

Dog Eared

10

issue ten

give a dog a bone...

Go-Go's
Pink Kross
Butterfingers
Beastie Boys
The Muffs
Sky Cries Mary
Cub

Hello!



Here we go again. I've taken a bit of time off, basically because there was nothing happening that made me want to write another fanzine. Nights at the Garage are not very inspiring. Then The Go-Go's made a surprise re-appearance and I found myself liking them, and more significantly I detected Belinda Carlisle liking them because it was a return to her roots after years of stadium smoochers. But then, I bought the Slampt compilation LP and I thought to myself "there's too much good stuff on here to like it all," and it occurred to me that was contradictory to my view up til then of there being nothing good. Then I was stood at the Pink Kross etc gig and I decided it was time to do the next fanzine.

In my time off the fanzine, I bought a modem. The result of this is an internet e-mail address, boydie@crystal.dircon.co.uk, and a bulletin board. To access it, there's a slightly odd setup because it's on my normal phone line. Get yourself some terminal software on your computer and dial 0171 328 3411. Let it ring ONCE. Hang-up. Wait 5 seconds. Dial again and you'll get in.

Go-Go's (dolls?)

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The Go-Go's have been absent since the mid 80s, but despite the passing of so much time, their return doesn't come as such a shock. Back in the days when there was some originality to be had, The Go-Go's were banging out the same timeless bass-guitar-drums-vocals punk pop that has withstood the test of interpretation from many a band claiming it to be their own. Support tonight came from Wah!, who refrained from playing their lament to the good old days, 'Come back', but the call to take the present in the context of the past originals seems strangely apt in the week Elastica settled claims that all their singles are identikits of songs from the Go-Go's heyday.

What's so amazing about the Go-Go's now is that they manage to completely side-step any time sufferance that you might expect from a band who hasn't played a gig in 10 years. The traditional comeback gloss isn't even attempted, and instead the five of them exude a freshness and fun that reflects shamelessly onto the audience of nostalgia junkies. Everyone including the five girls on stage have come for a celebration, not a reminiscence. The awe of being shouting distance from living legends is overwhelmed by the excitement of being in the front row of a band who are in a position of power not for shifting units, but for playing good music and still enjoying it. The hero-worship is reserved for the backstage autograph hunters

All the hits that never quite were are revived with an enchanting mix of classic cool and current cred. 'Our lips are sealed', 'Vacation', 'We got the beat'. If any band could compete with songs like that now they'd be guaranteed a place in our inconsequential chart. As it is the appearance of 'Whole world lost it's head' on TOTP left an era of pretenders humbled. In the words of the song, 'punk rock isn't dead'. It's not even sleeping. On a stage Jane Wiedlin and Kathy Valentine parade their blue hair and Wonderbras with a confidence that they can do no wrong, as the pit rocks in time with their party quick-jump-step. Belinda struggles with a glowing plastic xylophone, but there's no doubt once she cheerfully discards it. She's learnt a few lessons from her years of stadium smoochers, but right now she's having an interlude in the pleasure days.

The Go-Go's may not have had the pop hits of Blondie, but they've got the rapture of a sell-out crowd who know who wears the crown. The lights go up again for a tribute to another of punk's endurers, a version of The Ramones 'I wanna be sedated', which naturally prompted a chorus of 'Hey ho, let's Go-Go'. I'm left in no doubt that The Go-Go's are the future of rock'n'roll.

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Slampt dunkin!

A couple of nights after that legendary Go-Go's gig, and now in the possession of the Slampt LP ('Elastic Jet Mission') I found myself at the Laurel Tree as ever.

Not wishing to pick on them, but Persecution Complex are, to say the least, idiosyncratic. They look like an early 80s Sheffield synth band with their bleached hair and army jackets. The tunes are injected with bursts of that same era's punk bits, but the whole somehow pulls all that apart and creates something generically labelled as "low-fi noise". The guitars bob and strut, and the girl singer yells anthems about DSS and other teen angst that they're all familiar with.

