

REVIVAL INK



In this issue:

LOUISVILLE PUNK IN 1978!

BODYHAMMER

Issue #2

ANOTHER

REJECT

ISSUE!

HOT OFF

THE

PRESS!

"★★★★!"

"Any zine that has my picture in it is a good one." -Bigtime

"I loved the review on the revenants! They kick ass!"
-138gurrl

"revival ink is the best thing since sliced bread or something..." Toeknee623

"Revival ink should be renamed revival stink, because of its poor writing skill and degrading content."
- Anonymous English teacher at Uofhell.

Ukiah Smith-Bikini Kill



Back with another issue of Revival #2! It's been 9 months since the last one gave birth. A lot has happened in that amount of time. New bands have emerged and already broke apart, Tek-World got remodeled, (and cost went up a buck) and Blue Collar Revenge Theory has been Revived. Also Kinkos upgraded their crap copy machines, so now the photographs are more visible on a gray-scale. Something else that is in the works between now and issue #3 is a photo collage showcasing the scene 2001. It will be a poster to hang on your wall, use as a book cover or even fold into a paper airplane. It will have many uses so look for it soon. The Donnas photos that were promised in issue #1 could not be featured here because there is simply no room for it. Maybe in No.3. Issue #1 is still available, highlighting the outrageous 'SSION' interview, can be obtained by

emailing VLADROCUA@yahoo.com or Writing to:

Love, Death and Rock n Roll,

Revival Ink
215 W Lee Street
Louisville, KY
40208

Revival Ink



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1978

Sandy Campbell from the Blinders

The

Louisville

Scene

Think for a minute back what it was like before there was an all ages scene. Before copy machines or computers were made available to the public and flyers had to each be individually created. When punk rock records were not carried anywhere in town and a scene was just beginning in NYC, London, and luckily Louisville. The year was 1978 and life needed to change for a handful of teenagers or not go on at all. It was a spark in time when anything seemed possible and the outrageous was desired. A picture is being painted on my brain as I sit in Doug Maxson's living room and hear a story that was never written down or documented, that only remains through the voice of those who lived it...

The year was 1978 in Louisville, back when the Highlands were considered a bad part of town. Bardstown Road was littered with garbage and offered nothing to the public except greasy bars and boarded up shops. "You know Winter Avenue?" Asks Doug Maxson former 70's punk, "You wouldn't even think about walking down that street." Pedestrians would actually have to choose a different route just to avoid it. Back then it was nothing compared to what exists today. The Highlands were dead and the teenagers were bored out of their minds. Since there wasn't a whole lot to do, most of the kids that grew up there would vandalize, pick fights and steal to entertain themselves. All the while four kids were about to change everything by starting up Louisville's first punk band-NO FUN.

The title of the band implies alone how boring it must have been. Little is known/remembered about No Fun. The line up was Tara Key, Bruce Whitsip and the Latondra brothers (?). They started out playing covers by The Damned and then later wrote originals. They played shows out as well. One show that was set up at a restaurant



was shut down because the bass was rattling the dishes around! Sooner or later at some point, all of these pioneer punks left Louisville and ended up at the Big Apple. The Latondra Brothers became famous for Circle X, which you may be familiar with.

A bar named "The South 40," was the first for booking punk bands. It was located deep in the south end near Iroquois Park and a hotbed for Outlaws and motorcycle mamas. These shows would cost 1-3 bucks, and bands would always play two sets if not three! The next bands after No Fun were the I-Holes and the Babylon Dance Band normally called "The Babs." The line up for The Babs was Tara Key from No Fun on guitar, Tim Harris on Bass, Sean Mulhall on drums and Chip Nold singing. Another punk band, "The Endtabels" were also being booked at The South 40. They had a flair all their own. The vocalist Steve Rigot, a towering 6'5 or so weighing around 250 lbs. would be dressed in drag and hold a bottle of whiskey in one hand and a cigarette in the other while singing. Albert Durig played bass;(being only 15 and playing 21 and over shows) his brother Alex Durig played guitar. Some kids were afraid of the drummer, Steve J. Humphrey for his tough acting and menacing look. He worked a paper route down on Norton Avenue, but eventually quit out of fear of the consistent harassment from the residents that lived in the crime-infested area.

A few underage regulars that could be seen in the audience were Doug Maxson, Charles Schultz, Cathy Irwin and her brother Alec. These kids were all under 21, but were addicted to the sounds of the newly emerging punk. Bold enough to slip through the door and down in front. They would order waters trying not to look suspicious hoping they could just hear a few songs before getting kicked out. Eventually, the foursome became friends with The Babs and soon understood the only way they could be admitted to a show for certain was to form a band themselves.

At this time, 1069 Bardstown Road was where 2 of the three existing punk bands shared a practice space. It was a white washed old deep house where many kids lived. 1069 stood very close to the road next to Arby's and an old Theater, which is the BRYCC house today. The house was furnished with chairs and couches that were found in the alley that runs parallel to Bardstown Road. The inside walls were spray painted with band names and the names of kids who frequented the house. A stereo was placed on the mantel and there was always music playing. The upstairs was divided off into 2 gigantic rooms that served as practice spaces for The Babs and another punk band, the Blinders.

The Blinders all sported short haircuts, (which was different from the norms in 79) and black leather jackets. The Blinders line up was Sandy Campbell on bass and vocals, Wink O'Bannon on guitar and vocals, And his brother Michael O'Bannon on drums.

Sandy Campbell had a roommate who lived in the basement of 1069; her name was Tari Barr. She was a petite art student who knew Doug and Cathy from the UofL art school. Tari had always wanted to sing for a band and she was the perfect link between the underage foursome to have access to the Blinders equipment. They basically walked upstairs to the practice space and picked up what they wanted to play. Charles sat down behind the drum set; Cathy picked up the guitar, and Alec the bass. The Dickbrains was formed. Doug and Tari decided to sing duel, which produced a sound easily comparable to X. Cathy had been practicing guitar already and Charles was a natural on the drums. For someone so small Tar could really belt out a voice filled with angst that matched Doug's voice of discontent.

There were people who were appalled by the idea of a band called "The Dickbrains." It was usually a bit of a turn off by owners when trying to get booked at a venue. The Dickbrains could now get into The South 40 as long as they were in the band playing. They had all original songs except "Identity" which they covered by X-Ray Spex. They even wrote a song titled, "I'm Proud of my Cock," unfortunately this never got preformed out.

