

MARRIED LIFE

QUARTERLY

AUTUMN 2008



607 Midgard Rd Columbus Ohio 43202

HOME IMPROVEMENT

Wherein I work on projects around the house and listen to tapes on the boombox

Well, this quarterly zine went and skipped a season. The last issue (the Spring Issue) actually came out right at the beginning of the Summer, and since this one is coming out squarely in the middle of Autumn, it appears that we accidentally went on summer vacation. What were we doing? Well, for one thing we did a lot of Sailing. Jen and I bought a sailboat in April, a 16 ft Tanzer daysailer built in 1969 that we named the Nautica Queen II.



Before we put the boat in the water, we painted, cleaned and waxed her. I also decided to refinish the haggard looking Teak center board and seats. That just meant removing the wood, sanding it down a bit, and re oiling it. I did listen to a cassette copy of Nirvana's "Nevermind" and a dub of a DJ Screw mixtape while I did this, but mostly, I listened to the soundtrack from my hand sander.

Still wanting to provide you with some home improvement photos and accompanying cassette reviews, I plan to stretch this column's organizational conceit by focusing on two cassingles that Carlos "Russian Tsarcasm/ Tsarlag" Gonzalez left off the discography self reflection that appears in later in this issue (skip ahead a few pages to see the full thing).

Russian Tsarcasm/ Haves n Thirds split cassingle (Cephia's Treat)

When I was done reading what Carlos had written, I went over to the Russian Tsarcasm/ Tsarlag section of my tape collection to see how many of them I owned (about a dozen), and quickly realized he'd forgotten or purposely left off two cassingles. This one, on possibly my favorite record label of all time, Tampa Florida's Cephia's Treat, might have been the first Russian Tsarcasm tape I ever got and is from shortly after he moved to

Bloomington. I also got one of the early Kinky Noise tapes at the same time, but that is now sadly lost or misplaced. This thing is pretty amazing looking and is one of those "hard to file" art/object tape/package deals. It's a bit of carpet square folded over, with a silver foil sticker with the band names printed on either side with a c-10 nestled in the middle. Sort of like a stocking for a cassette, or like a tape burrito. Russian Tsarcasm side here is a complete mess. A loop of guitar noise, lots of feedback, some tape cuts, a bit of two note organ drone over two youngsters that are both Carlos party talking about getting their lives together (maybe), it's almost like an inter(view)vention. This is definitely from the era when live Tsarcasm could be Carlos yelling in a garbage can and throwing debris at the audience or wrapped in foil and leaping off the stage onto a guitar on the floor...Haves n Thirds is a great project from Todd Lynne (lifelong Tampa guy who started Cephia's Treat with his late and dearly missed brother Ian). The HnT's template remains pretty much unchanged from what you have on this tape. Circular patterns of guitar notes with plenty of reverb, ethereal keyboards, beats that almost remind me of whatever that music was called that Portishead did and dialogue sampled from action and horror movies. This tape ends with Kurt Russell saying: "When I get back, I'm going to kill you."

Russian Tsarlag cassingle (Green Tapes)

I have only purchased a handful of RT tapes over the years and this is one of them*. It's about 3 minutes long which may explain why Carlos forgot to include it in his self reflection. A song per side, and both are bangers, this might just be the only tape I own where the tape is shorter than the songs! Both sides cut off before the songs are over! This also might just be the s/t tape that Carlos mentions in the discog, as this appears to also be a s/t tape. As with most things Tsarlag, confusion reigns supreme. This appears to be on a label called Green Tapes and the Green Tapes website claims it as one of their own**. Has a color Tsarlag drawing for the j card. Side A has a version of Bleach Party, which is a live staple in the Tsarlag repertoire of drums and vocals about what else: maniacs having a bleach party. The other side has the murky "Beach Banquet", which has what sounds like a stuttering tape loop over a fairly wordy song about eating dogs, basking in touch enhancing fluids and walking into women's brains. Bizarre.

* Once or twice, Carlos has sent me stuff via the old touring band postal service wherein you ask a band who just played your town if they're going to a certain city somewhere else in America, and ask them to deliver a tape or a cd-r to a certain person if they show up to the gig, which is awesome and totally rules.

Green Tapes website calls this one a "cassingle of carlos gonzalez hosting the gettogethers of the millenia!" **out of print



Electroacoustic CD's from the Columbus Metropolitan Library (Part 2):

In the last issue we surveyed some of the CD's available at the local library that come up when you type "electro acoustic" or "computer music" into the search engine. Some of this stuff is more or less an art and technology demonstration, but some of it is also really killer. Proceed accordingly.



(Joan LaBarbara and John Cage play Chess)

Lejaren Hiller "*Computer Music Retrospective*" (Wergo)

Part of the Digital Music Digital series, the opener, "*Expo '85 for Multiple Synthesizers*" is a multitracked thing that sounds like someone cycling through all of the possible sounds on a keyboard. If you've ever been in a band with someone trying to find the right preset keyboard sound you know exactly what this sounds like, after a while it goes into some computer music fluttering, stops and becomes what sounds like an interlude on a Comedy Central show with carnival organ and a jazzy beat, then you get it again with a different keyboard sound (more or less). The 2nd piece oddly enough is a string quartet, but the third called "*Computer Music for Percussion and Tape*" (from 1968) starts with what sounds like cymbals getting spun in a washing machine before becoming a composition for goofy percussion (triangle, wood block, kitchen sink, timpani, etc) that reminds me of a "sound effects" album. Towards the end, the percussion becomes more spare and you notice a tone tape that beeps on and off. The next piece has my man, Robert Dick, playing flute, together with Oboe and percussion. It's a 10 minute late 70's electroacoustic piece and probably the best thing on here. Has a bit of a "classical chamber music" feel at first but it does get pretty heavy, with both horns playing pretty loud and not in a tonal way at all, and the percussion and drums are very strong. Then, imagine a recording of some blowhard reading a bunch of stereo sound mumbo jumbo about art and music over another guy talking about American consumer culture as fast and as stridently as he can, while a woman sings an opera at the same time. That's

pretty much the concluding really awful piece on this cd appropriately called “*An Avalanche for pitchman, prima donna, player piano, percussionist, and pre recorded playback*”. More cacophonous voices join (one singing Halleluia, another yelling in German) together with some jazzy drums, and a piano plinking, and I reached for the stop button before it could end.

