



OUTBURST!

ISSUE ONE



INTRO

THERE IS SO MUCH TIME IN THIS WORLD TO WASTE SITTING AROUND WAITING FOR OTHER PEOPLE TO ENTERTAIN US... FOR OTHER PEOPLE TO MAKE OUR LIVES EXCITING. THAT'S WHY I'M DOING THIS... BECAUSE I HAVE THE TIME & I DON'T WANT TO WASTE IT. . . .

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-ISSUE 1-



Kindred

He's got a secret beneath one cocked eyebrow,
Sweetened by the sugar fermenting in his nostrils.

He's got two hands that like to keep busy
Molding his dreams into flesh.

He's got illusions dancing through his head,
Choreographed by things unsaid.

He's got two feet resting on my couch,
Too tired to carry him away.

He's got some extra room up his sleeve
To hide his insecurity.

He's got this idea that he'd have it all
If only he had me.

He's got me in his genes,
He's got Judas on his mind,

Blood is thicker than water,
But it all runs thin with time.

Someday he'll have a shroud for me
When I don't have a thing on,

Someday I'll have a rope to throw him--
And he a tree to swing on.

-Niki D'Andrea

AMERICAN HAKDOWKE! SEVEN BUSH

JACK GRISHAM (TSOL): One of the things I think people get wrong is they try to classify Hardcore as one big social movement. The majority of the kids were dropouts and they had no plans. It was just a bunch of jerks. We were for anarchy because anarchy was fun.

PAT DUBAR (Uniform Choice): Hardcore's now considered glamorous, but it originated from the angst and anger of all these fucked-up kids. If you go to a show now, you don't have to worry about 40 cops coming in and macing and beating the shit out of you. It was not hip; it was so unhip, you were taking a chance. Being very few and far between, we were a target for trouble. I'd be fucking hassled constantly. Anyone who was there does not need to stake a claim; you were there 'cause you had to be. I don't think people got into the business of Hardcore to be rich 'cause it just didn't happen.

MIKE WATT (Minutemen): Another myth — that Punk Rockers were all stupid. It was just missfit people. Gregg Turner of Angry Samoans teaches calculus at Claremont and he wrote songs like 'They Saved Hitler's Cock.' It was just disenfranchised people coming together in a situation where they could let anything fly and you didn't know what was coming next.

STEVEN McDONALD (Red Cross): The Hardcore movement did spawn interesting things. There's certain things that it helped to create, but the original first movement was horrifying. I'm so grateful that it's gone, and I can't understand why anyone would care. It was painful when we were part of it at the time.

JELLO BIAFRA (Dead Kennedy's): The saddest part of the perception that there's a Golden Age of Hardcore is the people who believe it — especially the ones who were there and should know better — are falling into the same glassy-eyed nostalgia that gave us *Happy Days*. Going backwards is ridiculous. To me, retro is poison.

KEVIN SECURDS (7 Seconds): You dealt with being chased down the streets with baseball bats. I talk to kids who assume that all the bands were tight, and loved each other, supported each other, and there were these armies of bands touring around the country and dealing with each other. It really was the opposite. There were people who connected, and everybody knew somebody else, but as far as the scenes around the country, there was little contact.

TAD KEPLEY (Anarchist activist): You don't have the imminent threat of a riot now, worrying about the cops coming in, fucking kicking your ass. Things are very in control. You go see what passes for a Hardcore band, and there are bouncers, barricades and high ticket prices — everything we always used to hate.

GREG GRAFFIN (Bad Religion): Kids think the old school was some magical era. They don't realize how frightening it was to live in a world where people were violently opposed to you. I was in one of the biggest cities in America, L.A. where you'd think there'd be tolerance. But people wanted to kill us for the way we looked. Today that doesn't seem possible.

DARRYL JENIFER (Bad Brains): I haven't talked to no young fellas nowadays about those days. I have my son and he don't have no interest in this type of stuff. There was this girl at his school and I said, 'Jesse, why don't you go talk to her?' He goes, 'Nah, she's stuck up. She hangs around these skateboard guys that listen to your band.'

MILO AUKERMAN (Descendents): Kids have this inflated view of how it was because the music's been passed down and still stands out. We'd play to 12 people in Norman, Oklahoma or wherever. Sure, those people dug us, but it wasn't like, 'Rock on, Norman, Oklahoma!'



PAUL MAHERN (Zero Boys): I was a part of a movement that was way more important than the 60s Hippie thing on a lot of levels. It was a movement based much more in reality — something that you could do right there. The Hippie movement was about trying to change the world, while Hardcore was about changing your mind, your attitude — and do something: make a record, a fanzine. I mean, saving the world is a great concept but you've gotta start by actually doing something, and that was very much a part of Hardcore for me.

GLENN DANZIG (Misfits): The idiots are running the show again. With happy Pop-Punk, record companies finally found a way to make millions off it. There's nothing angry about it. It's doing nothing but putting money in their pockets. It has the sound but not the attitude.

WINSTON SMITH (artist): The recycling of imagery's lost its punch. It watered down the meaning of the initial impact. If every word you wrote had an exclamation mark behind it, an exclamation point behind a sentence wouldn't mean anything. MTV went a long way to destroy and homogenize the scene. MTV never embraced Hardcore — it was too ugly and commercially unviable. Now a watered-down, formulaic version's regarded as 'Alternative music.' I feel the same I did in the late 70s — we're overdue for some changes.

MIKE NESS (Social Distortion): It's a part of my personality that's never gonna go away. Whether it's right or wrong, it's how I see things. If you can be yourself, that's Hardcore. There's times I wish I could have no tattoos. When you walk in a room and everyone's got a chain wallet and greased hair, it's like — I originally did this to be different. People think they invented this stuff — I take it personally. I took beatings so you could dye your hair blue. Whatever. The 17-year-old kids have every right to do what I did, but tell them what they're doing is nothing new.

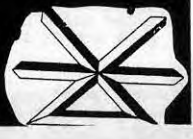
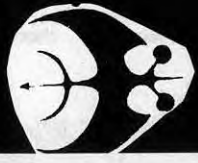
KING KOFFEE (Buthole Surfers): Hardcore affected me in a way the Hippies were affected and the Beat Generation were affected. I'll carry this with me always. I'll always filter things through Hardcore glasses. A lot of those ideals and my own experiences from the time still mean a lot to me. We all went through some very unique American history. We're feeling the repercussions on a big scale, on the Pop music level, but the actual music was only experienced by a few thousand people. It was a true subculture, and we were all part of it.

BILL STEVENSON (Baltimore promoter): As trite or contrived as it may seem, the Hardcore movement completely changed my life. I figured out there was a world outside my neighborhood, and there was a whole lot more to life than just being a little redneck. I'm more resilient because of Hardcore, and I know a lot more vocabularies had I not experienced Hardcore. I feel I can walk in more worlds than one now.

TAD KEPLEY: Those days were a formative experience, and I'm never gonna abandon the ideals I picked up. I'm wrecked for life because I could never lead a straight life. There's no way I could psychologically buy into it. Like so many others who grew up in that scene, I'm essentially a non-person, without a fixed address. I've never filed a tax return. I mean — I do not exist. I am so completely outside what operates around me, why bother introducing myself into it now? The people who haven't managed to find a way to incorporate the ideals give up and become cops or prosecutors.

JOHN KEZDY (The Effigies): I have an attitude that's been formed through the Hardcore years; my experiences will affect the way I live the rest of my life. For instance, money is important only as an instrument. It only buys you things like freedom or the ability to do things which ultimately bring you happiness. Money itself cannot buy you happiness. You have to be true to yourself. If you have an impulse to do something you believe in, you got to do it. The other side of that is, if you have something you really believe in, you have to stick by it, no matter what anybody else says. You just have to do what your heart tells you to do.

HARLEY FLANAGAN (Cro-Mags): Anybody's who's got any value has got to realize it's over. It's history. Hopefully, through your writing, we're gonna hear the real history instead of some horseshit story about events that didn't happen. For instance, there's this band Judge with a song about a certain brawl that happened at A7 when the Boston dudes came down. I was at that fight — none of the cats from that band were around. It's all retro. It's like wanting to be a 60s Hippie all over again. You can go to the mall and get your nose ring and green-hair dye. It's time for a new kick in the ass. Hardcore was about being an outcast by society's standards, and still having a place you could be accepted. You were a freak. You didn't have to fit into the world's codes; there was this group you could lose your mind with. They wouldn't judge you because they were just as judged as you.



American Hardcore (A Tribal History by Steven Blush) 2001 Feral House
333 pages paperback \$19.95

Normally I fucking hate books like this. I could care less who the author is, who was in which bands and what records they put out. But once upon a time a book/cd compilation was put out by a local Louisville lable, Slamdek, and I pre-ordered a copy because it hit close to home. Bands I had seen or heard a lot about so it was recent history.. something I could reach out and touch, something I was a part of at one time. I didn't read the book.. it was like a fucking encyclopedia. Boring as hell to me. It was like reading liner notes in a cd of a band I didn't like. Something record collectors could appreciate however... someone interested in every single little detail of punk/HC history could get into. But not me. I could only appreciate the cool pictures and the info on releases I had. "Oh, I didn't know that, neat" On to the next page.....

When I first got American Hardcore I cracked open the cover and attempted to read it cover to cover. That's possible.. but not for me. Again, with the encyclopedia feel.. but a lot more quotes. Skipping around reading chapters about bands I actually liked seemed to work pretty well. I still haven't actually finished the book yet because of that. It's boring to me in that aspect... I'd rather read something with a plot. And I talked to someone tonight that said they hated this book because this guy seems to basically be tooting his own horn just talking about people he knew growing up and living with, in, and around punk and hardcore.

Aside from all that, American Hardcore is most definitely worth having. There is a wealth of quotes that make you think about the changes in different aspects of punk/HC there are, different ways of thinking. The homophobia and sexism of HC according to Blush is almost unbelievable, the way some people talk about it now you never would have imagined of HC bands calling people "faggots" or saying "gay" in any of their songs. But it happened... The violence, the machismo... it was an everyday thing. Not what most people are used to. Girls were fewer than today. Way fewer... it's amazing to see the amount of girls involved in bands/zines/distros/promoting today compared to what it appeared to be like in the 80's.

This book comes with a ton of fucking small reprints (within the pages of course) of record and tape covers, show flyers, logos, zine covers, set lists, photographs, and ads. If this doesn't inspire you to hand draw your flyers nothing will. That alone is worth having this, for the sheer pictorial history.

There are chapters on straight-edge, violence in HC, skinheads and neo-nazis, a chapter dedicated to HC being a boys club ('fag bashing, closet homosexuality, prostitution etc), police officers, the fashion. Chapters, while only taking up 47 pages of the book, and by far, that are the most interesting and thought provoking. These are the pages I could read straight through and spent a lot of time on.

Then you have chapters dedicated to bands and the specific area of the US they were from, Black Flag, Bad Brains, Dead Kennedys, Texas, the midwest, New York, Boston, LA, DC, The Misfits, Orange County. These cover scensters basically and big bands, the venues of the times and just basics. This is where the book got boring to me, but that's just because I'm not interested in all the details of this stuff, especially when it's written from a seemingly biased point of view (even when he has a lot of other people putting in). This lasts from pages 48 to page 243. This is also where the bulk of the photos and flyers are as well.

The ending chapters touch on the metal infiltration into HC, new wave and pop affecting punk and HC, then forward to grunge... and how things were starting to change. (i.e FALL APART)

Then we have interesting chapters again, D.I.Y, the media getting a hold of punk and all the movies that came out of it (i.e. Suburbia, Decline of Western Civilization, Another State of Mind, Repo Man, and the press, and of course, MTV.... which has some interesting stuff on it. Like how MTV WOULD NOT play any punk or HC until

Suicidal Tendencies made a video for Institutionalized. Art in HC, how it was bashed and basically just for 'rich people' but the punk/HC world was smothered in art.. just look at the flyers and record covers. Pages of quotes from old HC participant's on why HC died (according to them) and what can be done/if anything...and crossover bands.

Then for the record geeks is a discography of Steven Blush's record collection and what he gathered from other people, zines, flyers, and what not. It's all mostly records with a few tape only releases.... it's in alphabetical order complete with band, year, label, song listings and lots and lots of photos. The one thing I was weary about was the quote at the beginning "Every piece of information I've seen posted on the internet regarding American Hardcore is wrong, so I've chosen to totally ignore it"

So aside from this guy kind of coming off like a jerk sometimes, or maybe just super super jaded and cynical.. this book is still worth having... check it out before book stores stop ordering because it won't sell.

Gene Snyder to I-65; this is where I'm at, in a big, rusty, baby blue Ford two door with a broken tape player and a bunch of stickers on the bumper. It's supposed to be mine but I don't have a divers license. My mother is driving in the fast lane with the cruise control on, we're passing all sorts of old womyn driving big brown monster trucks and men going through their mid-life crisis' in a fast, red, Corvette with their twenty year young mistresses sitting next to them. I suppose the young girl on the side takes place of his missing hair and pot belly. It's strange to think that everyone we pass on the highway, the grocery store and in the school hallway has a story. In some ways it's like mine, in other ways it is different but it's all still the same.

I was six or seven, or in between, being pressed only to take a bath, brush my teeth and to be more social. Saturday mornings brought a feeling unequal to anything I feel at this age (17). I can't even imagine the old feeling anymore because I am so numb from growing up. It's a feeling I suppose adults don't have because it's not like sex, it's not like being drunk, or having a new car or landing that big account. It's like waiting for something big to happen, like a carnival or x-mas. But you wake up everyday, eat jelly toast with your dad (mom) and watch Loony Tunes. I never remember using a telephone back then. It was Saturday, all the kids knew to be outside. They all lived on your street, or if not you could always jump a fence or two. It didn't seem like trespassing then. You didn't have to look in a planner or check with anyone before you did anything. Playing in ditches didn't seem like insanity and unsanitary, baseball wasn't competitive, skateboarding wasn't deviant. You came home filthy, bleeding, stained, tired from living. Now just sitting in this car makes me tired., Listening to these boring "mature" conversations makes me dizzy. Right now I could care less about the "lines of communication", whose running for senate, or what hairstyle looks best on David Hasselhoff. All these cars keep passing and I keep wondering. Did all of them forget? Did they all miss sensing the transaction? Did they all just decide that past the age of eighteen their lives must revolve around the work week, anticipating weekends and holidays, road maps and good coffee? I see it happening to my friends, they're slowly starting to rely on a cool sound system. the newest Wu-Tang Clan cd, and the person on their arm. They're making the change. The transaction they're going to lose me in. Because I refuse to accept material and subconsciously forced ideals in exchange for living.

Okay, Joe, we'll start with the song "Never Mourning" ... it's about spousal abuse. ... this fictional or is it about something that actually happened? From the last line it seems like something that really happened, so if you don't want to talk about it I understand.

Well, all the lyrics you've read and that I have memorized and that I sign are 100% non-fiction, but Kristen recently added a monologue to the song which makes it much more powerful but is only loosely based on the truth.