Eventually the foursome ended up becoming residents of 1069. None of them had a steady job and rent sometimes went on without being paid for months. The Landlords of 1069 owned a printing shop nearby and were constantly nagging them for the owed money. Rent was \$225 for the bottom and \$150 for the upstairs, which was used by the bands. It was a struggle just to keep the electricity turned on. To conserve money the heat was never turned on. A few space heaters were used to keep warm, but did not put a dent in the freezing temperature inside the house. There was a fireplace they used to burn



The Dickbrains, from L to R: Cathy, Tari, Charles, Doug and Alec,

Nervous Melvin and the Mistakes
JILL THORP & THE BEAT BOYS

Malignant Growth
The Endtables Languid and Flaccid

NO FUN The Dickbrains

The I-holes Strictly

Common Law Cabin

Poor girls

The Blinders

The Frostles

The Bahaloyn Danceband
Your Food

DEBBY

Little Elvis

Butt In the Front

Dead Serious



John Timmons — Guitar Buk Liford — Percussion Fred di Frenzi — Vocals, Bass
C.M. Ice — Vocals, Keyboards Brian Talley — Drums, additional percussion

pieces of scrap wood that were brought in from the alleys. "It was a wretched way to live," says Doug, "there was never even a cockroach in the house!"

The Blinders did not like the Dickbrains using their equipment and put a stop to it immediately. "Back then we were all dirt poor," guitarist Wink remembers, "and if something broke, that was the end of the band." The Dickbrains were forced to borrow elsewhere. "Charles bought a fucked up guitar," Doug recalls, "with a broken neck that was held together by duck tape." The rest of the equipment was borrowed by The Babs who didn't seem to mind.

There was always someone at 1069, weather it be a resident, band member or a friend who stopped by to hangout. Everyone was poor and the kids of 1069 were getting very thin. There was Doug, Tari, her brother, Sandy, Cathy and her boyfriend who lived in the root cellar of 1069. The scum that dwelled in this neighborhood constantly harassed the 1069ers on a daily basis, occasionally getting beat up.

Parties were quite often at 1069 and the Arby's Parking Lot served as a hangout. A colorful bunch of individuals could be spotted here. Wonderful characters such as Kit White, the real "London Punk" who was rich and attractive and came here from overseas to attend UofL. Kit owned a pet iguana that he would carry everywhere, until that is it got too big and had to give away to the Louisville Zoo. The girl nicknamed "Crazy McCarthy," whose real name was Mary. She was known for her crazy antics and outrageous behavior. While walking downtown with friends she would carry her boom box and shout to business men, "C'mon get funky with us!" while trying to dance with them as they fled out of fear. Then there were the Sanders sisters, Diane and Sherry who hung out with The Endtables. They were original descendants of the Cournal Sanders, the founder of Kentucky Fried Chicken. They were known for coming out to shows dressed in bondage gear and carrying whips. They would perform dances while the bands would play.

The New Wave scene was on the rise as well. During it's existence the New Wave scene had always overshadowed the punk scene. Bands like Jill Thourpe and the

Beat Boys, Nervous Melvin and the mistakes, and The Frosties could bring in a larger crowd than any punk band at the time. The Beat Club and the Windmill both located downtown were havens for New Wavers. This crowd was predominantly UofL kids who drove new cars and sported nice clothes. The Windmill offered new wave every Monday night at 10:00.

A while later, Cathy and Tari moved out of 1069 and Cathy went on to play for the band "Butt in the Front," while Tari went on to do "Little Elvis." Charles and Doug started "Your Food" with friends John and Wolf. Your food had a mellow punk sound that can be compared to the Violent Femmes.

In 1981 the scene had gone from about 30 punk rockers to about 300. The scene was moving. Not everyone knew each other at shows anymore. New bands were emerging from out of the woodwork and new clubs and venues would open up. Charles Schultz remembers, "It started to be college music and it wasn't about this weird jumble of garbage men and drag queens we'd been hanging around with;... What had seemed really brave and fresh started to seem to comfortable..."



The kids at 1069 wanted to throw a Super Bowl party and invite a lot of their friends from the south end of town. This was to be the last party that the house would ever see. It was freezing cold outside, so naturally it was the same temperature inside. A lot of wild kids showed up from the south end of town and brought lots of alcohol. Downstairs the little black and white television set was tuned to the game. Upstairs in the practice spaces were those who did not come to watch the game. Everyone seemed to be getting pretty rowdy and things soon turned to disaster. The drunken partiers all began beating the sidewall with their fists and heavy objects. In no time at all stood a 4-foot wide gaping hole that stretched 15 feet long. Plaster and other debris landed down on cars below that had been parked at Arbys. The manager of Arbys told the kids he was calling the police if they didn't stop. They stopped, but the damage had been done. It took the landlord four whole days to notice the hole that stood in broadview. The final word: EVICTION. They had three days to get out. Everyone went their separate ways and 1069 was soon bulldozed over to make room for a new Taco Bell. How ironic that the kids often wished that the Arbys was a Taco Bell.

Many of the first generation punks then moved off to New York City-- Tara Key; from No Fun and The Babs. Tim Harris; from the Babs who married Tara Key. The Latondra brothers; from No Fun that started Circle X once in NYC. Charles Schultz; from the Dickbrains and your food. Doug Maxson from the Dickbrains, moved there for five years and spent another seven in Wisconsin until returning to Louisville and began singing and playing guitar for "Trim," which ended about 3 years ago. Cathy Irwin from the Dickbrains has become successful with the bluegrass band "Freakwater, along with former Louisvillian, Janet Beveridge Bean who was in numerous punk bands like the Zoo Directors and Skull of Glee. Michael O'Bannon (The Blinders) got married to Tari Barr (The Dickbrains). Steve Rigot, singer from The Endtables has been painting and doing some work with film, which both have had some publicity here in Louisville. Some of the first generation punks have even died. Mary McCarthy and Bruce Future (Whitsip) who started No Fun, have both passed away.

The kids (now adults) that started our scene that has survived until today meet frequently on Saturday nights at Wink O'Bannon's (The Blinders) for card games and listening to music. Although some are miles apart (NYC) they keep contact through the Internet and online message boards. Listening to the stories of their youth, I wish that I could have been around at this time in Louisville's history. Anything and everything seemed possible for this group of kids. Today's times seem as if everything exciting and new has already happened, while the media is trying to force us to repeat their sad imitation of what was a revolution. Things were not taken for granted so easily in 1979. The next time you are standing in line at Taco Bell, catch the essence that you are standing in what used to be the very living room of 1069.

