISIONS "Boy, What an Idiot!" EP \$3

I've been shipping this one out as my designated substitute for the last few weeks, which means I think it will appeal a great deal to most fans of poppy punk rock. This is schmaltzy mid-fi, mid-tempo with a DIY feel out of Canada from these friends and neighbors of RUTH'S HAT (PJ and Mike helped out with backing vocals). All you collectors of obscure and cool underground pop-punk records need to be on this one like a golden retriever on an Oreo... Catchy three chord that you will dig!



# HUNTINGTONS

Okay, time for a bit of self-criticism... I fucked up on the Huntingtons big-time. I observed that the band was on Tooth and Nail Records, a double-ick Seattle label that effortlessly manages to cross the corporate grossness of Epitaph with a heavy-handed Christian orientation, and averted my eyes and ears. Even though I heard from a couple different sources that members of the Huntingtons were nice enough and normal enough guys, just happy to rock out without proselytizing or



sermonizing either in their lyrics or in person at shows, I still averted my eyes and ears. I let my prejudices and preconceptions get in the way of objective analysis. I didn't even give the band a chance because I arrogantly assumed I *automatically knew* what they were and where they were headed...

It was only when a couple of second-hand Tooth and Nail promos landed in my lap for resale that I (*gasp*) actually listened to the band. Lemme tell ya, the Huntingtons flat-out fucking *rock!* Still, I was suspicious—me being a good secular humanist boy and all. (See, I still take pot shots at the fundie cult, that's their

official epithet for decent people who don't buy into their "Jesus Saves" line... More on that some other day...)

Before I bought my ticket on the train, I asked a few questions and got a few answers, and not just from the band. Here's the deal: the Huntingtons are a pop-punk band, plain and simple. The members of the band certainly have their own view of life and the world, as do we all. They personally have chosen to be Christians. Fair enough. Regardless, the Huntingtons are not a "Christian Punk" band by any stretch of the imagination. If you automatically ignore the band's musical output based on the basis of their incidental backstage theology, you're making the same mistake of prejudice that I made. Look at the facts! The Huntingtons play secular music for a largely secular audience. They are not the avant garde of a fundamentalist conspiracy to subvert and redirect the punk movement. But even if you were to assume that I'm totally wrong about this and that this band actually is trying to build a bridge between the worlds of religious fundamentalism and punk rock, that bridge has traffic moving in both directions, as the recovered fundamentalist Brandon Dung has aptly noted. I would argue that the Huntingtons actually provide a great service by helping a few stifled kids from oppressive religious families *escape* from the cradle-to-grave brainwashing administered by the fundamentalist cult. We're the ones on the Free side of the Berlin Wall between the cultures, never forget. We need a hundred such bridges over the Berlin Wall of religious dogmatism!

In the words of one member of the Huntingtons, "it's not a ministry, it's a rock and roll band." Actually, forgive me but that's not quite right—the Huntingtons are not a ministry, they are just one of the best fucking Ramones-core bands on the entire planet, period, end of statement. They've been doing their thing since the mid-1990s. They've made not one, but *two* Ramones covers albums, and Clearview didn't give them the push or the cash. They have been to Sonic Iguana to make albums *twice*. Their new stuff is of Top Ten caliber. They grind it out in a van on the road just like hundreds of their peers. You may not go for the Huntingtons' musical style, that's a subjective thing, but please don't just blow them off for some automatically-assumed ideological deviation. That's an error.

Like I say, I was wrong about the band myself. It took me some time and some correspondence and some thinking to figure out which end was up. And some listening. The Huntingtons are among the top rank of bands of the 1990s pop-punk movement, along with SW and The Queers and The Connie Dungs and MTX and Boris the Sprinkler and the Beatnik Termites and so on. They deserve our serious attention and respect.

—T. Chandler

P.S. The discs I'm selling are band copies, assuring that an absolute minimum number of your chips wind up in the coffers of large and disgusting record corporations or putrid chainstores. Shop with confidence. *Hike!*

# THE COMPLETE HUNTINGTONS CD CATALOG IS NOW AVAILABLE!



## HUNTINGTONS

### *All the Stuff and More* CD \$10

Copping the title from the RAMONES, this is a reissue of the HUNTINGTONS' 19 song debut album, *Sweet Sixteen*—plus 10 bonus tracks. A solid hour of buzzing three chord punk from 1996. The band claims to hate the recording, but despite a couple clinkers, this would have probably slipped into my Top 20 if I had heard it. Includes covers by the RAMONES (2), QUEERS, MOTLEY CRUE, POISON, RONNETTES, and more. If you wanna begin at the beginning, start here...



## HUNTINGTONS

### *Rocket to Ramonia* CD \$10

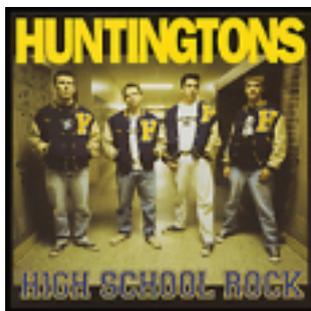
The earlier and rawer of the band's two RAMONES covers albums. I think this 1996 release is heading for Out Of Prints-ville, so jump on this fast if you need it. "Rockaway Beach," "Teenage Lobotomy," "Blitzkrieg Bop," "Cretin Hop," "Sheena is a Punk Rocker," and more big hits, played grittily, fast, and well. As with *All the Stuff* and *Fun and Games*, this was released on a little label prior to the band hooking up with Big-Gross-and-Ugly Records.



## HUNTINGTONS

### *Fun and Games* CD \$10

1997's *Fun and Games* raises the bar for the HUNTINGTONS. This is the first album produced by Mass Giorgini and recorded at Sonic Iguana. I don't need to say much more than that, you should be on this like a fly on shit. 'Cept this ain't shit, featuring original hits "Alison's the Bomb," "All She Knows (is Breakin' My Heart)," and "Leave Home," guest vocals by JOE QUEER on a couple tracks, and a smooth punk cover of "Come On Let's Go." Good!



## HUNTINGTONS

### *High School Rock* CD \$10

So the HUNTINGTONS moved to Tooth and Nail Records in 1998... That got 'em a big enough recording budget to spend two whole weeks at Sonic Iguana—and the quality bar was raised yet again! *High School Rock* is an authentic Top Tenner, their first classic, featuring fully developed harmonies, some back-ups by Zac Damon of ZOINKS!, some noodling by the whistling hoosier, Teakettle Jones, and some of the best pop-punk blazers that the band has ever written. **Essential.**



## HUNTINGTONS

### *The Good, The Bad and The Ugly* CD \$10

With three albums and a RAMONES covers thang in the can, it seemed time for a live album. This is a fake-a-loo "live" album in the vein of BEATNIK TERMITES *Live at the Orifice*—a multi-track studio recording (impeccable sound!) with *Loco Live* crowd noise dubbed in. Rockin', to say the least, and much like the RAMONES *It's Alive* album it makes a fabulous introduction to the big hits from the early recordings. **Top notch.**



## HUNTINGTONS

### *File Under Ramones* CD \$10

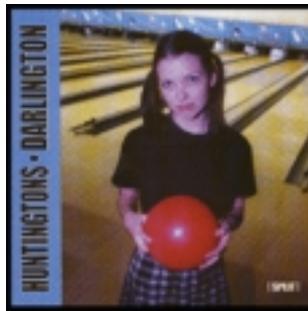
Recording is a learned skill and by 1999 the HUNTINGTONS had the shit down pat. The band decided to revisit the RAMONES covers concept, this time for real. While *Rocket to Ramonia* has raw and appealing versions of the biggest RAMONES hits, *File Under Ramones* features extremely authentic sounding covers of 20 more tunes, including some later material. The Joey-ized vocals delivered by Mikey are truly remarkable.



## HUNTINGTONS

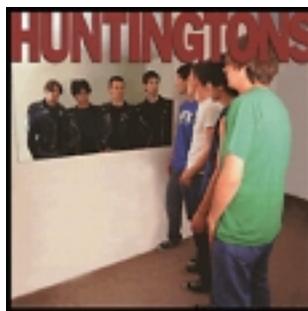
### *Get Lost* CD \$10

Redoing "live" versions of old songs or covering the RAMONES didn't take care of the new original stuff. This third 1999 album on Tooth and Nail, *Get Lost*, dealt with that. Even with a limited number of people having access to this, *Get Lost* still landed at #11 in the MP Album of the Year poll. It shoulda been in the Top Five, I reckon. It's never too late to jump on the bus... Full throttle and packed with enormous hit songs. **The second Huntingtons classic! Get it!!!**



## HUNTINGTONS split CD w/DARLINGTON \$10

This newbie just came out on Melted Records and ran in MP Catalog "AI." I spun it as a DARLINGTON title but let's not forget that it also features eight major doses of the HUNTINGTONS as well. Their hot cover of Chris' "Judy Jetson" will win you over. DARLINGTON returns the favor with their version of "Jackie is an Atheist." This oddly matched pair of pop-punk bands just finished a big, honking US tour. Good.



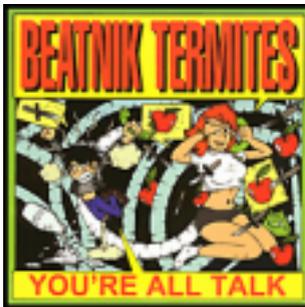
## HUNTINGTONS

### *Plastic Surgery* CD \$10

*Plastic Surgery* is the new full-length from the HUNTINGTONS and it's solid, solid stuff. From the opening notes of "I Wanna Be a Ramone," you know that this is one of the best RAMONES-core bands on the planet. If you strive for authenticity, there are none finer; if you wanna take the basic formula and see it mutated to take things to another level, my nod goes to THE WANNA-BES. Pick your poison, either group could mop the floor with THE RIVERDALES. No kidding.



7 inch vinyl to love, cherish, and flog off on eBay in five years...



This is the version released by Recess Records.

**BEATNIK TERMITES**  
**"You're All Talk" 7" \$3**

We can say four things about the BEATNIK TERMITES with certainty: 1. They like to make a lot of records. 2. They are slower than snot getting from the Stuff Recorded to Stuff Released stage. 3. They are the kings of using the same recordings on multiple formats. 4. They are one of the best bands the 1990s pop-punk movement has produced. This is on GREEN wax with a different flipside than the gold version and green on the sleeve. Amazing stuff!



THE ONYAS are from the magical land of OZ.

**THE ONYAS**  
**"Three More Hits From..." \$3**

Count the rooting lesbians on the dumb-ass porno pic sleeve and win a prize. Twenty-some-odd—but it's about as stimulating as watching wheat grow. (I must be getting old. Or jaded, more likely.) Regardless, I reckon this means I have to put a **18-or-over age limit** on this one, sorry about that. On Junk Records, what a surprise, gritty and garagey rock and roll, what a surprise, catchy and good. Like the title says, "Three More Hits from THE ONYAS," White vinyl, rockin' and aggressive.



This is the Junk Records release of the prolific EF.

**ELECTRIC FRANKENSTEIN**  
**"Clockwise" 7" \$3**

EF puts out a lot of records and most of them are really good. This purple slab of red-hot wax from these NJ punkers has been on the street for a while, gimme a few years and I can do most anything. Scott Wilkins handles the vocal chores here. The A-side is a smoker in a vaguely '77 vein, while the flip is a cover of a feedback-laced mid-tempo tune by an original '77 punk band from San Francisco called CRIME. It's a loud, thick, buzzing punk record with a high enough catchiness factor to keep a pop freak entertained.



The first sleeve for this 7" featured a band photo.

**THEE IMPOSSIBLES**  
**split EP w/LATEX \$3**

This is THEE IMPOSSIBLES with two Es, mid-tempo, mid-fi pop-punkers from Southern California—not the ska band with one E in THE. I was really slow on the draw getting this release covered in this catalog, it's right down Main Street of Mutant Pop Land, with the title track about infatuation in the supermarket. The second IMPOSSIBLES song is excellent as well. Flipside band is LATEX, an extremely solid poppy punk band with buzzing guitars, vocal sneer, and great harmony action. **Recommended.**



One of the greatest post-RAMONES bands going!

**BEATNIK TERMITES**  
**"Circles" 7" \$3**

Collecting singles is all about the sleeves and the vinyl. Back in days of yore when I first started picking up one or two halfway decent 7" records at the stupid discount department store, just about every track was also available on album. **It was all about the sleeves.** So yeah, both these tracks are on the TERMITES' outstanding *Bubblecore* CD—and you need that, too! This cartoon sleeve is cool, the vinyl is gorgeous thick clear stuff, and it rocks!



THE SMURFS hail from Charlottesville, Virginia

**THE SMURFS**  
**"Got the Blues" EP \$3**

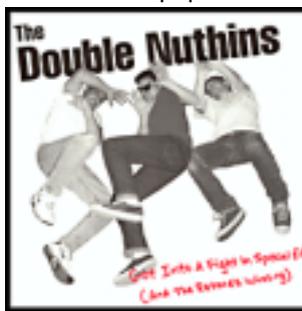
Sorry guys, if your band is called THE SMURFS and the title is "Got the Blues," you'd better be willing to spring for blue vinyl... One demerit! This is a really cool record, very fast and thrashy poppy punk rock. It sounds like little brothers of THE QUEERS after 15 pots of coffee. Vinyl-glut-o-phonic production—ripped down, stripped down, and wailing. This one gets high marks from me, **recommended** if you like your pop-punk fast and raw.



The sleeve comes on various colors of paper.

**THE VAPIDS**  
**"Spit, Sweat, and Beers" EP \$3**

**Import.** Here's a smoking little chunk of wax from Canadian leather jacket boys THE VAPIDS. Three chord punk rock from Burlington, Ontario. Four tracks on this 1998 release—fast and minimalistic pop-punk from the RAMONES school with bare bones production. Full throttle punk buzz with catchy little melodies over the top, an excellent DIY release in a rough-looking xerox sleeve. Another cool title that you pop-punk snorkers should be all over... Good stuff.



THE DOUBLE NUTHINS are from Rhode Island.