"a wife beater released from jail, already put one family through hell" A lot of people don't think that jail is a good form of rehabilitation for criminals or people that are on drugs and what not. Do think jail should be used as a form of rehabilitation, or just to keep people off of the streets for the rest of their lives?

Well, I don't think there is any REAL attempt being made to have jail as a form of rehabilitation. So do I think it should be used for rehabilitation... if there is going to be an attempt to rehabilitate. I see the way jails are set up now as simply a detainment.

But in the case of violent criminals... like people that beat their spouses... what course of action do you think should be taken? Jail, eye for an eye, outside counseling...? Or does it just depend on a case by case kind of thing?

Well, in the specific case of the person in the song, were he never released he would probably still be alive today and quite a few less people would have been hurt. His violence always accompanied his use of alcohol, it's possible that had he not been drunk he would have never hurt anyone. I'm not fond of the "an eye for an eye" stance but for violent crime I'm very much in favor of either long sentencing or some kind of proven rehabilitation, not that I know what it would be.

Okay, in the song Enemy of the Scene... do you have a big problem where you are from of kids drinking outside of shows?

it's not a problem when it happens often it just seems to be a pretty big problem with certain people when it does happen. But that's not really what the song's about. Actually... it's about people "on the inside" people who put on the shows.. doing the things that they themselves associate with the people who do drink outside shows. It's about the people who have no excuse, that know better. Tolerating their friends risking venues and risking them themselves. I've seen a lot of venues come and go definitely, and I've seen dumb stuff have at least some effect on each of them. I think it happens everywhere.



"inhumane society", a lot of the animals put to sleep in shelters are strays... puppies and kittens fair a better chance of being adopted... do you ever try to stress spray and neutering when you talk about this song? There is a huge pet overpopulation problem, so many unwanted animals, or is this song kind of a call for the end of kill shelters?

I have mentioned spaying and neutering. But it is more of a call for the end of kill shelters.

A lot of animals that come into shelters are unadoptable, like cats that have been in the 'wild' their entire lives.. and dogs that have been bred to fight. Like, in Detroit for instance, any pit bulls that are brought into their Humane Society are put to sleep because it is illegal there to adopt out Pit Bulls because of the amount of dog fighting that goes on in the city limits. Dogs that know nothing else aside from fighting can even be a threat to animals it may be in a no-kill shelter with. i guess education is the key? because it's humans fault that this crap is happening. I agree that it is unfair to end a life just because an animal got out of it's home or yard. So you think the pet microchip and belly tattoos are a good idea?


I'm sure then for the most vicious animal something other than death could be devised, at least I'd like to hope so. I don't know a lot about the microchip programs that are available, but they sound like a good idea for many animals. I would just like to see those who are in charge make strides to end the killing of animals in general.

I'm a big supporter of spaying and neutering, and the microchip....That's why I always get mad when I hear people talking about their relatives that bred dogs to sell them.

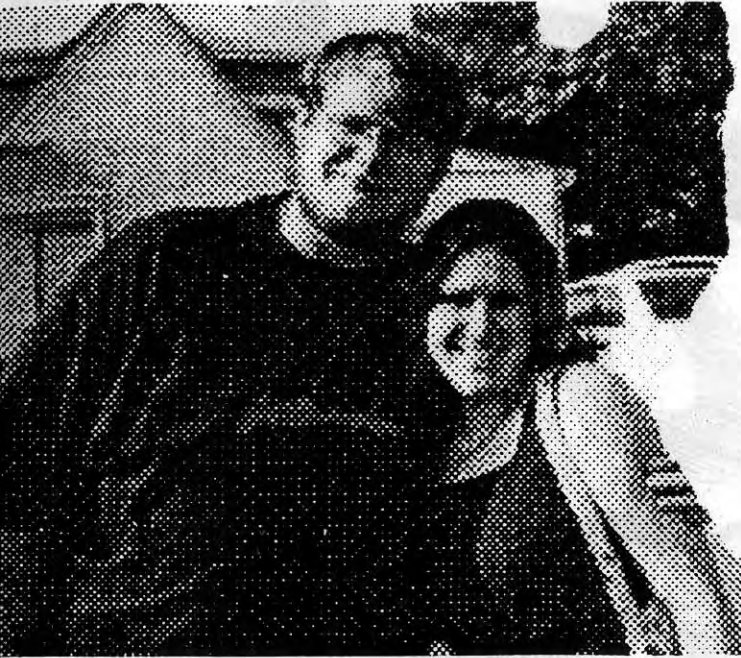
Absolutely, I have friends who have family who breed dogs, we get in discussions about it sometimes. But the people just don't care about the same things we do.

but it's good that some people DO care. You've got a song about age restricted shows... have you ever played one? or had to turn them down when asked?

Well, most people know our policy on shows that are not all ages and simply don't ask us to play them. But we have gotten a few offers. But I also refuse to attend as a fan shows that are not all ages. We've never played out of state I don't know what we'd do if we got to a show only to find then that it was not all ages... I'd like to think we could convince someone to let us play in their basement. We have 2 always all ages venues. The Arts Place, and the Beaumont YMCA. Then of course.. people's basements and back yards.



LEXINGTON KY HC



JOE AND FRIEND

means?

I absolutely do. But I also think at shows with age restrictions people are there for other reasons. Like simply to drink alcohol, since that's usually the reason that younger people aren't allowed in.

okay, those are the main ones I wanted to talk about, is there anything else lyric-wise you want to discuss?

Well, the title to our newest song "Victor" is a reference to my reasoning for not having problems with people who aren't edge. I don't have any reason to fight literally or figuratively those who decide to not be edge. I see Straight Edge not as a battle against any one, but a Victory I have over everything that is outside of the Straight Edge life. "Heretic" is about how I'm not really angry at people for realizing they aren't Straight Edge. But since I'm expected to be... I think people see it as almost edge heresy to not hate "sellouts".

have you ever witnessed people arguing or fighting with each other over being straightedge?

Well, I've heard people talk shit about people behind their back more than anything. The only "crew" representation we have in Lexington is a sXe crew but doesn't really have any fights due to edge. Most any fights that have been in Lexington and had any thing to do with members of that "crew" have been them getting rid of people who come in or hang out outside of venues doing things that would risk the venue. I've never seen them fight or have any problem at all with someone who actually paid to get into a show. Or who wasn't doing something putting people and/or the venue in danger. I would rather there be no fights at all, but one specific example this guy came to the venue .. didn't go to the show... but started threatening a member of a touring band and a fight ensued in which due to the group mentality... noone other than the guy who was causing trouble was hurt. I'd rather noone at all be hurt, but if someone is going to start a fight I'd rather those who don't have bad intentions not get injured.

X militant X

I wear an X for separation
I'll take no part
Drug Generation
Fuck your grain
Fuck your dope
The militant edge is no joke.

It's a Saturday night and it's 1:30am, and I'm sitting up in the lounge room of the house I'm staying at listening to Gehenna. The vast majority of my peer group will be spending tonight under the influence of some substance, most of them so they can get laid by someone else on some other substance. When I was walking around town tonight I walked past a pub and saw some people I knew there, and I left pissed off. Tonight, I let the alienation and bitterness I feel toward drug culture get to me, and this is why.

Straight Edge means that I am instantly separating myself from 90% of people around me by abstaining from drugs and the drug culture. But to me Straight Edge was never about a negation of drugs, but an affirmation of life. And while I think drugs are definitely retarded, I think Straight Edge is more about having control over my life and experiences than sitting around pissing and moaning about how stupid cigarette smoking is, or how inane and boring people are when they are drunk or stoned.

For a long time I have considered myself militant Straight Edge. People think that means that I beat up drunk people or something along those lines, but it doesn't at all. The whole reason I hate drugs is because of stupid things like mindless violence and other jock-ular antics, and Straight Edge is a separation from everything that bullshit represents. So, in short, it isn't about that at all.

Other people seem to think that means I am Hardline. I feel I am educated enough to make a positive and intelligent judgement on hardline: in short, that it is a quasi-religious group of mis-guided individuals with little understanding of Nature, mostly comprised of insecure and homophobic pro-life morons.

No, being militant Straight Edge has nothing to do with religion or violence or whatever else MTV told you morons about. To quote Chorus again, It means no sell out, loyal to the grave. It's not about moderation, or anything else. It's not a label I slap on and off everytime I feel the urge to drink. Fuck, 90% of the straight edge kids from two years ago are smoking weed or popping pills now, and that doesn't fucking surprise me at all. Militant Straight Edge simply means that won't be me. It's a conviction and a commitment I've made to myself for numerous reasons, mostly personal, to remain drug free for the rest of my life.

I'm not writing this to convince anyone to be straight edge, because most people obviously aren't into it or are too weak to stay committed to it. And that's fine, it's their decision and it doesn't effect me. I guess I'm writing this to affirm that, like last year and the year before, I'm still Straight Edge, and I am still living, loving and searching for truth, not artificial fun, and this goes out to anyone who understands what I mean when I say that (The few and the proud!). Never want to use a crutch. One Life Drug Free.



ORIGINALLY FROM XNO LONGER BUNDX #9 BY DAN

LET IT BURN

Let It Burn are from NJ, they just had a new LP, called Here's To Goodbyes, rereleased on Netherlands COALITION records. 14 songs of upbeat fun rock n' roll hardcore punk. Good enough to dance to (dance, not beat each other up) AND circle pit to, so there is something on here for everyone. (everyone that matters that is, haha joking, only joking)

In March or sometime soon after that they are releasing a split with The Scarlet Letter which is of the faster vein of hardcore-ish punk music. Once again, all really nice people, and the rocked Louisville a month or so ago. They reminded me of Poison Idea a little bit, especially the singer's screamy voice. That will be on VENDETTA records and Let It Burn covers a Temptations song, how can you beat that?! They have an older cd with a faster more old school vibe to it, but still keeping a rock kind of edge to it, it's good trust me, and it's called This Is The Sound, and that cd is on METRO recordings. So get those records... duh.

They will play your town, they aren't rock stars. So get the albums, or go to the site and have a listen, then e mail or write them about playing your town. It will be worth it.

do you consider yourself a 'frontman'? why? does it make you feel uncomfortable when you play a show and kids only talk to you (or talk to you the most) and kind of ignore the other members. like the vocalist makes the band? why? where do you think this mind-set of 'the singer makes the band' comes from and do you think it's a good thing or a bad thing?

Yes, i guess I do consider myself the frontman... to me the frontman is more a master of ceremonies type of person. It's not necessarily the leader although sometimes that's how it's construed. It makes me uncomfortable when anyone talks to me, ever, no matter what the situation, but I think it's dumb that the singer gets all the attention in most cases. I do enjoy being 'in the spotlight'. I try to put on a good show and excite and entertain people. Having people want to talk to you after the show to me just means that we played well so that makes me happy. I never take it as a 'I'm the leader' sort of thing. I don't know where this whole 'the singer is the leader' thing comes from. I suppose that is because popular music (MTV, vh1, radio, etc.) seem to put most emphasis on the singer and it probably just carries over.

have you ever encountered any 'groupie' situation.. like a girl, or guy, wanting to sleep with you just because you are in a band, or because they think you are cute and you are in town for a night? how does that make you feel emotionally? do you think it's worth it, is that just a part of being in a band? why do you think, young girls, especially, flirt like crazy with out of town bands? what do you think could be done about situations like that, if anything?

Yes, I have encountered the groupie thing quit a few times. It makes me feel really uncomfortable actually. I mean I definitely find it flattering but I tend to be really shy. I have never been the type of guy who

would hook up with random girls just for a night. Those sort of situations seemed dumb to me. For me the last thing I'm ever concerned with is getting laid. I do think that it's a big part of the touring experience for most people in bands, but I don't think that makes it right. I mean when I'm on tour I just want to rock and roll. Playing a good show every night is enough for me. I guess it's not for some other people.

Finally, I think these sort of things are unavoidable, unfortunately it's part of being in a band and touring on tour. The only thing you can do as a member of band is make smart decision.

CS?

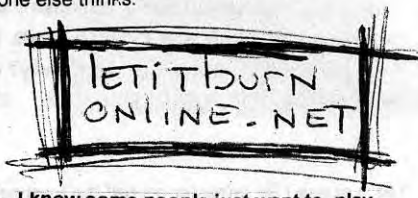
This is kind of a normal interview question. Where do you gather inspiration for your music from? I'm reading two records worth of them it seems like a lot of songs are about relationships, girl-wise. Do you have a lot of lyrics laying around that you haven't used because they are too personal? What kind of lyrics do you write that don't go to music on your records?



As far as lyrics go I just write about what I know. Like my life and experiences with people and situations. Most of Let It Burns lyrics so far have been about a relationship I was in at the time. It was probably the hardest point in my life to date. Being able to write these songs helped me in a way I can't describe. When we first started this band all the lyrics I was writing were really personal and I didn't want to use them at first. Mostly I think because if there's one thing that everyone in the world can relate to it's love. It's almost as if when your a punk kid you are supposed to act like you don't have the emotion in your life. Anyway finally I came to the realization that these lyrics are me and I don't care what anyone else thinks.

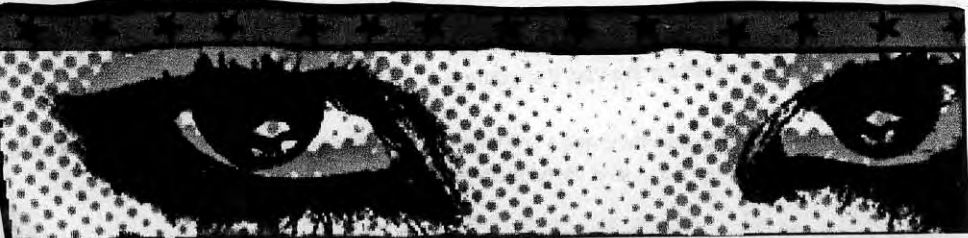
Have you ever cried while singing? What was the song about?

No, I have never cried while singing a song..... not yet at least.



Do you think that every band member (or as many as possible, I know some people just want to play their instruments and that's it) should be involved in writing lyrics? What is the lyric writing process for Let It Burn? Would you still sing lyrics that someone else in the band wrote if they quit? Would you feel strange about singing lyrics to a song that someone else wrote in Let It Burn if you didn't feel the same way as the thoughts/ideas expressed in the song? Why or why not?

This is a good question because it is something I have thought about recently. When we were first putting this band together and just started writing songs Chris (guitar) had come to us with a song and he asked me if I would sing lyrics he had wrote. I agreed and thought it was a good idea, but after reading the lyrics I realized that I could relate to the song. I felt really bad about it, but I told him I wasn't comfortable singing them. He understood and I wrote my own lyrics to the song, but told him that they should just sing the song then. No one has ever taken me up on it yet, but I would love to see it happen.