The Virtuoso in the Computer Age – III (CDCM Computer Music Series Vol 13)

The first part of **Larry Austin’s** “*La Barbara: The Name, The Sounds, The Music*” starts with a woman named Joan La Barbera’s soprano voice ululating, making glottal clicks. Over that is an interview with the singer where she talks about how she changed her last name to La Barbara because she wanted something more dramatic. The rest of the piece is her deconstructing her made up last name in an reverby multitracked environment while some flanged tape loops, it’s kind of ok. The voice gets sampled and looped and added to until there is a moment where you hear a choir of LaBarbera’s echoing “LaaaaaBaaaaarrbaaaaa” over and over. It’s total bad trip style stuff and is actually kind of cool, though very academic sounding. The interview that is part of this piece where they are self referentially talking about the sounds in the music is petty questionable to have included, but regardless it comes back for a second time about 8 minutes in. I mentioned in the last issue that these electroacoustic vocal deconstructions are probably one of the most clichéd aspects of this kind of music, and they are almost embarrassing, but I kind of like them too. There are some Yoko Ono jungle woman moments throughout over some very digital sounding vocal abstractions, and again, it shouldn’t work, but it kind of does anyway. When the third interview segment comes in, it feels more like a demonstration of electroacoustic textures, and now I’m confused as to whether that’s what this is, or whether the interview is an intentional part of this piece. There’s even a part during the last segment where you hear multiple voices looping the words “Pretty Sounds” over and over and then another one saying “mix the paint, mix the paint, mix the paint” and at that point it’s kind of like C’mon already... The next piece by **Laurie Spiegel** is a 20 minute piece in 5 movements that is more familiar; haunting digi organ bell tones, bass drones, this is computer music on tape but sounds a lot like an ominous church organ/ harpsichord recital. Has some stuttering horror movie soundtrack parts, and while the instrumentation sounds a bit baroque this piece sounds very contemporary. Some of it sounds like Vangelis meets Hive Mind or something. I thought it was great. The next piece is actually by **Joan LaBarbara** and is oboe and computer and is pretty cool. Parts are pretty Windham Hill, and other parts are pretty wild/ free sounding. **Stephen Travis Pope** contributes the last selection, a 6 part tone poem called “*Kombination XI: A ritual place for processed voices*” that apparently was started the year I was born but was not finished until I was 12 (1978 to 1990). Totally amazing compressed digital processing over pretty typical electroacoustic vocal noises, also heavily panned, phased, and edited. Pretty much impossible to listen to though and take seriously once the voice starts speaking in German. Kind of sounds like what it must be like to watch especially serious and spare musical theater in Berlin on Special K.

Electro Acoustic Music 2 (Neuma):

The first piece on this CD is a pretty strange vocal piece that starts with a rhythmic choir of voices doing an insanely repetitive wordless riff that reminds me of some minimalist metal but with voices instead of guitars, kind of sounds like the words "domo arigato" deconstructed to infinity. Pretty regularly, different voices stick out doing long echoed calls from the choir over top of the riff before joining back in. When that stops, you get what sounds like an all vocal version of late Pink Floyd singing all the parts in reverse, but it's definitely not in reverse and if you listen it's all words. After a while, it starts to get pretty bad, weird effects but none are all that effective for creating any kind of serious mood. The last five minutes stop being interesting and sound like some sort of theatrical production, and then there's a pop song part. The second piece is by **Jonathan Berger** and is called "*Island of Tears*". Kind of like medium rare synth music. All digital and droned out, occasionally with the metal chime setting on the keyboard that so much of this computer music has. Has some pretty spare parts as well, and slowly works back in with some nice synth textures. Feeling is mostly dramatic. The longest track is **James Dashow's** "*Disclosures*". While strings pluck and saw away, the computer tape unspools with ever shifting synth tones. This is pretty complex and abstract stuff. Listening to this, I can't help but wonder how much of an influence this late 80's electroacoustic stuff had on so called IDM like Autechre. The electronic sequencing is similarly all over the canvas. **John Duesenberry's** "*Agitato*" starts out with that most venerable electroacoustic instrument, the flute, but has all sorts of buzzes, and bass tones, accompanying, and even a harpsichord sounding synth running through short complex runs before bombastically slamming notes down one at a time. Ends quietly. **Peter Child's** "*Ensemblance*" starts with gurgling electronics and a variety of percussion (vibes, bowed cymbals, other metal) before horns join in, this has a pretty composed feel and as it goes on more instruments join in. Overall, I think a lot of the sounds here are acoustic, but they pretty much all sound like electronics. Pretty cool.



Check out www.columbuslibrary.org for these titles and others

Ryan Jewel

Interviewed by Dr. Nicolas Murer



1. Why are you doing music?

I just still get really excited about sound and I almost feel unhealthy if I'm not listening or playing.

2. Are you more satisfied with your performances and the stuff that you release or are you constantly "searching" ? Or both ?

I like some things that I've done better than others, but I'm not 100% happy with anything yet. Some are experiments, some are mostly just for fun and some feel more complete. I think that's a good thing. Both.

3. You studied percussion and electronic composition techniques at Capitol University. What did you get from that?

Many hours with instruments, musics, and musicians that I would most likely not have had access to otherwise. It also gave me some clarity and confidence about the kinds of things that I want to do in music and in life, and made me realize how different those goals were from most of my "peers" in the conservatory. There's a lot of bullshit in the music world. Basements are holy.

9. Do you think that Tom Derwent should stop eating junk food ?

No. I think I should. But he should not smoke cigarettes.

4. Did music help you to get laid?

Music has helped me to meet a lot of interesting people, but I don't think it's helped me to get laid! I've been playing music roughly as long as I've been having sex, so it's difficult to see how they have affected each other.

5. How come you are overlapping two environments: noise and improvised music? What do you find in one that you don't find in the other?

With the kinds of noise and improvised music that I like the most there is often very little difference. A lot of "noise" is improvised. A lot of "improvised music" is noisy. I am usually just very surprised when I meet people who are into one but don't like the other. But both worlds are varied and each person has their own way of doing what they do. I'm certainly not the first person to be enthusiastic about both. We can't over generalize. There's really not any difference at all.

6. Do you like jazz? What is your favorite pianist?

Yes, I like SOME jazz. I LOVE some jazz. Like anything though, there's a lot of shit as well. It's tough to pick one pianist. Does Andrea Neumann count? Are these questions related?

7. What is the most important : humour or determination?

Both are important. Neither are most important.

10. Do you think of your retirement sometimes?

I sometimes think of aging, but I don't really think of retirement. Retirement from what?

11. What did you like/not like in Paris?

Good pain au chocolate/ Bad pain au chocolate.

12. What do you generally want people to think about you?

What do you generally want people to think about you?

13. Pharaoh Sanders or Consumer Electronics?

I first heard Pharaoh on "Meditations" when I was in high school and it blew my fucking mind. It was so intense and it was the first time I had heard anyone do anything like that. That definitely struck a chord and sparked some serious shit for me at a crucial point in my life. I came upon Consumer Electronics after I had already been exposed to a fair amount of power electronics and harsh noise so it didn't have as much of a life altering affect.

Neither.

14. Motovirus or Vile Gash?

Biff Boff Barf

15. Skate or Die?

Both.

*On the 10th of October, **Nicolas Murer** was presenting his work at a conference in Boston. He stayed two and a half days at a Marriott hotel on the waterfront next to the Institute of Contemporary Arts. It was an opportunity for him to see Evan Parker, an experimental artist that he had never heard of before. He used his Buck ID to get a discount. He also used the fitness room. It was the very first time for him.*

Internet Musicks

This past year, Jen and I finally got internet at our house. This is the first time I've lived somewhere with the internet since 2002, i.e. the days of Napster. Obviously a lot's changed on the filesharing front during that time, and I haven't kept up at all. Enter some unscrupulous friends who started sending me links to albums on bulletin boards and blogs. I feel like I'm the last person on Earth to figure out how this stuff works.