Pink Cross have got an average age of... ooh... 16. Three girls in glitter eye shadow, long boots and flowery dresses with stars on their guitars. They fit in perfectly with the inter-band tape of Shangri-Las and Nancy Sinatra. Long crimped hair, cutely holding guitars, they are the perfect postcard cuties. But then they spoil the illusion by plunging into a throbbing dirge a la Lunachicks. Where's the jangle?! And shock! They know chords. Far too good for their own good. Can sing. Can play. Will go far. The singing drummer looks grimly up from her mike, but the smug grins of the frontwomen dissipates the venom. By the time they get to the single 'Drag Star Racing Queen' all has been calmed and they've settled into a tidy beat which has the swelling crowd bopping gleefully. Even the drummer allows herself a smile as the guitars are packed away.

Conversely, Yummy Fur look like sixth form students, but instantly burst into crashing 40 second doses of fast geek rock. The singer soars and sweeps his way round snap after snippet of condensed couplets of barbaric brevity. The songs are chopped into neat slices. Pavement sped up to include all the good bits in 15 minutes. He adjusts his glasses and ruffles his hair to start another song. It's all over as quickly as it started.

Thrush Pi

so sexy
& only £5

never lick envelopes
never trust anyone who says 'trust me'



SIDI BOU SAID

don't slip up

At the merest suggestion of doing a new fanzine, Clive Gedge (best known for his work with the Waaaah! fanzine) rushed off the next night to do this Butterfingers interview. Take it away Clive:

I first spotted this lot at Euston Rails in late 1993 and was impressed by their unusual sound and songwriting ability despite an obvious inability to play instruments. After following them around London until May 94 when they mysteriously stopped gigging until this year. When I had cornered them at Dublin Castle in February it turned out this is their first interview, so prepare for a world exclusive, although by the time you read this they'll be dead famous.

To introduce you. Butterfingers are Rosy (lead vocals & guitar, & star exhibitionist), Helen (backing vocals & bass), Nadine (guitar) & Andy (drums).

release date. 31 June 1994

Label: Echo

Can you give me a brief history of the band and why you're here?

R: Well Helen and I met at a really awful college called Thames Valley University, both doing a really appalling course called Humanities, and we met in a music class and both wanted to form a band.

H: I'd specifically gone to university to form a band.

R: Me too. The first day we met we said 'let's form a band together'. I then met Nadine and we went through a series of drummers, and then we discovered Andy.

A: We went in and recorded a single almost straightaway, so it was a bit of an initiation, and that's going to come out hopefully sometime soon.

N: When I first joined the band, I was a two-note guitar player at best, two bum notes.

Do you see the newer songs as going in a different direction to the original set?

R: I think we're trying to sound a bit more powerful.

So you see yourself as going in a more grungey direction?

R: Er, I think...

H: Not really grunge.

Ok define yourselves, your own words.

R: Spiky.

Spiky?

R: Definitely spiky - more spikes.

H: Less jangle, more spikes.

A: It is all that punky sort of music, but the vocals aren't - sort of poppy/punky/spiky - not really grungey, not 'bludgeon riffola' or anything, but it's...

N: We've all got different influences, but they're all quite loud, powerful influences, you know, punk, metal... and grunge and things, all mixed up together.

Do you make up your own chords?

R: We definitely used to

N: We had to cause we couldn't play.

R: But we'd like to keep sounding... distinctive.

Where do the ideas come from behind the lyrical content?

R: Personal experience in my case, but Helen's ones - she just chooses words that go well with the sound.

You write jointly?

R: All members contribute something but the songs are all either mostly me or Helen... 'Poxy train' is hers for instance, and I wrote 'Dirty'.

... I said to n

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d Peter Wolf-

WUE - will bu

NS!! Their h
a music staple

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table universe
HORNS!!!

I'm still going to do the odd review, so where better to start than Slampt? I've known of Slampt through the likes of Unseen, Pussycat Trash and Avocado Baby for a while now, but the recent resurgence in my interest was from a gig by Golden Starlet at the Laurel Tree. Knocked my socks off, and a couple of weeks later their Peel session went out, and stole Peel's heart in a big way, who wanted to have their names tattooed on his left buttock. They just make a noise with everything all at once. People don't mention the Shop Assistants as much as they used to, but some of their early stuff had a similar novice punk style. They've also got the forcefulness of Bikini Kill without the preaching.