For me it seems these people have left a lasting and permanent impression on Louisville forever. And now you know the rest of the story. ■

OPEN FOR BUSSINESS-

THE WINDMILL

OR BUST!!

1980

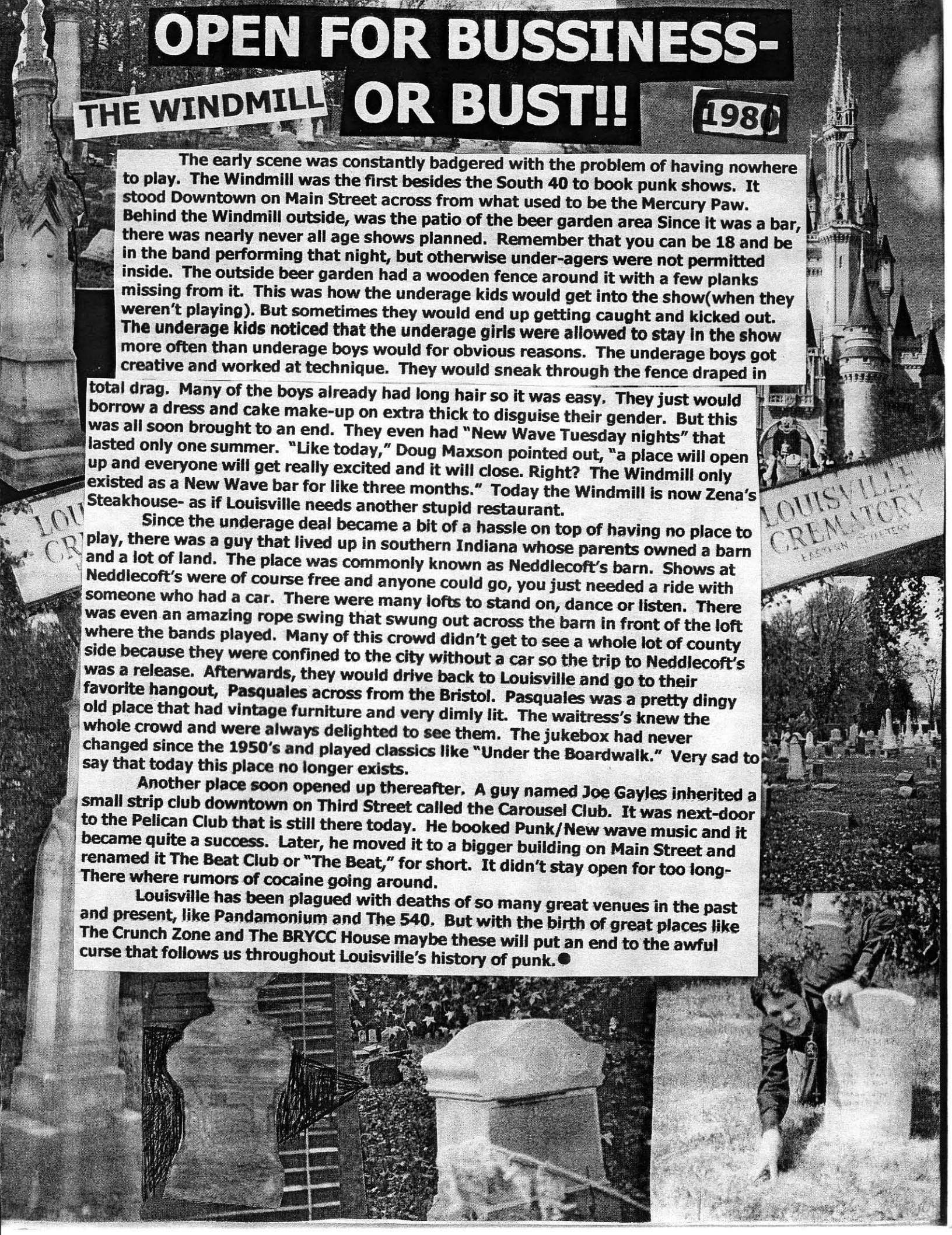
The early scene was constantly badgered with the problem of having nowhere to play. The Windmill was the first besides the South 40 to book punk shows. It stood Downtown on Main Street across from what used to be the Mercury Paw. Behind the Windmill outside, was the patio of the beer garden area. Since it was a bar, there was nearly never all age shows planned. Remember that you can be 18 and be in the band performing that night, but otherwise under-agers were not permitted inside. The outside beer garden had a wooden fence around it with a few planks missing from it. This was how the underage kids would get into the show (when they weren't playing). But sometimes they would end up getting caught and kicked out. The underage kids noticed that the underage girls were allowed to stay in the show more often than underage boys would for obvious reasons. The underage boys got creative and worked at technique. They would sneak through the fence draped in

total drag. Many of the boys already had long hair so it was easy. They just would borrow a dress and cake make-up on extra thick to disguise their gender. But this was all soon brought to an end. They even had "New Wave Tuesday nights" that lasted only one summer. "Like today," Doug Maxson pointed out, "a place will open up and everyone will get really excited and it will close. Right? The Windmill only existed as a New Wave bar for like three months." Today the Windmill is now Zena's Steakhouse- as if Louisville needs another stupid restaurant.

Since the underage deal became a bit of a hassle on top of having no place to play, there was a guy that lived up in southern Indiana whose parents owned a barn and a lot of land. The place was commonly known as Neddlecoft's barn. Shows at Neddlecoft's were of course free and anyone could go, you just needed a ride with someone who had a car. There were many lofts to stand on, dance or listen. There was even an amazing rope swing that swung out across the barn in front of the loft where the bands played. Many of this crowd didn't get to see a whole lot of county side because they were confined to the city without a car so the trip to Neddlecoft's was a release. Afterwards, they would drive back to Louisville and go to their favorite hangout, Pasquales across from the Bristol. Pasquales was a pretty dingy old place that had vintage furniture and very dimly lit. The waitress's knew the whole crowd and were always delighted to see them. The jukebox had never changed since the 1950's and played classics like "Under the Boardwalk." Very sad to say that today this place no longer exists.