What follows are reviews and my own justifications for downloading this music rather than purchasing it. Some are obvious, others it's definitely more of a slippery slope. Apologies in advance to the people who pay for this music to be released.

SPK "Information Overload Unit" (Side Effects)

I'd looked for this in every record store I'd set foot in for a year with no luck. I've looked for it online 3 or 4 times but never could bring myself to pay the \$30+ dollars (for a CD!) someone would be asking for it. So I guess this is an example of downloading as last resort! When I realized I could do a Google blog search and basically find anything I wanted to hear, this was the first album I searched for.

This is the legendary SPK's first full length from 1980. I have a few other killer SPK releases from this era. I also have a few really bad later SPK releases, and would recommend folks steer clear. All the roots of second wave (???) industrial music are here. Banging on metal. Yep. Super repetitive machine rhythms and beats. Yep. Some guy (with a weird accent, in this case, Australian) yelling about murder and death over samples about more murder and death. Sure. Feedback and noise and strange machine sounds. Definitely. Yes, this totally rules as much as you think it does, and is a classic.

Hospitals "Hairdryer Peace" (self released)

Two hours after pre-ordering the second pressing of this self released LP (I slept on the first press), I came across a free MP3 of it. Already having paid money for an album is about the most guilt free way to illegally download something that I can think of. Someone on a message board called this the Hospitals *Trout Mask Replica*. At least a few have called it the album of the year already, so yea, the hype around this is perhaps a bit overblown, but then again, so is the music. Maybe blown apart is more appropriate. Like their last album (*Island of Jocks and Jazz* on Load), it's hazy bits and pieces that seem to float on by in the (huffed?) ether, sometimes stuff sticks out, a waft of riffy feedback here or the awesome yet totally no fi way the drums sound in sections but mostly it adds up to something much greater than the sum of its parts. I'm pretty into this...way more wrecked than anything I've heard them do in the past, and more like the one time I saw them play live (amongst the most inspiring shows I've ever seen) which was several years ago in the basement of the old 15th house. Not sure why, but it rules to think a band could be developing something like this for a few years before unleashing it.

Ex Cocaine/ Yellow Swans: "Split LP" (NotNotFun)

File this under the "I didn't even know it existed" category until I found an MP3 of it on one of those YSI Bulletin Board posts. This record was put out on Married Life contributor Britt Brown's Not Not Fun label. Ex Cocaine's album "*Esta Guerra*" is amongst my favorite purchases of the last year or so. I was really into that album during nightly smoke downs, but when Jen put it on in the morning while we both were getting ready for work, it opened up for me anew. Perfect morning ragas, and the first song on here is a great aimless sunrise/ morning commute jam. It doesn't really move anywhere in particular, but I obviously don't think that is a key component in good music. The second track is one of their best "pop" long form guitar workouts. Maybe that because it's a Meat Puppets cover! These jams are maybe even better than "*Esta Guerre*" cuz there's no filler, but maybe not quite as good since there's only one side of Ex Cocaine! The flip, a side long piece from Yellow Swans, is pretty good too. Yellow Swans are one of those bands who I have a few things from, but whose output seems so all over the map, that it's hard to be stoked about them as a band. What's here sounds good with ominous drones and occasional feedback

and it builds to something solid, but doesn't leave a much of an impression once it's gone. I checked the NNF website (struck by how awesome all of their releases look, in the world of the handcrafted noise DIY 2000's record labels, NNF's packaging has to be amongst the best) and it turns out, this is recent and available. You should buy this, even if I didn't.

Bathory "Under the Sign of the Black Mark"

One of the irrefutable laws of downloading is that it's ok to steal music from dead people. Quorthon croaked (literally) in 2004 and this is the third Bathory album. It rules, and may be better the *The Return*, or the first s/t album. It's a bit more developed and inspirational and kind of perfectly better sounding without sacrificing much of the raw ness. I think with later albums he got a bit over produced and less focused, though still kind of grandiose and awesome, but the sound on this is perfect. If you are into this stuff: earliest, raw proto black metal, you probably already have this though.

Fabulous Diamonds and Naked on the Vague (Siltbreeze)

After writing about Siltbreeze bands' myspace pages in the first issue a few months ago, I've now purchased or had given to me 9 of the last 12 Siltbreeze releases, so I felt ok about downloading two new ones that I had no intention of buying. Honestly, with several notable exceptions (Ex Cocaine!!!) I feel like some of the newer Siltbreeze titles have been just ok (see Factums and Der TPK, and I'm sorry to say it, maybe even that new Eat Skull one) and I was interested in these but didn't have high hopes for them.

These are two pretty similar sounding laconic no wave records from multi instrumentalist Australian man/ woman duos. Both share a kind of lame sing song-y singing, with occasionally terrible lyrics. Both are quite dark, and pretty evocative in a homespun delayed dubbed keyboards, tapes, percussion, guitars sort of way. I was thinking at first I'd heard a lot of music like this, but then I realized in their particular execution I haven't really, I think they are kind of mining some fertile territory here. NotV is probably the more out sounding, Fabulous Diamonds have some great Sax work on their songs and both albums are actually pretty killer.

Factums "Charms and Spells"

File this under the "didn't really like the last thing I heard, but am giving them another shot via illegal filesharing" category and this was ok, but not much better. Too long. I don't know, I feel like the elements are in place for this band (sort of early industrial meets minimalist garage rock) but I'm just not getting on board. Maybe if I saw them live...

TV GHOST "s/t" (Die Stasi)

Speaking of live gigs, I downloaded this because TV GHOST were playing in town, and I wondered whether I should I go check them out. The record is ok, however, I did end up going to see them (at Bernies during the middle of my three week dry out) and they were fantastic. In fact, probably the best new band I've seen in quite a while. Reminded me of a sort of gothy Sonic Youth crossed with a bit of the Fall by way of the Guinea Worms or something. Nice to think that the Guinea Worms might be a bigger influence on a bunch of YOUNG dudes than a band like the Fall. Yea, that's pretty cool.

Sex Vid: Nests 7"

I looked for this once in one record store and they didn't have it on that day that I was there. Really getting lazy here. It's pretty great if a bit slight.



**LOVELY LITTLE GIRLS/ PANICVILLE/ MIKE SHIFLET/
BRAD GRIGGS/ PEASANT GRAVES**
6/18/08 at Skylab



Peasant Graves: Local dude started things off, this is Scott doing his doom-y bass guitar ambient thing. Not really drone, more dark ambient in a way similar to say another local guy like Envenomist. Has looped elements, and scratched stuff sounds, before he brings in the slow doom riffs. I think he's quite good at doing the evocative mood stuff, and this performance was a bit more developed and confident I think than his performance at INC in April. Though it's pretty loud, and he is standing in front of a pretty large wall of amps, I think he could perhaps even be a bit louder.