Golden Starlet start 'Elastic Jet Mission' in the best way it's possible to lead into a compilation. It never worsens either. I'm Being Good, Pussycat Trash, Skinned Teen, Milky Wimpshake follow with more oblique rambling noises. Lungleg are another band in a similar vein, who I got to be enchanted with before Golden Starlet. Like I said earlier, there's just too many good bands here. Some of them are kinda like each other, but since none of them seem to be especially prolific, there's a constant stream of exciting music. A bit like God Is My Co-Pilot really, except that's just one band! I've only listed up to halfway through side one. Slampt are way ahead. Buy whatever's new from the Slampt Underground Organization, 10 Meldon Terrace, Heaton, Newcastle upon Tyne, NE6 5XP.



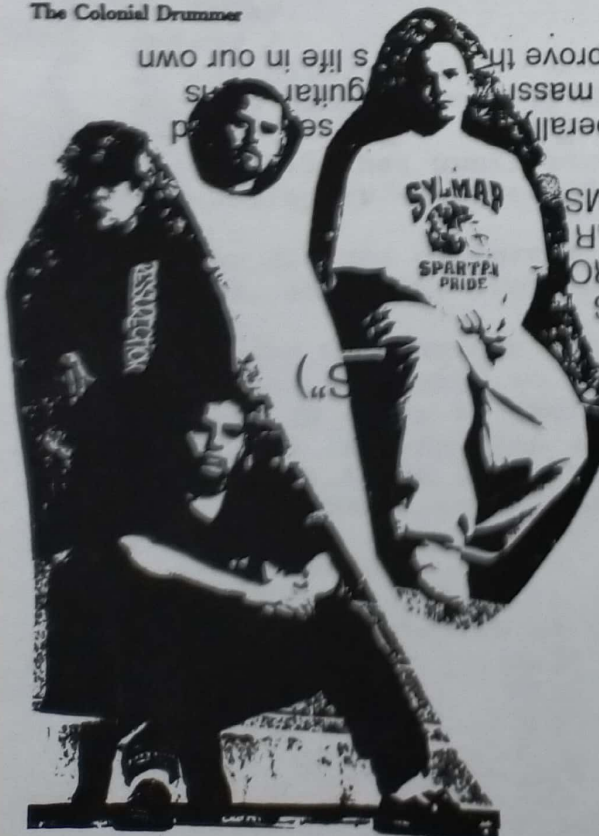
The Colonial Drummer

The Passing Clouds were a favourite of mine a few years ago. They've passed now, but Grant is in a new band called Halftime Orange. Their aim is "to write songs in some way influenced by or connected to the beautiful game". That's football. The 'Peel Park' EP is on Rutland Records. Usual kinda price from PO Box 132, Leicester, LE2 0QU. I like it and I don't even like football. Better than a kick in the balls.

I went to see Wednesdays Child last night. To start with they were, to use someone else's word "polite". But once the soundman got his act together they made a decent noise. First on was a band called Linoeum. I only saw the last song and a half and they seemed like a good garage girl power pop band. Also there to see Linoeum was Salli, ex of Bleach. I went to see her new band, Juicy, when the World Cup was on, but the band they were supporting had a big punch up and split up, so Juicy didn't play. They're living half in Ipswich and half in London, so they don't play much. Someone told me they sound a bit like The Nightblooms, and are better than Bleach were. Talking of Bleach, there's another band doing the rounds now with the same name. Nothing to do with the real Bleach.

America seems to have a fanzine per square mile, but all the ones I've seen seem to be okay. I was sent a couple by two girls in California. Ladybird is written by Rhani and she's at 1724 So Genesee, LA CA, 90019. Outhouse is by Anna at PO Box 1040, La Mesa CA, 91944. They kinda look like they're just thrown together because they just write about things that have happened today, but when you think about it there is a meaning behind it. Outhouse has more band interviews than Ladybird. I won't go into details because they'll stay ahead of me. Buy the latest one and you'll get loads of addresses for others too. They're both only 50¢ each, so send enough for postage, or send a swap. There's no excuse to limit yourself to UK/mainstream press.

anna



I just got a newsletter from Ché Records which raves about loads of stuff that's happening (not just on their label, you cynic you!), and it includes an address for Cub, so I'll be writing off to them. Before I go on about Cub, I'll mention the records that came with the newsletter, and some that didn't. Ché's dedication to vinyl continues with another 99p single from "two non-Ché" bands. In this case it's the debut UK release for Detroit's Majesty Crush and Dundee's Spare Snare. Only one of them is Scottish, but they've both got that kinda Creation/TFC/Boo/lo-fi buzz. Spare Snare does it for me, even if it is a cover of 'I got you' by Split Enz. Get the newsletter by writing to Ché Trading, PO Box 653, London, E18 2NX.