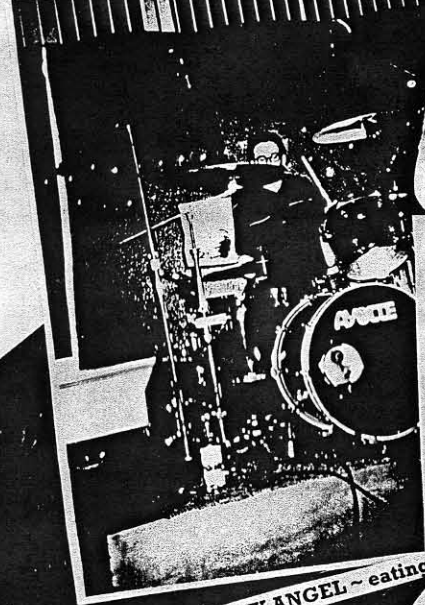
Another place soon opened up thereafter. A guy named Joe Gayles inherited a small strip club downtown on Third Street called the Carousel Club. It was next-door to the Pelican Club that is still there today. He booked Punk/New wave music and it became quite a success. Later, he moved it to a bigger building on Main Street and renamed it The Beat Club or "The Beat," for short. It didn't stay open for too long- There where rumors of cocaine going around.

Louisville has been plagued with deaths of so many great venues in the past and present, like Pandamonium and The 540. But with the birth of great places like The Crunch Zone and The BRYCC House maybe these will put an end to the awful curse that follows us throughout Louisville's history of punk. ●





Form • Local



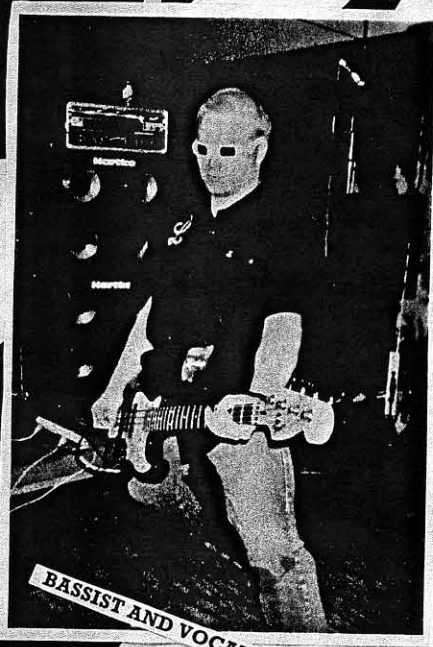
DRUMMER JOHNNY ANGEL ~ eating a cymbal.



GUITARIST COYOTE CRUSH



BRIAN GUNNER
Guitarist and Vocalist

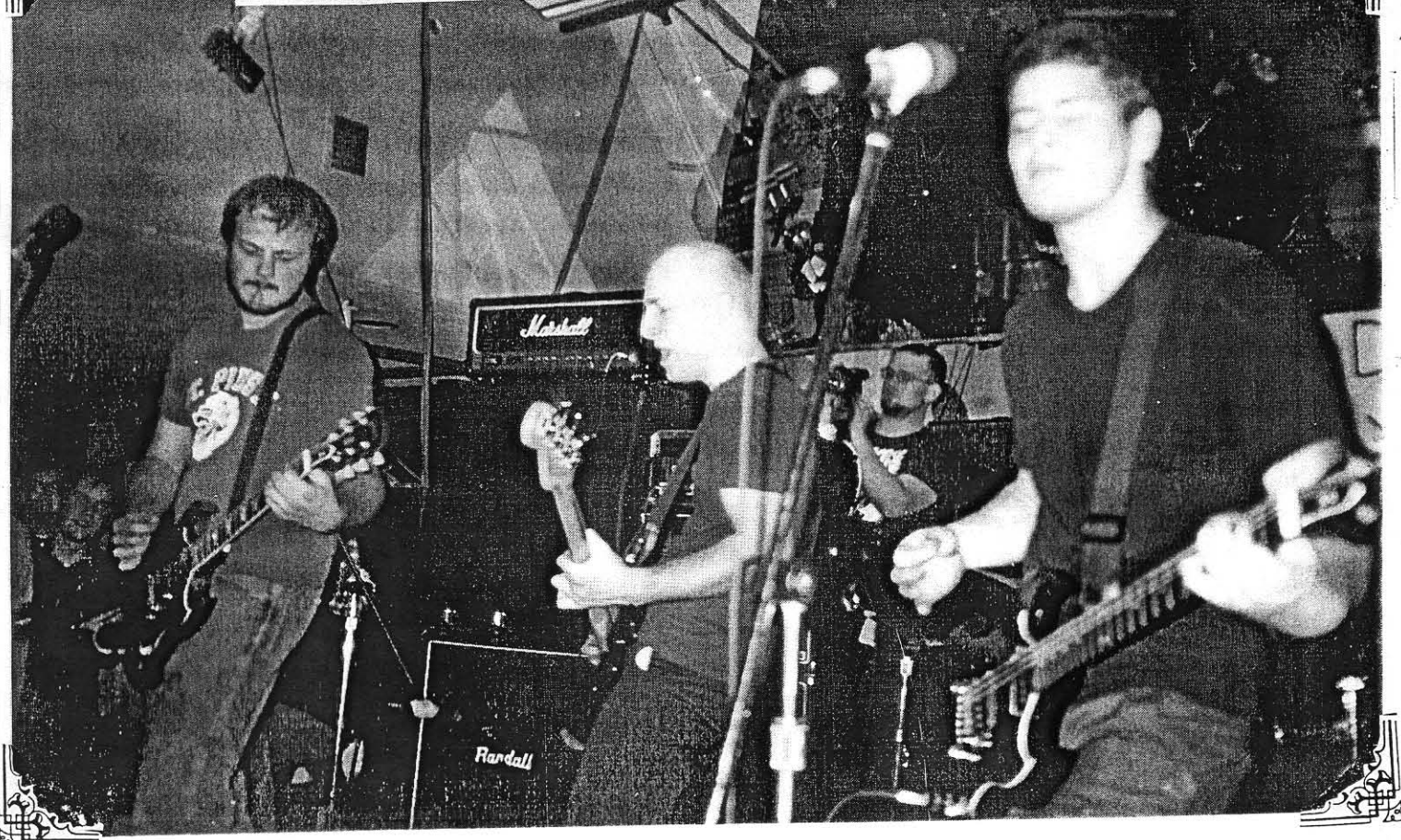


BASSIST AND VOCALIST TONY DREAMER

The Lynnwoods



RED SUN 1997-2000



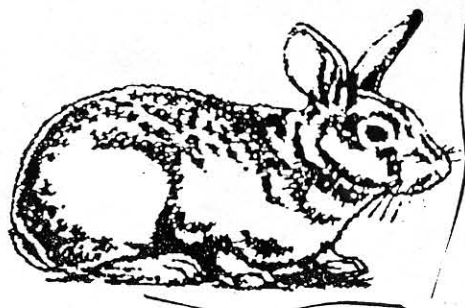
The Revenants 10-29-00



Photo by Eric Adkison

BODYHAMMER

the Interview!!