The Scarlet Letter

The first time I saw the New Jersey band The Scarlet Letter was at the Bryce House in Louisville KY. As soon as they started playing I was impressed. Not many bands (blame it on being jaded if you want, I think I'm just picky) that come through here (which isn't a lot anymore it seems) don't really grab my attention and hold it but these guys did. Maybe it's because they reminded me of slightly more melodic Born Against, or maybe it was because they actually explained some of their songs but whatever it was I bought the 7" they had with them and poured over the lyrics and the awesome layout (not to mention) the music, for the next few days. Rarely I see bands with power.. and I'm not talking about power like full stacks and really loud drums.. power in the way where when you are watching the band you can feel the music and the energy coming off the band. All to often bands come through here (or anywhere I suppose) and play their short hardcore/whatever set and 'go off' flailing on the ground like fish out of water... and it looks so rehearsed... not the case with the Scarlet Letter.. it seemed all to heartfelt. Which is rare. Here are some of their thoughts.....(along with my horrible interviewing skills, ha!)

The Scarlet Letter is Carl, Todd, Derik and Fidd..... (C, T, D, F in the interview).

1. Most people have read the book/seen the movie, or at least heard of, "The Scarlet Letter". Does that have anything to do with your band's name?

D- The connection has evolved, but it stemmed from drawing parallels with themes centering around religious and personal identity. None of us worship Hawthorne or the book (esp. not the Demi Moore film- ugh, we tried to find a sample from that one... 2 hours lost forever..) As we've entered our mid-late 20s through the course of this band's life, we've struggled with and celebrated our changing roles in HC and in our respective personal lives. Stigmas attached to what 26-29 year old men's lives should mean in punk and larger contexts have been discussed on long drives and from floors and stages...

C- I think the imagery conjured by the actual words "the scarlet letter" was a starting point. (i think!) The red A, the label. To reference your memory of "the book" is an inevitable first thought and I think that's important. I personally feel that the connection is that you start at that point, the concrete and inseparable definition defined by the book and then move away from it. That imagery is of course not so concrete that there is a right and wrong picture everyone should draw in their minds. Then you're breaking the pattern of following the labels and rules that have been set up for us. Making your own definitions which leads to finding new ways to communicate with one another.

2. What does the name represent to each person in the band?

D- To me, it's a reminder that no one can wrest me from my identity and that the pain and exhilaration I've felt through my development, and will continue to feel, is something I never want to hide from. This band and where it comes from has slammed home the realization that our youth is ours to fuck up and take for granted or to recognize as a juncture where passion intersects with growing maturity and regard for the complexity that we were, in many cases, ignorant in our more nihilistic teen years. The challenge for me has been to balance the two and never take the privilege this band affords me (as someone who needs cathartic expression for his emotional survival) for granted.

3. Are all of you the original members? Who got it started and rounded up all the members?

D- Fid and I started playing together when my old band (who had played together with one of Fid's several times) broke up. His background and passion for high energy, melodic punk and mine for thrash and heavy HC, melded quickly and surprisingly smoothly, taking form in a few songs that we recorded boom box style and played for Carl. His being highly skilled in the art of speedy and creative bass manipulation (as well as his propensity for being a mysterious figure in the central Jersey punk and social scene) made 3. We played a show instrumentally and one with Tom from You and I/The Assistant on vocals. His contribution on our Dramarama cover is all we got from him, as he was committed to starting a new band after You and I, which turned into The Assistant. We remained brother/sister bands until they broke up this past September. I knew Todd through the guys from The Cable Car Theory, who I played/toured with for a period. Until that point, I had never heard him croon, but within 6 months, he had learned dozens of songs and has proven an extremely special, talented, and handsome Sears Husky shopping Columbian gentleman. His hair, when picked out and treated oh so right with Soul Glo, is the 8th wonder. This has, and will be, the lineup from '99 until the band decides unanimously to pull the speaker wires and drop the sticks.

C- Pretty much what Derik said. I think it's funny to add how Derik and I played in a band together before The Scarlet Letter was formed. Toward the waning days of that band I began to rack up more and more demerits for showing up late for practices and being openly uninterested in carrying on with it. Try shaking that reputation, I've been late to all of 1 show in the past 4.5 years and I'm still noted as "the late one!" Anyway, after hearing that Derik and Fid were working on a new project I had to take an oath not to be late and that I was sincerely interested before I was allowed to practice with them. It took us a while to find the right singer but after one practice with Todd it was pretty much settled.

4. What's the scene like (as far as punk/HC goes) where you guys are from?

D- ...loaded motherfuckin question. Many factions. Much diversity in priority. We have seen bands comprised of passionate and brilliant high school boys come up and rise to greatness (RIP Down in Flames) in NJ in our tenure and have been lucky to see bands formed by long-time friends of ours (Fortunato, The Match and the Moth, The Degenerics, Fanshen, etc..) continue to contribute

danke danke danke danke danke danke danke

music and content of value and power since we started. New Brunswick was our mother ship/base of operations until recently, and, except for Todd who swears Staten Island (where lottery tickets, porn, Boone's, the best and freshest bagels on the planet, can be purchased freely at 4am on any corner, if one is so moved) we lived there for most of the band's existence. Basement shows in NB have been known to host an international array of punk bands and houses have come and gone in Hub City since the 80s. It seems like every week in New Brunswick, a different house of punks pops up and is soon raided by the infamously petty and heartless NBPD. Still, DIY on that level survives, and outside of that are a few bars and coffee houses who have been host to various genres of indie music. Jersey is known for producing amazing hardcore punk (Lifetime, The Misfits... to name a couple of dozens) and I'm confident that this tradition will continue.

C- Like Derik said, this area has produced some incredible bands. Although I'm prone to complaining about shows sometimes it's gotta be cause I'm spoiled rotten. There have been more basement shows, new bands and kids finding ways to do shows and bring people together than I can even contemplate. Pretty fucking amazing actually, to have this all in your own backyard.

5. Are there a good amount of all -ages shows? Do you guys have problems with playing shows that are 16, 18, and 21 over? How do you feel, in general, about age restricted punk/HC shows?

D- 95% of our shows have been all ages. We have been asked to play shows at bars with our friends and have accepted because we were close with the organizers and other bands. In most of those cases, we would have been able to get young friends in if they really wanted to catch us, but the crowds are almost always totally different and I can't recall anyone complaining of being turned away. Most shows around here ARE all ages, tho they've been far and few between, lately. We've been fortunate not to have to ask about getting on shows, unless we're tight with the organizer and ask if we can play with our friends- the touring band, so we've turned down more shows than we've wanted to play but got denied. Overall, we all feel that music should be for all ages. We've been inspired by scenes in the US (Minneapolis, for example) where the age range is greater, but in our area, most show goers are between 14-23, I'd say. Even among this age group, we've encountered prematurely jaded kids who have no interest in actually contributing to the collective experience- seeing it, rather, as they would a reality TV show, where their presence in the spectacle is to witness the entertainment. In my experience with another band in Europe, the kids are more interested in activity and involvement, so we hope our upcoming tour will re-engineer us in that capacity.

C- I think there are still plenty of all ages shows going on around here. There really aren't all that many bars in this area (new brunswick area) that would even consider holding a punk show. Maybe just a handful. I'm sure that's not the case in NYC or other places. That's basically the reason why I really don't have a problem with playing 1 "age restricted" show out of 25. It would be different though if all there was were 18 or 21 and up shows. I can't see punk rock turning back into a scene where all ages shows don't matter anymore. It's too important to so many of us.



6. I've noticed that a lot of your records have artwork that isn't all done on a computer. That seems a lot less common these days. Who all has done art work for your releases?

D- We've borrowed work, but as we've advanced as a band, our artwork has increasingly incorporated original fine art and photography. Carl does all the graphic design work (which ultimately involves significant computer layout design time before it goes to press, tho Fid, who is highly experienced in the realm of Kinko's fraud and glue stick liberation, has contributed cut and paste pieces. To most of us, taking our lyrical content seriously enough to present it in a format that isn't throw away is a priority. We've discussed how meaningful it is to be able to hold a release in your hands and see it as something to explore, as opposed to something to leave in the sleeve as one rocks to the beat without the sheet. Several friends/ painters/graffiti artists have been a crucial part of our output. Our upcoming CD/LP will contain 2 original pieces, which a friend of Carl's painted for us, and will take form in a foldout poster/lyric sheet.

C- The artwork has come from a number of places. Concepts that Fid has envisioned, paintings and drawings I've done independently and some work from our friend Jon Sirotniak. Then there is the stuff that is a combination of all three. It's funny because even though all the art has started out as ink on a page or charcoal on newsprint or oil on canvas it all ends up in the computer in the end. The LP artwork is a perfect example of the three of us coming up with something that alone we wouldn't have devised. Fid initially described an image to me, I then took that description and relayed it to Jon along with one of my own. Being the incredible illustrator that he is Jon recreated both in ink with watercolor and oil on illustration board. Both pieces were digitally photographed and brought into the computer where I layed all the lyrics and stuff. The flower on the back cover is a recurring theme for us. Originally drawn by our friend Zak we asked Jon to repaint it in his style.

7. Doesn't it seem like art used to be a bigger part of HC/Punk? Like with record covers and flyers? Do you guys have any venues/bands/zines from your area that incorporate more 'real' art, so to speak, into their projects?

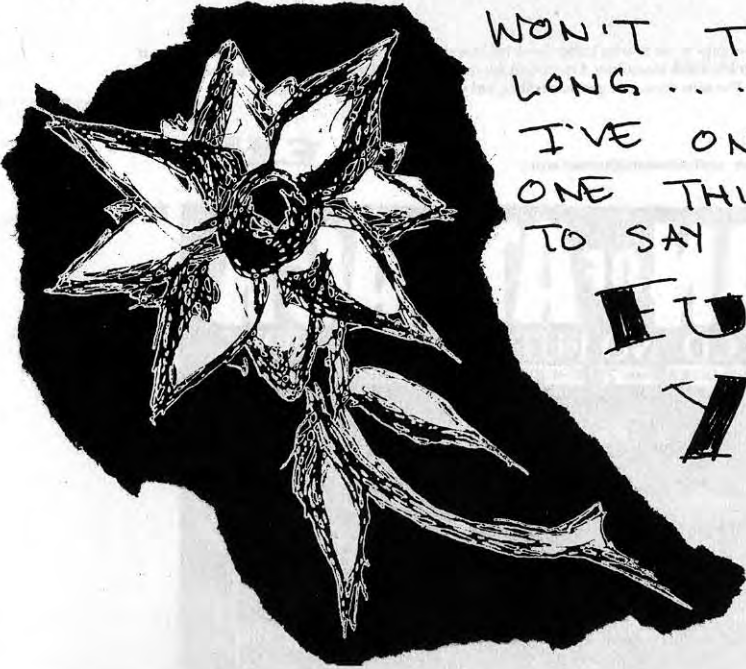
D- I dig this question. I went into these themes in the previous response, but you deserve an elaboration. I used to collect flyers. Flyer art, even when super fuckin crude and raw, is a beautiful thing to me. The idea that some kid was puttin on a show and went through the process of creating an invitation of sorts out of pure excitement is magic in my eyes. I have flyers (some org.- torn and yellowed- some copied) from the early 80's-today, and from all over the world. I DO think there are modern examples of this kind of appreciation for an aspect of subculture, locally, but they're rarer than they once were, due to the fact that every 14 yr. old kid has photoshop and knows how to churn out vapid shit in 20 seconds. Neither Fid, nor I, have any computer design experience (I just bought my first computer at 28) so the countless flyers we've made always involved the aforementioned cut and paste technique. Carl has been a fine art student and is a graphic artist by trade. Art is in his blood and he's in love with it. It sucks it that so many artists have to do soulless work to survive, but it can provide the tools and skills that facilitate developing our personal interests. We all appreciate playing spaces that are oriented toward artistic contribution, beyond music. Abc No Rio is an obvious example. Hamilton St. Cafe (in Bound Brook, NJ) where we've played a few times displays fine art and doubles as a gallery.

**FUCK YOU & THE JACKASS YOU RODE
IN ON!**

"YOU'RE NO BETTER THAN ME SO STOP
FUCKIN' JUDGING ME. MAYBE I'D
SEEM MORE INTERESTING IF I WAS
WEARING TIGHT BLACK PANTS. (STUPID
FUCKING TIGHT BLACK PANTS) THIS IS
AN ANGRY SONG DON'T WORRY IT

WON'T TAKE TOO
LONG
I'VE ONLY GOT
ONE THING LEFT
TO SAY AND THAT!

**FUCK
YOU!**



8. What all have you guys put out? Demos and splits and compilation spots and all. How much of it is still available without paying an arm and a leg on eBay? haha What do you have in the works for the future?

D- Ebay. Don't think that'll be a problem for you. We never did a demo... straight to our first (s/t)7". From there we put out split eps with The Assistant, Let it Burn, and Suicide Party. Our second 7", on Assault Records, out of Germany, isn't widely available in the states (tho I have copious amounts in my kitchen closet...) Relatively recently, our good friend John Moran, who runs an amazing and rare DIY label- Hater of God- released a CD called "Scattered, Smothered and Covered- The Collected Letters, which contains our 1st 7", splits with TA and LIB, and various comp tracks- all remastered and sequenced. It shouldn't be hard to find, but I personally have all the vinyl, except for the LIB split- which is sold out, safe and sound in my dope apt. in scenic Montclair, NJ. (We're taking all our vinyl to Europe on Dec. 31. After that point, it's likely that it will all be out of circulation for good.) Our upcoming 25 song CD will be out on Black Matter (a punk off-shoot of Hater of God, which will remain alive in support of underground grind and death metal) in 2 weeks. The vinyl version will be out on Lights Out in Sweden. We'll have some in the States when we get back and I'm sure it will get good US distribution. To get your mitts on the remaining vinyl, contact us at scarletromantis@hotmail.com" or write Derik/186 Grove St, 3rd Floor/Montclair, NJ 07042

9. Any tours coming up? Who books your shows, a booking agent, or do you try to do all of it yourselves? Any placed you'd like to play that you haven't made it to as of yet? Any bands you'd really really like to play with that you haven't to date?

D- The above mentioned European tour will take place over the entire month of January. I booked our 2002 US tour myself, with crucial help from some old and new friends, and our Euro excursion is being handled by a fine German gentleman by the name of Flo. It is being done in the old way ("Network of Friends" and the great Dutch heroes of DIY, Heresy once put it) and with the help from some great kids in Sweden, Spain and Germany. We hope to play with Zann in Germany, who we played with in NJ and dug- as rockers and solid kids. In terms of the US, we've discussed flying out to California and doing an extended weekend, but none of us have the money to invest and haven't been formerly invited, so it's not bloody likely. DIY can be heartbreakingly tough, but for us it's preferable over the inevitable compromises that come with surrendering to an agent who speaks for us instead of with us.

C- I keep hearing about these booking agent people. If one is reading this I'd like to get booked playing a couple Atlantic City and Vegas spots. I hear you get free rooms and a comp buffet too. I think getting out to the west coast would be awesome, I've also had the hankerin to get up to Montreal too but wouldn't even know where to start.