Slightly older, but unmissable is 'Tribute To A Bus' by 18th Dye. I think they've caught up with the backlog of excellence now, and this is probably their first "new" album. 18th Dye are the perfect band. They speak their mind. They like their music. They've got quiet bits and loud bits. They don't go on too long, but long enough. There's three of them - Sebastian sings a bit, Heike sings a bit, and Piet doesn't, like drummers aren't supposed to. The only thing wrong with them is they're not American (joke!). At extreme volume they can drown your brain in distortion soup without making it unpleasant, like MBV's Concorde flight path thing they did at Rollercoaster, but it still works when you don't disturb the neighbours. 18th Dye could be Satan's godchildren.



SCARFACE

Virgin



Got a couple of rap/jungle CDs from Virgin today. First up is the soundtrack to 'Friday', largely co-ordinated by Ice Cube. The CD features the likes of Ice himself, along with the likes of Dr Dre, Scarface, Cypress Hill, cussing and swearing at 10 to the dozen. There's also some smoochier stuff (relatively!) from Rose Royce and the Isley Brothers. On balanced I'd say I like gangsta rap better than pop rap. With a soundtrack this good, the film's gotta be crap. They also quite wisely sent one of the 2-CD set of 'Routes From The Jungle', a music-journo compilation/cash-in of some old jungle trax. Conversely, I prefer pop jungle to these nameless chancers.

Tortoise - Gorini

Tricky - Ambient Pumpkin

Irations Stennas Irations Stennas V/c Dennis D'Antoni



As if Cargo sensed my impending Californian jaunt, they sent me a couple of CA bands Cds. First up was Killing Floor who are a good cross between Sepultura and Nine Inch Nails. Then there's Blink who are kind of another Green Day, but better than Bracket.

REFERENCES FURNISHED UPON REQUEST

Hello! I'm back from my "vacation", and I didn't managed to buy any records (apart from Portishead - 'Dummy' because I needed something for driving to cover the lack of radio stations). I didn't see any bands either, but The Muffs presence seemed to be everywhere on account of the release of their second album, 'Blonder And Blonder', which was a refreshing change from the coverage they received here for the last album. The reason for all this hype was the release of 'Blonder And Blonder', and their supporting tour. I expect Warners will forget about them over here again, but that's no reason for you to, so here's a bit of an interview Kim did for BAM, a freebie Northern California record shop magazine.

Station, worked as a welder's apprentice, and have had dock experience at a national

BEAT

ATTITUDES

MUSIC

457/always free

The Muffs

Hot Riffs, Tasty Licks,
and Terrible Tantrums

Super. Fuzz. Big.

The Muffs also pretty much take over the gossip column of the same mag, which tales of them being the next Green Day, and Kim being approached by TV producer Aaron Spelling (of 90210 and Melrose Place fame) to star in a weekly TV series based around the trials and tribulations of a female rock star.

The interview starts off by mentioning the similarities between a lot of the songs, specifically 'Ethyl My Love' sounding like 'I Need You'.

"Oh yeah, I did that kind of thing a few times on this record," says Kim. "'Red-Eyed Troll' is kinda like 'Another Day', that sorta choppy two-steppy thing. I like a certain style of song, and I guess I use them over and over. But doesn't everyone? I mean, if you do a thing really well, why change it? So many people get hung up on being the new thing, the next sound, like being new is the same as being good. It isn't. I know a lot of what I do comes from loving the Kinks and the Beatles and the Ramones and all of the Merseybeat stuff and the early punk stuff. But my stuff sounds like me anyway.

They then discuss Ronnie and new drummer Roy (ex Redd Kross)'s record collecting obsessions. They each claim to have in excess of 10,000 records in their collections. Kim walks out on the discussion of which is the best Bruce Springsteen album. As well as the obligatory new drummer, they've also dropped Melanie from the line-up.