**THE DOUBLE NUTHINS**  
**"Got Into A Fight..." 7" \$3**

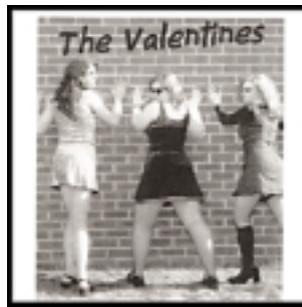
"Got Into a Fight in Special Ed (And the Retard's Winning)" is the title track, uptempo punk with a bit of a garagey feel and a little lead guitar break. The flip slows it down a bit in a '77 way. This one is on Jim from Underground Medicine's Rapid Pulse Records, so you know it's got the pedal to the metal while retaining that certain melodic poppiness that makes life worthwhile. Fans of bands like THE LOMBARDIES! will want to invest a little coin in this chewy black spinner!



Jeff Wilson was the first person to order a copy of this.

**MR. CRISPY split w/ PETER THE GREAT \$3**

Oh, funny, funny! MR. CRISPY was down to a couple dozen orphaned pieces of vinyl, so they got creative and made "No Band Photo, Vol. 2," a parody of Mutant Pop 30. Not only does MR. CRISPY *rock*, as those of you who have their SRCD are well aware, but this—here is now an authentic MP-related collectible. For three bucks, you can't go wrong. Two tracks from each band, excellent pop-punk, great release!



Ellen VALENTINE is married to Bill from EXPL. KATE.

**THE VALENTINES**  
**"I Don't Wanna Go..." 7" \$3**

...All the Way with You. Hot damn! I *love* this record but it sold out fast and it was gone, gone, gone. I was bummed. But I just scored a nice little puddle of 'em and we're back in biz! Total DIY girlband pop-punk megahit material, the A-side isn't too far off DEAD LIKE ELVIS' "I Wanna Be a Blonde" in feel but with way better production all the way around. This is totally excellent stuff, absolutely sure to be a major collectible 20 years down the road. **Very highly recommended!**

# Digital sound recordings for modern music fans...

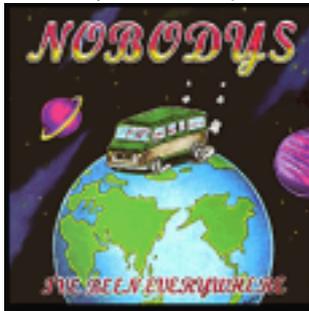


A good example of rough, raw early American punk.

## THE ROTTERS

**Pull It and Yell CD \$10**

A new release, believe it or not. I figured with all the print dedicated to early L.A. punk in this catalog, I'd be a total simp to give this one a miss... THE ROTTERS were an early L.A. punk band who attained minor legendary status with their "Sit On My Face Stevie Nicks" 45—which FLEETWOOD MAC umm, didn't appreciate. This CD collects 12 tracks from these "shocking" early punks. Mid-tempo punk, not thrash, with big attitude and raw chops. A cool 1978 period piece.



The NOBODYS put on a very smokin' live show.

## NOBODYS

**I've Been Everywhere CD \$10**

If THE ROTTERS did their best to shock and offend in 1978, twenty years later it's the NOBODYS trying to make the mummies screech. This new release on Suburban Home is a collection of 12 cover songs, featuring tunes penned by THE QUEERS (2), AUTOMATICS, PINHEAD CIRCUS, GOTOHELLS (2), DIGGER, GUTTERMOUTH, CHIXDIGGIT, SICK N TIRE, and JUGHEAD'S REVENGE plus the countrified "I've Been Everywhere."



Sorta poppy, laying on the snarl. New from Hopeless.

## THE QUEERS

**Beyond the Valley... CD \$10**

...of the Assfuckers. Keeping with our bands-designed-to-annoy-your-mommy theme... *Moronic* name, five songs with the word "fuck" in the title and two more with the word "cunt"—including "My Cunt's a Cunt" (actually a pretty good song). This ain't no BEACH BOYS—intentionally offensive, gunning to piss off *Maximum Rockroll*, pottymouthed, homophobic, Jr. High School lyrics. I hated this swill at first listen but have come around a bit. It's OK.

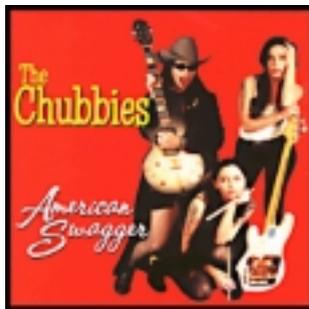


You could do a lot worse than to pick this one up.

## THE SMUGGLERS

**Rosie CD \$12**

They come from Canada, they record for Lookout!, they kick out big power chords with energy and gusto. Hey, that sounds like a beer commercial or something. Amazing songwriting, jangle piano here and there, snotty delivery, definitely a big-time band. Their live show is said to be first-rate as well. This is where I'd normally take a swipe at Grant because I still owe him one and like a baseball-watching elephant, I always keep score. I'll leave that one on account...



Jeannette is back home in Southern California again.

## THE CHUBBIES

**American Swagger CD \$10**

I'm sure Josh Rutledge will hail this as some sort of landmark in the history of American music, 'cuz he's got the hots for Jeannette, I think. No landmark here. This is a collection of ten self-recorded tracks featuring Jeannette playing all instruments, including "demo" versions of the two tracks on the Mutant Pop record. If you think early, raw, underproduced demo CHUBBIES material is the band's best, get this. To me: the heavier the production, the more The King's voice shines.



Hey GAMITS, send me some stuff for a SRCD!!!

## THE GAMITS

**This is My Broomstick CDEP \$6**

I just got another pig-load of this six song smoker for your entertainment. THE GAMITS are from Colorado and they're one of the best fucking bands on the planet, plain and simple. If you don't hit the Replay button on your CD machine three times for "Run Along," you've got really bad taste. Totally faboo, mommio. Top notch poppy punk with a little bit of polish and a little bit of aggression and enough hooks to get a whole nursing home of grannies pogoin'. ★★★★★



DARLINGTON used to be known as MESS. Grrreat!!!

## DARLINGTON

**Girltroversy CD \$10**

Woo hoo! Back in print at long last... One of the top selling pop-punk albums of the past few years in this catalog, and for good reason! This is a drop-dead, knock-em-down-and-drag 'em out classic with flame-thrower three chord hit after hit. "Jody Foster," "Judy Jetson," "Housepet," "Plastic," "Infection"—all the hits and more! One of the Top 10 albums of 1990s pop-punk, you either own this already or you need to buy it **right fucking now!!!**

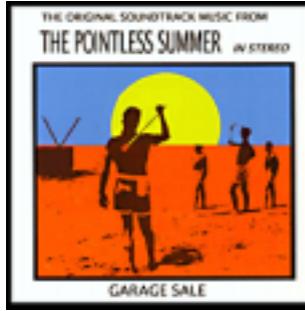


This one is on Pop Kid Records, a solid label.

## JETTISON

**Search for the Gun Girl CD \$10**

Many of you may be familiar with the PORCELAIN BOYS, a solid power pop band from the Upper Midwest. The new band springing from the roots of the POR. BOYS is JETTISON. Thickly produced material constructed around loud guitar roar and smooth vocals. At some point pop-punk becomes alt rock and I'm not sure what side of the borderline this lies on. I do know that the tunes are great and the execution is flawless. Very catchy and rockin' fare with a touch of gloss. Good!

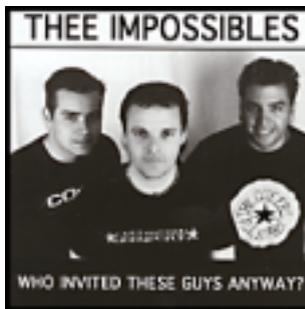


GARAGE SALE has roots in the NJ band BERZERK.

## GARAGE SALE

**The Pointless Summer CD \$10**

This is a really cool one. It's not for everyone, but don't take that as some sort of "damning with faint praise." 'Cuz this is a *really* cool one! Here's the scoop: word of the day is *eclectic*. Jangle garage pop in the vein of THE HI-FIVES smooched with really rippin' surf instrumentals—and let's be frank, hot surf is guitar rock. Then the gears shift again for laid back geek pop. Mike Faloon of EGGHEAD and KUNG FU MONKEYS is a big fan, take the hint.



Ten rip-snotting pop-punk jingles from merry ol' '98.

## THEE IMPOSSIBLES

**Who Invited... CD \$10**

...*These Guys Anyway?* It took me a long time to get on THEE IMPOSSIBLES bandwagon. Call it a momentary lapse of reason. I mean, if you see DARLINGTON and QUEERS shirts on the front of the album, that should be a pretty good sign, right? Duh. INVALIDS punk rock, mid-tempo and mid-fidelity. Head boppin' good pop-punk here, my friends, I have no idea what the hell I was thinking when I gave this a miss the first time the label sent me a promo. **Recommended.**

# A little of this, a little of that, a little of the other thing...



A veritable Who's Who of late 1990s pop-punk. Cool!!!

## VARIOUS ARTISTS

### **Daydreaming in... CD \$5**

...an Empty Station Wagon. I've loaded up on Mike Faloon's outstanding CD comp, if you missed out first time around it's time for you to pig out. One of the best pop-punk comps of the last five years: DIRT BIKE ANNIE, HITCHCOCKS, MIXELPRICKS, KUNG FU MONKEYS, DECIBELS, LIZARDS, JUNIOR VARSITY, FIGGS, DORKS, YOUNG FRESH FELLOWS, and a whole walrus-load of other cool stuff. Comes in a 7" sleeve, pretty marvey. **Very highly recommended**, be sure to get this!



Play this kinda music loud or not at all. Your choice.

## ZEKE

### **"SW X PR" DOUBLE 7" \$6**

I had these two slabs of colored wax once before, back before the Rockin' Punk Thang became the Official Flavor of the Day. I sold 10 copies eventually but have a hunch that the market for gritty, noxious, amps-to-11, whiskey bottle-slinging, toe stomping, wall shaking, kitten-annihilating earthquake rock is, umm, rather more developed at this time. Epitaph superstars on 7", back in the day when they were on itty, bitty little Junk Records/Nitro.

## THE KUNG FU MONKEYS

### **"In Girls, Cars, Sun, Fun..." \$4**

...More Hi-Spirited Adventures in Mid-Fi Shag-Haired Bug Music. Yep, that's the title. There's a KUNG FU MONKEYS album on MP coming and that means it's time to kick-start the Wizard of Oz hype machine. And what better tool to re-launch this three song Finnish Import EP, available in three colors of vinyl! "I Miss The Ramones" is a big hit and all three of the songs here are non-album. This'll get you ready for the cotton-candy-a-thon.

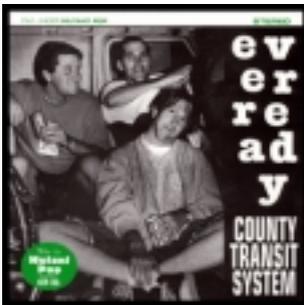


Is a name change to THEE BUDWEISERS coming?

## EVERREADY

### **"County Transit System" \$3**

**FINAL VINYL.** Hey, if I can't make it to 100 different titles, the least I can do is pour it on to get to 100 collectible varieties... This 1995 Mutant Pop release has been out of print for a long time. I dug up exactly 66 sleeves and had exactly 66 copies repressed on a **very cool** yellow-green translucent vinyl. A rarity of the future! "County Transit System" consists of three great EVERREADY tunes that combine enormous poppy guitar hooks with a cool vocal sneer. Great release!

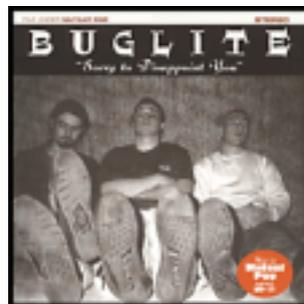


EVERREADY hail from San Diego, California.

## BUGLITE

### **"Sorry to Disappoint You" \$3**

**FINAL VINYL.** I was down to half a dozen pieces of black vinyl and needed a repress. Since I'm doing colors for the "last pressings," I figured I'd try doing something that's buff colored or light beige. The plant misinterpreted me and sent **tan**—it looks about the color of coffee-flavored ice cream! Since this might be confused with 1st press brown, I'm gonna mark the A-side labels with a red sharpie. Three excellent pop-punk songs here, smooth vocals + guitar grit.



Kyle from BUGLITE lives in Florida these days...



Also check out the CDEP on Cheetah's Records...

## BLACK CAT MUSIC 7"

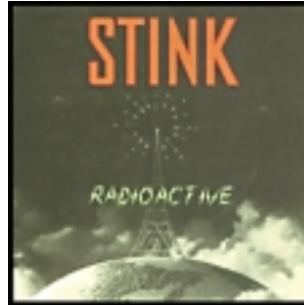
### **"One Foot in the Grave" \$4**

Lookout Records may have departed Pop-Punk Land for Parts Unknown, but they do still make a few good records. This new single from Bay Area buzz band BLACK CAT MUSIC is a little bit surprising in its straightforward rock'n'roll melodicism. I don't play guitar mind you, but the A-side sounds like a classic punk'n'roll progression that you might find on a release from Pelado or TKO. Even the more plaintive flip is closer to gritty '77 barroom rock than it is to JAWBREAKER.

## STINK

### **"Radioactive" EP \$3**

STINK was one of the first bands to make a Mutant Pop Record—the band combined hooks with passion and energy that I found quite appealing. This four song EP, recorded live in the studio for radio broadcast in Seattle, gives ya a little taste of the Kenneth Stink Experience. Loud guitar roar with intense scream-yer-guts-out vocal delivery. Solid punk rock like a more raucous STIFF LITTLE FINGERS or HÜSKER DÜ.



Cool John Yates graphics art, this is now OOP!!!

## JAKE AND THE STIFFS

### **"I Like Girls" EP \$3**

*Notice:* THERE IS A JAKE AND THE STIFFS SRCD COMING AND IT IS ONE OF THE BEST RELEASES OF THE ENTIRE SERIES. Thank you. "I Like Girls" is a cover tune and it's totally amazing. The other two tracks here are great as well. Richard Ramirez is the guy on the cover, an LA-area psycho killer. I dunno about that choice, but I do know that this band is gonna rock your socks into the god damned hamper. One of the most under-rated bands going today...



JAKE AND THE STIFFS are from Delaware.