Brad Griggs: One of the best sets Griggs has ever busted, maybe second only to the jaw dropping one he unleashed last December out in Delaware when he debuted a newer direction, giving up the earlier droney experiments to immerse himself in the young angry harsh noise world. His back still turned to the audience, but more physical, the sound mostly coming from some sort homemade metal box violently smashed, thrust, and rubbed against the table with a bunch of pedals and mixers on it spread out in front of him like surgical tools. This was Griggs most fully developed offering. It would shift back and forth between the full on harsh loud wall of distortion that when done right, like here, is one of the best things ever and almost pretty melodic pre recorded tape sections ala Pedestrian Deposit. Tense, back and forth, with lots of movement and building, until the inevitable dump everything on the floor ending (which I could take or leave). At any rate, this guy is the one who is going to put Columbus on the Harsh Noise map.

Mike Shiflet: Fuck man, I've seen Shiflet play so many times. Often it sounds like a refrigerator. This time, there were so many different sonics going on I was having my mind blown. I hope to hear more from of this "I've been jamming so much Xenakis lately my laptop's absorbed the code" style in the near future.

Panicsville: Crude Junk Electronics. This is something that seems almost old school these days, but god, I can't get enough. Best Panicsville set I've ever seen. The ongoing project of one Andy Ortmann; Panicsville for this tour is Andy, Jeremy (semi-permanent member) and Seth (from the late great COUGHS). This is a band that's covered a lot of ground over the years (circuit bent toys, synth noodling, harsh noise, costumes), and on this night they were all using weird old console type things making hums and oscillations, but mostly weird hums, various cymbal scrapings, and a microphone in a suitcase full of empty cassette tape cases sort of stuff. Great sense of timing, and compositional arc, and just a super interesting racket with strange noisemaking devices. Sounded killer too. I guess this is what Tusco Terror would sound like if they were a bit more restrained. Kind of reminds me a bit of 16 Bitch, and around here, that's a good thing!

Lovely Little Girls: I wasn't super into this band actually, and maybe it's because they came from Chicago, but they reminded me of one of those NOW WAVE Chicago bands on Skin Graft from the 90's. In a way, that sound is probably due for a resurgence or at least a belated recognition for keeping the freak flag flying during that era but in my opinion none of it has aged particularly well. They kind of were mining the same territory as bands like Lake of Dracula, Mt. Shasta, et al even down to the theatrical frontman and shirtless/ war paint pseudo costuming of the other dudes. Someone who stopped watching them too said it reminded them of Mr. Bungle (what a diss, though I was into Mr. Bungle at the same time I was into the whole Skin Graft thing) and yea, I could kind of see that!

DRYING OUT: A survey of Non-Alcoholic Beer



After drinking every day for something like 10 years, and after a particularly drunken year that started with our wedding last summer, Jen and our friend Chuck decided they were going to lay off and dry out from Memorial Day to Comfest for 5 ½ weeks. Just to give their bodies a break, prove to themselves that they weren't alcoholics, and maybe even save a bit of money.

About 3 weeks into it, I joined them for the final stretch. It felt pretty good actually to not wake up on Saturday and Sunday with a splitting headache and no energy, and in general I slept better and even lost a few pounds.

It wasn't easy though. If we hadn't had plenty of Non Alcoholic Beer, I would have never made it. That's right, one of the things that made it possible was sucking down Non-ees (Jen's term) whenever we felt that the moment was appropriate for a beer. It's not quite the same as real drinking, and to be totally honest, I think only a seasoned drinker can appreciate what Non Alcoholic Beer is capable of providing. You have to really thirst for the taste of beer before you can settle for the not quite beer taste of a Non-ee. What follows is a transcription of recordings we made as we popped open various varieties for the first time:

Mark: Starting out with Beck's Non Alcoholic –

Jen: Beck's NA...

M: First thing you said was: "Wow!"...

J: [sarcastically] That tastes like real beer...

M: Does it...Tastes like Beck's?

J: [Pauses to drink]...You can tell it's fake beer but I don't know if it's just cuz you know it's fake, you know, they all kind of have that ...wimpy taste

M: Yea, It's kind of like Beck's, it's umm, it's...

J: It's kind of skunky

M: Yea, it is kind of skunky, but not AS skunky...so maybe in some ways, Beck's NA is better than real Beck's

J: It kind of tastes like it's going bad though, that's what a Non Alcoholic Beer tastes like to me.

M: So why did you choose the Beck's first?

J: It's lighter than the Odoul's Amber, and when you taste, you should go light to dark. Wine, you should...[Looking at the bottle]. It says something ABB...

M: Does the Amber stuff say non alcoholic BEER? [Looking at bottles] Nope, it just says it's a premium malt beverage...

J: [Loud burp]

M: ...it doesn't say anywhere that it's beer, and it contains less than .5% alcohol...can I have one of these?

J: Yes, I have 12.

J: Going for the O'doul's Amber [drinks a big gulp], Ooh, that's tasty, that's my favorite one by far.

M: It's better than the Sharp's?

J: Yea...taste it, it's good [Mark takes a drink, and gives Jen an unconvinced look]

J: [Laughs loudly]

M: Why you laughing?

J: Your face.

M: It's not bad, it doesn't have that little bit of punch though that a real beer has...

J: ...Called alcohol

M: Yea, like you know what I mean, it doesn't have a FULL flavor at all

J: No, it's real shallow [looks at the bottle]...however they claim to be rich and flavorful. No it's good, I think it's good.

M: It's ok. I can drink it...like the Beck's, I wouldn't want to have a bottle of that. I mean, I don't like regular Beck's very much, but I just wouldn't, I wouldn't want to have that beverage, like the even lower on the totem pole version, but that [referring to Odoul's Amber] I could drink that.

J: Well, I think it's good, it's not real sharp or bitter...but it's like almost eating a Three Musketeers, you're like why? Like this is not a good chocolate bar at all. Just like nothing going on at all, it's just nuget.

M: Odoul's is it's own Non-eeez right, they're the original non-eeez?

J: Yep, but the Amber is good,

M: What does the regular Odouls taste like?

J: It's more like a pilsner, I think. I drank one the other night. At the Dub Pub...

M: Made by Anheiser Busch! Sharps is made by Miller.

[tape cuts off]

J: St. Pauli Girl NA...

M: St. Pauli Girl Non Alcoholic...

J: It's nutty. Skunky and nutty...[taking a sip of Kaliper] Kaliper Non Alcoholic: smoky.

M: The St Pauli Girl tastes more like real St. Pauli Girl I think than the Beck's.

J: It's sweet.

M: It's pretty gross.

J: It's alright. The Kaliper is good though, I like it.

M: Yea.

J: Smoky...Hoppy...Fake-ish. Made by Guinness.

M: Is it supposed to be, it's not supposed to taste like Guinness though?

[drinking]

M: Yea, I think the Kaliper is the best one.