"and what does it matter? Am I what I was supposed to be? does the world look back clutching their stomachs? adolescence rears a vile excuse - a canvas of violating occurrences - torn pieces form the picture - living their dream while dying inside - willfully, proudly, took the offered gender role - while acting unaffected, affected this soul - "status is a costume, your mask is wearing thin" i've long since crached this shell, and I feel so much more inside - Mature this metaphysical into something meaningful - keep this past, past what we see today - a handshake can not erase, tears will not erase - forgave but never forgotten"

(this song is an apology and a way of coming to terms with the person that i used to be. I once though that my worth was based on my "image" or how many others I could fuck with to boost my self-esteem. Maturing brought me the realization that true self-esteem can not be attained by negative actions. Basing personal work on the "control" you have over others is never an answer and will come back to haunt you 10 fold. -Todd)

I'd like to personally thank all the guys in the Scarlet Letter for doing this short interview. Especially over e mail where it causes way more headaches than it's worth sometimes. I can't wait for them to come back to the midwest and play since it's been about a year or more since I've seen them. I've got the records, but you know it's just not the same.

(get in touch with the Scarlet Letter scarletromantis@hotmail.com)

THE END

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WAKE UP YOUNG PEOPLE & GET OFF YOUR ASSES!

With the news of Tok World closing their doors soon, there have been a lot of talk about how this is a great catastrophe, because they'll be no more all ages shows. With that come talks from the older people in the scene that say that they want to do away with the younger people, because they feel that we're too "immature." And yes, there are some instances where the younger people do some stupid things, but that's not a good enough

reason to judge us all. I mean, we're the ones that are going to pretty much take it over when the scene interferes with your life too much, and we deserve some respect. And the younger bands also deserve some more respect too. There are all these really good new

bands coming out now, and they have a hard time getting a break because people never watch them. The reason for this is because they only come to see other bands that might be friends with them or are the only bands on the bill that they like. This is not a good thing at all, because you're hurting the band, and you're missing out on some good music. Oh the other thing I said about people worrying about their not being anymore all ages shows, all I can say is if you really want their to be some more shows, then set up some yourself. Its not like it's hard or anything, get some bands together, get a venue (ex. Legion halls, Community Centers, basements), and make some filers. Its not that hard to do these things, friends of mine, who are around 15 or so, set up really good shows all the time. So of the best shows I've been to, were set up by young people, and I have so much respect for them. If you really feel that you can't do that, there's a lot of things that you can do to help out.

The scene we have now is a really good one, and we should keep it alive as long as we can. Don't let the death of one venue let the scene die, I've seen the deaths of many venues in a short time, but the scene still stays alive because of people that stick their neck out for it.

So, if you're in this scene for what it's REALLY for, not to get wasted or look cool, I ask you to try to do your best to help out. Here are some suggestions that I've thought of that could help this scene out:

1. Start getting freinds from school or whatever to come to shows. The more the merrier.
2. Help pass out fliers at school or wherever.
3. If you know some bands, and you know a good place to have a show, then set on and try to get everyone to come.
4. If you have a whole bunch of local CDs and a CD burner, then maybe you should try making local comp. cds for friends and let them pass it around.
5. If you can, start going to shows early and watching all the bands play.
6. Join any band street team that you can.
7. Go to chatrooms with people from other parts of the country and give them links of where you can download some stuff from local bands.
8. Call into local radio stations that play local music, requesting all different kinds of local bands.
9. Start a music zine or a music website.
10. Start a band
11. If you have a friend that has a band, help them anyway possible.
12. Stop doing stupid shit at shows (ex. Vandalism)



COMICS

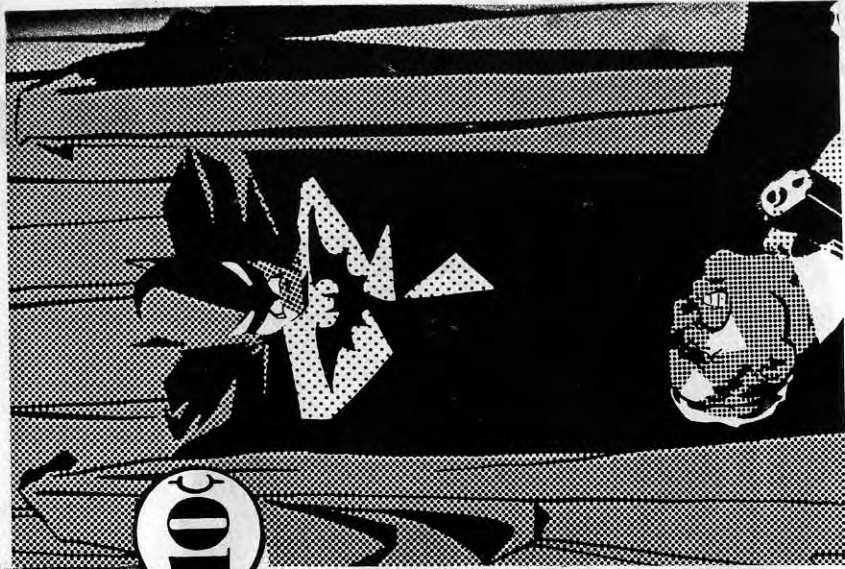
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comic books. what do you think about when you hear those words? do you think about a grown man that dresses up like a giant bat to avenge his parent's deaths? do you think about a man with friends TOO DUMB to tell the difference between him with and without glasses? maybe you think about a story that follows a 'mouse' through the holocaust? or how about the first serial killer in america?

well if you are anything like me you think of all four..... and then some. comics to a lot of people are a kid's thing, something that we used to read when we were younger. Books we read when we weren't quite as intelligent as we are now. Many people assume that comics couldn't possibly have anything worth a damn to say. I mean what can "martian manhunter" teach us about life that we don't already know?

Comics are something that can be taken very serious. They should be! The concept of serious adult (no i don't mean XXX) themed comics isn't something new. I would say one of the first comic book artists/writers to be taken serious was Will Eisner. He put out a series of very real, big comics (coined graphic novels), one of which is "a contract with god" put out in 1978. Others have come and gone since then. Such as Art Spiegelman who won a pultzer for his 2 part graphic novel, "MAUS". David Mack (kabuki) whose comics are used in college english courses. You might argue that these particular comics were meant to be serious, and they are the exception not the rule.

Hmmmm. do you like movies? How about 'The Road to Perdition', 'The Crow', 'Men in Black'? Those were all comic books first. Let us not forget the obvious 'Superman', 'Batman', 'Xmen/2', 'Spiderman', 'Daredevil', 'The Hulk'. Need I go on? Am i trying to sway you with comics' hollywood clout? Nah. Those people will make a movie of anything. I am just trying to show you some ideas that can be represented in comics, that you might not have thought about.



What's that you say? You just don't like muscle bound men in tights and women defying the laws of physics with their brasiers? In that case how about some tights free crime fiction. there are comics like 'Tonso' by Brian Micheal Bendis. The story of Eliot Ness as he tracks the United State's very first serial killer. Probably the best comic I have read yet. there is '100 bullets', a story about a secret organization that gives people a gun and 100 rounds of ammo, to do as they please, both of which are completely untraceable.

Perhaps you are interested in the superhero fare? Maybe there is something about the psychosis of an adult dressing up and avenging lost loved ones. something utterly realistic about the obsessive nature it would take to be a cape wearing do-gooder. It takes a certain type of wacko to put on tights and fight crime. Maybe you just like seeing Daredevil not be able to keep a relationship together as his alter ego Matt Murdock? Perhaps there was a part of you that was breaking the wrist of a gay-bashing jerk along with the Green Lantern ? Maybe you like seeing Captain America question the US government? Could it be you enjoy the Norman Rockwell style paintings of Alex Ross' 'Kingdom Come' or 'Marvels'.

This might be a stretch, but maybe you are just a fan of comics? You can't lump it into just art or just literature. Comics are it's own medium. You don't have to be a little kid and/or a loser to enjoy them. You can get some very real stories with real emotion and real situations on par with some of the best fiction novels or movies out there. It just so happens that most of these guys wear spandex.

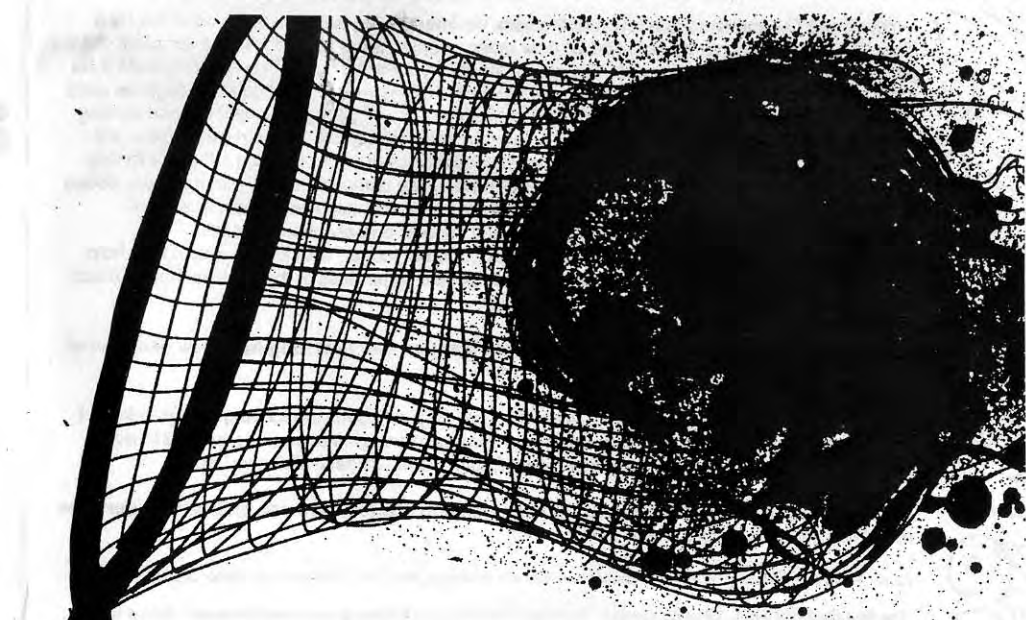
by **Jared Manning**
in the next issue of OutBurst I'm going to focus on one particular artist/series.... check it out.



MAUS

by

art spiegelman



I interviewed G.I anonymous a few months back via internet. He is still in Japan as part of the New Year. You'd probably not be surprised by how many people visit prostitutes and never admit it. I'm glad this guy was open and honest enough to talk about it. Prostitution isn't something that I think is a great idea. But let's face it... in this world there are things we can change and things we can't change. As long as there are people that think sex is important enough to pay for it, and as long as there are 'conventional jobs' that don't pay enough, or pay WOMEN an equal wage, there will always be the sex industry for women to turn to. Regardless of your take on it... there is money there for a lot of people. And not all of them are treated like complete crap. True, it is there choice to go into this occupation.. but it is the world that we live in that supplies us with or without opportunity.... and means to accomplish goals and support ourselves and families. Try to read this short interview with an open mind... do not judge.. take it all in. And it may help you become a little more compassionate towards people regardless of the choices they've made in their life and if you see them as right or wrong.

-How long have you been in the United States Marines and how long have you been out of the United States? Where at you at currently?

I've been a Marine for almost 2 years now. Though I signed up my senior year of high school, I spent a year before I actually left for bootcamp. Halfway through that year the tragic 911 event occurred. I left the US the day after new years 2003. I now reside in Okinawa Japan

- In the time you've been out of the US how many prostitutes have you enlisted the services of? What countries were these in?

Wow. Thats an interesting question. I cannot believe I am answering this.. 17... Thailand and Korea, Japan, Philippines.

-The first time you went.. what compelled you to go? Was it a group thing or individual because I think a lot of people have it in their minds that when soldiers go do this it's like a big group party kind of thing, like the 'night out on the town'.

It was my first week on island and a lot of people took us new people out to show us the town. We all got pretty wasted and we ended up at a 'buy-me-drinkie-bar'. You pay 5\$ for your drink and they sit next to you and rub your leg and talk dirty and rub you THERE and all that and ask you to buy them a drink. Then you say yes and they say ok.. 20\$. being my first time there and naive, I said ok. I got 2 drinks for her. Then someone was like 'You can say no'. So you say no and she leaves. but someone elses comes up to you. I didnt get her a drink but someone eventually said 'take him back' and she grabbed my arm and pulled me to a back room. where, well, things happened...it was personal. Really. She cleaned me and herself. Condoms are used. Then they wipe you clean and you both leave the room. Its not a group orgy type thing. At least not in japan. Thailand. well, it can be a WHOLE lot different

-What were your feelings before the first time, about prostitution in general? And your feelings afterwards?

I was like "Man, I'll never pay for sex. NEVER. That is disgusting. Whores are nasty. ugly, and dumb!" I suppose I never understood why they do it. Maybe they liked sex? I never guessed it would support an entire family and pay for college for some...sorry. I'm talkative. I usually asked a girl why she did it and how long shed been doing it. Theyd tell me about their tours to Japan to work here. How they'd go home to where they were from and pay for their families.

-Are you ashamed?

Ashamed? Yes and no. I mean, I am, because I feel bad telling certain people because they'll think bad about me and so many people have prostitutes stereotyped and labeled as whores. Some really aren't whores. But its their only means. I strongly feel this. but no. because, the temptation in Thailand was so great. There were SOO many of them and they came on to you and all that. It was really hard to say no and when your alone for so long and go without for so long. It gets worse.

-I know you mentioned to me, when we've talked about this before, that some of the girls were 'certified' and the Marines don't necessarily condone the act but will provide information on safety and things of that nature. Do you ever feel like you're health is at stake?

The clubs in Thailand and Japan. and Philippines are certified. That means, a DR goes in once a week and checks these girls for STDs. They get biweekly tests. So they are clean for the most part. But you never know. Some STDS can remain repressed for some time. and yes i was scared. But ive been tested for all STDs and i am clean. Thankfully. That was scary

-You showed me a picture of one of the girls you were with and I remarked that she looked pretty young, do you

ever encounter girls that you think may be underage? How would you handle a situation like that, like if you even had a doubt about a girl being really really young, like 14 or 15?

Asian girls always seem to look young. All of them. Its the gift of asian beauty I guess, young forever. So you never really know. I asked alot of girls to see their ids. So I found out for sure. A few I'll admit, didn't show any and later I found out that one was 16.. Too young maybe. She is legal age according to the uniform code of military justice. Also, she consented. If honestly thought she was too young. I'd know when things got into the swing. Or I'd just stop and wouldn't do anything,

-Have you used prostitutes in any countries where it is legal? Or where the girls are unionized, where prostitution is treated like a real job instead of just something to be swept under the rug?

All the countries its legal. In the areas it was administered. In Thailand, that is their #1 job, source of income. It's sad actually. It was like.. 25 girls to one US soldier. That's how many girls there were. Maybe even more.