## EVERREADY

### **"All Time Low" EP \$3**

**Back in Stock.** I've been out of this one for like a hundred million years, three great EVERREADY tunes on a now-defunct Florida label called Midy Idy Records. RAMONES photo on the back of the sleeve (*shown at left*), a pretty cool collectors' item for that alone. The A-side is an alternate version of "Anytown USA" ("another day in a shitty town") one of the biggest hits from the band's third album. Mega riffs and pure lyrical sneer. Killer!



EVERREADY are a very underrated band, I reckon.

## AFTER SCHOOL SPECIAL

### **"Wrong" EP \$3**

**FINAL VINYL.** I thought this baby was tits-up, a whole mess of sleeves got annihilated in a flood a couple years ago. But when I was snorting around through my old sleeves I dug out a couple hundred nice ones and skeedadled for the stampers! This includes the non-album "Starbucks in My Town" plus two rockers from the soon-to-be-OOP AFS album. A great introduction to one of the most beloved pop-punk bands of the 1990s. The third of three AFS 7"ers, charming and rockin'!



David Jones is now in the SoCal band ENEMY YOU.

# Sellin' them thar Mutant Pop CDs keeps the label off the sandbar...



Ean, Josh, and Denny still live and work in Seattle.

## SICKO

*A Brief History of...* CD \$10

Officially the best-selling title on Mutant Pop, 3000+ copies out the door. It was a fun ride, now back to the real world. It's nice that this sold well because it actually is one of the better releases in the history of the label. The first half of the album takes you from the band's earliest demo through their more developed later recordings, the second half presents an *immaculate* recording of a nearly-complete live show. A massive amount of music with a great booklet, this is like two albums for the price of one...



Vocalists Mike and P.J. have the same last name!

## RUTH'S HAT

*Bye Bye Love* CD \$10

Okay, now I know two or three of you piked on picking this one up when it rolled out the door. Tsk tsk. Poverty is no excuse for missing this highly harmonized, slightly countrified, moderately tempoed, massively hooky, thoroughly enjoying walk in the park with 3 Canucks and 2 Yanks. A whole bunch of 2-minutes-and-under pop-punk rippers recorded at the one and only Sonic Iguana, all wrapped in a svelte package featuring a blue tray and fat booklet.

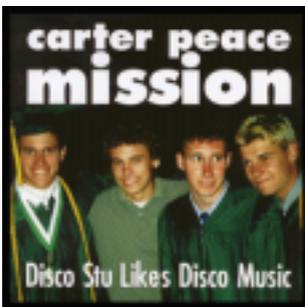


Second PROMS album coming soon to MP!!!

## THE PROMS

*Helpless Romantic* CD \$10

Medina, Ohio is gaining the reputation as being one of the world capitols of pop-punk, it being home to such underground legends as THE PROMS and THE HITCHCOCKS. Whoops, that's what I say next year, after those bands have conquered the planet with their monster hooks and thick harmonies... THE PROMS are great songwriters and absolute *kings* of three part harmony. A fabulous bundle of energetic, sugar-coated, punk rock buzz. Great!



Q: Name the other two MP bands from San Diego.

## CARTER PEACE MISSION

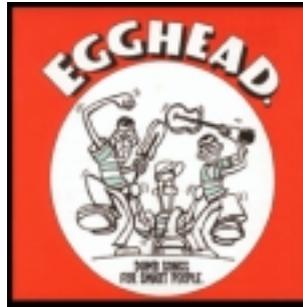
*Disco Stu...* CD \$10

...Likes Disco Music. The title is from THE SIMPSONS and there are samples from that great show sprinkled liberally throughout this CD. The CARTER boys have always been likened to BLINK 182, being from San Diego and all. That didn't used to be a problem, but now BLINK is on MTV and so CPM has inexplicably lost cred as part of the process. Pity. CARTER is terrific! This is their fast and silly debut, ripping little ditties with gloriously vacant lyrics and big hooks.



The "Wrong" single is back in print for a little while...

**AFTER SCHOOL SPECIAL self-titled CD \*\*\*\*SOLD OUT! OUT OF PRINT NOTICE.** This one sort of snuck up on me, my computer count shows about 60 more discs, but I think the machine is off. Gone. David Jones dislikes the cover and is less than keen on the content, so we will let this title slip into the night. Maybe someday we'll repress. Better yet—there's enough stuff in the can for a new album or one of the greatest SRCDs of all times. *David???* Thanks from the band and me for your support of this title. It's very much appreciated!

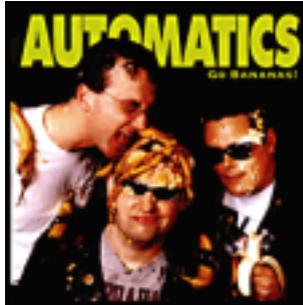


Features Mike Faloon of THE KUNG FU MONKEYS

## EGGHEAD

*Dumb Songs...* CD \$10

for Smart People. If there were such a machine as a Charmingometer, this pup would have you hauling it in to the shop on Monday to be examined. You wouldn't believe the readings... Dorky, geeky, funny, and fun pop-punk. Witty lyrics and surprisingly tough buzzing guitars. The band was together for just a short time, but that's also the case for THE INVALIDS and we will all remember them fondly forever and ever, a-men. Same deal. A bonafide cult classic—join the cult!

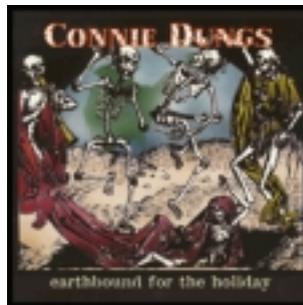


The cover is a piss-take on the first DAMNED LP.

## THE AUTOMATICS (USA)

*Go Bananas!* CD or LP \$10

Most of you have been following the long-running hi-jinks of Portland's AUTOMATICS all along, but I can only assume that a few of you all are newcomers to AUTOS-mania. Their new CD *Murder/Suicide* is a great poppy garage album and if you need another jolt of juice, this solid garagey pop full-length is just what the consumer of juice ordered. It's hyperactive, funny, and a really good time—cartoonish pop-punk with cajones. Go bananas with JK & Co.!

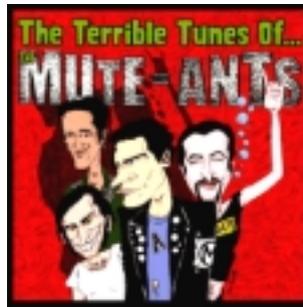


New DUNGS album soon, hang in there everyone!!!

## THE CONNIE DUNGS

*Earthbound for the Holiday* \$10

Oh, dear, you'll never believe what I just read in *Hit List* #8... Rev. Nørb: "If I was forced, under threat of, say, having flames tattooed on my forearm or something, to pick a 'Best Album of 1999,' I would either say THE CONNIE DUNGS *Earthbound for the Holiday* or that CD on Cleopatra of the techno remixes of SWEET songs..." The Master approves! Validate those parking tickets!!! Sheer power in the guitar roar with some real brains in the lyrics department. A classic!



Full throttle punk with poppy hooks and a bad attitude!

## THE MUTE-ANTS

*The Terrible Tunes of...* \$10

If THE KUNG FU MONKEYS are at one end of the MP sonic spectrum, THE MUTE-ANTS rule the other. Aggression and venom of nearly pathological proportions from time to time. "I'd rather be dead than working for you," they sneer, and they mean it, maaaaaaanaaa! My one regret is not having been able to do the mastering for this, I could tear you a new asshole with these sledgehammer hooks and machines. Extremely rocking!!!



David Jones is now in the SoCal band ENEMY YOU.

## THE HISSYFITS

*Wish CDEP* \$6

This isn't a Mutant Pop title, properly speaking, but it does contain all three songs from the soon-to-be Out of Print Mutant Pop 7"er in addition to the band's second 7". The guitars punch hard and the female vox is first-rate—Princess is a performer to keep your eyes on. Riveting melodies with some big-time harmony action here and there. If female-fronted pop-punk appeals to you in the least, this 12 cm. hunk o' love needs to be installed in your player pronto. Very fine indeed!

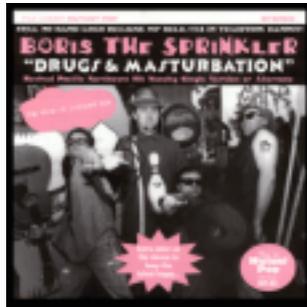
# Here's 10 of my favorite Mutant Pop singles. The big highlights!!!



Arne and Christian are starting a new band in Portland.

## UNDERHAND "Desire" EP \$3

Five years after the fact, UNDERHAND's debut album will find its way to the fans on Mutant Pop. This three song explosion of sound has a certain "first release" ambiance about it that's really appealing. From the initial moment of amp buzz to the blistering guitar attack to the solid vocal delivery, UNDERHAND were master studio craftsmen from Day One. One of these three tunes will probably make its way to the album, the other two will be EP-only. This is MP-01 and I'm still proud of it.



Nørb's "E" side is a re-recording in German!

## BORIS THE SPRINKLER "Drugs & Masturbation" \$3

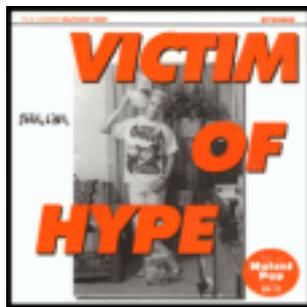
So how many color variations are there? I have no idea. Actually, I do have an idea, but I'm not telling. Due for one more repressing late in 2000, you'd better be snarfing the pink vinyl right away! Four pairings of sides: A/B, A/E, AA/B, and AA/E. Actually, that last one is sold out, but if you send me \$8 I'll hook you up with the other three. Then you, too, can become an obsessive/compulsive collector nerd in search of Mimi sleeves and black wax.



Five Mutant Pop singles by THE AUTOS available!

## THE AUTOMATICS (USA) "All the Kids..." EP \$3

...Just Wanna Dance. THE AUTOMATICS are anxious to stake their claim as garage punkers—Jesse K. really is a punk rock motherfucker, it's not an act. But the band were also silly and stupid and sappy and goofy and fun—a goodtimes party band. This gloriously lo-fi 7" is a real treat for fans of underground pop. It's the band's first-ever recording from their initial studio session. It sounds like a bunch of kids trying to make a hit record in their garage!



This is the 2nd sleeve after 1000 copies of the first.

## MORAL CRUX "Victim of Hype" EP \$3

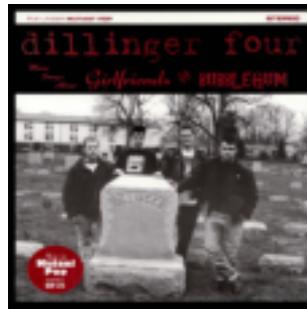
This Washington band has been around longer than just about anybody, they started doing their thing in the late 1980s. For years their unique blend of infectious melodies and crunchy hooks with smart, politically-oriented lyrics has went largely unheard. Then Ben Weasel put 'em on the *Punk USA* compilation on Lookout! and it wasn't too long after that I was chasing. The band went in and really took the production up a full notch with these three tunes. A big pop-punk winner!



Hey, Eddie, sorry I was such a jerk. xoxox —Tim

## THE PROMS "Bubble Bath" EP \$3

Wayne Griffith of THE CONNIE DUNGS heard this tape only a day or two after it was recorded and he was adamant that Eddie and THE PROMS get in touch with me about it as soon as possible. What a great call that was! These four tunes are really swell, a little towards the low end of the fidelity scale, but in a charming way. The hooks and harmonies will take your cares away. All songs are non-album and this is pretty much indispensable if you're into MP-style poppy punk rock. Yeah!



Punk rock from Minneapolis, thundering and great!

## DILLINGER FOUR "More Songs About..." \$3

...Girlfriends and Bubblegum. Definitely one of the finest records to emerge as part of the MP 7" series. DILLINGER FOUR rocks so hard that their appeal is broad, crossing the spectrum from pop geeks to crusty reeks. Four tracks on this EP, recorded at Sonic Iguana, and they're all non-album. If that doesn't get you on the case, there's just no helping you. Passionate, hooky, and smart, D4 will go down as one of the most important bands of the current period. This is a must!



A clever way around the "band photo always" rule!

## DIRT BIKE ANNIE "Choco-Berri Sugar Pops" \$3

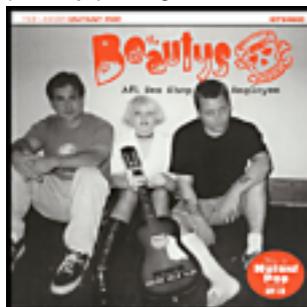
Here's another one that's so good that it hurts! DBA went into a good studio in NYC with George Tabb producing and took things up about three notches from their earliest DIY recordings. This didn't launch DBA so much as it shouted out to the world the greatness of the band and the massive potential in the studio. The record is heading for out-of-printsville at last, not sure if we'll tweak the sleeve and repress or let it go. You need this regardless!



Ultra-lite pop feel, but punchy punk guitars...

## THE KUNG FU MONKEYS "Hi-Fi at Low Tide" EP \$3

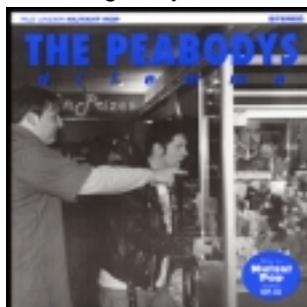
If there was ever a band that was made for the 7" vinyl format, it is THE KUNG FU MONKEYS. This is the second KFM EP that was put out on Mutant Pop and they're both really great—you can't go wrong either way. One of the most nerdy and loveable bands on the face of the planet, the sort of guys who not only aren't ashamed of the Toughskin leisure suit their mother bought for them in Jr. High, but they probably still fit in the damned thing and wear it now and again!



Some copies remain on cool red-orange vinyl.

## THE BEAUTYS "A#1 Sex Shop Employee" \$3

Don't trust me? Here's the new *Hit List*: "Plain and simple: THE BEAUTYS rule! Just about the rockin'-est woman in Punk Rock in The Being that is Chica Baby. Side one is a charming tale of the joys of working in a porn store. B-side tracks are equally rockin' odes to the DTs (that's Liquor Detoxin, Kids) and cover bands. In my opinion, if you aren't hip to THE BEAUTYS, you're missing out on one of the best bands going right now." —Jimi C.