"I would like to set the record straight: Melanie quit. She quit because I wanted to play all of the guitar parts on some of the songs on the new record there were parts she couldn't pick the rhythm up on. She said that if she couldn't play on every track, she was out, so... Someday I hope we can be friends again, but we haven't really spoken since she left and joined Leaving Trains."

Kim claims that Melanie's departure has meant she's now getting on better with (Kim's) ex-boyfriend Ronnie.

"When Melanie was playing rhythm guitar, there was always this big pillow of noise, so Ronnie could go and geek out in the crowd. Or I could drop my guitar and belt him. Believe me that happened more than I wanted it to. It was never staged. He has a way of getting under my skin. But now we can't mess around onstage or everything falls apart, and not in a good way."

And on the subject of "punk":

"I still don't see us as a punk band at all. Besides, isn't punk, as most people think of it, a bunch of noisy nothingness nowadays? We play loud'n'fast because it's the most exciting thing there is. Why would you go to see some boring, slow, staid band? I guess some people like that, but I don't. So what if a band is fast and loud? That doesn't mean they rock. Green Day does. Like, I'd rather hear Green Day any day over all that Pearl Jam shit. I can't recall a single lyric or melody from them. I can't figure out how anybody likes them. Of course Ronnie does, but I think he only does that to be difficult, like he's got to take the opposite tack of everything I think."

'Blonder And Blonder' was produced by Rob Cavallo, who also co-produced the first album (and 'Dookie') and was done very quickly.

"The basic tracks, the bass and drums were done in, like, four days. Then it was my turn, and you know how that gets. But I was really meticulous about the guitar sound and vocals this time. I thought that the guitars were uneven on the last one." Meticulous, maybe, but why all the screaming this time round? "That's my trademark, I suppose. Every song has to have at least one megascream or it's not a Muffs song. Well, that's not true, but I really did get into wrecking my vocal chords in the studio this last time."

The album title comes from a remark made by Courtney Love as a snide aside to Kim during a Muffs Seattle gig.

"Courtney thinks I'm copying her look, she always has, like we're rivals or something. I have this long rambling rant she left on my answering machine once about her little girl dresses. Because in this interview I did, I said that she ripped off Babes In Toyland's look. She was furious, and I had to save it, but I think she loves to call people up and leave these messages. Someday it'll be worth something!"

Silly me forgot to take a picture when I interviewed Hole way back when, but you can still buy issue 8 of this rag with the saucy backstage pics of the Muffs. Now that's worth something!

The other thing that was waiting for me on my return from sunny CA was my Internet interview (e-nterview) with Todd Robbins of Sky Cries Mary.

kung fu on the Internet

Sky Cries Mary are a Seattle band. No! Come back! Although their first release was on Sub Pop, they describe themselves as a "psychedelic space-rock band". What this really means is that the band uses a large array of electronic wizardry to support the dreamy, sometimes hippy-shit, vocal pairing of husband and wife Roderick and Anisa. On the last album, 'This Timeless Turning', available in Europe through World Domination, there is also the relaxed ambience of a small orchestra. The album ends with a 15 minute epic called '4am', which sounds like one of the KLF's more twangy ramblings

SCM started as a college thesis by Roderick, but gradually transfused into it's current state as the professors and fire department led him to back off from the destructive side of the pyrotechnics.


There was an e-mail address on the sleeve, so I took the opportunity to probe Todd (sampler, turntables, vocoder) for a few thoughts. They also have a website, but since I don't have on-line access, I can't visit it. Don't worry if I'm losing you, I lose myself sometimes. Here is his e-nterview.

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'The st B
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>Do you prefer the sun or the dark?
As a food source or an emotional state?
>What made you set up the Website?
The label forced us, threatening to take away our tour plane.
>Do you spend too much time on the Internet?
Yes, way too much time on e-mail.

>Are you as laid back as parts of your music suggest?
We are neo post lounge music to recline your mind to.