- CP- (Chris Payne- guitar)
- WB- (William Benton-bass player)
- EY- (Eric Young- guitar)
- AS- (Andy Schanie-microphone)

R: WHERE DOES THE INSPIRATION BEHIND BODYHAMMER STEM FROM?

AS- "David Yow has been my biggest inspiration as far as our live set goes. I don't want to walk away from a live show with people going "Man that was dull." The band has been going on for almost four years now, it's become a way of life. I can name other bands that inspire what we do, but really I think it's our daily lives. When we play out of town, it's taking pictures, observing the locals, talking to other bands and ending each day with ear bursting rock music."

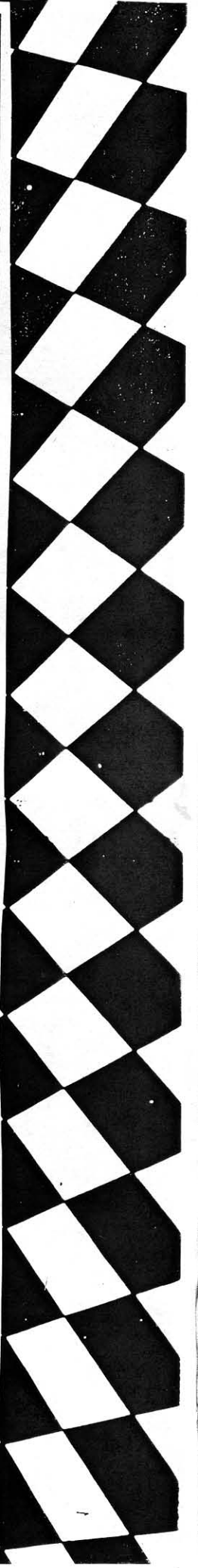
WB- "Well, band-wise, I guess bands like The Birthday Party, Black Flag, Minutemen, Fugazi, Black Sabbath, The Who, Devo, Bauhaus, Velvet Underground, and King Crimson have all inspired me to do the kinda' stuff I do in Bodyhammer. I joined the band while it was already a-rollin'. So, personally, my inspiration for joining was the fact that Bodyhammer appealed to me on many levels; they were aggressive, and complex, but they also knew how simplicity could be just as effective. They were great guys, and I saw that it was a place for me to explore a bit on the bass. I was always a bassist who used his hands and fingers primarily, so I pretty much had to learn to play with a pick."

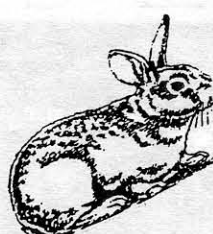
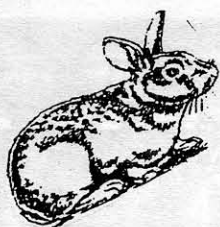
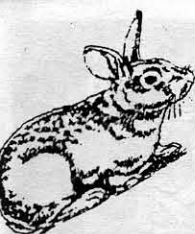
We've all tried to progress a bit with it though, and have tried to keep it moving without abandoning any of the original ethics/ideas. In the end, I still think Bodyhammer is just a punk rock band, with punk ethics, and I mean the REAL punk rock ethics. We don't want to fence ourselves off into just one area, and never tread into new territory. I've never been able to give a very accurate description, or comparison when it comes to this band anyways! We want Bodyhammer to be Bodyhammer, but there is no point in it standing still. It has to progress, or it will die. We look forward to seeing where it all goes, musically.

So, I guess my inspiration is fun, art, friendship, and some things that can't be explained."

CP- "Mike Harpring!!" (much laughter)

EY- "As an individual, I guess my inspiration stems from bands like Born Against, AC/DC, and Rites of Spring. As far as inspiration for playing in Bodyhammer...friendship."





R: WOULD YOU EVER CONSIDER PLAYING A 21+ SHOW?

WB- "Yeah, I think so. While I think a lot of the liquor laws are ridiculous, there is a sect of people who otherwise would/will never hear us, simply because they feel they are past "that age" of all ages shows. It's too bad.

Bottom line is, I'd like more people to hear Bodyhammer, and realize that we aren't exclusively for "the kids". I don't see a 21+ show being any more exciting though. In fact, try asking us how we liked playing for a 21+ show after we've done it. We'll probably say we'll never do it again!"

CP- "Oh I'd definitely do a 21+ show. Yeah, it would be new experience, and it would get us away from the same couple of venues we usually play."

R: HOW DID THE TOUR GO OVER LAST YEAR?

AS- "With the exception of Wilkes-Barre PA it was great time. In Wilkes-Barre we were booked in the middle of some straight edge floor punching fest. Those guys wanted nothing to do with us. I'll take any chance I can get to travel with some of my best friends."

WB- "I had a lot of fun. We, once again, met a lot of incredible people, got to see a lot of wonderful sights, and got to play music. In the end, that's always what matters: being able to play our music for new people. The only thing I didn't like was that the tour wasn't long enough!"

EY- "It was incredible. It was my first tour, and it was a lotta' fun."

WB- "Oh yeah! Seeing the Andy Warhol museum was a highlight that I wanna mention!. I think I kinda' forced everybody into it, but everybody ended up digging it."

R: I REMEMBER THERE BEING A BODYHAMMER ALBUM THAT CAME OUT ON CASSETTE ABOUT 2 YEARS AGO. IS IT STILL AVAILABLE?

WB- "That was put out by Noise Pollution Records (louisvillenoise@yahoo.com) and they're currently sold out of them. That wasn't an album, actually. It was a not-so-great live show at the First Unitarian Church. One of those shows where there was more of an emphasis on energy, than actual musicianship! But it was a lot of fun, and it was cool that any of our shows would be documented, and/or released. There has been talk of the Noise Pollution folks putting out a CD eventually with the original demo, the live tape, and assorted other goodies"

R: HOW DO YOU FEEL ABOUT THE LOUISVILLE MUSIC SCENE AND WHERE IT'S GOING?