Some copies remain on spiffy medium blue wax.

## THE PEABODYS "Dilemma" EP \$3

My de facto exclusive distributor sold 37 copies of this amazing pop-punk record in 60 days. Yes, it is time to move on from the 7" format... But I am really fuckin' happy to be able to smash a home run with MP-40 before hanging up the spikes. Four songs here, classic plaintive Eric Peabody vocals over enormously catchy guitar buzz. It's that fine mixture of sappiness and guitar aggression, the real essence of all classic pop-punk. One of the great pop-punk bands, a real national treasure...

# A GUIDE TO THE WONDERFUL WORLD OF MUTANT POP'S SHORT-RUN CD SERIES

The Mutant Pop 7" vinyl series is drawing to a close and a new series of small edition CD-R discs are being cranked out. The series has been well-received to date and can be expected to improve over time as I continue to "find the range" for the format. In the last catalog I asked people to rate the SRCDs that they personally owned, ranging from 1 ("a totally rotten, unlistenable, hideous slab of useless gunk") to 10 ("a completely flawless, rockin', wonderful specimen of the format.") Here's a complete list of available SRCD titles and the feedback survey results. Also: "n" indicates the total number of responses as of May 20, 2000. **Average score for all responses was 7.468 (n=63)**



**MP-1002 THE DROPOUTS *Puke* SRCD \$4 Rating: 7.17 (n=36)**

Texas band. Three chord punk in the SCREECHING WEASEL vein. Four tracks, a little on the short side but delivering a solid dollop of punchy guitar hooks with sneering vocals. Punk rock delivered with a little bit of attitude, a good first recording by Hunter and the crew...



**MP-1003 TIC *The Ephemeral Harmony* SRCD \$4 Rating: 6.00 (n=30)**

Hailing from Southern California, TIC was early in using CD-R to self-release. Their sound owes more to THE VIOLENT FEMMES than it does THE RAMONES and the recording isn't pared down tightly enough, two facts which clearly put off a certain percentage of listeners. Josh Rutledge is on the case though, he digs 'em! A nice change of pace, still within the poppy punk camp...



**MP-1004 THE PROTEENS *Professional Teenagers* SRCD \$4 Rating: 8.01 (n=43)**

Produced by Cliff Huntington, this recording marked a real turning point for the band formerly known as THE TURDZ. Seven quality tracks on this baby, buzzing three chord pop-punk with catchy melodies. One of only four titles to achieve an average feedback rating over 8—people dig it! The band has an album almost ready to release and will be part of a split CD with THE PEABODYS not long after. A definite force in the world of poppy punk, a band to watch... The #2 SRCD seller.

**MP-1005 THE PEABODYS *Are Chick Repellent* SRCD \$4 Rating: 8.39 (n=46)**

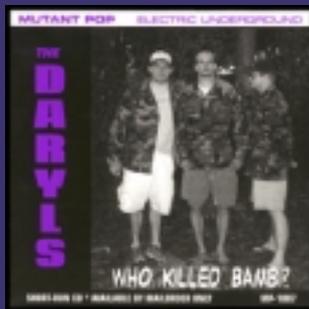
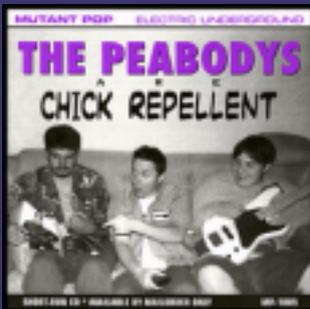
The best selling and top rated SRCD from of the first dozen titles, this release received an impressive 18 perfect scores out of 46 responses. The standard of excellence. Three chord buzz from the SCREECHING WEASEL school with high, plaintive vocals and shy-guy innocence, THE PEABODYS have the same sort of appeal as that generated by AFTER SCHOOL SPECIAL or THE CONNIE DUNGS. They've got their own sound, mind you, but rest assured this is five star mid-tempo pop-punk by one of the best bands today.

**MP-1007 THE DARYLS *Who Killed Bambi?* SRCD \$4 Rating: 6.04 (n=37)**

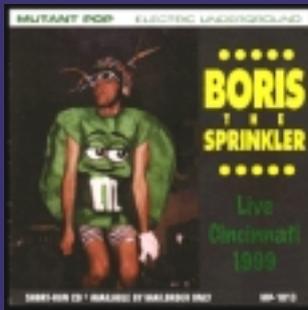
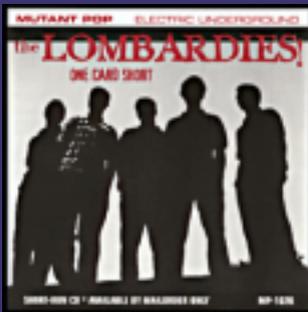
A really fun band from Seattle who nod to the RAMONES without overtly nicking their riffs, this is an archival release of the band's late 1990s demo tape. Several of these songs have been re-recorded at higher fidelity for the band's forthcoming debut full-length on BruceMonkey Records. There's some tape hiss and not every song is a major hit, which accounts for the relatively low feedback rating. An entertaining spin nonetheless and a real appetite whetter for the real album.

**MP-1008 JUVENILE WRECK *Sit On It* SRCD \$4 Rating: 7.63 (n=43)**

The people who like this Columbia, Missouri band *really* like them. It's good to see JUVENILE WRECK gaining some support and recognition for their fine SRCD, which wasn't given as aggressive a push as it deserved. Poppy punk from the school that believes that leather jackets and Chucks aren't just a fashion statement, they're a way of life. Catchy and tough, an excellent first release by another band that's gonna be playing in the neighborhood. Good stuff!



**BANDS:** Although I've got a pretty huge pile of projects on the burner, I'm ALWAYS looking for solid pop-punk releases for the Short-Run CD series. The group supplies the recording and gets 10 hand copies plus \$1 for every copy I sell or trade. The band can also purchase more copies for \$2 per copy, plus \$2 per order for postage. Send a demo to the MP address then email later.



**MP-1009 THE KLOPECS *Born to Lose Again* SRCD \$4 Rating: 7.26 (n=36)**

This Missouri band was introduced to the world with a Mutant Pop 7"er. The four songs recorded here were done as a demo for a forthcoming album, which I believe will be coming out before too much longer. A little gloss in the production, the songwriting still shines brightly.

**MP-1015 THE MIXELPRICKS *Livestock at Large* SRCD \$4 Rating: 7.63 (n=39)**

This little pup was recorded at Sonic Iguana Studios and amounts to half of a really good album. A certain naiveté in the lyrics department, this is an appealing recording that fans of the sappy end of the pop-punk spectrum love. If you're looking for snarl and grit, this ain't your cup of joe. Nevertheless, with great tunes and big production, it's pretty hard for me to understand taking a miss on this.

**MP-1019 THE VACANTS *self-titled* SRCD \$4 Rating: 7.00 (n=32)**

THE VACANTS don't just play shows with THE CONNIE DUNGS, they're inspired by them and enormously influenced by them. This debut was produced by Wayne from the DUNGS and it features a nice loud guitar sound, good tunes, and retardo lyrics. Songs about being a zombie and dropping pants and pooping. The band was formerly known as THE LYING ASSHOLES (T.L.A.) and could well change their name to EARLY CONNIE DUNGS JR. (E.C.D.J.) just as easily...

**MP-1021 THE WALLYS *Clean Up* SRCD \$4 Rating: 8.12 (n=32)**

The biggest surprise of the feedback survey was the consistently high marks scored by this SRCD from THE WALLYS. I knew it was top quality pop-punk, mind you, I just figured that a few people would dock it hard for running 4 songs/6 minutes instead of 7 songs/15. Quality over quantity, short and sweet, three chord buzz with shy-guy earnestness and even a little bit of keyboard action. The number 3 ranked release from the first subscription—another band to watch!

**MP-1022 ATTENTION DEFICIT *Gets Poked in the Eye* SRCD \$4 Rating: 7.66 (n=38)**

My philosophy has always been "Love It or Hate It but Just Don't Be Bored." None of these releases better reflect that aesthetic than the debut of ATTENTION DEFICIT. To me: this is the second best of the first 16 SRCDs I have done. The release scored 7 perfect "10s," I'm not alone in that assessment. Other people *really hate* AD's blending of electronic drum technology, computer-enhanced guitar tones, eclectic song breaks, and MASSIVE pop-punk riffs. This either **RULES** or it **SUCKS**, check it out and decide for yourself. Album forthcoming on MP, you know how I'm voting...

**MP-1026 THE LOMBARDIES! *One Card Short* SRCD \$4 Rating: 8.25 (n=30)**

The second highest feedback rating received by any SRCD. That's a big fucking NO DUH to me, I was given the opportunity to cherry-pick hits from the band's LP-only full-length (which remains available for \$10 from Eric Law, P.O. Box 689, Hingham, MA 02043). The roughest and toughest of any of the first subscription of SRCDs. It's poppy and it's punk rock. Hooks out the gills and attitude out the ass, this is smokin', rockin', rippin' and stellar.

**SRCD NOTES:** I've been slaughtering about 1000 SRCDs every six weeks or so. Here's the sequence of faceplate colors for the record, just in case a couple of you fanatic weirdos wanna start collecting them: (1-1000) Purple on Silver discs; (1001-2000) Green on Silver; (2001-3000) Ugly Washed-Out Burgundy on Silver; (3001-4000) Ugly Washed-Out Burgundy on Gold. The next batch of discs is gonna be a 4000 piece lot and should hopefully be a nice, vibrant Blue on Silver. I had to run new film, all the represses took their toll on the first piece, so I decided to tweak the typography a little bit on the new lot. I'd love to get to 10,000 by the end of the year. In 2001 I'll change the faceplate design. \* \* \* I've been thinking about starting a new SRCD label called Planet of Sound for stuff sounding a little bit rougher than usual MP fare, and manufacturing-to-order for new bands. The idea is that ANY band will be able to flip me a couple hundred bucks and come up with 100 discs in the little vinyl flips. Then they'd have something to sell at shows, I make a few bucks on the transaction, and the world gets more DIY rock. It seems like a pretty good idea... \* \* \* Eric Bruce from Salem, Oregon is gonna be the second label to take on the SRCD format. He'll be launching Brucemonkey Records here shortly and plans on having regular shrinkwrap full-lengths by THE DARYLS and THE DROPOUTS and a series of SRCDs here shortly. I'll be handling his SRCD manufacturing in the initial phase, rest assured I'll have a ready supply of his stuff. Anyone out there who's thinking of doing an SRCD label should get in touch—I might be able to save you some money when you're ordering discs by tagging your 1000 onto my next order. I'll be doing cheapo CD-R replication and I'm available for mastering. —Tim