Michael Cozzi Gordon Raphael Bennett James Anisa Romero Roderick Romero
Todd Robbins Juano

 SKY CRIES MARY


Contact: 213-850-0254

Photo: Karen Mawson/1994

>Is SCM more of a concept than just a band? With the art and the Website.
>I imagine the live show is a lot different to the album.
Concieve this....SCM is alot like toast is to fresh bread. With toast,
you are ususally getting an extra 100 watts pumped through electrical coils
which gives toast that extra edge over fresh bread. That hundred watts is
alot like our live show.

>Do you see a song like '4:00 am' as being what you're striving for? ie a
>long, atmospheric, soundtrack kinda mood.
Abrasive relations with our label encourage us to write songs too long to
fit on one cd. This Timeless Turning is actually only a sampler, each
song has its own cd, resulting in a never to be released 13 box set.

>I hear Steve Hillage has mixed some of your songs. How did that come about?
At a Skid Row concert in between hair whips I bumped into Steve. Noting
our refined similar tastes in music we discussed the possibilities of a
remix.

For more info call MARK on 0171 354 5452

>Who else has done mixes, and who would you like to?
Steve Fisk remixed When the Fear Stops (Hypno-Fisk Mix). DJ Shadow.
the price of a CD single that gives you the definitive statement

>Have you heard/Do you like: Stereolab, Orb, ROC, Portishead, JM Jarre?
Kudos to The Orb and Portishead. Don't really know the others.

>Describe the room you're in.
Octagonal. with sloped ceilings. Shag carpeting up to my knees.
Pyramids everywhere, the largest directly over my bed.
Fractals endlessly loop on my walls from high powered video projectors and
the monkeys in the cage howl ecstasically
past with tracks from seminal proto death-munkers Amehix and

>What talk show would you like to go on and what would you talk about?
Riki Lake....Divine

>Where would you like to have a party and who would you invite?
On the Space Shuttle rubbing shoulders with Lady Miss Kier and crew, Kato
Kaelin, and Aum Shrinrikyo

>Describe your average Friday?
It starts with fasting to prepare ouselves for the strenuous rituals but
thats all I can tell you.

>Do you do any martial arts or anything spiritual?
Two weeks ago I sold a hotdog to a budist monk who ask me to make me one
with everything.

>Is computer comms technology just a geeky gimmick, or a real step forward?
The Internet is is the cb radio of the nineties.



You can contact Sky Cries Mary by one of the following:
e-mail: toddr@halcyon.com
website: <http://www.ddv.com:80/Worldldom/SkyCriesMary/>
mail: po box 4753
Seattle, Wa
98104-0753 usa
audio: just go buy a record and get on their wavelength!
A l t e r n a t i v e P o n t a s

everything's gone bear-shaped

Cub cover most of the ground you could ever hope to expect from the perfect summery, laid-back, PC, light, fluffy, deep indie-pop. And they're not even American. They're from Vancouver, on Canada's West coast. The simple but well-made sounds of 'Betti Cola', the first LP, immediately strike you as something not to miss. 24 songs of summer love and sunny vacations that combine and exceed all the best bits of Tiger Trap and Lois and Helen Love and all your other 7" favourites. Not only do they out-cute Tsunami at their own game, but the packaging truly reflects the content. Cub records are a treat to listen to, not something to look nice on the shelf.

The new album is called 'Come out come out', which is being released on a colourful three 7" package. As well as their unique, sweet sounds, Cub also tackle the GoGo's 'Vacation', and there's a house nation remix of 'Go Fish' (first song on 'Betti-Cola') thrown in for good measure. All of which leads neatly onto the first of a long list of questions, all answered by Lisa:

Why do the album as singles?

Why do the album as singles?

Is it because you saw the packaging of things like Simple Machines and wanted to do something like that?

We always do vinyl in conjunction with the CDs because we've always been big vinyl fans (I used to do a college radio show called Swingin' Singles that was 7"s only). We started out doing vinyl (cheap! fun! pretty colours!) and we still just love the way they look + the way they sound. Vinyl forever! And no, it has nothing whatsoever to do with Simple Machines.

Is Canada a lot different to USA?

Is Canada a lot different to USA?

Canada is very different than the US (cleaner, greener, safer, more diverse, more isolated, less guns, more punk!!!). Geez... do I sound defensive or what???

What other famous Canadians are there apart from Bryan Adams, Mecca Normal, Sloan, Jale?