PROSTITUTES ARE HERE

-You mentioned that the female Marines have a harder time. I'm assuming there isn't an abundance of male prostitutes where you've been, or none that you've seen? Why do you think that's true?

Oh, but its not true. I saw many male prostitutes in Thailand. And some were KTOYS. Ktoys were actually men with breast implants and they were beautiful. Some people could never tell. Cept some of them had the deep voices and others had huge adams apples. Some would be honest with you about it. Some still had their penises while others had the complete sex change done.

- What are people's reactions (male versus female) when you tell them you've done this? How do you think prostitution should be viewed? Do you think it should be legal here in the states?

Peoples reactions vary... girls dont get it. Some do. Then some don't get it and they listen to the stories of these girls or they themselves have met some of these girls and they understand a little better. Males, most are like.. "kool thats awesome!" Some are like "whatever, thats not my thing" and some just are like.. "hmmm"
It should be viewed as a job. Only a job. Maybe not a morally right job, but a job. Some prostitutes may have only been with a handful of people. While others A LOT.. but i know some girls who've probably been with more men then some of them. so... whatever. some men too. The only difference is, they get paid. It should be legalized in some parts and monitored by the govt. and certified. so then it would be safer.

-any tips for anyone (military or civilian) wishing to visit a 'working girl' or boy?

Be open minded, and be nice. Dont treat them like animals because of what they are doing. They are still humans, be considerate. Some of the girls fall in love and really get attached. Some may come back for free, or bring you food or write you letters. and give you pics.. i sorta fell smitten for one girl. and i met her family and she came to me everyday for a week and brought me food and pics and we hung out alot and did a lot together. It was a great time.

Some books to check out...

Prostitution: On Whore, Hustlers, and Johns by J. Elias, V. Bullogh, V. Elias, G. Brewer, J. Elders
Turning Pro: A Guide To Sex Work for the Ambitious and The Intriqued by Magdalene Meretric
Tricks and Treats: Sex Workers Write About Their Clients by Matt Sycamore
Soiled Doves: Prostitution in the Early West by Anne Seagraves
Child Prostitution in Thailand: Listening to Rahab by Siroj Sorajjakool
Men Who Sell Sex: International Perspectives on Male Prostitution and AIDS by Peter Aggleton, Dennis Altman
Moral Delimmas of Feminism: Prostitution, Adultry, and Abortion by Laurie Shrage
The Happy Hooker: My Own Story by Xaveria Hollander, Robin Moore, Yvonne Dunleavy
Sold For Sex by June Kane
Motherhood and Prostitution by Otto Weininger
Teen Prostitution by Joan J. Johnson
What's a Poor Girl to Do?: Prostitution in the Mid-Nineteenth Century by Elizabeth A. Topping
Ordeal by Linda Lovelace
Love For Sale: A World History of Prostitution by Richard Daly

some of this are pro-some are anti... but there are tons to check out... these are just a few.

HOOKER CONTINUED

PERSONAL FOR THE PUBLIC

My brother (Wallace, 25) is getting baptized on May 25th. Now, I'm atheist... but this doesn't bother me for several reasons (I mean, it bothers me because plainly religion is a crutch to him, simply put)...

He is in a halfway house/jail kind of place downtown. He's been there since December I believe, maybe early January.. yeah, that's it. He HAS to have a job or he goes to jail. That is the ONLY time he can leave. He has to go to an AA class and an NA class because of his drinking and drug problems. He has to see a counselor for all the mental/emotional issues he has from getting his ass beat and people trying to kill him, my family treating his like garbage (for what seemed like good reasons at the time) and for the death of our father that he never really dealt with. He has to do chores around the place he is being held at. And most of all, he gets visitors and can write letters and call people if he EARNs it. He's been in prison, jail, you name it he's been there... but the judge refused to give him conseling when my mother begged for it. The judge said that she didn't see any signs of a serious abuse problem... yeah, he was selling guns and drugs to 13 year old kids! He had 6 felony counts pinned against him and he was constantly failing drug and alcohol tests... cmon judge! So, now, at 25... when his chances of getting a decent job as is, going to college, or even joining the military are pretty much totally shot... he gets help. Thanks justice system... it's good to know you're there for people.

He asked for me, specifically, to come to the baptism... this is strange for several reasons. The main is that he, and I, and most if not all of my friends, and most strangers that read about know that he molested me. We've never talked about it, my mom doesn't even know... so is this his way of apologizing? That's what it feels like to me. That's why I'm not going off on him for finding religion... I can't imagine being in position where everything and everyone around you has failed to be a help. So now it's up to him... and if thinking God and all that bible stuff is rock solid... so be it.

Get better 'little' brother.

Why is it that we find someone that we think we click with, someone that understands...

someone that is the yin to our yang, the bread to our butter, the rims to our escalade, the gold in our grill... you get the picture...

you know where you are, you know who you are what you want and where you are going...

then someone comes along and starts paving other lanes. They put up those

concrete barriers that you are so scared to drive in-between... those bulky orange

barrels filled with sand with reflective stripes on them that blow over in the wind

to roll around on your side of the highway. Then

mother nature turns the daylight into the blackest of night and the comfortable

fall afternoon into fire and

brimstone from the sky right into your convertible.

REVIEWS

SO STOP READING... I HAVE BAD TASTE



Revenge Therapy/My War split 7" organized crime records

First things first, the packaging... looks like some hand painted original art on the cover. A skull and flames... better than tattoo flash a lot of HC bands use I have to say. I love when bands opt for hand drawn art instead of photoshops photographs. Makes me remember the days of cut and paste flyers made from old newspapers. A more hands on hardcore. And that's the way I appreciate it. This copy is on clear hand numbered 56/60. The next important thing, lyrics included on a handy one sided fold out sheet. Revenge Therapy gives three songs ranging from friends being 'dead to them' (who doesn't identify with that feeling?), an anti-God song "hey god, guess what you ruined everything!", and a cover of Revenge by Black Flag. Aside from the typos, which don't really matter in the big picture... this band is a winner in my book. This is a hardcore band. Plain and simple. And when I say Hardcore I don't mean metalcore/grindcore/thrash or lots of melodic sing alongs. It's upbeat and fast. The kind of fast where you can nod along. Screamy throaty vocals that are still understandable, not this whole screeching/growing stuff that's been popular lately. Red in the face singing. Reminds me of skateboarding in dirty ditches in the middle of a hot summer night waking up the neighboring houses. Since I can't compare bands to other bands (that wouldn't be fair) you'll have to deal with that description. On to the My War side... I'm biased because I already like this band... the singing on this side with this band is a bit more 'mumbling' screamy... but you can understand him clearly when he says "FUCKING". haha This music is fast as well, but has some more metallic overtones to it. Dissonant but almost melodic guitar parts. The guitar work in Mr War is good... it's almost to the point to where it's technical, but not 'solo' kind of technical.. just lots of good guitar work. It's 'busy' I suppose you could say. The drumming isn't as strong as I would expect on the recording after seeing them... it's solid however... compliments the music well but doesn't really add a whole lot to it. Kind of reminds me if the older Morning Again stuff was more punk sounding. With the 5 songs My War put forth on this release they cover topics such as being an 'adult' and the troubles you go through in your everyday 9 to 5 life, the breed of 'PC' kids (I'm assuming he's talking about a female) that find the bad in everything even if there is nothing negative there, 9/11 and the war on terrorism, and a song, Manhattan November, that seems a bit more personal. "I'm tired of not being cared about". A good 7" for people that haven't heard either of these bands. I like both sides. And I don't like much.



Plan Of Attack 7" the silent architect records

P.O.A have other stuff out since this 7" but this was the first and only time I've heard a recording of them. The art on this 7" is awesome, a blend of photographic work (a city scape) and some handdrawn punk rock skull with a gold tooth. The vinyl is red and white half and half.. pretty. They hail from Chicago but they don't sing about how their awesome huge city is so much better than small towns like Louisville, or how strong their scene is. It's feisty, angry, Hardcore punk. Well enunciated lyrics.. plenty of shouting, punch stuff most parts, and finger pointing opportunities.. But don't confuse this for positively positive hardcore... with songs like Watch it Burn where Bill Smiles talks about how he "can't take another dayin this town". Other songs (lyrics were included, so they get mucho points for that!) A few of the songs, like Kicked Out are more in a thrashy vein... now that I think about it, Bill's vocal style on some of these songs, and the more moderate speed parts of the songs remind me Kill Your Idols. So maybe that means it reminds me of Negative Approach with a lot more guitar work and talent. (no offense to NA or people that like them that are bigger than me!). Songs about being stabbed in the back, the hardships of life in general, and a song or two that seem to be about the state of HC (maybe just in their own city or in general) but the lyrics are vague enough to where anyone can apply them to various situations in their own life. Which is a GOOD THING! Def. an aggressive band.. good music to skate to I say. And a female plays bass on this recording, which gets a fucking high five because not enough girls are in bands, and sometimes (I know from experience) people give you a lot of shit for being female and HC. Go girl! And nice people to boot. Check them out at www.planofattackHC.com



Def Choice 7" underestimated records

Anton from underestimated puts out so much stuff it's hard to keep up. Big points of this record (one of which NOT being the actual recording, the drums sound horrible) is that the layout is awesome, Elvis is on the cover, and there are 10 songs on this one 7", AND... AND... there is a nice THICK beautiful (layout wise) booklet to accompany the record with all the lyrics, and a nice cut and paste syle collage on the back of the 7" cover. The music is upbeat, more on the punk side HC, very thrashy withthat "messy punk rock" kind of style.... Something you would expect from underestimated. The singing reminds me of someone that is very out of breath... but not in a bad way. One song in particular stands out (since it's a band full of males) that I really was into is called "Culture is Dead" touching on females (probably people in general but he mentions ten year old girls) facing a culture that pushes looking a certain way while adults, peers, role models, the government what have you, turns their head and don't realize that it's hurting people. (like crash dieting in young girls). Songs about the 9 to 5, blind patriotism, how smoking is bad for you, school "become a product of the institution of the damed!", and how punk/HC is more like a business in "baseball cards to colored wax" I suppose this record was actually a four way release with Underestimated (out of Chicago), Lifeline (out of Chicago), Spook City (Philly), and First Held High (WI) so props to all those labels for working together on such a nice looking release.

TRAGEDY



Standfast (sick and tired of trying to explain) 7" alone records

Okay, this record is really old. At least two years. But chances are you haven't heard it. And Yes, Standfast is now broken up. I am upset about it too. The art on the cover isn't really anything to shout about, some classic HC picture type thing of the crowds hands up in the air, singing along. But it's not a bad cover either.. just not something to write home about. I'm partial to original artwork.. but we know that already. First things first, lyrics are include, this time all three of the songs on this piece of wax have explanations to them. I've overfilled with joy. More people need to do this. Standfast hailed from NY (members of Xhead onX) but they don't sound like typical NY hardcore to me. Maybe that's because I don't listen to a lot of NY hardcore? hmmm

This is definitely fast melodic hardcore. Circle pits and sing alongs come to mind. But not in a 'straightedger than you crew' kind of way. Screamy but understandable straigned vocals. Pleasant to the ear. Lots of octaves here.... highs and lows in each song. An interesting listen... your ears don't get numbed from every song being the same tempo, or the same drum beat for an entire song.. because this band has none of that. Honestly talented musicians.. the drummer is





GREAT!!! You get everything from melody, to octaves, to break downs, drum rolls, harmonics, little seemingly melodic solo parts... great guitar work. If you are the kind of person that gets into bands by putting one arm behind your back and hitting your chest over your heart openhanded, but you still 'mosh it up' you'll like this. But if you are into bands because of the lyrics, no matter the style, you'll like this as well. When I saw this band play and they explained all of their songs, they played one of the songs on this record, "Elucide" it's about the singer being molested as a child. Many of my friends that know me well know that I, as well, was molested by my brother, when I was in elementary school. Anyone that is brave enough to talk about this tabu subject in public, or write a straightforward song about it... deserves respect. And Standfast gets it. The second song on this record is something that most punk kids I know need to practice, looking at your life and how you view/treat other people based on their beliefs and way of life. There is something to be learned from everybody. "There is more to life than being straightedge and hardcore". Well said, thank you. The last song is one of those timeless classics about appreciating life because it's so short. Very good recording as well..... good job dudes. check them out. www.thefast.com

Modern Life is War 7" modern life is war records

An older record from a band from Iowa that pretty much has a following and other releases. The vinyl is clear... but I don't know anything about record collecting so I don't know if they did 'special' stuff for nerds or what. Who knows. I'm not a fan of the layout of this 7". A picture of nooses. It's a good picture though... I'm just not a big fan of record covers that are all black and white. But hey, you afford what you can afford to print right? I saw this band play a few months back. I went to the show with the sole purpose of checking them out because so many people had talked them up. True, they were a POWERFUL band, but they didn't strike me as anything out of the norm for metalish HC. They had some technical difficulties that night (venues fault, not theirs) but other than that they played really solid. Most bands can't even do that.. so I give their live show credit. The singer just kind of talks really loud in a panic rushed sort of way and screams for emphasis. Which is nice needed break from all this pitbull growling. The music on this 7" isn't as hard hitting as they were live... it's more laid back sounding. But def. not a 'laid back' band, don't listen to this if you're trying to go to sleep. haha. Straightforward drumming.. nothing to fancy but it gets the job done.. The guitars are melodic at times but mostly just mid-tempo HC.

The lyrics were included (thank you) but no explanations so here's my take... all three of the songs on this slab seem to be about life kicking you and trying to kick back, or at least not giving up. "I'm leaving you out in the cold because there's no room left in my heart for fakes like you" www.modernlifeiswar.com

The Real Enemy (too little.... too late) 7" 625 productions/underestimated records

I'm not sure when this came out but what I do know is that there was a broken scratched up piece of a record that fell out of the sleeve before I pulled the 7" out. Haha... funny stuff. Frist the layout, AWESOME. a series of picture of arms with a lot of tattoos on them... but it's a xerox kind of look so you can't really tell what they are... and the back ground color is an awesome yellowish color with orange highlights, with all the art and shit in black. NICE LOOKING! If you like HC fast, but with good chugga breakdowns that still keep your attention and some gang vocals thrown in for good measure... you'll like this. You can tell these guys listen to a big range of stuff from early 90's Victory style HC to thrashy punk and I'm assuming the Misfits since there is a picture of them in here all dressed up like them. haha The drumming is where it needs to be with lots of crash cymbal. The singing is actually screaming HC of course, I can just see how red this guys face is! Lots of sing a lot parts with the whole football team singing on this 7". You get a collage of pictures of the band on the back side of the lyrics, guitar players jumping, pictures of friends, and some live shots. Five songs total on this 7" with lyrics like "Don't mistake my X for your cross because they're not the same" (oh, everyone gave XLimp WristX credit for denouncing that similarity), "we can learn the facts of how the west was won and realize what we've done", toss in a song about friends, not accepting everything you're told, and 'the man' and you've got punk hardcore at it's roots. Plus a long ass thanks list.... haha but they don't thank 'the man'. Put on your camo shorts and X up.....