BORIS THE SPRINKLER	Mega Anal	CD	\$10.00	DAMNED, THE	Alternative Chartbusters	CD	\$10.00
<b>BORIS THE SPRINKLER</b>	<b>New Wave Records</b>	<b>7</b>	<b>\$3.00</b>	DAMNED, THE	Final Damnation	CD	\$10.00
BORIS THE SPRINKLER	Russian Robot	7	\$3.00	<b>DARLINGTON</b>	<b>Bowling Betty</b>	<b>7</b>	<b>\$3.00</b>
BORIS THE SPRINKLER	Saucer to Saturn	CD	\$10.00	DARLINGTON	Girltroversy	CD	\$10.00
BORIS THE SPRINKLER	split w/MEATMEN	7	\$3.00	<b>DARLINGTON</b>	<b>Live Dallas 1999</b>	<b>SRCD</b>	<b>\$4.00</b>
BORIS THE SPRINKLER	split w/MORAL CRUX	7	\$3.00	DARLINGTON	Mess You Up	CD	\$10.00
BORIS THE SPRINKLER	split w/PARASITES	7	\$3.00	DARLINGTON	split w/HUNTINGTONS	CD	\$10.00
BORIS THE SPRINKLER	split w/SONIC DOLLS	7	\$3.00	DARLINGTON (as MESS)	Pretty Ugly	CD	\$10.00
BORIS THE SPRINKLER	Suck	CD	\$12.00	DARLINGTON (as MESS)	split w/22 JACKS	7	\$3.00
BORN AGAINST	Industrial Relations Dept.	7	\$3.00	<b>DARYLS, THE</b>	<b>Who Killed Bambi?</b>	<b>SRCD</b>	<b>\$4.00</b>
BROCCOLI	Chestnut Road [IMPORT]	7	\$4.00	DEAD BOYS, THE	Twisting on the Devil's Fork	CD	\$10.00
BUCK	American Express	7	\$3.00	DEAD BOYZ CAN'T FLY	split w/THE FURIES [IMPORT]	7	\$4.00
BUCK	Hex Me	7	\$3.00	DEAD END CRUISERS	Deep Six Holiday	CD	\$10.00
BUCK	Jerry Hall	7	\$3.00	DEAD END CRUISERS	split w/THROWAWAY GEN.	7	\$3.00
BUCK	self-titled CD	CD	\$10.00	DEAD END KIDS	Something for the Sickness	7	\$3.00
BUDDY BRADLEY	The End of the Day [IMPORT]	7	\$4.00	DEAD KENNEDYS	Bedtime for Democracy	CD	\$10.00
BUGLITE	on: Matthau Records Comp	7	\$3.00	DEAD KENNEDYS	Frankenchrist	CD	\$10.00
<b>BUGLITE</b>	<b>Sorry to Disappoint You</b>	<b>7</b>	<b>\$3.00</b>	DEAD KENNEDYS	Fresh Fruit for Rotting Veg.	CD	\$10.00
BUGLITE	split w/DUST BUNNY	7	\$3.00	DEAD KENNEDYS	Give Me Convenience...	CD	\$10.00
BUGLITE	split w/SIDECAR	7	\$3.00	DEAD KENNEDYS	Nazi Punks Fuck Off!	7	\$4.00
BULLYS, THE	Stomposition	CD	\$10.00	DEAD KENNEDYS	Plastic Surgery Disasters	CD	\$10.00
BULLYS, THE	Tonight We Fight Again	CD	\$10.00	<b>DEAD LIKE ELVIS</b>	<b>I Wanna Be a Blonde!</b>	<b>SRCD</b>	<b>\$4.00</b>
BURDENS, THE	split w/ROMEO'S DEAD	7	\$3.00	DECIBELS, THE	Create Action	CD	\$10.00
BURNOUTS, THE	Porno Queen	7	\$3.00	DEE STROY & D-FEX	When the D-Fex Come...	7	\$3.00
BUZZCOCKS, THE	Trade Test Transmissions	CD	\$8.00	DEERHEART	Male	7	\$3.00
CAMPUS TRAMPS, THE	Stick Around [IMPORT]	7	\$4.00	DEMONICS, THE	Coastline Craze [IMPORT]	7	\$4.00
CANDY SNATCHERS	Shut Your Mouth	7	\$3.00	DEMONICS, THE	Drag Race in the Cemetary	7	\$3.00
CANDY SNATCHERS	split w/SCREAMING BLOODY	7	\$3.00	DERITA SIS. & JUNIOR	United States of the World	10	\$8.00
<b>CARTER PEACE MIS.</b>	<b>Disco Stu Likes Disco Music</b>	<b>CD</b>	<b>\$10.00</b>	DESPISED N.J.	self-titled CD	CD	\$10.00
CAUGHT INSIDE	self-titled EP	7	\$3.00	DESPISED N.J.	self-titled EP	7	\$3.00
CAUSTIC SODA	Femalevolence [IMPORT]	7	\$4.00	DEVIL DOGS, THE	Devil's Hits [IMPORT]	CD	\$12.00
CHAMBERS, KEN	Take This Ride [IMPORT]	7	\$3.00	DICK ARMY (NY)	Decimate	7	\$3.00
CBGaV	split w/INKLING	7	\$3.00	DICK ARMY (NY)	The First Four Beers	7	\$3.00
CHEATER	Experience All the Hate	CDEP	\$8.00	DICKIES, THE	My Pop The Cop	7	\$3.00
CHELSEA	Live and Well [IMPORT]	CD	\$12.00	DIG-DUG	split w/MILLHOUSE	7	\$3.00
CHEMO KIDS, THE	New York Doll	7	\$3.00	DIG-DUG	Whoa, a Dig Dug Seven Inch	7	\$3.00
CHERUB SCOURGE	We Eat Punks for Breakfast	CD	\$10.00	DIGGER	Geek Love	7	\$3.00
CHESTER COPPERPOT	Bitter Sweet Tunes	7	\$3.00	DIGGER	Monte Carlo	CD	\$10.00
CHOPPER	Did You Hear That? [IMPORT]	CD	\$12.00	DIGGER	Powerbait	CD	\$10.00
CHROMOSOMES, THE	INST-DL EP [IMPORT]	7	\$4.00	DIGGER	Promise of an Uncertain...	CD	\$10.00
CHUBBIES, THE	American Swagger	CD	\$10.00	<b>DILLINGER FOUR</b>	<b>Girlfriends and Bubblegum</b>	<b>7</b>	<b>\$3.00</b>
CHUBBIES, THE	Can I Call You Daddy?	7	\$3.00	DILLINGER FOUR	Midwestern Songs...	CD	\$10.00
CHUBBIES, THE	Didjahaftasaythat?	7	\$3.00	DILLINGER FOUR	split w/PINHEAD GUNPOW.	7	\$4.00
CHUBBIES, THE	self-titled EP	7	\$3.00	DILLINGER FOUR	split w/THE STRIKE	7	\$3.00
<b>CHUBBIES, THE</b>	<b>She Wanted More</b>	<b>7</b>	<b>\$3.00</b>	DILLINGER FOUR	This Shit is Genius	CD	\$10.00
CHUBBIES, THE	Suburban Rock Dolls	7	\$4.00	DIMESTORE HALOES	Everbody Loves You...	7	\$3.00
CHUBBIES, THE	What Girls Want!	7	\$3.00	DIMESTORE HALOES	Hate My Generation	7	\$3.00
CHUBBIES, THE	When I Was Your Girlfriend	7	\$3.00	DIMESTORE HALOES	Thrill City Crime Control	CD	\$10.00
CHUBBIES, THE	Your Favorite Everything	CDEP	\$8.00	DINKS, THE	Dawn of the Dinks	CD	\$10.00
CLETUS	Horseplay Leads to Tragedy	CD	\$10.00	DINKS, THE	Rocket to Ruin	7	\$4.00
<b>CLETUS</b>	<b>Other People's Girlfriends</b>	<b>7</b>	<b>\$3.00</b>	<b>DIRT BIKE ANNIE</b>	<b>Choco-Berri Sugar Pops</b>	<b>7</b>	<b>\$3.00</b>
CLETUS	Protein Packed	CD	\$10.00	<b>DIRT BIKE ANNIE</b>	<b>Hit The Rock!</b>	<b>CD</b>	<b>\$10.00</b>
COLLISIONS, THE	Boy, What an Idiot!	7	\$3.00	DISAPPOINTMENTS, THE	The All Cranked Up!	7	\$3.00
CONE	Smile for Me [IMPORT]	7	\$4.00	DISAPPOINTMENTS, THE	Let's Die...	7	\$3.00
<b>CONNIE DUNGS, THE</b>	<b>Driving on Neptune</b>	<b>CD</b>	<b>\$10.00</b>	DISCOUNT	Ataxia's Alright Tonight	CD	\$10.00
<b>CONNIE DUNGS, THE</b>	<b>Earthbound for the Holiday</b>	<b>CD</b>	<b>\$10.00</b>	DISCOUNT	Half Fiction	CD	\$10.00
CONNIE DUNGS, THE	Missy & Johnny	7	\$3.00	DISCOUNT	split w/CIGARETTEMAN	7	\$3.00
<b>CONNIE DUNGS, THE</b>	<b>No Chance</b>	<b>7</b>	<b>\$3.00</b>	DISENCHANTED	split w/THE TWENTY TWOS	7	\$3.00
<b>CONNIE DUNGS, THE</b>	<b>self-titled CD</b>	<b>CD</b>	<b>\$10.00</b>	DOA	Festival of Atheists	CD	\$10.00
<b>CONNIE DUNGS, THE</b>	<b>Songs for Swinging Nice Guys</b>	<b>CD</b>	<b>\$10.00</b>	DOG POUND	Junkyard	7	\$3.00
COWS	Plowed	7	\$3.00	DOG POUND	King Dickley Cool	CD	\$10.00
CRIMINALS, THE	Morning After [PIC DISC]	7	\$6.00	DOG POUND	The Forward Look	CD	\$10.00
CRIMP SHRINE	Quit Talking, Clyde	7	\$3.00	DONFISHER	Setting New Standards...	7	\$4.00
CROCODILE GOD	Boss [IMPORT]	7	\$4.00	DOUBLE NUTHINS, THE	Got Into a Fight In Special Ed	7	\$3.00
CROCODILE GOD	Mind the Cat [IMPORT]	7	\$4.00	DOUBLE NUTHINS, THE	Make Out With You Tonight	7	\$3.00
CROPDOGS	The First Mission	7	\$3.00	DR. BOB'S NIGHTMARE	split w/STUNTMEN	7	\$3.00
CRUMBS, THE	...Get All Tangled Up	CD	\$10.00	DR. BOB'S NIGHTMARE	Stinkin' Thinkin'	CD	\$10.00
CRUMBS, THE	Lo and Behold	CD	\$12.00	DRAGS, THE	VML Live 5/3/97	7	\$3.00
CRUMBS, THE	self-titled CD	CD	\$12.00	DRAPES, THE	All We Could Afford!	7	\$3.00
CRUMBS, THE	Shakespeare	7	\$3.00	DROPKICK MURPHYS	Curse of a Fallen Soul	7	\$4.00
CRUSH STORY	self-titled EP	7	\$3.00	DROPOUTS, THE	Puke	SRCD	\$4.00
CUB	Volcano [IMPORT]	7	\$4.00	DURFS, THE	Durfin' Safari	7	\$3.00
CUTS, THE	Heart Attack	7	\$3.00	<b>EGGHEAD</b>	<b>Dumb Songs for Smart People</b>	<b>CD</b>	<b>\$10.00</b>
DAMNATION	self-titled CD	CD	\$10.00	EGGHEAD	Knock Off That Evil!	7	\$5.00

EGGHEAD	split w/TRIXIE BELDEN	7	\$5.00	GITS, THE	Spear and Magic Helmet	7	\$3.00
ELEC. FRANKENSTEIN	Clockwise	7	\$3.00	GOMEZ	split w/ALL YOU CAN EAT	7	\$3.00
ELEC. FRANKENSTEIN	Electrify Me!	7	\$3.00	GOOD RIDDANCE	Widget	7	\$3.00
ELEC. FRANKENSTEIN	Get Off My Back	7	\$3.00	GOOD RIDDANCE	split w/RELIANCE	7	\$3.00
ELEC. FRANKENSTEIN	It's All Moving Faster	7	\$3.00	GOTOHELLS	Demolition	CD	\$10.00
ELEC. FRANKENSTEIN	Rock'n'Roll Monster	CD	\$10.00	GOTOHELLS	If I Could Make a Girl	7	\$3.00
ELEC. FRANKENSTEIN	Spare Parts	CD	\$10.00	GRAND PRIX, THE	split w/SHE'S A GUY	7	\$3.00
ELEC. FRANKENSTEIN	Up From the Streets	7	\$3.00	GRAPEFRUIT	A Study in Mumpishness	CD	\$10.00
ELMER	Songs of Sin and Retribution	CD	\$10.00	GRAPEFRUIT	Dorkability Stew	CD	\$10.00
ENGINE KID	Heater Sweats Nails	7	\$3.00	GREEN DAY	1,000 Hours	7	\$3.00
ENGLISH DOGS	What a Wonderful Feeling...	CDEP	\$6.00	GREEN DAY	39/Smooth	CD	\$12.00
EVERREADY	All Time Low	7	\$3.00	GREEN DAY	Kerplunk	CD	\$12.00
<b>EVERREADY</b>	<b>County Transit System</b>	<b>7</b>	<b>\$3.00</b>	GREEN DAY	Slappy	7	\$3.00
EVERREADY	Fairplay	CD	\$10.00	GRIEVING EUCALYPTUS	Just Plain Rock'n'Roll	CD	\$10.00
<b>EVERREADY</b>	<b>Kalifornia</b>	<b>7</b>	<b>\$3.00</b>	GRIEVING EUCALYPTUS	You're So Lame	7	\$3.00
EVERREADY	Reinheitsgebot	CD	\$10.00	GROOVIE GHOU LIES	Appetite for Adrenochrome	CD	\$12.00
EVERREADY	split w/FIG DISH	7	\$3.00	GROOVIE GHOU LIES	Born in the Basement	CD	\$12.00
<b>EXPLOSIVE KATE</b>	<b>You Are Not a Winner</b>	<b>SRCD</b>	<b>\$4.00</b>	GROOVIE GHOU LIES	Fun in the Dark	CD	\$12.00
EYELINERS, THE	Confidential	CD	\$10.00	GROOVIE GHOU LIES	Graveyard Girlfriend	7	\$3.00
EYELINERS, THE	Do the Zombie	7	\$3.00	GROOVIE GHOU LIES	Planet Brian Jones [TOS]	7	\$4.00
EYELINERS, THE	Here Comes Trouble	CD	\$12.00	GROOVIE GHOU LIES	Re-Animation Festival	CD	\$12.00
F.Y.P	Extra Credit EP	7	\$3.00	GROOVIE GHOU LIES	Running With Bigfoot	7	\$3.00
F.Y.P	Made in USA	7	\$3.00	GROOVIE GHOU LIES	The Island of Pogo Pogo	7	\$3.00
FAIRLANES, THE	Bite Your Tongue	CDEP	\$8.00	GROOVIE GHOU LIES	Travels with My Amp	CD	\$12.00
FAIRLANES, THE	Hi, We're... [NO SLEEVE]	7	\$2.00	GROOVIE GHOU LIES	World Contact Day	CD	\$12.00
FAIRLANES, THE	Songs for Cruising	CD	\$10.00	GROVER	The Dorks'll Work It Out!	7	\$4.00
FAIRLANES, THE	split w/DIGGER	7	\$3.00	GRUMPIES, THE	self-titled EP	7	\$3.00
FEEDBACKS, THE	Pop Invaders [IMPORT]	7	\$4.00	GUM	Bogus Punk Circle! [IMPORT]	CD	\$10.00
FIENDZ, THE	Cole	CD	\$10.00	GUSANOS, LOS	Quick to Cut	7	\$3.00
FIENDZ, THE	Dreams	CD	\$10.00	GUTFIDDLE	self-titled EP	7	\$3.00
FIENDZ, THE	Everybody's Favorite	7	\$3.00	HAVENOT'S, THE	Kids All Right [IMPORT]	7	\$4.00
FIENDZ, THE	Wact	CD	\$10.00	HECTICS, THE	Come Booze Down with...	7	\$3.00
FIENDZ, THE	We're the Fiendz	CD	\$10.00	HELLCOPTERS	1995	7	\$3.00
FIENDZ, THE	We're The Fiendz	CAS	\$3.00	HELLBILLYS	S.I.G.	7	\$3.00
FIFI AND THE MACH III	1976 [IMPORT]	CD	\$12.00	HEMLOCK	Dry Socket	CDEP	\$6.00
FIFI AND THE MACH III	Rollin' Love [IMPORT]	7	\$4.00	HEMLOCK	Give Kids Candy	CD	\$10.00
FIFTEEN	self-titled debut	7	\$3.00	HEROMAKERS, THE	201 b/w Laslow's Pajamas	7	\$3.00
FIGHTING CAUSE	Deadtown	7	\$3.00	HEROMAKERS, THE	Shoulda	7	\$3.00
FIGHTING CAUSE	self-titled CD	CD	\$10.00	HI-FIVES, THE	And a Whole Lotta You!	CD	\$12.00
FITZ OF DEPRESSION	I'm the Man	7	\$3.00	HI-FIVES, THE	Welcome to My Mind	CD	\$12.00
FITZ OF DEPRESSION	Lie	7	\$3.00	<b>HISSYFITS, THE</b>	<b>All Dolled Up [PINK VINYL]</b>	<b>7</b>	<b>\$3.00</b>
FITZ OF DEPRESSION	Seemingly Vague	7	\$3.00	<b>HISSYFITS, THE</b>	<b>All Dolled Up [RED VINYL]</b>	<b>7</b>	<b>\$3.00</b>
FLATUS	Aural Fixations	CD	\$10.00	HISSYFITS, THE	Wish	CDEP	\$6.00
FLATUS	split w/ANGER	7	\$3.00	HISSYFITS, THE	Wish You Were Here [IMPORT]	7	\$4.00
FORGOTTEN, THE	Class Separation	7	\$3.00	<b>HITCHCOCKS, THE</b>	<b>Psyche!</b>	<b>SRCD</b>	<b>\$4.00</b>
FORGOTTEN, THE	We're Alright [PIC DISC]	7	\$5.00	HOME ALONE	split w/STINKING POLECATS	7	\$4.00
FOSTERS, THE	Not Much to Me	7	\$3.00	HOMEBOUND	Almost	7	\$3.00
FOUR LETTER WORD	Do You Feel Lucky, Punk?	7	\$3.00	HORACE PINKER	Knives, Guns, and Ammunition	7	\$3.00
<b>FRANTICS, THE</b>	<b>Downtown Delirium</b>	<b>7</b>	<b>\$3.00</b>	HORACE PINKER	VML Live 4/26/96	7	\$3.00
FRANTICS, THE	She's a Drag	7	\$3.00	HOT WATER MUSIC	Fuel for the Hate Game	CD	\$10.00
FRIGG A-GO-GO	Everything Around Me	7	\$3.00	HOUSEBOY	Ya Right!	CD	\$10.00
FRIGG A-GO-GO	Frigg-a-Licious!!!	7	\$3.00	HUMPERS, THE	Fucking Secretaries	7	\$3.00
FROWNIES, THE	Amateur Dramatics...	CD	\$10.00	HUMPERS, THE	Mutate With Me	7	\$3.00
FRUSTRATORS, THE	Bored in the USA	CDEP	\$8.00	HUNTINGTONS	All the Stuff (And More)-Vol. 1	CD	\$10.00
FUMES, THE	Knock Out the Axis	CD	\$10.00	HUNTINGTONS	File Under Ramones	CD	\$10.00
FUMES, THE	Self-Appointed Guardians...	CD	\$10.00	HUNTINGTONS	Fun and Games	CD	\$10.00
FUMES, THE	Spine Tingling Excitement	7	\$3.00	HUNTINGTONS	Get Lost	CD	\$10.00
FUMES, THE	Tossin' Plates and Forks	7	\$3.00	HUNTINGTONS	High School Rock	CD	\$10.00
FUNERAL ORATION	What Is It?	7	\$3.00	HUNTINGTONS	Plastic Surgery	CD	\$10.00
FURIOUS GEORGE	Bananas [PIC DISC]	7	\$5.00	HUNTINGTONS	Rocket to Ramonia	CD	\$10.00
FURIOUS GEORGE	Gets a Record	CD	\$10.00	HUNTINGTONS	The Good, The Bad and...	CD	\$10.00
FUSES, THE	Dress for the New Bomb	7	\$3.00	HUTCH	The Last Cold I'll Ever Catch	7	\$3.00
FUSES, THE	I Wanna Burn	CD	\$10.00	I MONELLI	La Mia Ragazza... [IMPORT]	7	\$3.00
GAIN, THE	Highway to Heck (live)	10	\$8.00	IDIOT BITCH	Set Your Polka Feet...	7	\$3.00
GAIN, THE	Sing Ready Steady Smash	CD	\$10.00	IMPOSSIBLES, THEE	split w/LATEX	7	\$3.00
GAIN, THE	split w/CRUSH STORY	7	\$3.00	IMPOSSIBLES, THEE	Who Invited These Guys...	CD	\$10.00
GAIN, THE	split w/SCARED OF CHAKA	7	\$3.00	IN CROWD	Helmet	7	\$3.00
GAIN, THE	You Should Know	7	\$3.00	IN CROWD	split w/SACRED MONKEYS...	7	\$3.00
GAMEFACE	self-titled EP	7	\$3.00	INFATUATIONS, THE	Go! Go! To Morroco!	7	\$3.00
GAMITS, THE	Endorsed by You	CDEP	\$10.00	INFERNOS, LOS	The Outlaw	7	\$3.00
GAMITS, THE	This is My Broomstick	CDEP	\$6.00	INHALANTS, THE	Kill You	7	\$3.00
GARAGE SALE	The Pointless Summer	CD	\$10.00	INSTIGATORS, THE	Never Has Been [IMPORT]	CD	\$10.00
GIMCRACK	Bad Day Every Day	CD	\$10.00	INVALIDS, THE	Out of My Head	CD	\$10.00
GITS, THE	Second Skin	7	\$3.00	INVALIDS, THE	Punker Than Me	7	\$3.00