What other famous Canadians are there apart from Bryan Adams, Mecca Normal, Sloan, Jale?

There are many famous Canadians but a lot of them are so famous you probably think they're Americans (oh brother, there I go again!). A few notable names include: William Shatner, Neil Young, Michael J Fox, that Brendan guy from Beverly Hills 90210, Jim Carey, John Candy, Meg + Jennifer Tilly, Lorne Greene, Dan Ackroyd, DOA, KD Lang, Sarah McLaughlin, Alexander Graham Bell... uh, is that enough?

When are you going to come over to England?

We're trying to book some sort of UK tour for the fall. Any advice, suggestions, contacts? Write us! We didn't think anyone knew about Cub over there, but some people have written. We're going to be on a compilation on Birmingham's Garden Of Delights label and someone even told us we've been played a couple of times on the John Peel show. Yikes!

What records have you released?

What records have you released?

stuff we've released: all on Mint records:

pep (1992) - 6 song 7" on yellow vinyl, produced by Jean Smith of Mecca Normal

hot dog day (1993) - 6 song 7" on red vinyl

betti-cola (1993) - cd/double 7" on blue vinyl, old songs + new songs, wacky covers, cover art by Archies artist Dande Carlo

volcano (1994) - 2 song 7" on clear vinyl featuring a chaotic live version of Beat Happening's "cast a shadow"

come out, come out (1995) - cd/triple 7" on multi-coloured vinyl, 13 songs plus a disco remix of "go fish", cover art by Canadian comics queen Fiona Smyth

Plus we've been on tons of compilations in Canada, the US, Spain + Germany!

Lot's of stuff coming up too!

It's the days of the 90s, are people still writing and releasing music? It's the days of the 90s, are people still writing and releasing music?

spinAt

Which song of yours do you like most?

I always like our newest songs best. Right now I love "green eyes", "exit" + "the day I said goodbye" all of which will be coming out on Lookout Records this summer.

Who's idea was the dance version?

Kevin Komoda, who's in the Montreal band Pest 5000 and runs the Derivative label, did the remix. We thought it was hilarious so we stuck it on the new record.

When you're at a club do you prefer dancing to "dance" music or indie/alternative?

I don't dance.

Are you glad the Go-Go's made a comeback or do you think they should remain a past legend?

Someone gave me a glowing review of one of the GoGo's reunion shows so it sounds like they're having fun + that's cool. Their old songs kick ass on the new ones, though.

What was your best vacation?

A trip to Niagara Falls in the middle of winter: it was freezing, snowy, deserted and I got to sleep in a heart-shaped bed!

Are you victims of society or do you think the world was made for you? In the morning, I'm a victim of society. At night, the world is made for ME!

Describe your average Sunday.

Sleep, sleep, sleep... eat a potato knish... sleep some more... read the newspaper... drink some orange juice... sleep, sleep... listen to Bob Dylan records... wash the dishes... go back to sleep.

What would you most like to find down the back of the sofa? Someone else's diary.

What's your favourite time of year? Autumn.

Tell me something most people don't know about you? I've read every Nancy Drew mystery there is.

What frightens you? Death.

What was the last thing you broke? My washing machine.

Do you prefer the sun or the dark? The dark! The sun gives me freckles.

Who's your favourite English band? Uh, do the Vaselines count?

What was the last record you thought about buying but then decided not to? Nirvana Unplugged.

What talk show would you like to go on and what would you talk about? I'd rather be on Hollywood Squares.

Describe the room you're in.

My living room - blue walls, junk everywhere: books, letters I haven't answered, my Viewmaster collection, the snowglobes I've collected on tour, records, three cats, the virgin mary.

Where would you like to have a party and who would you invite?

I'd like to have a party in the Status of Liberty's torch. I'd invite you!

Do your lyrics accurately represent your outlook/feelings/opinions, or are they written in the third person?
Some songs are more autobiographical than others. But I'm not telling which ones.

88 2022 / 79 :ON IVA

Do you believe the following lyrics of yours:

a. "True love doesn't last forever"
Sometimes yes, sometimes no.

b. "Everything looks beautiful when you're young and pretty"
Definitely.

When the fox comes out to play, Cub will be there playing with their dolls. Make it your mission to track down some of their records so that you will lead the rush when they treat our clubs with their sunny sounds. It's gonna be a long summer. Cub are well worth scouting down.