EY- "It used to be a lot better, and it's WAY overdue for a big change. I think the big thing in this town needs to stop segregating shows. There are so many great, energetic kids around here, but they tend to stick to one type of show, instead of getting out and experiencing a variety of sounds/genres."

AS- "Too often, I think about the Louisville scene when I was in high school, when the enthusiasm was stronger. BUT, the scene is better than it was three years ago, so I'm hoping things are going back to my salad days of going to shows."

WB- "I think it's getting a little better, maybe gaining some momentum. It's certainly overdue for some kinda' rejuvenation. There are already some great bands surfacing in town. I think you can count on some kinda' explosion at some point. Things like this tend to run like clockwork; every ten years or so.

I hope to hear some mind blowing bands, renewing the punk rock craft and taking it to new heights."

R: WHERE DO YOU SEE BODYHAMMER IN 5 YEARS?

AS- "I can't think that far ahead."

WB- "I think none of us will be in it. Like Meneudo, Bodyhammer will keep moving old members out, and getting new, better looking, and younger members in. Eventually, Bodyhammer will be a very good looking band, selling toothpaste and soft drinks in commercials."

EY- "In 5 years? I hope we can do some of those free county fairs and Riverfront shows with Blue Oyster Cult. That would rule."

CP- "I dunno'. I think we'll be balder."



R: ANY PARTICULAR SOFT DRINKS THAT WILL FEATURE BODYHAMMER ENDORSEMENTS?
AS- "Harpring might be interested in advertising for that new Red Mountain Dew."

WB- "I know Andy and I would be all for some Mr. Pibb commercials, if we could get some Pibb for free. Mike Harpring is notoriously a Surge guy. Too bad, as I think he would be a mighty warrior for the Pibb cause. I'm kidding, obviously. I find almost all of the advertising world to be appalling in every way. However, feel free to bring Andy and I many ice cold Mr. Pibbs when we play."

EY- "Big K Black Cherry is the poop."

R: ARE THERE ANY SHOWS IN PARTICULAR YOU HAVE PLAYED THAT REALLY STAND OUT IN YOUR MEMORY?

WB- "I'd have to say that the chaos and controversy at that Halloween show in '99 is hard to beat! Playing at ABC No Rio in NYC with the Locust was certainly a memorable."

EY- "Richmond, Virginia, on last year's tour. It was in an old house, and it was incredible. We met a bunch of great people and had a great time."

AS- "The first time we played in Pittsburgh, ABC No Rio, and one time we played in Cincinnati where the club was so packed the audience was intertwined with the band."

R: YOU HAVE A NEW DRUMMER NOW, RIGHT?

WB: "Yeah. Mike Harpring has retired, so we now have the Rev. Brian Foor (formerly of Red Sun, Glasspack) on drums. We are all very excited about having him in the group."

R: BODYHAMMER HAS AN ONLINE DIARY. WHAT IS THAT ALL ABOUT?

WB- Well, it's not very far along, but it something we wanted to get started because get this IT WOULD BE FUN. Someone left a note saying "How rock star can you get?", but that is not the idea. The idea is sharing some of the fun we've had, and thanking a lot of friends for their help, support, and friendship. I think it's a great forum for entertainment, and to get to know us better. No big deal."

AS- "With time, we'll have entries from our tour diaries from tours in the past. Including entries by former members, and our roadie guy and good buddy JR (or "Shipwreck")."

EY- "Yeah, I don't think we've gotten around to documenting our drug abuse, criminal acts, and sexual conquests, but maybe one day down the road..."

AT A NUMBER OF YOUR SHOWS EVERY SONG IS ANNOUNCED WHITE RABBIT. EVEN BETWEEN SETS THE SONG "WHITE RABBIT" FROM THE DAMNED IS CONTINUOUSLY PLAYED OVER AND OVER. IS THERE A CONNECTION BETWEEN BODYHAMMER AND WHITE RABBIT?

AS- This is a difficult phenomenon to elaborate on. We just feel that one can learn much about his or her own life through the rock classic "White Rabbit", by Jefferson Airplane. It speaks to us on so many levels: spiritually, creatively, and emotionally. Hearing Grace Slick's voice whaling poetically about the effects of psychedelics... (cut off by WB)

WB- Truthfully, we think the song is possibly the WORST SONG EVER PUT TO MAGNETIC TAPE. However, I think the Damned rocked it out with their cover. That's a sad story, when a band covers a horrible song and makes it good. Kinda' like Dinosaur Jr. covering Peter Frampton's "Show Me The Way". Yeah...I think we're all in agreement that "White Rabbit" is a horrible piece of shit." (laughs)



Hanging Out

with

The FRIENDS yR

Parents HATE.





**EDIT-
THIS-
ENTIRE
PAGE!**

This page was originally dedicated for a very awesome comic that Colin wrote, but it was very long so it had to be cut from this issue. But Oooooo, look at all the records that past Louisville bands put out. WOWzers. There's a lot more where that came from and even ~~more~~ more for our future. Much of this stuff came from Ella Lumpkin that she had stored away. All but a few of the pics she took herself. And you too can contribute, don't forget. This is just a preview of what the later collage might look like, but not just bands - maybe even you. And to issue # 3, so on



BLANGKE



Kinghorse

Endpoint/Sunspring split



Sunspring/endpoint



Sunspring

Blacklisted



Blacklisted

Blacklisted



hedge



enkindel



Red Sun

The Babaloyne Dance Band

Old Bodyhammer

Cherub Scourge

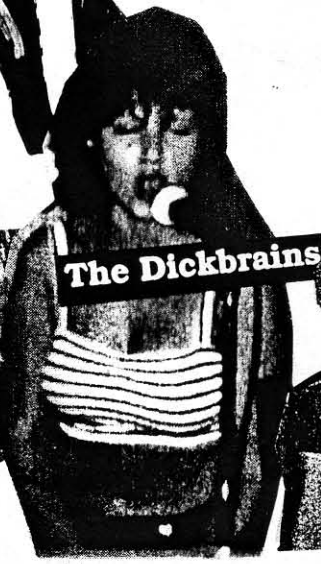


Blue Collar Revenge Therapy

OUSIA.