J: I liked the Beck's actually, and the Odoul's Amber. The Sharp's was pretty good. I'm just discovering a whole new world here...of amazing malt beverage options. When I want to look cool, but I don't want to get buzzed...Non-eez

[cut tape off]

J: Hello? Hello?

[hear can being opened]

M: Old Milwaukee Non Alcoholic! 12 pack, \$5.99.

J: Cheers, babe.

[drinking]

J: It tastes like beer.

M: It does, it kind of tastes like real...domestic beer...and you can kind of drink a lot of it!

J: I've had five!

M: Yea, me too!

[laughing]

M: No sign of a buzz yet

J: Nope

[tape cuts off again]

J: Original Odoul's...

M: Versus Sharp's. These are the original of the non alcoholic beers, right? Is Odoul's the first one?

J: Yea, I think and then Sharps [drinking]. Good, Odoul's is good. It's like a Heiney.

M: Sharp's isn't that good! Sharp's is the cheapest of all of them.

J: Sharp's tastes like water.

M: Actually Old Milwaukee is the cheapest.

J: Sharp's tastes like water, but I liked Sharp's?

M: It's got a kind of vaguely apple-ey taste I think

J: I don't think it tastes like anything.

[Mark tries the original O'Douls]

M: Oh, Odoul's isn't very good.

J: I think it's better than the Sharp's...

[pause]

J: They all suck!

IT'S JUST THE WAY I FEEL ABOUT THESE JAMMMZZZ

By CARLOS GONZALEZ



Russian Tsarlag/Tsarcasm Discography

I've been relistening to some of the old tapes and it's a nice rainy day here in Providence, so I'm going to try to list this stuff out as best I can. Year by year, we start in **2002**...

"Photography is for Assholes" tape (Kinky Noise)

This was my first tape and the very basic idea was to do "something". It was a stage near the end of my high school career when I had finally weened myself off the TV hypnotism of the last 12 or 13 years and I needed something to do with myself, something to stimulate by beta brain and busy my hand. That need was fulfilled with the completion of this 40 minute cassette (finished on Thanksgiving Day). Needless to say, it blows. Recorded on a boombox with tape to tape overdubs, this stuff is muddy, distorted "bad" sound that tends to drag as I get more into it. I barely had any equipment, so it's like a guitar, a broken satellite dish, a bargain bin keyboard with no good sound effects, and a tone box. No vocals, all instrumental. Let the bad times roll!

2003

"Man Vs. Dolphin" tape (Kinky Noise)

"Underage and Overdubbed" tape (Kinky Noise)

"Stop the Static" tape (Kinky Noise)

With the personal success of finishing my first tape, I proceeded to record more and more.

All of these tapes were made in my bedroom closet at my mom's house during my last year of high school. Same boombox style as the first with a couple more sound sources and one borrowed effects pedal. The "Underage" tape was a concious effort to edit myself a little by keeping all the songs at the one minute mark (I had yet to hear The Residents' Commercial Album) This was also the time period I first started to perform live (with the first show being in my bedroom on Valentines Day). The garbage element was there from day one and I took that approach with the instruments I used (garbage) and the appearance I projected when I played (covered in trash). These tapes might be a bit more listenable then the the first, but overall very crude and rude.

"Sound College" tape (Kinky Noise)

This tape was recorded after I finished school and moved to Indiana. This stuff is mostly micro cassette recordings played through a broken distortion pedal, layered on top of each other to the point of no return. One of these tracks went on a tape compilation by my roommate, Justin Rhody's label, Friends and Relatives.

2004

"Washing Dudes With My Toungue" tape (Kinky Noise)

"1979 Hair Street" tape (Kinky Noise)

"Hollywood Needs Me" tape (Kinky Noise)

Those first two were recorded in the basement of the house in Indiana I was at. I honestly don't have copies of that stuff and can only barely remember recording it. It was during the "1979" sessions that my childhood boombox finally bit the bullet and broke down. This put a big kink in my recording routine for the next six months, but it would eventually lead to me getting my first four track, so maybe it was a good thing. These recordings were made late at night style and probably sound fairly deranged. "Hollywood Needs Me" is the only digital recording I've ever done with Russia. It was all done in one night at my friend, Greg's house. The sessions were made in a fog of pot smoke, and I would spontaneously make him cut me into older parts and add lots of terrible effects. This was really one of the first times I started singing and just playing some wanky electric guitar. I later ate some popcorn with hash butter on it and the next day I was a drooling invalid.

2005

"Twin Dogs Flying Towards Junk Palace" tape (Kinky Noise)

"Autographed Abominables" split w/ Turmoiled Functions tape (Kinky Noise)

"Golden Bag Woman of Super Life" tape (Friends and Relatives)

"Evolution Of A Man" cdr (Kinky Noise)

In the Christmas of 2004, I got a four track tape recorder as a gift from my mom. It is one of those little all silver Tascam dudes with just a volume dial for each track. I still have it and it's the machine I use up to this day. I put the pedal to the metal once I got this thing and started getting into some thick sessions in the basement. Almost immediatly I changed my style from dense radio static and casios to some junky, anguler no fi rock music. I don't know how this happened, but all of a sudden I wanted to sing and like, play a drum beat. So these recordings reflect that stuff. Jangly, guitar skronk shit with some fairly vauge embarassing lyrics about "diamonds" and "the future". In one respect this stuff was a real nessesary starting point to the sort of stuff I do now, but I can't really listen to it without a cringe on my face. It was also a training ground to recording approach and how to use the four track as in instrument, so it has it's place, i guess. The "bag woman" tape was made before a 12 day tour with Sword Heaven and the "Evolution" cdr was right before a trip with Lazy Magnet, Blue Shift, Ren Schofield, and Diahries. I changed my live set to reflect the recordings. I sang and played drums along with a backup tape, surrounded by garbage.

"Ugly Encounters" tape (Table Tape)

In the summer of 2005, I moved to Providence, RI. This tape was recorded after we settled into a new apartment in Olneyville. Recorded in my bedroom and at a practice space with Cybele playing violin a bit. The tape is like some neo-hippie/mystic gem stone type music. Starting to sound a bit more melodic and pop, then the previous stuff. This tape is also at least a bit more varied than the older stuff, a 60 minute tape taking pieces from various sessions over about a month and a half. There's some live cuts, a few instrumentals, and some alternating sensitive heartbeat moments coupled with jagged bad bursts.

2006

"My Life Is As Natural, As My Grip On The Machete" tape (Bone Tooth Horn)

"The Shell Of Your Living Face" tape (Kinky Noise)

"Unnatural Friend" tape (Unskilled Labor)

These tapes were a bit of a step forward in quality to the older recordings, and I started to feel really comfortable with the four track, and using it to red line shit if needed.

The "Machete" tape has some good variety. I was living with some other musicians, so there was a wider range of equipment that I could use on it. We're hearing a little drum machine, oscillator, and some better effects. I got a trumpet that year as well, which you can hear quite a lot on "Shell Of Your Living Face". Overall, the music is "song-orientated" with some alternating space and underground tunes about seeing your friend through a window, understanding two women who are looking at "something" and other topics of the day. "Unnatural Friend" features the pop tune "Bleach Party" with an excellent backing vocal by my friend, Mucky.