IRON PROSTATE	Bring Me...Jerry Garcia	7	\$3.00	LOOSE CHANGE	D is for Delinquent	CD	\$10.00
J CHURCH	Analysis, Yes, Very Nice	CDEP	\$6.00	LOOSE CHANGE	Lucky Dog	7	\$3.00
J CHURCH	Camels, Spilled Corona...	CD	\$10.00	LOOSE LIPS	self-titled EP	7	\$3.00
J CHURCH	Ivy League College	7	\$3.00	LOWER CLASS BRATS	Glam Bastard	7	\$3.00
J CHURCH	Prophylaxis	CD	\$8.00	LUNACHICKS	C.I.L.L.	7	\$3.00
J CHURCH	Quetzacoatl	CD	\$8.00	LYNYRD'S INNARDS	Amscray	CD	\$10.00
J CHURCH	She Has No Control	7	\$3.00	LYNYRD'S INNARDS	Houston, We've Got...	7	\$3.00
J CHURCH	She Never Leaves...	7	\$3.00	LYNYRD'S INNARDS	split w/LARRY BRRRDS	7	\$3.00
J CHURCH	She Said She Wouldn't Sacri.	7	\$3.00	LYNYRD'S INNARDS	VML Live 2/7/96	7	\$3.00
J CHURCH	split w/JONESTOWN	7	\$3.00	LYNYRD'S INNARDS	Your Ass is Grass	7	\$3.00
J CHURCH	split w/SERPICO	7	\$3.00	MAD PARADE	Clown Time is Over	CD	\$10.00
J CHURCH	The Dramatic History...	7	\$4.00	MAD PARADE	God Bless America	CD	\$10.00
J CHURCH	Tide of Fate	CDEP	\$8.00	MAD PARADE	This is Life [IMPORT]	CD	\$10.00
J CHURCH	VML Live 7/14/95	7	\$3.00	MAD PARADE	We Stand Alone	7	\$3.00
JACKIE PAPERS, THE	I'm In Love	CDEP	\$8.00	MAINSTAY	Quarter Mile Turnstile	CD	\$10.00
JACKIE PAPERS, THE	Uckfay Ooyay	CD	\$10.00	MAKERS, THE	Psychopathia Sexualis	CD	\$10.00
JAKE AND THE STIFFS	I Like Girls	7	\$3.00	MAN OR ASTROMAN?	split w/HUEVOS RANCH.	7	\$3.00
JAKKPOT	3-2-1-Go!	7	\$3.00	MAN WITHOUT PLAN	Commence Primary Ignition	7	\$3.00
JAKKPOT	Young and Dumb [IMPORT]	7	\$4.00	MANSFIELDS, THE	Sappy Songs for Summer...	CD	\$10.00
JAWBREAKER	24 Hour Revenge Therapy	CD	\$12.00	MARBLES, THE	Rock's Not Dead	CD	\$10.00
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JAWBREAKER	Live 4/30/96	CD	\$12.00	MATT THE ELECTRICIAN	Baseball Song	CD	\$10.00
JAWBREAKER	Unfun	CD	\$12.00	MATT THE ELECTRICIAN	Home.	CD	\$10.00
JETS TO BRAZIL	Orange Rhyming Dictionary	CD	\$10.00	McRACKINS, THE	Comic Books and Bubble Gum	CD	\$10.00
JIMMIES, THE	Cheap	7	\$3.00	McRACKINS, THE	Dum Sum	7	\$3.00
JIMMIES, THE	Let the Fat Men Plunder	CD	\$12.00	McRACKINS, THE	I'll Stick to Beer	7	\$3.00
JIMMIES, THE	New Five Song CDEP	CDEP	\$5.00	McRACKINS, THE	In On the Yoke	CD	\$10.00
JOHNNIES, THE	12 Steps to Nowhere	CD	\$10.00	McRACKINS, THE	Planet of the Eggs	CD	\$10.00
JOLT	Emily	7	\$3.00	McRACKINS, THE	split w/FIGHTING CAUSE	7	\$3.00
JOLT	Old Milwaukee	7	\$3.00	McRACKINS, THE	We Like to Make Records	7	\$3.00
JON COUGAR C.C.	8 West	7	\$3.00	McRACKINS, THE	What Came First?	CD	\$10.00
JON COUGAR C.C.	Melon	CD	\$10.00	MEANDERTHAL	Dumb [IMPORT]	CD	\$10.00
<b>JON COUGAR C.C.</b>	<b>Punk Explosion!</b>	<b>7</b>	<b>\$3.00</b>	MEANIES, THE	Just What You Need	7	\$3.00
<b>JON COUGAR C.C.</b>	<b>Victoria's Secret Sauce</b>	<b>7</b>	<b>\$3.00</b>	MIGRAINES, THE	Live at CBGB's	CD	\$10.00
JUNIOR VARSITY	Go to the Ice Cream Social	7	\$3.00	MIGRAINES, THE	The Night Has Eyes	7	\$3.00
<b>JUVENILE WRECK</b>	<b>Sit on It</b>	<b>SRCD</b>	<b>\$4.00</b>	MIGRAINES, THE	VML Live 4/27/96	7	\$3.00
K.F.P.	Dead End Road	7	\$3.00	MIKE & MOLESTERS	self-titled EP	7	\$3.00
KAISERS, THE	Squarehead Stomp!	CD	\$10.00	MISFIRES, THE	Dead End Expressway	CD	\$10.00
KAISERS, THE	What You Gonna Say?	7	\$4.00	<b>MIXELPRICKS, THE</b>	<b>Livestock at Large</b>	<b>SRCD</b>	<b>\$4.00</b>
KEROSENE 454	Two for Flinching	7	\$3.00	MIXELPRICKS, THE	Majizmo	7	\$3.00
KILL ME TOMORROW	Difficult	7	\$3.00	MIXELPRICKS, THE	split w/PINKY	7	\$3.00
KILL SADIE	split w/BRAND NEW UNIT	7	\$3.00	MIXELPRICKS, THE	Suck Live	7	\$3.00
KINDRED, THE	Love No More	7	\$3.00	MOCK	Pity7	\$3.00	
KINDRED, THE	Treating Me Bad	7	\$3.00	MONDO TOPLESS	Amazon Queen	7	\$3.00
KITTY BADASS	One Cell at a Time	CD	\$10.00	MONDO TOPLESS	In the End	7	\$3.00
<b>KLOPECS, THE</b>	<b>Born to Lose Again</b>	<b>SRCD</b>	<b>\$4.00</b>	MONSTERS, THE	Skeleton Stomp	7	\$3.00
<b>KLOPECS, THE</b>	<b>self-titled EP</b>	<b>7</b>	<b>\$3.00</b>	MOPES, THE	Accident Waiting to Happen	CD	\$12.00
KNOW NOTHINGS	God, Schmod...	7	\$3.00	MOPES, THE	Low Down, Two Bit...	CDEP	\$8.00
KOSHER	Bored in America	7	\$3.00	MORAL CRUX	Something More Dangerous	CD	\$12.00
KRINGLE	self-titled EP	7	\$3.00	<b>MORAL CRUX</b>	<b>Victim of Hype</b>	<b>7</b>	<b>\$3.00</b>
KUNG FU MONKEYS	Girls, Cars, Sun, Fun! [IMPORT]	7	\$4.00	MORNING SHAKES	Switchblades and Sideburns	CD	\$10.00
<b>KUNG FU MONKEYS</b>	<b>Hi-Fi at Low Tide</b>	<b>7</b>	<b>\$3.00</b>	MOTARDS	split w/CRYING OUT LOUDS	7	\$3.00
KUNG FU MONKEYS	self-titled EP	7	\$3.00	MOTARDS, THE	split w/PERM. VOLTAGE	7	\$4.00
<b>KUNG FU MONKEYS</b>	<b>Shindig!</b>	<b>7</b>	<b>\$3.00</b>	MOTARDS, THE	split w/THE FUCKEMOS	7	\$3.00
KUNG FU MONKEYS	split w/ THE STICKLERS	7	\$3.00	MR. CRISPY	Drug Free and Regretting It	7	\$3.00
KUNG FU MONKEYS	Whiz-Bang Christmas	7	\$3.00	MR. CRISPY	End of the Week	7	\$3.00
LADY SPEEDSTICK	Saturday Night's All Right...	7	\$3.00	<b>MR. CRISPY</b>	<b>Hopes and Schemes</b>	<b>SRCD</b>	<b>\$4.00</b>
LANDOS 45	self-titled EP	7	\$3.00	MR. CRISPY	split w/PETER THE GREAT	7	\$3.00
LARRY BRRRDS, THE	Rushville	7	\$3.00	MR. T EXPERIENCE	Alcatraz	CD	\$10.00
LAWN DARTS	13 Songs About Nothing	CD	\$10.00	MR. T EXPERIENCE	Alternative is Here to Stay	7	\$3.00
LAWN DARTS	Volume II	CD	\$10.00	MR. T EXPERIENCE	And I Will Be With You	7	\$3.00
LAZYBOY	Fill It	7	\$3.00	MR. T EXPERIENCE	Big Black Bugs Bleed...	CD	\$12.00
LEFT OUT	25 Cent Serenade	7	\$6.00	MR. T EXPERIENCE	Everybody's Entitled...	CD	\$12.00
LEFT OUT	Have a Nice Day	7	\$3.00	MR. T EXPERIENCE	Love is Dead	CD	\$12.00
LEGAL WEAPON	Squeeze Me Like...	CD	\$10.00	MR. T EXPERIENCE	Making Things With Light	CD	\$12.00
LEGAL WEAPON	The World Is Flat	7	\$3.00	MR. T EXPERIENCE	Night Shift at the Thrill...	CD	\$12.00
LET'S GOS, THE	Rock'n'Roll	7	\$3.00	MR. T EXPERIENCE	Our Bodies, Our Selves	CD	\$12.00
LETTERBOMBS, THE	self-titled EP	7	\$3.00	MR. T EXPERIENCE	Revenge is Sweet...	CD	\$12.00
LETTERBOMBS, THE	What the Hell Just Happened?	7	\$3.00	MR. T EXPERIENCE	Sex Offender	7	\$3.00
LEXINGTONS, THE	split w/HABITUALS	7	\$3.00	MR. T EXPERIENCE	Tapin' Up My Heart	7	\$3.00
LILLINGTONS, THE	Death by Television	CD	\$12.00	MUFFS, THE	Alert Today Alive Tomorrow	CD	\$10.00
LIVING DAYLIGHTS, THE	The Kids are Restless	7	\$3.00	MUFFS, THE	Big Mouth	7	\$3.00
LIZARDS, THE	Sick of You EP	7	\$3.00	MUFFS, THE	Hamburger	CD	\$10.00
<b>LOMBARDIES, THE</b>	<b>One Card Short</b>	<b>SRCD</b>	<b>\$4.00</b>	MUFFS, THE	I'm a Dick	7	\$3.00