ASSEE LAKE



The Dickbrains



god's
REGRE
REGRE

Left Out



Forth Right.



Emanuel Nice



Your Food



four rose society

our rose socie



THE X502X STRIKES BACK



UNION



nd point/sunspr



SN01+



the Helgeson Story



Kinghorse



OUT.



itch house



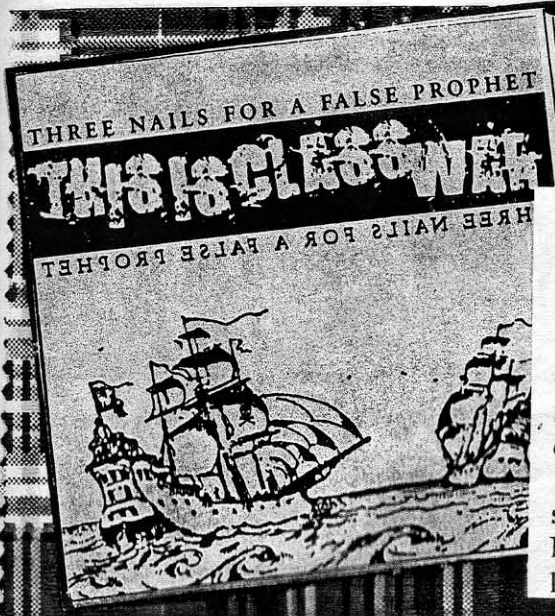
crain



ennui.



TrANE



3 Nails for a False Prophet.

Three Nails for a False Prophet "This is Class War"

True Louisville Hardcore. If you heard this band 2 years ago, then forget everything because they sound dramatically different, for the better... Gunning guitars, shrieking vocals, drumbeats and cymbal lashes that reinforce a mayhemic overdrive. Many of the songs have a political undertone that are explained in the inlay by different band members. The overall message? "To each his/her own." My copy of this CD came with a free "hair" encased between the back-side of the inlay and clear plastic case. I hope you get one too! Nonetheless, this CD is worth it. Treat yourself to some good local tounge.



Born in the 80s!

- name? Jenny Wilson
- date of birth? Aug 20, 1981
- age? 19
- occupation: 'soon to be fired from Franks' employee. [Franks is closing next month. wears a giant pin that says-BE NICE TO ME, IM LOOSING MY JOB.]
- favorite saturday morning cartoon: the CareBears
- favorite movie: the Goonies
- most durable hairspray? Thermosilk
- favorite band: Def Leppard
- singer: Cyndi Lauper
- favorite food: bean and cheese burritos
- favorite hangout: the Greenwood boatdocks
- TV series: Star Search
- favorite color: blue
- song: 'Pour some sugar on me'



- a. Congress should enact a tax reduction.
- b. A tax reduction would cause the level of employment to increase.
- c. A tax reduction would cause the level of employment to decrease.
- d. A tax reduction would increase the inequality of income.
- e. A tax reduction would decrease the inequality of income.

lies above the market supply curve of labor because a higher wage must be paid to attract an additional worker, and the wage must also be paid to all other employed workers. lies below the market supply curve of labor because a lower wage must be paid to attract an additional worker and the wage must also be paid to all other employed workers.

RED SUN
CHERUB SCOURGE
THE PICTS
CHESTER
CHARISMA SOCIETY
PANDAMONIUM ARCADE
SAT JULY 10 ALL AGES \$5

MON MAY 29 ALL AGES
BANG
 COBALT INUB
 PANDAMONIUM ARCADE

GRAND OPENING NEW ALL-AGES VENUE
FRIDAY MARCH 5th
SCALLYWAGON
ODDLY ENOUGH
 from Paducah KY

OUT. RED SUN
MY LIFE DENIAL
 OUSIA and the COBALT
MARCH 19th
 @ THE LYNNVIEW COMMUNITY CENTER
\$5. ALL AGES. 6:00PM
 TICKETS \$1.00
FREE TAPE WITH ADMISSION
IT'S A LONG WAY TO THE TOP IF YOU WANNA ROCK N' ROLL

The Party Girls
 with **The Dump Gang**
 and **Inhuman**
 Flashback
 Fri. 10th 8:30

Snapcase
Hot Water Must
Elliott
the Enkindels
 Sunday April 2, 2000 Doors @ 4:00
 @ Beltermine College Frazer Hall
 All Ages - \$5 tickets available

PINEWOOD DERBY
EMANUAL NICE
 \$5
 7PM
 the 540 Jeffersonville, IN

THE BATTANTS
 All Ages April 8th
 Fire Box 8:30 PM
 All Ages April 8th
 Fire Box 8:30 PM
Arts in an Apartment
APRIL 6th AT THE PANDAMONIUM
DOORS OPEN 6:30
\$5 ALL AGES \$5

ART

- is primarily determined
- c. the government.
 - d. businesses.
 - e. none of the above.

Blue Collar
Revenge Theory
LEFT OUT
ZEGOTA
BODYHAMMER
CRACK OF DOOM
SAT APRIL 3. AT THE 540. ALL AGES. \$6.

SKAM IMPAIRED
LEFT OUT
CHERUB SCOURGE
GMINOUS EROTICA
C AVERAGE
EMANUEL NICE
\$6

'I Always Thought A Punk Was Someone Who Took It In The Ass'
 -William s. Burroughs

BY THE GRACE OF GOD
RED SUN
THE COBALT
BLUE COLLAR
REVENGE THEORY
THE SEASIDE PANEL
FRIDAY MARCH 17



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in employment opportunity...
 et supply curve and...
 employment opportu...
 demand curve, a d...
 employment opportu...

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Positive economics is the study of the desirable attributes of economic relationships. The scientific study of "what is" among economic relationships. The study of how economic policy should improve the welfare of individuals. The scientific study of how individuals behave positively.





THANKS TO

A very special thanks to Doug Maxson for allowing me to record the stories he told about living at 1069, showing me videos, flyers, photos, and making me music. without him the 1978 article would not have happened. Thankyou so much.

Tara Key

Catherine Irwin for showing the letter and zine to Sean.

Sean Garisson for opening up the whole can o worms.

Wink O'Bannon for the info of the bands releases and proper dates.and pictures!

Ella Lumpkins for the contribution of 7 inches, flyers and band photos.

Kate Dunn for allowing to be tape recorded and showing me her pictures of the Sex Pistols! she saw them on their infamous American Tour!