2007

"Send Me A Shockwave" tape (Bonescraper)

s/t tape (Eager Mother)

"Let Your Dreams Touch Air" tape (Unskilled Labor)

split tape w/ Bernard Hermann (no label)

2007 marks the year I changed the name over to Tsarlag, and these were the first few releases to bare it. "Shockwave" is a strong c-20 with some pop numbers again featuring my pal, Mucko. I was starting to get into writing some pretty wordy lyrics at that point and you can hear it on tunes like "Beach Banquet", "Champion Controls The Blobs", and "Let Ponvion Care" (the latter two from the "Dreams" tape) I really started to embrace the reverb sound also and that love affair continues to this day. The self titled tape has a live set I did in LA at the Smell for the B side. Possibly one of the bleakest shows, I've ever played. One of those gigs that you go into with a spark in your step and some strange all crushing apathy vibe squashes you to the floor. The recording actually sounds alot better than it felt in real life, dominated by a tape I played through the house PA of a high school science class that I helped a blind kid with. Rock on Tsarlag.....

"Thank You For The Plastic Surgery You've Given Me" split w/ Blue Shift LP (Rare Youth)

"Community Death Tube" LP (Night People)

The stars aligned in the perfect lunar equation that spring and I got two offers to make a vinyl statement within the span of one month. So that summer I stepped out of the warm sunlight's beam and into the damp, basement steam. I cut a few more lyricly driven tunes, "Secret Senses", "Hair World", "My Slow Hand", and "Mind Control". As well as some more buzzsaw, overdrivers like "Loose Loose Donna", "Ripping The Beach", and "What I Thought Was Uptown". A lot of these songs have more melodic sensability but are still fairly raw and

possessed sounding. Recorded in July, both records were released the following year.

"Old Society Sessions" cdr (Slime Freak)

"Drop Me On The Drill, Aunt Stacy" tape (Unskilled Labor)

I made these recordings after a brutal six week US tour with Kites where the voltwagon vanagon we were using was doing it's best to sabatoge our "dreams" and make sure we grew some extra hair on our chest. It felt good to be back home and be able to just sink downstairs and cut into some weird music sessions. "Old Society" was a 40 minute cdr that came with a comic book I made. I'm pretty proud of those tunes and it continues the mark into some kind of hypno death rock, reverb in steria (hysteria). Featuring the live stapes, "Teenager In A Mansion" and "Return". "Drop Me" was a solid c-20 with the first song ("I'll Be There") being a song I would play as intro music on the tape deck before the shows on tour and "Death Night" was a sort of Cramps-inspired rock tune about burning your brain stem, real jungle music stuff.

2008

"Bertha's Back On Tape" tape (no label)

This was an hour long tape I recorded in the dead of winter in Providence. This might be my favorite recording so far. Some songs on this tape are pretty much exactly the kind of music I want to hear, recorded just how I would want to hear them. I don't really even understand how I got the "sound" on some of these songs, but I've yet to get them back. The tunes are mostly based around riffs, which was kind of new for me. There is lots of prominant guitar on this tape with shit loads of chorus and reverb effect on it. The riffs really lay the way for the rest of the song and it worked out well. The title song would go on to be a live favorite of mine, but the rest of the songs were all recorded pretty stream of concious style and remain unplayed in the live repetoire. I made about 25 copies of this tape and brought them with me to the 5th INC concert in Miami, where they were traded in for some new original music.

"Music For The Crystal Ball" cdr (no label)

I moved into a new place in Providence and immediately started ripping into these sessions. The stuff is a sort of soundtrack for a VHS movie that I made with two friends of mine called, "The Crystal Ball". This cdr is filled to the brim (clocking in at 78 minutes) and is intercut with clips of audio from the movie. The music on here was recorded throughout a period of about three months, so it goes through some different zones. Overall, the sounds is more sparse then the "bertha" stuff, but It went pretty well. Melodic, garbage rock stuff with equal parts crooner's delight and abrasive metal clang. Recommended to listen to in blocks rather than all at once. I just wanted to get it out there cheap. I made 50 copies of this and brought it with me on a one week tour down to Florida with Lazy Magnet and Wrash.

That brings us up to now. I haven't done any recording in the past couple months, but I plan on stepping back into the crytorium this fall to crack into some new stuff. There is talk of one day doing a "greatest hits" record of songs from some of the more limited release Tsarlag stuff. I truely love home recording and am excited to keep evolving my style as my brain and body go through changes. I would like to release a hundred more LP's, so if someone out there's got a thousand bucks burning a bright red hole in their pocket, send it over to Tsarlag. 813 786 6815. Thanks, Mark.

<<<ASTROLOGICALLY YOURS>>>
<<<By Sarah Cathers>>>

ARIES

Elton John

Saturday Night is All right for Fighting

Well they're packed pretty tight in here tonight
I'm looking for a dolly who'll see me right
I may use a little muscle to get what I need
I may sink a little drink and shout out "She's with me!"

TAURUS

Iggy Pop

Nightclubbing

We walk like a ghost
We learn dances brand new dances
Like the nuclear bomb
When we're nightclubbing
Bright white clubbing
Oh isn't it wild ?

GEMINI

Wayne Nelson/Little River Band

The Night Owl

What will become of the restless kind
Where do they go when they've done their time
Wearin' their hearts out on the line
for all to see
Must be the gypsy in their soul
They have a need to rock and roll

CANCER

Kris Kristofferson

Help Me Make it Through the Night

I don't care what's right or wrong
'n' I won't try to understand
Let the devil take tomorrow
Lord, tonight I need a friend

LEO

Mick Jagger

Just Another Night

Just because you've seen my face, just because you know my name
I'm a stranger in this town, can't I have my ups and downs?
Can't you see that I'm human?

VIRGO

Nick Cave/ and the Bad Seeds

Night of the Lotus Eaters

They gilded my scales, they fish-bowled me and they toured me round the old aquariums
They come in their hordes to tap at the glass, the philistines and barbarians
I like floating here, it's nice, they've hung seaweed around my hips
And I do the hula for the hungry ones and the lames all throw me tips

LIBRA

David Hayward/Moody Blues

Nights in White Satin

Gazing at people,

Some hand in hand,
Just what I'm going thru
They can understand.
Some try to tell me
Thoughts they cannot defend,
Just what you want to be
You will be in the end,

SCORPIO

Simon LeBon

Nightboat

Standing on the edge of the quay
No light flashes on the water for me
Fog in my mind darkens in my eyes
Silently screaming for a distant sound
Ripple river yellows
Rising for a breath of breathing and drowns
Stillness overcomes me in the night
Listen to the rising water moan

SAGITTARIUS

Tom Waits

Heart of Saturday Night

Stoppin' on the red
You're goin' on the green
'Cause tonight'll be like nothin'
You've ever seen
And you're barrelin' down the boulevard
Lookin' for the heart of Saturday night