Tragedy (can we call this life?) 7" tragedy records

Okay, I started this off on the wrong speed (slow) and I was really into it until the vocals kicked in and I realized it was on the wrong speed. It was fist pumping mid/slow tempo metal with an Orgre singing. On to the proper speed... I was expecting this to sound like His Hero is Gone.. and I was right... well for the singer. So if His Hero is Gone played at a speed where you could understand what the drums were doing and you could nod along without disaligning your spine and made it really melodic in an epic metal band kind of way... that's a good way to describe Tragedy. I like the music a lot, I mean A LOT A LOT, but I could without the vocals. It just sounds like the guy is singing through mud. It's not annoying at all however... it's just not my thing. The A side is a slower mid-tempoish song but the B side has the two fast songs on it. They still aren't blast beats on anything so I'm still into it. Not a typical HC album. What it reminds me of is a group of kids that grew up listening to punk and older HC that all had older brothers that taught them how to play their instruments but all he listened to was Spinal Tap and bands like that... so it all kind of mixes together. Not in a "listen to heavy metal because it's funny" kind of way either.

Lyrics are included and cover topics such as living life to it's fullest "the end of the taking orders, the end of wasted lives", and a song that seems like it's either about POW's, the prison system, slaughterhouses... or maybe I'm just missing the point totally. But there aren't any explanations so I'll just go with what it means to me. I highly doubt it's about POW's however.. haha The recording is decent and the cover isn't to shabby either... it's well done although it's a bit confusing that the name of the band is on one side and the title of the 7" is on the other, could lead people to think it's a split 7". The way they write they name reminds me of old punk bands.. I like it. Messy large paintbrush strokes kind of deal....

Let It Burn (getting ready/Scarlet Letter (yeah) split 7"

This is pretty old, Let It Burn have since changed a good deal of members but they are pretty much still the same style of music. Members of DQG (a free jazz kind of wacked out but good band), and Full Speed Ahead. If you listened to the drumming only you would think it was an older HC/punk band.. just like Full Speed Ahead actually.. but put it all together and it's a Rock band with slight HC, punk influences. A likeable band.. personally I like them better live than on recording

just because music like that, to me anyway, sounds better live than on record. I'm not talking rock like egos and big solos.. it's rock like solid solid melodies and tambourines. Not to much tambourine though. haha The bass playing on this record is amazing.. Will is a fucking awesome bassist. But he's no longer in the band on his own accord from what I understand. They put three songs on here, one of which is a Smokey Robinson song... probs. The other two are upbeat tunes about love and friendship. Good stuff. Everything Let It Burn puts out has amazing art work and layout with it by the way. They deserve some kind of award. Seriously...

The other side of this orangeish clear record is my personal favorite, the Scarlet Letter. So many genres all thrown together in a blender, there are parts that remind of Born Against, screamy vocals, quiet singing parts, excellent drumming and guitar playing (although the guitar stuff does get a little sloppy here and there)... a bit of Poison Idea in there as well as well as a sprinkle of melody... a bit more than a sprinkle actually. If you want to listen to a band that you can sing along with but at the same time have a seizure.. listen to the Scarlet Letter. It's good stuff. It will make you angry about something if you aren't already. But in a positive 'make things better' kind of way.

Lyrics AND explanations are included. Songs about being taught to grow up and conform to 'make it', homophobia, homelessness/class, "is it giving in when you never felt the wires in your back?!!?!!" Two bands from NJ doin' it up right....

Get It Away demo tape self released
 Get It Away is members of several Chicago bands playing fast thrashy punkish HC in the vein of No For An Answer, in fact, that's who the singer reminds me of. The demo tape is a horrible horrible recording but hey, we've all done that. Five fast and furious songs dealing with topics such as social drinking (Malt Liquor Bullshit), the boring predictable society within which we live (they live, we sleep), eating animals (under the knife), abuse in relationships (birds of frankenstein), I saw them play in La Porte IN at a halloween show and they were a lively band to see. Full of energy and the singer talked a bit between songs. Which is always a break from 123GO! kind of bands. If you like fast fast punk music... they should have something else out soon if they don't already. As of winter 2003 they were recording again.



INTERVIEW WITH, **MOMI QUE**

1. As a female, what pisses you off on a daily basis? Do you think the same things would piss you off if you were male? Why do you think males aren't getting pissed off about the same things as girls?

I don't know if I would get pissed as often if I were a guy... I can't really say so I dunno. I think that males are not getting pissed off at the same things girls are because guys really don't go out into the world everyday thinking "Humm I wonder if I'm gonna be sexually harassed today" I mean sure sexual harassment happens to guys but I don't think on the same level as girls. I get pissed having to actually think about that, why should I have to worry about some fuckwit messing when me when I'm simply trying to get from point A to point B?? That is probably the one thing that pisses me off the most about being a girl and there other things like guys thinking that I automatically need their help lifting something they assume would be too heavy for us "delicate women"...that's annoying. Then the dumbasses that refer to every girl as a bitch...that probably pisses me off more than being harassed.

2. A lot of people (around Louisville at least) tend to use the words, 'bitch' and 'hoe' in a 'joking' manner with people they are friends with. Some people don't care, some do. What's wrong with using words that are commonly used in derogatory contexts in a playful manner when you don't mean any harm?

It's true that some people don't care and hey, I can't make them care...all I can do is give them the reasons why I don't like being called a "bitch" or a "ho" (and anything else that is degrading to girls). I think that people who use to being able to get away with referring to people like that have the habit to call everyone they know that...and it's happened to me when this kid I know said "What's up all you bitches"...it was mostly to a group of guys and then me and right then and there I told him "Look if we're to remain cool and civil you will not address me by anything other than my name" and he apologized and after that he would address me in a respectful manner. I honestly don't see what's wrong with respecting each other, and I let everyone know that I don't go there with the "bitch, ho" jokes cause I'm not about that and I can say whatever I need to say without having to go that route.

3. Why is everyone so wrapped up in this 'PC' thing? What are your feelings on it, the phrase, how it's viewed, what it really means, do you identify with it at all in the true sense or how people see it?

Basically everyone who is wrapped up in the "PC" thing are the people who are usually against people who are "PC". Most of the people who use this term don't

I ASKED A 'NOT SO TYPICAL' HC PERSON (i.e. female VEGAN, EDGE, NON-WHITE) SOME QUESTIONS

know what it means and only use to try and come off like they're saying everything when in reality they know they're full of shit. I guess I identify it in the true sense...like I know that words can be hurtful and that some things should not be said. In no way do I think racist, sexist, homophobic, classist and other offensive jokes as being cool or funny. And all these vocalists in h/c/punk bands who preach unity and acceptance and then turn around and go "Stop being a homo" have to realize that that shitty comment negates EVERYTHING they have EVER said about accepting those who are not like you and respecting one another cause in my eyes they never fucking meant it.

4. Something that isn't really talked about to much in HC is marriage. What are your views on getting married, past and present. Do you think it's a good thing or bad, and what are some of the problems with the way getting hitched is viewed, from a female standpoint?

I'm not militantly against marriage, if 2 people want to get married then who am I really to debate that? Although a lot of situations that happen after someone

gets married tends to fall in the negative category like with religious marriages (Like Catholic) getting a divorce is seriously frowned upon and you can only remarry if the first marriage was not recognised by the Church and you have to talk all this shit out with a priest (craziness). And with other religious marriages that are arranged with dowers and all that other stuff...that's something I'm against cause you never know what you're getting into and the dower seems too much like the groom is paying off the family to basically have ownership over the bride, scary shit right there. And the banning of same sex marriages just make the marriage of heterosexuals seem like a privilege (which it is) and I think that's absurd that there are laws that forbid people to marry one another. Laws that were put into affect that banned certain people from doing seem to have been around forever...it was frowned upon when someone of different social classes married one another, then 2 people from different races/nationalities and it's gonna keep going on and on and on, fucking pathetic. And another problem is that I feel that a lot of girls get married cause they one day want to have kids but don't want to be banished by society cause having kids "out of wedlock" is looked down up and I guess they don't want to be viewed as a "welfare case" or something (and it does't help that the girls family and friends remind them how important it is to marry someone successful and to have kids and to be a good wife and a lot of these couples *not just girls* end up miserable and I would be too).

5. Is Straightedge a 'movement'?

Straight Edge to me is more a personal decision, kinda like someone making a life long commitment to better their lives.

Straight Edge COULD be a movement but I think for most people it's a personal choice that certain people have (and will) make.

How to Silkscreen

WITH PHOTO EMULSION

MY FRIEND NATE TAUGHT ME HOW TO SILKSCREEN. SINCE THEN, SEVERAL FRIENDS HAVE ASKED ME TO PASS ON THIS INFORMATION TO THEM, SO I DECIDED TO MAKE A LITTLE "HOW-TO" GUIDE. IDIOT-PROOF DIRECTIONS... HERE GOES

YOU WILL NEED:

- SOME SORT OF FRAME
- SILKSCREEN MESH
- STAPLE GUN AND STAPLES
- PHOTO EMULSION KIT (COMES WITH PUMP EMULSION AND SENSITIZER)
- TABLE-SPOON
- BOWL
- CANDLE OR COLORED LIGHT (SOMETHING DIM-RED, BLUE, GREEN)
- SQUEEGEE
- A DARK ROOM
- FAN
- ACCESS TO PHOTOCOPIY PLACE
- CLEAR TAPE
- SHOWER
- INK:
- FOR MATERIAL: ACRYLIC TEXTILE INK OR OIL-BASED TEXTILE INK AND PAINT THINNER (OR TURPENTINE OR GASOLINE)
- OTHER TYPES OF INK/PAINT WORK FOR POSTERS AND OTHER STUFF. NATE HAS SUCCESSFULLY PRINTED SHIRTS WITH HOUSEPAINT
- 200 WATT BULB AND LAMP.

PREPARING AN IMAGE...

CHOOSE A HIGH-CONTRAST BLACK AND WHITE IMAGE (OR ONE THAT CAN BE MADE TO BE THAT WAY - YOU WILL BE ABLE TO PRINT IT ANY COLOR YOU WANT). GREYS WILL NOT WORK, ALTHOUGH YOU CAN MAKE AREAS THAT APPEAR GREY WITH DOTS. THIS NEXT PART MIGHT BE CONFUSING! BUT !!! EXPLAIN IT THE BEST I CAN...



YOU MIGHT HAVE TO MAKE A NEGATIVE OF THE IMAGE (SOME SELF-SERVE PHOTOCOPIERS HAVE THIS FUNCTION... IF NOT, ASK THE PEOPLE BEHIND THE COUNTER AT A PHOTOCOPY SHOP TO DO IT).

BASICALLY, WHATEVER IS BLACK ON YR IMAGE, WILL BE THE PARTS THAT GET PRINTED.

YOU NEED TO CONSIDER WHAT COLOR INK YOU WILL USE ON WHAT COLOR FABRIC (OR PAPER) BEFORE DETERMINING HOW THE IMAGE SHOULD BE.



IF YOU MADE A SCREEN OF THIS IMAGE AS IS THE "E" AND THE CIRCLE WOULD PRINT.



IF YOU REVERSED THE IMAGE, THE AREA AROUND THEM WOULD PRINT AND THE "E" AND THE CIRCLE WOULD BE CREATED BY NEGATIVE SPACE (UNPRINTED FABRIC).

IT IS VERY IMPORTANT TO GET THIS SHIT RIGHT, ESPECIALLY WHEN DEALING WITH PICTURES.. JUST REMEMBER --- WHATEVER IS BLACK WILL BE IN! I WILL GIVE ANOTHER EXAMPLE:



SAY THIS IS THE IMAGE YOU START WITH. THE BACKGROUND IS BLACK AND THE FLAMES ARE WHITE. BUT YOU WANT TO PRINT THE FLAMES WITH RED INK ON BLACK FABRIC.



YOU WOULD HAVE TO MAKE A NEGATIVE OF THE IMAGE SO THAT THE FLAMES ARE BLACK. THE BLACK WILL EVENTUALLY BE THE OPEN PARTS OF THE SCREEN THAT YOU CAN PUSH

Red ink through.

NEXT, MAKE A TRANSPARENCY OF THE IMAGE (YOU MIGHT HAVE TO USE THE PEOPLE BEHIND THE COUNTER AGAIN). MAKE SURE THE BLACK PARTS ARE DARK. FOR LARGER DESIGNS, YOU MAY NEED TO TAPE TWO TRANSPARENCIES TOGETHER.

MAKING A SCREEN:

THIS IS A JOB FOR TWO DIRTY KIDS. ACQUIRE A FRAME YOU COULD BUY ONE ALREADY MADE, BUT COME ON, YR NOT A DUMB-ASS. REUSE OLD FRAMES FROM UGLY TWORK (cut the canvas off) LAYING AROUND OR PURCHASED FOR CHEAP AT A THRIFT STORE, OR DUMPSTER SOME WOOD THAT YOU CAN CUT TO SIZE. YR CAN ALSO GET WOOD FOR PRETTY CHEAP AT A HARDWARE STORE OR LUMBER YARD AND MAKE THEM. NOT IT FOR YOU. IF YOU CAN, CUT (OR HAVE THEM CUT) THE ENDS AT 45° ANGLES LIKE SO:

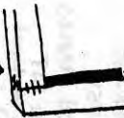
THIS WILL MAKE A SUPER-STURDY FRAME, ALTHOUGH IT WILL WORK WITH XSTRAIGHT EDGES TOO.



STAPLE THE FRAME TOGETHER ON EVERY SIDE THAT YOU CAN:

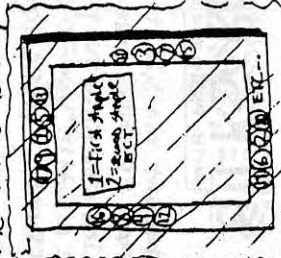


OR



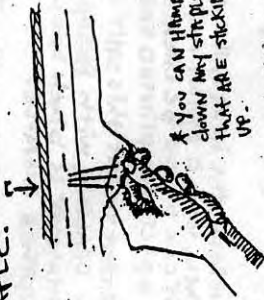
TRY TO DO THIS ON THE FLOOR OR ANOTHER LEVEL SURFACE - YOU WILL NEED THE FRAME TO LAY TOTALLY FLAT.

STRETCH THE SCREEN MESH OVER THE FRAME. YOU WILL NEED TWO OR SO INCHES EXTRA ON EVERY EDGE TO WORK WITH, SO KEEP THAT IN MIND WHILE CUTTING. HAVE ONE KID STRETCH AND ONE TO STAPLE. I HAVE FOUND THE BEST WAY TO STAPLE IS LIKE THIS



...YOU GET THE PICTURE. THIS ALLOWS THE SCREEN TO STRETCH PRETTY EVENLY. PUT IN ONE STAPLE ABOUT EVERY INCH AND A HALF THE FIRST TIME AROUND. LEAVE THE CORNERS FOR LAST. YR GONNA HAVE TO STRETCH IT TIGHT (YR FINGERS SHOULD START TO HURT FROM STRETCHING SO HARD) ONCE YOU'VE STAPLED AROUND THE FRAME ONCE, GO AROUND A SECOND TIME. THIS TIME STRETCH THE SCREEN TIGHT BETWEEN EVERY TWO STAPLES WITH YR THUMB, POINTER, AND FUCK-YOU FINGERS AND ADD ANOTHER STAPLE.