Bodyhammer for being so patient

Charles Schultz for his consistant contact despite the long distance of NYC and for writeing and speaking of his memory of 1978.and pictures!

LOOK AT COX'S STRIPES FOR LADIES: THEN WHEN HE ROARS, YOU PURR.

BYE • BYE

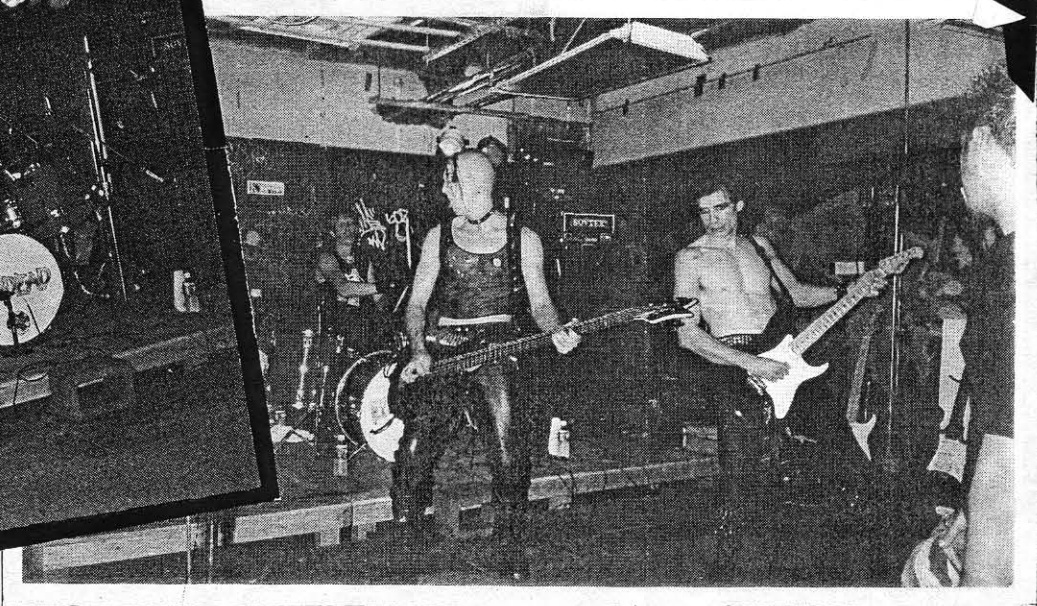
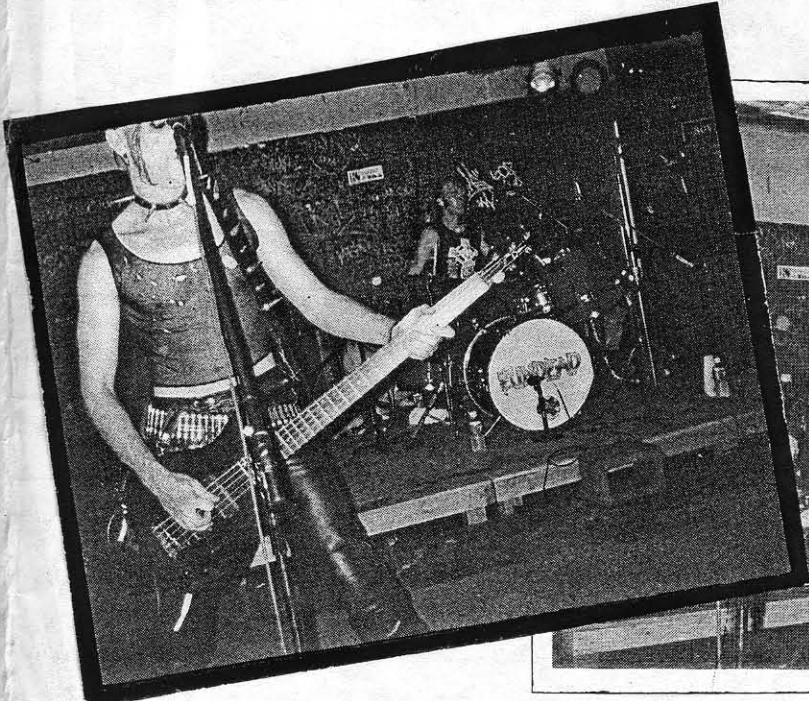
IF YOU DON'T KNOW A TIGER TO SEE ONE, HERE'S A GOOD WAY HE NEVER TAKES HIS COAT OFF. HE TRIES TO REMOVE HIS COAT, HE WILL HIMSELF COMPLETELY AWAY BY TELLING A TIGER BY HIS STRIPES. MORE STRIPES ARE WORN

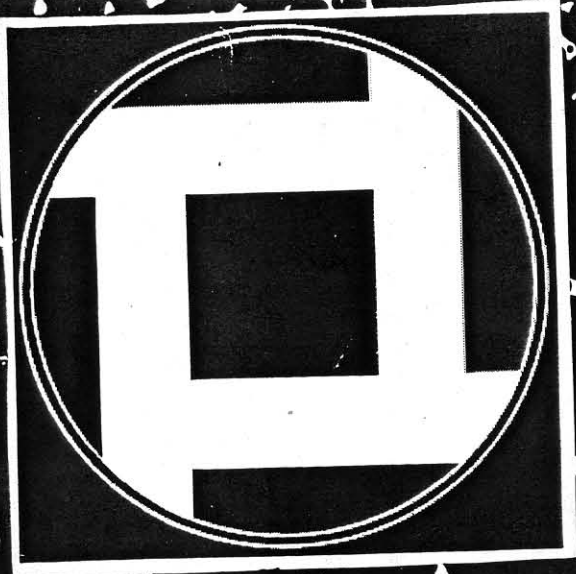
YOU SHOULD GET HIM TO COX'S MORE OFTEN, PERHAPS WHILE YOU

In closing are some pictures that were taken of The UNDEAD when they came to pandamonium last year. It was a good show, but had a lot of technical difficulties. Some of the photographs were taken by Emily Adams, but which ones are uncertain.

PEOPLE THAN BY TIGERS

A WELL-ESTONISHED PALMAMS EAR AND SONAL LININGS HABITAT MEN'S RITUALS R BOLD





Metroschifter
economic or emotional suicide

FRU P/N 2002

REVIVAL



PREVIVAL

QTY 1

MADE IN
THE STREETS