CAPRICORN

David Bowie (performing)

Let's Spend the Night Together

feel so strong that I can't disguise (oh my)
Let's spend the night together
But I just can't apologize (oh no)
Let's spend the night together
Don't hang me up and don't let me down (don't let me down)
We could have fun just groovin' around around and around

AQUARIUS

Alice Cooper

Welcome To My Nightmare

That's just the way we are when we come down
We sweat and laugh and scream here
'cuz life is just a dream here
You know inside you feel right at home here

PISCES

Murray Head

One Night in Bangkok

Get Thai'd! You're talking to a tourist
Whose every move's among the purest
I get my kicks above the waistline, sunshine
I don't see you guys rating
The kind of mate I'm contemplating
I'd let you watch, I would invite you
But the queens we use would not excite you

**Forest /Twink Bully /Ginger Fetus /Weyes Bluhd /
Maths Balance Volume/ White Mice
10/08/08 at Skylab**

Another burner of a noise show at Skylab. Lots of bands...

I was kind of manning the door, making sure a few people put some donations in the jar for the touring bands when **Forest** started. There were a lot of people at Skylab who I didn't recognize and I think **Forest** was mostly responsible for that. **Forest** are a new band of kids from CCAD. I didn't see them, but I thought they sounded good. They did about a half dozen short songs, mostly composed of noises with some vocals and synths, occasional drumming, pretty intense sounding. Loud and abrasive overall and not poppy like I'd heard they were. I probably should have checked it out, but I was happy to listen. No idea who is in the band, how many of them there are, or what the bulk of the instrumentation is. **Twink Bully** played right in front of the door where I was sitting and I was excited to see them for the first time with their new vocalist Matt "Busch like the beer" Bush. This ain't your parent's old "play behind a screen" **Twink Bully**. This is a tighter, leaner, and more focused line-up. They went right into it with a circle of people kind of formed around them. Matt Bush is a pretty gentle dude, but give him a mic and some punked out free rock music to jam on and he's a maniac! Pretty much right when they started, Matt dropped face down on the floor screaming and moaning some unintelligible stuff that sounded great. Aaron was shredding up and down on his axe, Nathan was doing some wild bass-y synth stuff, and Klamut was all over the place, crashing out everywhere at once with his killer drumming. After about a minute of lying face down, Matt Bush got up, yelled some more stuff that sent the crowd wild, and kept at it. A bit later, Aaron did something with his guitar that kind of pulled it out and the set was over after about three minutes. I think this is a band that is going to get a lot of people excited and it's better to leave em wanting more, so mission accomplished. Next up after a break was **Ginger Fetus** which is John and Sam. Really good stuff. Sam is playing five glass goblets filled with water making constant eerie tones that sounded great. John was lurching around kind of haphazardly, shirt off, huge tattoo on his chest doing some sort of weird PE style vocal grunts, and letting his guitar feedback in a sort of fuck you style, then he jammed on it a bit later doing killer noise solos. They did another one too, and it had a minimal drum beat. I thought it was kind of reminding me of Suicide, but it reminded Ryan Jewel of Prince. Either way, it was some dark leather daddy sounding shit. At this point I was pretty drunk actually (I'd had some beers with dinner, and some more while manning the door waiting for the show to start), and I went looking for a cigarette and ended up talking to some folks about the way sides are sequenced on multi LP sets from the 70's, and how it makes for some unintentionally awesome combos like how on the Woodstock 3LP set you get Canned Heat and Richie Havens (oh man, is that live Richie Havens shit the shit!) on one side 1 and you flip over to side 6 and get Jimi Hendrix and the classic Star Spangled into Purple Haze into the instrumental outro medley... Anyway, there was a long break in the action and this was the kind of nonsense I was talking about while **Weyes Bluhd** played which I think is a one lady noise outfit from somewhere. I kind of heard it and I want to say it was good, but I can't really remember what it sounded like. I did catch the next act though which was **Maths Balance Volume** who I think are from Minnesota. Two dudes. All cassette tapes. My kind of stuff! The crowd was a bit thinned out by this point, it was actually getting kind of late for a Skylab show, but I saw a lot of fresh faces checking out this strange music from the crawling zone. I thought it ruled. **White Mice** were up next and they played in the back room. This is the best sounding room in Skylab and for some reason is louder than all of the other rooms. **White Mice** is also one of the loudest bands I've ever seen and this was just deafening. Not to mention that I couldn't hear out of my right ear because the sinus infection I'd had the previous week had gone to my ear and blocked it up for two days. Half hearing this onslaught was disorienting, and I had to wimp out after about 5 songs, but this was hands down the best set I've seen from them. The least messy, and the most brutal and on point. Heavy as fuck too. I kind can of go either way on the whole Mice costume schtick, but judged solely on the music, **White Mice** are one of the best noisy doom grind bands out there and the kids thought so too. When they weren't headbanging, they were actually moshing! Pretty incredible actually.

The Inner View on Randy Lee Sutherland

By Sarah Bernat

Randy Lee is known in the Bay Area for his saxophone playing wild stylings in the free improvisational genre.



SB: *first of all, tell me where you're from and how long you've lived in the bay area.*

RLS: *i 'm from michigan and after living alot of places i have been here for a decade*

SB: *Making music can be a cathartic experience for some people. sometimes all that creative energy can get whipped up into a frenzy. do you feel that you are working out any negative energy when you play music, or alternatively, is making music more like hanging out on a transcendental cloud of positive mental and emotional calm?*

RLS: *music is something i don't cross within for anger its something which i learned not to use that way, its what i use to bring, not to throw away.*

SB: *i'm really hung up on the regional differences between ohio and california since i moved out here almost 3 years ago. as a fellow midwestern transplant now living in SF, i wonder if you recognize differences in the way people on the west coast approach music, as opposed to midwestern or east coast folks - and if so, what are the differences you've noticed?*

RLS: *after a few years here i thought about how i would play most of the time out in the sticks of sacto [Sacramento] or davis and felt more at home playing there due to the fact that they are alot like those places in the midwest i played.*

oakland had back then only one place for improv/out/freeform music and that was closed to me through the fact that i could not hang out with the crowd running it, i worked all day they only had an open office for arranging shows during their office hours!

SB: *what was the name of that place? Was there a collective of people who ran it, and if so are they still putting shows together in the bay area?*

RLS: beanbenders was the name and they closed, a few good people there but nobody to run their office at night.....SF ran it

SB: *what do you mean, that someone in SF ran the Oakland space?*

RLS: what i mean is SF ran all the shows worth playing and had a great scene and had spaces for years in which you could play if you had some numbers or emails to sit up things, its funny because now the shows feel like its switched places and i live in SF now. the regional flow is different, music is happening everywhere ,but not like i use to see back in the mid-west east coast years, even when i go to travel i get home sick about bands, bands i see starting up there, and think about the small histories happening when i hear/read about them after the fact.