Mint Records, Inc.
#699-810 West Broadway, Vancouver, BC Canada V5Z 4C9
Info and booking: (604) 669-6468 • fax (604) 669-6478

Photo by
Rosanne Holoboff

left to right: Robynn, Lisa, Lisa G.

wasn't that great?

PROMOTIONS

The Comet Gain album is good. The suffering souls have been accused of being everything from indie janglers to mods, and it's all true! Their influences are displayed on the sleeve - a Northern Soul compilation, much like any of the thousand other collections of obscure 60s soul. David and Sarah alternate singing duties, which lightens the load of his happy misery and her cheery doom. The album's called 'Casino Classics'. The first song's called 'Footstompers'. They know where they're coming from.

Alternative Tentacles have released a few good records (understatement of the ear). Instead of trying to judge from my one-liners, why don't you just buy the huge sampler 'The Futility of a Well Ordered Life'. It's only CD single price, and has got loads of the best stuff on. Take the first four for example: D.A.D., DOA, Hanson Brothers, Tribe 8. Even if it didn't get better, which it does, that's enough justification to buy it.

The Whale single is about as good as it's possible for a Swedish band to be. They've got everything from L7 to Luscious Jackson. And it goes without saying that the Drugstore single is about as good as a single with a cover of 'Sugar' is possible to be. Frankly Drugstore have got more singles than a cat on a hot tin of tinned catelaine, but so long as they've got the capacity I'm not complaining.

In the "bands not to get fooled by" category are Star 69 and Pussy Power. The latter will be all over the place throughout June, and will probably be quite good, but don't get too carried away.

My spies have been out and have filed this report on the answer to the question on the tip of a thousand tongues:

WHAT EVER HAPPENED TO THE WAAAAH! ORGANISATION?

Is a question that I find myself mulling over during a dull moment at a gig, when there's nobody around that you really know and you're feeling indifferent to the activities on stage.

What ever happened to the "magazine publishing, coach tripping, DJing, band managing, mail ordering, football playing record label" which Melody Maker claimed was the "saddest" record label in Britain?

There was never such a thing as a dull moment with WAAAAH! From turning the Rails Club in Euston into a near-credible venue, having the audacity to release records by Bouquet, organising chaotic coach trips to Sarah Records Christmas parties in Bristol, somehow convincing an NME journalist that Strawberry Story were quite good, running ska discos in downbeat Manchester pubs and weekenders in Brighton featuring The Voodoo Queens. To putting on reggae bands, noise bands, indie bands, and folky solo guitarists on the same bill and flying the flag for cutie, indie-pop and getting away with it.

At WAAAAH! events, you were guaranteed to become intimate with that boy/girl you'd seen around and about at gigs and quite fancied but was previously too shy to speak to him/her. WAAAAH! gigs were like youth clubs you went to when you were in your early teens. You knew that you might find the music hard to swallow but you were always sure of meeting your mates, playing around, exchanging gossip and holding hands.

Latest news from WAAAAH! HQ informs me that Richard WAAAAH! refuses to go to gigs anymore, bemoans the fact that Sham 69 won't be making a comeback and spends most of his weekends chasing fox hunters in Surrey. Colin WAAAAH! is occasionally seen around and about yapping on about elitist house parties in Brixton, bloody Leeds United and being an "immature student".

The future for WAAAAH! is uncertain but there is enthusiastic talk of a new bigger and better Club WAAAAH! beginning in the autumn to celebrate their 5th Birthday party, a regular "punchy" newsletter for all of their loyal supporters and maybe another classic CD compilation. The cutie fight back begins here.

FOR DETAILS ON ANY FUTURE WAAAAH! RELATED EVENTS CONTACT :
7 MONTANA ROAD, LONDON SW17 8SN.

Just about space left to say "buy some back-issues"
#9 2 flexis Bandit Queen Whiteout Elixir Cuckooland no interviews
#8 Flinch flexi Muffs Madder Rose Drugstore interviews
#6 Drugstore flexi Velocity Girl Credit To The Nation interviews
Neil Boyd PO Box 2714 London NW6 2HS

WAAAAH!

When
Make it
the ru:
long st

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