LAST, STRETCH AND STAPLE THE CORNERS. IT SHOULD FEEL TIGHT WITH NO BUMPS. WHEREVER THERE ARE BUMPS, REPEAT THE STRETCHING AND STAPLING. WHEN THE SCREEN IS TOTALLY STRETCHED, THE EDGES, TRIM THE EXTRA MESH AROUND THE EDGES, BUT LEAVE AT LEAST 1/4" FROM THE STAPLES SO THE SCREEN WON'T TEAR.



IF YOU CAN HAMMER DOWN THE STAPLES THAT ARE STICKING UP.

APPLYING PHOTO-EMULSION:

MAKE A DARKROOM. IT NEEDS TO BE PRETTY DARK, BUT A CRACK OF LIGHT HERE AND THERE IS AL-RIGHT. BRING THE FAN, TABLESPOON, PHOTO-EMULSION KIT, CANDLE (OR COLORED LIGHT), STRETCHED SCREEN, SAUCEGEE AND BOWL INTO THE ROOM AND CLOSE THE DOOR. LIGHT THE CANDLE

DRY. IF IT IS WET ANYWHERE, WAIT LONGER.

SETTING UP YR LIGHT.

WHILE THE SCREEN IS DRYING IN THE DARK-ROOM, SET UP YR LIGHT(S). A 200 WATT BULB WORKS BEST, ALTHOUGH I'VE BEEN SUCCESSFUL USING 2 60 WATT BULBS. SET YR LAMP UP SO THAT THE LIGHT FALLS EVENLY WHERE THE SCREEN WILL BE. YOU CAN PLAN TO LAY THE SCREEN ON THE FLOOR OR UP AGAINST A CHAIR OR SOMETHING AS LONG AS LIGHT WILL ONLY SHINE ON THE TOP OF THE SCREEN. (KEEP IN MIND—FOR BIGGER SCREENS, YOU MAY NEED TO SHIFT THE LIGHT EVERY 5 MINUTES SO THAT ALL AREAS WILL BE EVENLY EXPOSED).



EXPOSING THE SCREEN.

WHEN THE SCREEN IS TOTALLY DRY, BRING YR TRANSPARENCIES AND TAPE INTO THE DARKROOM AND LIGHT THE CANDLE. PLACE THE TRANSPARENCY ON THE TOP SIDE OF THE SCREEN. YOU NEED TO PUT IT ON REVERSE (SO IF YOU WERE TO LOOK THROUGH THE SCREEN FROM THE OTHER SIDE, THE IMAGE WOULD BE THE CORRECT WAY).



TRY TO LAY IT AS SQUARE AS POSSIBLE SO IT WILL BE EASY TO LINE UP WHEN YOU PRINT. TAPE THE TRANSPARENCY FLAT TO THE SCREEN WHEN IT IS WHERE YOU WANT IT. YOU CAN ALSO LAY A PIECE OF CLEAN

AND LET YR EYES ADJUST. FOR ONE SHIRT-SIZE SCREEN, MIX 4 TABLESPOONS OF PHOTO EMULSION AND 1 TABLESPOON OF SENSITIZER IN THE BOWL. FOR LARGER, SMALLER OR MULTIPLE SCREENS, YOU JUDGE HOW MUCH EMULSION YOU WILL NEED — THE RATIO OF EMULSION TO SENSITIZER WILL ALWAYS BE 4 TO 1. MAKE SURE THE EMULSION IS WELL MIXED. APPLY THE EMULSION TO THE SCREEN WITH A SPOON AND SQUEEGEE. IT WILL BE MESSY. SQUEEGEE THE FRONT AND THE BACK OF



THE SCREEN EVENLY. GO OVER IT REPEATEDLY TO WORK THE EMULSION INTO (AND THROUGH) THE SCREEN. YOU NEED TO FIND A HAPPY MEDIUM BETWEEN TOO THICK AND TOO THIN — THIS WILL COME WITH PRACTICE. TRY TO PREVENT THE EMULSION FROM SEEPING UNDER THE FRAME 'CUZ IT WILL DRIP DOWN LATER. YOU CAN EVEN LEAVE THE EDGES BEAR AND COVER THEM WITH MASKING/PACKAGING TAPE LATER — MANY PROFESSIONALS DO THIS. SET THE SCREEN AGAINST THE WALL OR SOMETHING TO DRY WITH THE FAN BLOWING ON IT. BLOW OUT THE CANDLE AND EXIT THE ROOM WITH AS LITTLE LIGHT EXPOSURE AS POSSIBLE. WAIT ABOUT 25 MINUTES AND FLIP THE SCREEN TO DRY THE OTHER SIDE. IN ANOTHER 25 MINUTES, THE SCREEN IS READY TO SEE IF IT IS

Printing...yay!

[WHENEVER YOU PRINT, YOU SHOULD DO 2 OR 3 PRELIMINARY PRINTS ON SCRAP FABRIC—OR PAPER—NOT ONLY TO LOOK FOR FLAWS (WHICH CAN USUALLY BE FIXED WITH TAPE ON THE TOP OF THE SCREEN), BUT ALSO TO WORK THE INK THROUGH THE SCREEN.]

LAY THE SCREEN TOP-SIDE DOWN ON THE FABRIC. TAKE A SPOON AND PUT A GENEROUS AMOUNT OF INK ALONG THE TOP OF THE DESIGN. IT'S BEST TO HAVE 2 KIDS FOR THIS



STEP TOO... ONE TO HOLD THE SCREEN AND ONE TO SQUEEZE. TAKE THE SQUEEZE AND GENTLY COVER THE DESIGN WITH A THICK LAYER OF INK (YOU SHOULD NOT BE ABLE TO SEE THE DESIGN THROUGH THE INK). NEXT, APPLY A GOOD AMOUNT OF PRESSURE AS YOU SQUEEZE OVER IT AGAIN. THIS TIME YOU ARE PUSHING THE INK THROUGH THE SCREEN. SWIPE OVER THE DESIGN BETWEEN 2 AND 5 TIMES TOTAL WITH GOOD PRESSURE. YOU CAN GO IN DIFFERENT DIRECTIONS TOO. EVERY DESIGN IS DIFFERENT—YOU WILL HAVE TO EXPERIMENT TO FIND THE AMOUNT OF TIMES TO SQUEEZE OVER IT. TO REMOVE

JUST OVER THE TRANSPARENCY INSTEAD OF USING TAPE. BRING THE SCREEN OUT OF THE DARKROOM AND PLACE IT UNDER THE LIGHT. YOU WILL NEED TO EXPOSE IT FOR ABOUT 35 MINUTES (ALTHOUGH IF YOUR IMAGE HAS MANY TINY DETAILS YOU SHOULD EXPOSE IT FOR A BIT LESS, AS LIGHT CAN SEEP UNDER AND EXPOSE SMALL LINES IN YOUR DESIGN). BASICALLY, WHAT WILL HAPPEN IS THE LIGHT WILL "COOK" THE EXPOSED EMULSION ONTO THE SCREEN AND YOU WILL BE ABLE TO WASH OFF THE PARTS THAT WERE HIDDEN FROM THE LIGHT. AFTER 35 MINUTES TURN THE LIGHT OFF. TRY TO PREVENT THE BOTTOM OF THE SCREEN FROM BEING EXPOSED TO DIRECT LIGHT. BRING THE SCREEN INTO THE BATHROOM AND TURN THE SHOWER ON COLD (YES, COLD WATER. IT SUCKS AND IT MAKES YOUR HANDS ACHE, BUT WARM WATER WILL FUCK UP THE EMULSION). REMOVE THE TRANSPARENCY AND RUN THE SCREEN UNDER THE SHOWER. THE WATER BY ITSELF SHOULD TAKE OFF MOST OF THE UNWANTED EMULSION. THE REST YOU WILL HAVE TO GENTLY RUB OFF WITH YOUR FINGERS. DO THIS ON BOTH SIDES. HOLD THE SCREEN UP TO THE LIGHT AND CHECK IF THE EMULSION HAS BEEN TOTALLY REMOVED IN THE AREAS THAT WERE BLOCKED. IF THERE IS ANY REMAINING, REPEAT. DRY THE SCREEN WITH THE FAN AGAIN. YOU SHOULD LET IT COMPLETELY DRY—ABOUT AN HOUR OR SO.

THE SCREEN, HA-D THE FABRIC DOWN WITH ONE HAND AND GENTLY LIFT THE SCREEN WITH THE OTHER.

YOU WILL BE ABLE TO DETERMINE IF YOU ARE USING TOO MUCH OR TOO LITTLE INK BY LOOKING AT THE PRINTS. THIS ALL TAKES PRACTICE - DON'T WORRY, YOU'LL BE A PRO IN NO TIME IF THE PRINTS START TO BECOME DISTORTED, YOU WILL NEED TO Wipe OFF THE TOP OF THE SCREEN WITH A TAG (IF YR USING OIL-BASED INK, USE A BIT OF TURPENTINE OR THINNER TO DO THIS). ALSO, AFTER A LOT OF PRINTS (SAY 30 OR SO) THE INK MAY START TO HARDEN, SO YOU MIGHT WANT TO TAKE A BREAK TO WASH AND DRY THE SCREEN.

CLEAN-UP

CLEAN OFF ACRYLIC INK IN THE COLD SHOWER. IT IS IMPORTANT THAT YOU CLEAN THE SCREEN AND TOOLS IMMEDIATELY WHEN USING ACRYLIC BECAUSE IT DRIES FAST.

CLEAN UP OIL INK WITH PAINT THINNER OR TURPENTINE (OR GASOLINE) AND A BUNCH OF RAGS. YOU CAN TAKE YR TIME WITH OIL INK, AS IT WILL TAKE A WEEK OR TWO TO DRY ON IT'S OWN.

DYING

LET ACRYLIC INK ON TEXTILES OR PAPER DRY ON IT'S OWN. IT COULD TAKE BETWEEN 15 MINUTES AND 2 HOURS DEPENDING ON THE INK AND WHAT YOU PRINTED ON. YOU CAN SPEED THIS PROCESS UP WITH A HAIR-DRYER IF YOU WANT.

OIL INK WILL TAKE WEEKS TO DRY ON IT'S OWN, SO PLACE YR PATCHES OR SHIRTS IN THE OVEN (DON'T USE OIL INKS ON PAPER - IT'S NOT ABSORBENT ENOUGH). AFTER MUCH EXPERIMENTING, I HAVE FOUND THAT 5 TO 10 MINUTES AT 250-300°F WORKS WELL. YOU CAN PUT THE SHIRTS (OR PATCHES) ON A COOKIE SHEET, TINFOIL, OR STRAIGHT ON THE OVEN RACKS. MAKE SURE NOTHING IS HANGING ONTO THE BURNER. MY DAD HAS THIS THEORY THAT IF YR SUPPOSED TO BAKE SOMETHING FOR 20 MINUTES AT 200°, YOU CAN INSTEAD BAKE IT FOR 10 MINUTES AT 400°. THIS THEORY WAS PROVEN WRONG WHEN I SET TWO CATHARSIS HOODIES ON FIRE. IT DOESN'T WORK. CHECK ON YR SHIRTS OFTEN UNTIL YOU DETERMINE HOW MANY MINUTES IT TAKES TO DRY THEM.

HEAT-SETTING

YOU NEED TO HEAT SET PRINTED FABRIC SO THAT THE INK DOESN'T COME OFF IN THE WASH. THROW THEM IN THE DRYER...

FOR MORE INFORMATION ABOUT THE PROCESS OR FOR A FREE COPY OF THE SUPPLIES, VISIT THE WEBSITE AT www.stitchwithme.com

NO COLOR DESIGNERS PLEASE! 2 REEKS (2 COLG... 3 SCREENS, ETC.) IT IS THE SAME PROCESS OF... YOU WILL HAVE TO BE CAREFUL... MAKE A PRESS... 2nd PRINT... 1st PRINT...

MORE!!!

Left Out!
LAST SHOW
the blue collar revenge theory
by THE CINNYWOODS

RIGHT ARM DEATH THREAT
bringing positive
meats from
LA party this
Friday

EVERY DAY AFTER
foutrille emu meal!

ABSCISE
slayer type hc from toadswale

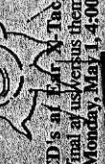
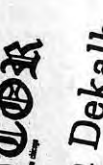
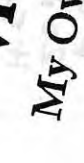
COUNTER MEASURE
heavy hc metal from toadswale

A LIFE ONCE LOST
DEEP 13
Washington

6\$ 6pm
6 bands!
2,2,02
@RIVEC 1,055 bar

TRAMLAW
ELEVEN-ELEVEN
OUT.
RED SUN

MY LIFE DENIAL
THREE NAILS FOR A FALSE PROPHET
THE LOST AND AVIN



Agoria Hack the Android
INTERMEDIATE
SATURDAY OCTOBER 30
at the byrchoise • 1055 Bardstow Rd • www.byrchoise.com

Shut PERILIOUS
ONE MORE THING
AND AMMONIUM
DOORS AT 6:00
JUNE 24TH

ANOTHER VICTIM
My Own Victim
RACE TRAITOR
Hermon Dekalb
Forth Right

THE ENKINDELS
RETROSCHIFTER
THE AASEE LAKE
December 18 1988
doors open at 3:30

FRANK TAPP
MAN VS GOD
SUNDAY, APRIL 19
2:00PM

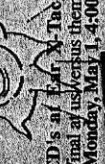
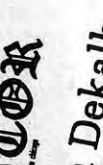
KINGHORSE
enkinde
KEROSENE 454
roosevelt's manginal people

AS FRIENDS RUST
resurrection

BY THE GRACE OF GOD
Espionage

OF LOVING

BY THE GRACE OF GOD
Espionage



TRUSTHILL RECORDS

EXTINGTION
FLIGHT NINETEEN
ONSLAUGHT

DEC 26

Today, supercad
DANGERS
LEFT OUT

1778

FREE ADMISSION
SATURDAY JULY 17 7

FAIRWEATHER
KEEPSAKE
mylfederal.

three nails for a false prophet

US ART SHOW
DUPLICATEART.COM FOR MORE INFO
FREE-GO TO FIRST 150
BRYCCHOUSE
MARCH 15

AVAILABLE
hose*got*cable
SHIFT AMAROQ

\$6.00
4-29-95

H2O
SAVES THE DAY
STAYS YOUR BOYS
STAYS YOUR BOYS
STAYS YOUR BOYS
STAYS YOUR BOYS
STAYS YOUR BOYS

PARADISE
SUNSHINE
SUNSHINE
SUNSHINE
SUNSHINE
SUNSHINE

SATURDAY APRIL 19 95
LEFT OUT!
BODYHAMMER, Z38001
BLUE COLLAR REVIEWS THE TRO!
X GRACK OF DOOM
DOORS AT 5:00PM
ALL AGES, \$6
AT THE 540 CLUB

SUN. SEPT 23

THE 502 MENACE

Sunday, October 28th
sunday evening dinner club
blue collar revenge theory
countermeasure
destined to fail
what doesn't kill you
interneecine
"tonight,"
everydayafter

4:45 entry at
the 540 club
FREE GO WITH AMAROC
at 5:00pm
\$6
BRYCCHOUSE

DEF CHOICE
THURSDAY CHICAGO ILO TRAMP

RED HANDED
KATHLEEN
BARBARA
TOMAS

\$5
\$3.50
\$2.50

\$6.00
One dollar from each
person will be donated
to a local charity, so
don't be cheap.