MUFFS, THE	No Action	7	\$3.00	PHUZZ, THE	split w/RIGHT TURN CLYDE	7	\$3.00
MULLENS, THE	Go Where the Action Is	CD	\$10.00	PINHEAD CIRCUS	Fall in Love All Over Again	CD	\$10.00
MULLENS, THE	self-titled CD	CD	\$10.00	PINHEAD CIRCUS	Hallmark	7	\$3.00
MULLENS, THE	Step on the Gas [IMPORT]	7	\$4.00	PINHEAD GUNPOWDER	Fahizah	7	\$4.00
MULLETS, THE	Sit Down Mammaw	7	\$3.00	PINHEAD GUNPOWDER	Jump Salty	CD	\$12.00
MULLIGAN STU	Trailer Park Kings	7	\$3.00	PINK LINCOLNS	Back from the Pink Room	CD	\$10.00
MURDER JUNKIES	The Right to Remain...	7	\$3.00	PINK LINCOLNS	Pure Swank	CD	\$10.00
MUSHUGANAS	Dropout Girl	7	\$3.00	PINK LINCOLNS	split w/SUBMACHINE	7	\$3.00
<b>MUTE-ANTS, THE</b>	<b>Planet of the Mute-Ants</b>	<b>7</b>	<b>\$3.00</b>	PINK LINCOLNS	Suck and Bloat	CD	\$10.00
MUTE-ANTS, THE	Rollin' in the Thunder	7	\$3.00	PINK LINCOLNS	Sumo Fumes 1	7	\$3.00
<b>MUTE-ANTS, THE</b>	<b>The Terrible Tunes of...</b>	<b>CD</b>	<b>\$10.00</b>	PINK LINCOLNS	Sumo Fumes 2	7	\$3.00
MY PAL TRIGGER	Lessons in Ancient History	CD	\$10.00	PINK LINCOLNS	Sumo Fumes 3	7	\$3.00
MY PAL TRIGGER	The Riverview Mentality	7	\$3.00	PINK LINCOLNS	VML Live 10/5/94	7	\$3.00
MYSTIC ZEALOTS	Now That's a Monkey	7	\$3.00	PINKOS, LOS	self-titled EP	7	\$3.00
NAKED AGGRESSION	VML Live 10/15/95	7	\$3.00	PIST, THE	Ideas are Bulletproof	CD	\$10.00
NANCY VANDAL	split w/CRANK [IMPORT]	7	\$4.00	PLOW UNITED	The Dustbin of History	CD	\$10.00
NARCISSISTIC FRED	Hot Pone Action	7	\$3.00	PLUNGERS, THE	Here Are...	7	\$3.00
NASHVILLE PUSSY	Go Motherfucker Go	7	\$3.00	POOH STICKS, THE	Young People	7	\$3.00
NE'ERDOWELLS, THE	Hello, It Is I, The Intolerable...	7	\$3.00	POP DEFECT	3rd Degree Road Burn	7	\$3.00
NERDS, THE	I Wanna Kill Your Plastic Slut	7	\$4.00	POP DEFECT	Without	7	\$3.00
NEW BOMB TURKS, THE	I'm Weak	7	\$3.00	POP DEFECT	¡Puro Desmadre!	7	\$3.00
NEW BOMB TURKS, THE	Sinking Feeling [PIC DISC]	7	\$5.00	PRESSURE POINT	Life's Blood	CD	\$8.00
NEW BOMB TURKS, THE	Stick it Out	7	\$3.00	PRESSURE, THE	I Wanna Call Someone	7	\$3.00
NEW SWEET BREATH	Go Away	7	\$3.00	PRIMATE FIVE, THE	The Nova E.P.	7	\$3.00
NICOTEENS, THE	Turn Up the Suck	7	\$3.00	PROBE!	Microscopic	7	\$3.00
NILS, THE	Green Fields in Daylight	CD	\$10.00	PROMISE RING, THE	Boys and Girls	7	\$3.00
NIMRODS, THE	Green Day	7	\$3.00	PROMISE RING, THE	Very Emergency	CD	\$10.00
NITWITS	Great Day!	7	\$3.00	<b>PROMS, THE</b>	<b>Bubble Bath</b>	<b>7</b>	<b>\$3.00</b>
NO CONSENT	Nowhere to Hide	CD	\$10.00	<b>PROMS, THE</b>	<b>Helpless Romantic</b>	<b>CD</b>	<b>\$10.00</b>
NO IDEA	The Rock Don't Stop	7	\$3.00	PROSTITUTES, THE	self-titled CD	CD	\$10.00
NO-TALENTS, THE	I'm Not a Fucker	7	\$3.00	<b>PROTEENS, THE</b>	<b>Professional Teenagers</b>	<b>SRCD</b>	<b>\$4.00</b>
NOBODYS	Generation XXX	CD	\$10.00	PULL	Regret	7	\$3.00
NOBODYS	I've Been Everywhere	CD	\$10.00	<b>PULLOUTS, THE</b>	<b>A Lot of Power Tool...</b>	<b>7</b>	<b>\$3.00</b>
NOBODYS	Politically Incorrect	7	\$3.00	PUSHOVERS, THE	Letterbomb Your Heart	7	\$3.00
NOBODYS	Short Songs for Short...	CD	\$10.00	QUADRAJETS, THE	61 Blues	7	\$3.00
NOBODYS	split w/GOTOHELLS	7	\$3.00	QUEERS, THE	A Day Late and a Dollar...	CD	\$12.00
NOBODYS	split w/PINHEAD CIRCUS	7	\$3.00	QUEERS, THE	Beat Off	CD	\$12.00
NOBODYS	The Smell of Victory	CD	\$10.00	QUEERS, THE	Beyond the Valley...	CD	\$10.00
NOBODYS	VML Live 8/29/96	7	\$3.00	QUEERS, THE	Bubblegum Dreams	7	\$3.00
NOBODYS	Welcome to The Springs	7	\$3.00	QUEERS, THE	Don't Back Down	CD	\$12.00
NOFX	PMRC Can Suck on This	7	\$3.00	QUEERS, THE	Everything's Okay	7	\$3.00
NOMADS, THE	She'll Always Be Mine [IMP.]	7	\$4.00	QUEERS, THE	Grow Up	CD	\$12.00
NOONER	split w/DRIVER ELEVEN	7	\$3.00	QUEERS, THE	Later Days and Better Lays	CD	\$12.00
NOT REBOUND	Knock Around [IMPORT]	CD	\$12.00	QUEERS, THE	Love Songs for the Retarded	CD	\$12.00
NUTLEY BRASS, THE	Ramones Songbook Vol. 2	7	\$3.00	QUEERS, THE	Move Back Home	CD	\$12.00
OBLIVION	split w/APOC. HOBOKEN	7	\$3.00	QUEERS, THE	Punk Rock Confidential	CD	\$10.00
ONE CAR PILE-UP	Police Academy [IMPORT]	7	\$4.00	QUEERS, THE	split w/PINK LINCOLNS	7	\$4.00
ONE EYED KINGS	Well! Wot Is Your...	7	\$3.00	QUEERS, THE	Surf Goddess	7	\$3.00
ONE MAN ARMY	Dead End Stories	CD	\$10.00	QUINCY PUNX	(M.E.)	7	\$3.00
ONE MAN ARMY	Last Word Spoken	CD	\$10.00	QUINCY PUNX	Get the Humans	7	\$3.00
ONYAS, THE	Three More Hits From...	7	\$3.00	QUINCY PUNX	VML Live 1/12/96	7	\$3.00
OPERATION IVY	Energy	CD	\$12.00	RADIO WENDY	Kids in America	7	\$3.00
OPERATION IVY	Hectic	7	\$3.00	RADON	self-titled EP	7	\$3.00
OVERW. COLORFAST	Sourdough	CDEP	\$5.00	RAIL	Luke and Lauraland	7	\$3.00
OVERW. COLORFAST	Sourdough	7	\$3.00	RANCID	First Single on Lookout	7	\$4.00
PACHINKO	Who Shaved Pachinko?	5	\$4.00	RANCID	Radio, Radio, Radio	7	\$3.00
PADDED CELL, THE	Love Punk Style [IMPORT]	7	\$4.00	RANDUMBS, THE	In Search of the Abominable...	CD	\$9.00
PANTHER	Broken Rock'n'roll Blaster	7	\$3.00	RAYMONDS, THE	Out of their Vulcan Minds	7	\$3.00
PARASITE, DAVE	Back to Demo [DOUBLE]	7x2	\$6.00	RAZZELS, THE	3x3	7	\$3.00
PARASITES	Letdown	7	\$3.00	RAZZELS, THE	Suck My First Impression	CD	\$10.00
PARASITES	Pair	CD	\$10.00	RECEIVERS, THE	Drop Out	7	\$3.00
PARASITES	VML Live 12/3/94 (1st Ed.)	7	\$3.00	RECKLESS	Allergic to Authority	7	\$3.00
PAT DULL&MEDIA W.	Gimme the Whores!	CD	\$10.00	RECLUSIVES, THE	self-titled EP	7	\$3.00
PAT DULL&MEDIA W.	It's About Time	7	\$3.00	REDS, THE	self-titled EP	7	\$3.00
<b>PEABODYS, THE</b>	<b>Are Chick Repellent</b>	<b>SRCD</b>	<b>\$4.00</b>	REHABS, THE	...Rock'n'Roll Riot Act	CD	\$10.00
<b>PEABODYS, THE</b>	<b>Dilemma</b>	<b>7</b>	<b>\$3.00</b>	REHABS, THE	Here Come The Rehabs	7	\$3.00
PET PEEVES, THE	self-titled EP	7	\$3.00	REHABS, THE	King of Hearts	7	\$3.00
PETER & THE T.T.B.	Journey to the Center...	CD	\$10.00	REHABS, THE	Motor City Weekend	7	\$3.00
PETER & THE T.T.B.	Loud Blaring	CD	\$10.00	RETARDED (ITALY)	Judy Wants to Be My Girl	7	\$4.00
PETER & THE T.T.B.	Mating Sounds	CD	\$10.00	RETREADS, THE	Dumb Kids	CD	\$10.00
PETER & THE T.T.B.	Rotting In	CD	\$10.00	REVILLOS, THE	4 Track E.P.	7	\$3.00
PETER & THE T.T.B.	Soberphobia	CD	\$10.00	REVOLVERS, THE	Marley	7	\$3.00
PETER & THE T.T.B.	Test Tube Trash	CD	\$10.00	REVOLVERS, THE	She's Out of Your Life	7	\$3.00
PETTYFORDS, THE	Aloha Means Goodbye	CD	\$10.00	RHYTHM COLLISION	Girl with the Purple Hair	7	\$3.00