SB: *I've heard about some pretty killer shows in those days, like that warehouse destruction show where the crowd was literally demolishing the walls as the bands played. To your mind, who were the really influential bands in SF 10 years ago?*

back in the day if someone played solo it was an act of nature and when you are part of a loose scene of maybe 14 people and a thousand student milling around town its a big deal for a side-band to make a show it would destroy the vibe and you would go home rethinking your playing based on seeing the newest thing SF had max amounts of this happening when i first moved here and its died down a bit, but we are seeing some more folks younger and with wild-styles now

SB: *Do you have a preference of musical style these days? I know that can be hard to answer because at least for me it can really be based on mood or time of the day or a song I heard earlier that makes me crave hearing a certain sound.*

RLS: i feel that way to and i also love checking out every sound/music just to see if i get its vibe-pusle-charge-whatever.

really digging all the SKATERS worlds james & spencer heavy sounds,maybe...?

another VERY BE CAREFUL heard about them through [Chris] Rolls (KSR [Kimosciotic] records) love their sound wanna cut a free improv with them.

SB: *your current projects are playing sax with SWORD & SANDALS and as a collaborator with local improv groups like MURDER MURDER. I don't know if VHOLTZ is still around... were you always into playing saxophone in the free jazz/improv scene, or did you start off in a punk or garage rock band or something?*

RLS: was only a clarinet player til' i met john olson and he gave me a c-alto saxophone to use and learn on, a year later i bought the horn i play to this day.

i always would sing with groups growing up, but never really felt music til' i learned to cut loose with john in the THIN ENSEMBLE down in east lansing

he would play me recordings of every kind and i would go back home and study the sounds and next time we would meet up i could play it a little more til' we fused that crashed up skronk free improv.

SB: are there any Midwestern bands/musicians that you're really into right now?

RLS: need to check out my list from way back/last month.

SB: who are your favorite local yocals?

RLS: i like evryone playing here now and i think its better than it use to be in few great ways, style-styles-wild

in SF there is alot of side bands and solo acts. That's great i think and would like to see more of it.

SB: has living in the bay area changed the way you make music, and if so how?

RLS: i will make music where ever i go the bay area has a flux and it can do some great things to a musician's thinking, but the person is the mixer.

SB: awesome dude, thanks for sharing.

More information about topics covered in this interview can be found at these places:

Awesome 33 second video of Sword & Sandals from a bus show in SF on July 4, 2007: <http://www.youtube.com/watch?v=iz8q6BSffMc>

George Chen's synopsis of Sword & Sandals: http://mog.com/George_Chen/blog/95653

Vholtz has included a mess of rad people, one of whom is Randy Lee Sutherland: <http://www.myspace.com/vholtz>

Murder Murder site not updated since July 1, 2006: <http://www.totalshutdown.com/murdermurder.html>

About Queen's Nails Annex gallery celebrating audiophiles with Yerba Buena Center for the Arts/Bay Area Now 5: <http://www.queensnailsannex.com/new/estacionodesia.php>

Sarah Bernat was in 16 Bitch Pile-Up (already can't wait for the reunion tour), and lives in San Francisco with my younger brother, Mike Van Fleet.

FUCKED UP/PSYCHEDELIC HORSESHIT/REFLECT/VILE GASH

@ SKULLY'S 10/20/08

By Laura B.

!!! WEED STEELER CALLS FOR THE FUCKED UP SHOW VENUE TO BE MOVED !!!

there is no reason for this show to be at skkkullys tonight.

there are plenty of venues in town that are smaller, but still large enough to handle this show.

weed steeler is calling for the show to be moved.

if the promoter where smart he would have it moved to a venue that the "punks" have the slightest bit of respect for.

if only to avoid a "red 16-ing" (the streets are talking)

do you actually think you will be able to fill skkkully's ?

im also calling for any profits made by the "promoter" to be donated to the legion of doom's P.A. fund.

I would like everyone who reads this to repost a request for a venue change.

So went an online "press release" from band/scene spokespersons Weed Steeler the day of the Fucked Up show in Columbus. How drollly punk of them, and yet, somewhat ridiculous considering Fucked Up have multiple releases on Matador. The thing that the punks fail to realize is that most of the components of Fucked Up's sound to which they respond spring, by and large, from non-hardcore sources—not for nothing have they landed on the college-rock kingpin's roster.

Fucked Up (of whom I've admittedly heard little before this show) have made a name for themselves amongst such disparate groups as the hardcore crowd, the Pitchfork weenies, and Famous Weenies (Moby, the Edge) with their by all accounts "fucked up" shows, their, uh, "fucked up" name, and their political (?) positions (?). They sport stage names like 10,000 Marbles and Concentration Camp and provoked a ban on moshing at live events on MTV Canada, so they have the whole self-mythologizing thing down. Throw in some Nazi references, and yada yada yada, punk rock. I actually totally passed out immediately after the show, it being past my bedtime, so I didn't talk to any of the band members to confirm their real-life fuck-upedness.

Anyway, the show at Skully's was, to say the least, a culture clash ... I think the high ticket price must have kept the punks away (you may say that you can't put a price on that kind of aesthetic and political passion, but apparently you can,

and it's around \$12). So the few connected/moneyed punks there tried to get a pit going but it's tough when everyone's got three square feet to themselves.

Still, Vile Gash and Reflect—two bands made up of scene stalwarts and featuring, at their best, a Flipper-esque grinding rage and a good-natured straight-edge rage, respectively—spark some awkward hardcore dancing, the rowdier elements thereof knocking the gin and tonic from my hand, to my chagrin (one way you know you're too old to be at a hardcore show ... seriously my young friend, do not fuck with my drink, PLEASE).

And then Psychedelic Horseshit play, and as much as I enjoyed being back in the grimly homoerotic atmosphere of the traditional hardcore show, I gotta say, they really shine against the ascetic locker-room vibe on display. Now on their 5th? 6th? bass player, Dave of Pleasure, and with Matt sporting a haircut not unlike Mick Hucknall's of Simply Red in their mid-'80s heyday, they're still off in their own dreamy and melodic world and that's particularly obvious tonight.

Fucked Up don't really live up to their name live, but then, I didn't expect them to. Their popularity—which is deserved, given their propensity for epic buildups and grandiose gesture—is, of course, founded on the ability to transcend the pit and reach out to the timid masses. When their behemoth of a singer announced that he'd had a nervous breakdown on stage the previous night, it's not that you didn't believe him ... it's that you know this is part of the myth—which, "real" or not, is compelling and accompanied by flawlessly pulsing and melodic hardcore.



(Ed Note: This flyer rules)

Laura B lives in Columbus, drinks domestic beer and buys local records

NEW: GANG WIZARD
"GOD-TIME-MAN UNIVERSAL
CONTINUUM CALIBRATION DISC " LP



LOST TREASURES
OF THE
UNDERWORLD

ALSO AVAILABLE I
SUNBURNED "WEEKEND AT BURNIES 2" LP (2ND EDITION)
THURSTON MOORE "BUILT FOR LOVIN'" PICTURE DISC LP