BURIED ALIVE
Up In Arms
High Hopes
+ T.B.A.
After Presenting A Very Special Appearance Next Week,
Sunday October 8th
@The BRYCC House

PARADISE
SUNSHINE
SUNSHINE
SUNSHINE
SUNSHINE
SUNSHINE

SATURDAY NOV. 2

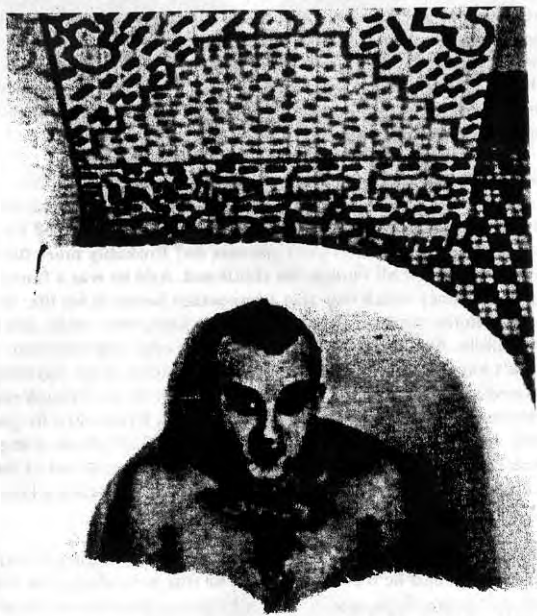
WHEN SPARKS
FLY
JUST FOR KIDS
THAEDRA
THRASHASARUS REX
THREE LOBS & NAILS

DOORS AT 5:30 \$5
A PROCEEDS FROM THIS EVENT GO TO THE

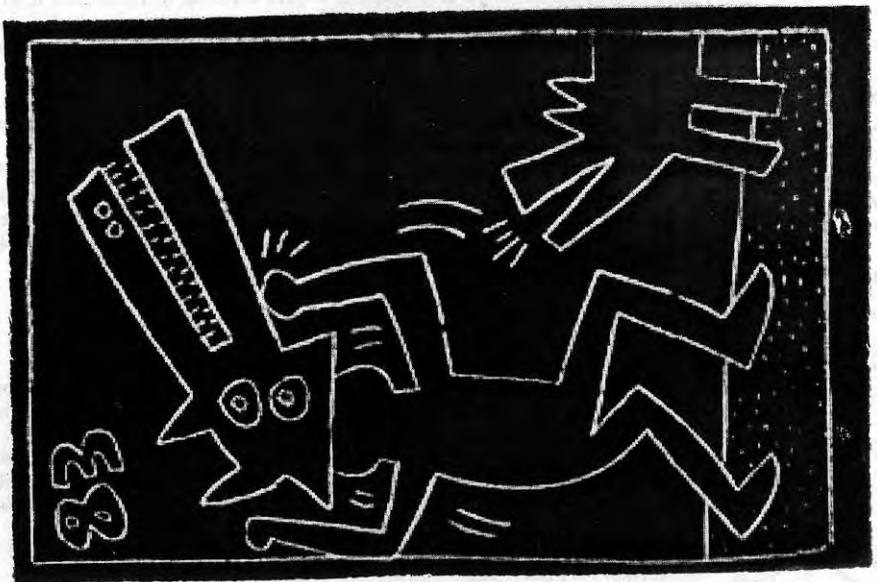
THE FACE OF REBELLION
A YOUNG BELLY
STARVING FOR
KNOWLEDGE.
STARVING FOR SALVATION
IN A
WORLD OF WHITE
COLLARS WHEN
THE ONLY ONE
HE OWNS IS
BLUE, STAINED
WITH BLOOD,
SWEAT AND
TEARS. THE
FACE REMAINS
STRONG AND
UNEMOTIONAL, THE
HEART REMAINS
STRONG AND SET
ON ITS GOALS,
THE WALLET RE-
MAINS EMPTY AS
THE BILLS PILE
UP. THE TEARS
PILE UP. AND THE
MAN FALLS DOWN.
THIS IS THE FACE
OF LIFE.



2



Do you remember when you were younger, beginning middle school maybe (if you were born in 1980)? I used to watch my fair share, probably more, of MTV (back when there was more music than reality shows). I remember seeing commercials that had all this really... well, the only word to describe it seriously is **FUNKY**.. art. Almost like thick stick figures, bubble letters.. bold colors, lots of reds, yellows and blues. No shading, just boldness. In your face. **LOOK AT ME!** Kind of art. Really simplistic but at the same time well thought out. I remember the guy that did the art to because there was some show that I saw that showed him painting... skinny guy, real weird looking, balding, glasses.. just your basic 'nerd'. **THAT** was Keith Haring. Yeah, so what, I can draw bubble letters and stick people with no facial features.. who gives a shit?





now, at the age of 23 I'm actually starting to pay more attention to it. So many people pay so much attention to all the negative things in this world (who rallies AGAINST this or that, or writes books AGAINST what they believe in, who DIDN'T do the right thing) and it's a serious shame. I'm not saying to ignore all the horrible injustices in the world.. but how can you expect the 'good' to win over the evil if you don't pay any attention to it?



He wasn't a real young hip guy.. he was born in PA in 1958... not some kid born into an already famous family either. How many famous people are from PA? Seriously? But his dad DID draw, he did cartooning. Easy influence? You bet... but how many kids grow up to do what their parents do? Probably more than you think. He was checking out art all though his childhood. And he was a funny looking kid (hey, he said it not me) which was also a important factor in his life. He thought that was why so many younger people, especially kids, were really into him. He could make kids smile. And his art had that simplistic edge that everyone could get into.. you didn't have to stare at a painting for 20 minutes to get anything out of it. It was immediately enjoyable art. Easy on the eyes. So all through school he was the 'interesting looking artist kid' in every class. Even when he got older he still stuck with art while he was going through his 'bad kid' phase, doing drugs and stuff like that, pissing his parents off. He said he had to "break out of the conformity of Kutztown"(the town he lived in) he felt it was suffocating him.



Then when he got out of high school he was just coming to terms with the fact that he was gay, and he was cool with it.. he was becoming more independent, moving out, going to college, realizing who he was so he went to school for.. you guessed it.. ART, at the Ivy School for Professional ART in Pittsburgh. So that was a commercial art school... his was told that if he really wanted to be an 'artist' that he needed to study commercial art. Yeah right.. he didn't want to do that stuff so he dropped out. Art was their job, those people were doing that for a living, in his own words "their own art was lost."



He screwed around a bit, did some hitchhiking to check out other art programs and ended up coming back to go to UofP and became involved in the Arts and Crafts Center. That's when he had his first IMPORTANT show. He was basically honing his own style of art.. not copying other people.. he was mainly workin with really small interlocking kind of abstract shapes. He went on a museum visit and saw another artist that was established doing something kind of like his so that totally boosted his confidence in what he was doing. A show was cancelled at the Pittsburgh Arts and Crafts Center in 1978 and they offered Keith the space.. he took it. From there he realized that there was so much more he could be doing, which couldn't be contained in that school, that center, or even just Pittsburgh. So he moved to New York when he was 20, he saw that as the only logical place to go.



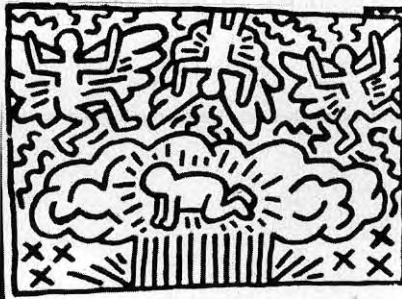
There he got his own apartment, met some friends and went to the School of Visual Arts. He got into going to clubs, punk rock shows (YES!) and graf.. this was all so new to him and it was all coming together and blossoming on the streets of the East Village where he lived. "Graffiti was the most beautiful thing I ever saw" he said.. he appreciated the fact that the graf artists were young and from the streets.. stuff that he was obsessed with since childhood and had practiced and gone to school to learn these kids were doing without formal training and it amazed him.



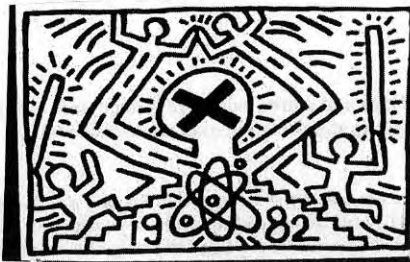
He left the School of Visual Arts in 1980 and began doing graf. His tag was an animal..which at first started out looking like a dog, then morphed into a little person crawling on all fours.. then later it became a baby. He was traveling by subway everywhere he went... this is when he noticed the empty black paper panels that are used to cover up outdated advertisements... he thought they needed some work.. he got some white chalk and went to town. The drawing were all simple, pyramids, ufo's, basic human figures some with wings, tv's animals, and of course the Baby (like his tag) with rays all around it. It became his signature. People all over NY that traveled in that area started noticing them even though they had no idea who was doing it. He was doing like 30-40 a day! How could they not be noticed? And he was going back and adding new things to old ones that he had done. He wasn't interested in drawing on trains so he just stuck to this... he eventually developed a route though stations.. and he would go that route just to do the drawings.

With the rest of his time he worked various jobs and did performance type art at clubs (Club 57 in NY).. he was a busboy at one place, he organized underground art shows at another place and then was the assistant to a gallery dealer at another place. Eventually he began selling more and more of his own art out of his own studio. He didn't want to go with a gallery because it just felt confining to him but as he was selling more it almost seemed like something he had to do. Like it was essential to his life as an artist. So he had a showing at the gallery he was the assistant at, the Shafrazi Gallery in SoHo. The showing was in October of 1982 and it was fucking success. About 4,000 came through it! His art covered so much ground, street styles of breakdancing, rap music, sexual freedom, the interchanges between races. All of a sudden the name Keith Haring was a part of the city's avant garde.

Almost instantly he was invited to exhibit his art in Europe, Holland, Italy, Belgium, England, and even Japan! People were into his style, simple color and pattern to form variety that was easy to look at and exciting.. of most importantly.. the originality. He was touching on images of social consciousness, how he looked at the world and all the struggles of different kinds of people. And people cared about it. They liked it. He later did some works bringing attention to illiteracy, UNICEF, the apartheid in South Africa, drug use, unsafe sex, and AIDS.



He started painting major on site murals and designing large-scale outdoor sculptures. Then, at the age of 27.. he was invited to show the entire range of his work (from 80-85) at the Bordeaux Contemporary Art Museum in France and at the Stedelijk Museum in the Netherlands. The cool thing about all these appearances that he did.. he ALWAYS insisted that kids be a part of it. He would set up workshops with them and ALWAYS made sure everyone was having fun. What he liked about the children the most was their honesty and the freedom they exhibit when expressing their thoughts and feelings. The one thing he loved doing the most was rolling out a big roll of paper, getting all the kids around it.. kids would start drawing, but it was like musical chairs, whenever the music stopped everyone moved to a different part of the paper and continued drawing. That never got old.





In a Gazer's Eyes

I am weak with reply, under dormant door mat
having eaten the carrot and orange of the day,
then retreating misleading sea wisped away...
so and by now (bye now) he did sat and sit cried,
for his love, little me, ne'er arrived.

Seeked the city he did, and the
town countryside, alighted by candlelight swarming with pride
she in hay, spent the day, weak with nothingness,
maybe she shouldn't have spoke what she spake yesterday.

(two apart in a two person apartment,
with red wine and a chess set to match,
did the evening in anger for under
stars angered did not of forgiving
but swallowed the stars.)

in a gazer's eyes twilighted, morninded with hope. cold of day-air
retreats in my hair. while his Eyes in the middle of summer (do you wonder,
where they are, are they there, or just where they are?)
in its love with the ripe apples,
oranges soaked sweetly I lay underneath thee,
I lay underneath do this say just that sit like this way,
night comes I walk upward and drift me away.

-Jeff (the girl)



In 1986 he opened his 'pop shop' on Lafayette Street in SoHo where you could get all kinds of Haring stuff... the bad thing about this is all the people that said he became commercial and sold out. His idea behind it was to make his art not only available to collectors.. but to everyone..

During all this time a few of his close friends had died of AIDS. Toward the end of 1988 Keith himself noticed a purple spot on his leg.. a sign of an AIDS-related cancer called Kaposi's Sarcoma. He went to the hospital and found out that he too, had AIDS. Before he became weak his traveling and art remained the same.. up until the point where he was barely able to hold a pen. He said "At first you're completely wrecked," Keith said. "You go through a major, major upset. So the first thing you do is, you kind of break down. I went over to the East River on the Lower East Side and just cried and cried and cried. But then you have to get yourself together and you have to go on. You realize it's not the end right then and there - that you have to continue and you've got to figure out how you're going to deal with it and confront it and face it!" "You can't despair," Keith continued, "because if you do, you just give up and you stop. To live with a fatal disease gives you a whole new perspective on life. Not that I needed any threat of death to appreciate life, because I've always appreciated life. I've always believed that you live life as fully and as completely as you can. Actually, I've always felt that if you have a long life, it's a gift - and you're lucky if that happens to you. But there's no reason to count on it."



Keith died of AIDS on February 16,1990. He was only 31 years old.

The last piece of art he EVER did was an alter that he kept in his own apartment...



It's weird because I remember his drawings from seeing them on TV. I remember watching him as a mural on MTV. I remember this person moving, creating something that I was really into... and now he's dead.

It just seems like a lot of artists get really into the idea that they are 'artists' and everyone else is just a spectator in their little world. But all the stuff I've read about Keith Haring, he never seemed like that. His art was about getting people involved, weather it was just to get you to think about something, getting some kids to express themselves, or just getting you to smile or enjoy the art he made. It didn't seem like it was about HIM. It was about EVERYTHING.



www.haring.com (for kids and adults, but there is some stuff on this site you might not want your kids looking at.)www.haringkids.com (that's for the youngins, and the adults. :))

(you can check out the site and see some art.. there is also a very large, very expensive (\$75!) book I found at some of the local book shops.. it was great.. full color, wonderful. That site is also where I got all the quotes from above.)





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