RHYTHM COLLISION	Happy as a Fucking Clam	7	\$3.00	SICKO	You Are Not The Boss of Me!	CD	\$10.00
RHYTHM COLLISION	Too Long	7	\$3.00	SICKO	You Can Feel the Love...	CD	\$10.00
RICHIES, THE	Don't Wanna Know...	CDEP	\$6.00	SIDECAR	Take a Loss	CD	\$8.00
RICHIES, THE	Pet Summer	CD	\$10.00	SILVER KINGS, THE	King City [IMPORT]	7	\$4.00
RICHIES, THE	Spring Surprise	CD	\$10.00	SILVER KINGS, THE	Warning: 100% Shit	7	\$3.00
RICHIES, THE	Why Lie? Need a Beer!	CD	\$10.00	SINKHOLE	Groping for Trout	CD	\$10.00
RICHIES, THE	Winter Wonderland	CD	\$10.00	SINKHOLE	split w/NEW SWEET BREATH	7	\$3.00
RIFFS, THE	The Lucky Ones are Dead	7	\$3.00	SINKHOLE	Tumblemat	7	\$3.00
RIPPING TEETH	September 9th [IMPORT]	7	\$4.00	SKIMMER	All I Know is Wrong [IMPORT]	7	\$4.00
RISE	Where to Find [IMPORT]	7	\$4.00	SKIMMER	Bored Again	7	\$3.00
RIVERDALES, THE	Back to You	7	\$3.00	SKIMMER	Compitoenail [IMPORT]	CD	\$10.00
RIVERDALES, THE	Fun Tonight	7	\$3.00	SKIMMER	split w/NAVEL [IMPORT]	7	\$4.00
RODMANS, THE	split w/GOD'S REFLEX	7	\$3.00	SKIMMER	Tuffyclub [IMPORT]	7	\$4.00
<b>ROUND NINE</b>	<b>self-titled EP</b>	<b>7</b>	<b>\$3.00</b>	SKIMMER	Uncool [IMPORT]	7	\$4.00
ROTTERS, THE	Pull It and Yell	CD	\$10.00	SKIPTRACER	self-titled CD	CD	\$10.00
RUCKUS, THE	Alley Punk Rock	CD	\$10.00	SKIZMATICS	Youth Crew	7	\$3.00
<b>RUTH'S HAT</b>	<b>Bye Bye Love</b>	<b>CD</b>	<b>\$10.00</b>	<b>SLACKER</b>	<b>A Day in the Life of...</b>	<b>CD</b>	<b>\$10.00</b>
RUTH'S HAT	I Don't Wanna Fall in Love	7	\$3.00	<b>SLACKER</b>	<b>Covering the Bases</b>	<b>7</b>	<b>\$3.00</b>
RUTH'S HAT	Sloppy Poppy Punk Band	7	\$3.00	SLACKER	split w/CARAMEL SUN	7	\$3.00
RUTH'S HAT	split w/RETARDED	7	\$4.00	SLIDE & Q. MARKS	Earworms [PIC DISC]	10	\$8.00
RUTH'S HAT	Too Much Box	7	\$3.00	SLINGSHOT EPISODE	Dead Air to Deaf Ear	7	\$3.00
S.T.P., THEE	split w/BINGO	7	\$3.00	SLINGSHOT EPISODE	Fault Lines Sleep for Now	CD	\$10.00
SAM THE BUTCHER	Assembly Line	CDEP	\$8.00	SLOPPY SECONDS	Come Back, Traci	7	\$3.00
SAM THE BUTCHER	No Time	7	\$3.00	SLOPPY SECONDS	I Don't Wanna Be a Homosex.	7	\$3.00
SAM THE BUTCHER	Sheltered	CD	\$10.00	SLOPPY SECONDS	VML Live 12/29/94	7	\$3.00
SCARED OF CHAKA	Automatic	7	\$3.00	SLOPPY SECONDS	Where Eagles Dare	7	\$3.00
SCARED OF CHAKA	How to Lose	CD	\$10.00	SLOW GHERKIN	Death of a Salesman	7	\$3.00
SCARED OF CHAKA	split w/REAL SWINGER	7	\$4.00	SLOWPOKES, THE	split w/MICKEY'S KIDS	7	\$3.00
SCARED OF CHAKA	Tired of You	CD	\$10.00	SMOKEJUMPERS, THE	split w/THE FIBRILATORS	7	\$3.00
SCARIES, THE	Missing You	7	\$3.00	SMUGGLERS, THE	Rosie	CD	\$12.00
SCHLEPROCK	Hide and Seek	CD	\$10.00	SMURFS, THE	Got the Blues	7	\$3.00
SCHLEPROCK	Spring	7	\$3.00	SNOTBOY	Coolest Girl in the World	7	\$3.00
<b>SCRATCH BONGOWAX</b>	<b>Dogpile on Liz</b>	<b>7</b>	<b>\$3.00</b>	SNOTBOY	I'm Gonna Break Up...	7	\$3.00
SCRATCH BONGOWAX	Human Bean [IMPORT]	7	\$4.00	SONGS FOR EMMA	11.12.98	CD	\$10.00
SCRATCH BONGOWAX	Infield Mess	7	\$3.00	SONIC DOLLS, THE	Electric Man [IMPORT]	7	\$4.00
SCRATCH BONGOWAX	Let Me Be	CD	\$10.00	SORE LOSER	Is Out to Save the World	CD	\$10.00
SCREAMING B. MARYS	Live at The Bottom of the Hill	7	\$3.00	SPACE COOKIE	Your CD Collection Still Sucks	CD	\$10.00
SCREECHING WEASEL	Anthem for a New Tomorrow	CD	\$12.00	SPACESHITS, THE	Backseat Boogie	7	\$3.00
SCREECHING WEASEL	Beat is on the Brat	CD	\$12.00	SPACESHITS, THE	Fullfilled Action!	7x2	\$6.00
SCREECHING WEASEL	Boogada! Boogada!	CD	\$12.00	SPACESHITS, THE	Showdown on 3rd [IMPORT]	7	\$4.00
SCREECHING WEASEL	Emo	CD	\$12.00	SPAZBOY	So There We Were...	7	\$3.00
SCREECHING WEASEL	Formula 27	7	\$3.00	SPAZBOY	Spazboy Bloody Spazboy	7	\$3.00
SCREECHING WEASEL	How to Make Enemies...	CD	\$12.00	SPECIAL FORCES	Posthumously Yours	7	\$3.00
SCREECHING WEASEL	Jesus Hates You [PIC DISC]	7	\$5.00	SPENT IDOLS, THE	Chinese Suicide	7	\$3.00
SCREECHING WEASEL	Kill the Musicians	CD	\$12.00	SPENT IDOLS, THE	Punk Rock! [IMPORT]	10	\$8.00
SCREECHING WEASEL	My Brain Hurts	CD	\$12.00	SPIDER BABIES	split w/THE PERVERTS	7	\$3.00
SCREECHING WEASEL	self-titled CD	CD	\$10.00	SPILLS, THE	Gonna Go Blind	7	\$3.00
SCREECHING WEASEL	split w/BORN AGAINST	7	\$3.00	SPILLS, THE	Mondo Cane	CD	\$10.00
SCREECHING WEASEL	Suzanne is Getting Married	7	\$3.00	SPILLS, THE	split CD w/HEARTDROPS	CD	\$10.00
SCREECHING WEASEL	Television City Dream	CD	\$10.00	SPIES, THE	Stayin' Out	7	\$3.00
SCREECHING WEASEL	Thank You Very Little	CDx2	\$15.00	SPLASH FOUR, THE	Rules of Life	7	\$4.00
SCREECHING WEASEL	Wiggle	CD	\$12.00	SPLURGE	Exit/Stretch	7	\$3.00
SCREECHING WEASEL	You Broke My Fucking Heart	7	\$3.00	SPODIE	Pop Punk-a-Go Go	7	\$3.00
SEA MONKEYS	Bowery to Baghdad	7	\$3.00	SPODIE	split w/PINCUSHION	7	\$3.00
SEA MONKEYS	Nipseyland	7	\$3.00	SQUIRM	Another Fine Mess	7	\$3.00
SEA MONKEYS	Wide Awake With...	7	\$3.00	SQUIRTGUN	Shenanigans	7	\$3.00
SERVO	Blueprint [IMPORT]	7	\$4.00	STAND GT, THE	Turn on the Cartoons	7	\$3.00
SERVO	Everything's Difficult	CD	\$12.00	STAND, THE	Make Me a Believer	7	\$3.00
SERVOTRON	Join the Evolution	7	\$3.00	STARMARKET	self-titled DOUBLE EP	7x2	\$5.00
SEX PISTOLS	split w/SOFISTICATOS	7	\$3.00	STICKLERS, THE	self-titled EP	7	\$3.00
SEX PISTOLS	split w/THE UGLY	7	\$3.00	STILETTO BOYS	All Alone [IMPORT]	7	\$4.00
SHAKERS, THE	Reserve Chump 6/31/97	7	\$3.00	STILETTO BOYS	Rockets and Bombs [IMPORT]	CD	\$12.00
SHIFTERS, THE	Shattered	CD	\$10.00	STILLWELL	My Eyes Are Blue Again	7	\$3.00
SHINDIGS, THE	Boyfriend Song	7	\$3.00	<b>STINK</b>	<b>I Don't Want Anything...</b>	<b>7</b>	<b>\$3.00</b>
SHINDIGS, THE	self-titled CD	CD	\$10.00	STINK	New World Odor	CD	\$10.00
SHOTWELL	Celery, Beef and Iron	CD	\$10.00	STINK	Radioactive	7	\$3.00
SHOWER WITH GOATS	Just Another Day	CD	\$10.00	STINK	split w/BUILDING CLUB	7	\$3.00
SHROOMS, THE	MiniHaHa!	CD	\$10.00	STINK	Splitting Nothing Three Ways	CD	\$10.00
<b>SICKO</b>	<b>A Brief History of Sicko</b>	<b>CD</b>	<b>\$10.00</b>	STINK split double EP	w/PEACEFUL MEADOWS	7x2	\$5.00
SICKO	Chef Boy-R-U-Dum	CD	\$0.00	STINKERBELL	Death and Blood +2	7	\$3.00
SICKO	Count Me Out	7	\$3.00	STINKERBELL	Hissy Fit	CD	\$10.00
SICKO	Laugh While You Can...	CD	\$10.00	STINKING POLECATS	split w/DESTRUCTOS	7	\$4.00
<b>SICKO</b>	<b>Three Tea</b>	<b>7</b>	<b>\$3.00</b>	STITCHES, THE	8 x 12	CDEP	\$9.00
SICKO	Three Tea [IMPORT]	7	\$4.00	STOOL PIGEONS, THE	I Gotta Dream On	7	\$3.00

STOOL PIGEONS	I'm the One	7	\$3.00	VARIOUS ARTISTS	Break Up! Guide to Entertaining	CD	\$10.00
STOOL PIGEONS	Take Love, Give Love	7	\$3.00	VARIOUS ARTISTS	Day Dreaming in an Empty...	CD	\$5.00
STRANGERS, THE	split w/DEADBOLT	7	\$3.00	VARIOUS ARTISTS	Dumbrock: Disco Years	7x2	\$5.00
STRAWMAN	self-titled CD	CD	\$10.00	VARIOUS ARTISTS	Emergency Broadcast Sys. 1	7	\$3.00
STRAWMAN	Shoot Me Up	CDEP	\$6.00	VARIOUS ARTISTS	Emergency Broadcast Sys. 2	7	\$3.00
STRAWMAN	The Lottery	CDEP	\$6.00	VARIOUS ARTISTS	Emergency Broadcast Sys. 3	7	\$3.00
STRAY BULLETS	self-titled EP	7	\$3.00	VARIOUS ARTISTS	Emergency Broadcast Sys. 4	7	\$3.00
STRIKE, THE	A Conscience Left Unbroken	CD	\$10.00	VARIOUS ARTISTS	Gross: Arizona Punk Comp.	7	\$3.00
STRIKE, THE	Shots Heard Round the World	CD	\$12.00	VARIOUS ARTISTS	I Can't Believe It's Not Water	CD	\$10.00
STRIPED BASSTARDS	Lessons Learned	7	\$3.00	VARIOUS ARTISTS	Invasion of the Insectoids	CD	\$10.00
STUNTMEN	self-titled EP	7	\$3.00	VARIOUS ARTISTS	Lonestar Showdown	7	\$3.00
SUBMACHINE	Sex Deterrent	7	\$3.00	VARIOUS ARTISTS	My So-Called Punk Rock Life	CD	\$10.00
SUBMACHINE	VML Live 7/7/94	7	\$3.00	<b>VARIOUS ARTISTS</b>	<b>No Band Photo v.1 *DOUBLE</b>	<b>7x2</b>	<b>\$5.00</b>
SUGAR FREAKS	Summertime	7	\$3.00	VARIOUS ARTISTS	Patty Duke Covers Comp	7	\$4.00
SUICIDE DOORS	split w/THREE YEARS DOWN	7	\$3.00	VARIOUS ARTISTS	Puck Rock Volume 1	CD	\$10.00
SUPERNOVA	Calling Hong Kong	7	\$3.00	VARIOUS ARTISTS	Punk vs. Ska, Round 2	CD	\$8.00
SUPERNOVA	Electric Man	7	\$3.00	VARIOUS ARTISTS	Quadruple Headache	7	\$3.00
SUPERNOVICE	Timely	CD	\$10.00	VARIOUS ARTISTS	Six on a Disc	CD	\$10.00
SUPERSNAZZ	Uncle Wiggly	7	\$3.00	VARIOUS ARTISTS	Spinnin' the Chamber	CD	\$10.00
SWINDLERS, THE	You're Drivin' Me Wild	7	\$3.00	VARIOUS ARTISTS	Tailgate Party 2	CD	\$8.00
SWINGIN' UTTERS	Teen Idol Eyes	7	\$3.00	VARIOUS ARTISTS	Take Action comp	CD	\$4.00
SWOONS, THE	Party Time Lover	7	\$3.00	VARIOUS ARTISTS	That Was Now, This is Then	CD	\$10.00
SWOONS, THE	You Ass. Ey!	CD	\$10.00	VARIOUS ARTISTS	The Best of Bumfuck Egypt	7	\$3.00
T.V. KILLERS	Playin' Bad Music Since '92	CD	\$10.00	VARIOUS ARTISTS	The Pressure Will Kill Us	7	\$3.00
TANNER	Blueprint	7	\$3.00	VARIOUS ARTISTS	This Time Just The Girls	CDx2	\$15.00
TANTRUMS (CAL.), THE	Motels	CDEP	\$6.00	VARIOUS ARTISTS	Three for the Price of One	7	\$3.00
TANTRUMS (WISC.), THE	See You Later	7	\$3.00	VARIOUS ARTISTS	Tommy in 7 Minutes	7	\$3.00
TEDIO BOYS	Go Country!!	7	\$3.00	VARIOUS ARTISTS	Volume	CD	\$10.00
TEEN IDOLS	Pucker Up!	CD	\$10.00	VARIOUS ARTISTS	Water Music	CD	\$10.00
TEEN IDOLS	self-titled CD	CD	\$10.00	VENETTAS, THE	Can't Stop	7	\$3.00
TEENGENERATE	Smash Hits!	CD	\$10.00	WALKER	Actually, Being Lonely...	CD	\$10.00
TEENGENERATE	VML Live 11/2/95	7	\$3.00	WALKER	Fair	7	\$3.00
TEN O'CLOCK SCHOLAR	The Arrow of Light	7	\$3.00	WALKER	If You're Punk Rock...	7	\$3.00
TEXAS CR. & PLOW U.	Also Appearing As...	7	\$3.00	WALKER	split w/THE BOLLWEEVILS	7	\$3.00
THIRSTY	Getting Along Together...	7	\$3.00	<b>WALLYS, THE</b>	<b>Clean Up</b>	<b>SRCD</b>	<b>\$4.00</b>
THIRTY SECONDS DEEP	Hot Carl	7	\$3.00	WALLYS, THE	This is the Savage Young...	CD	\$10.00
THROBS, THE	Far From Perfect	CD	\$10.00	WANNA-BES, THE	Saturday Night	7	\$3.00
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