

Enjoy

*Alfa*



IT SHALL  
BE KING  
inside  
german mods

# RAW POGO ON THE SCAFFOLD <sup>NO.</sup> 10

ON THIS GENERATION TIP!

YOU ARE GOING TO THINK THIS IS A LIE BUT ITS NOT; its just that when I was squatting with Paul at Chalk Farm we had no money for food and it was really fucking cold. The advance from CBS was being held up because they still weren't sure if it was such smart buisness sense to give lots of money to some band that shot racing pigeons just because EMI signed the PISTOLS. They didn't want to jump on the bandwagon so soon. Paul and I wasted the days away in the cavernous warehous striking long-legged rock poses in tight fitting drain pipe trousers, dying our hair and looking at our brothel creepers in all the shattered mirrors. It was about the time I finished silk screening their giant Stuka dive bomber back drop that Bernie Rhodes came over with some Ladbroke Grove hash given him by Mark P. He was all high on this new bright idea of his of plastering all these big paper adverts he called 'flyers' up and down London's punk rock streets. It was about the time we returned to Chalk Farm after slopping the 'flyers' all over Kings Road and Portobello, and around the Roxy in Soho (or was that Covent Gargen), that Paul realized we could make pancakes, bishquits, Sheperd's Pie and figgy pudding out of the left over wheat paste. So we started a little fire beside Terry Chimes's drum kit and cooked up the mulch. But it was the following grey English morning that Joe Strummer came by to meet with Mick since they were about to enter into the most fruitful period of their songwriting collaboration; penning "Jail Guitar Doors", Garageland" and of course "Complete Control" together -- but Mick never showed up as he was shackled up in his mum's tower block that day with Chrissie Hynde, singing SMALL FACES songs with her and planning out her rock career in THE MASTERS OF THE BACKSIDE -- that it struck me! He came swaggering in grinning, with his guitar slung across his back like a Spanish Anarchist, wearing ratty old trousers circa pub rock days, woody English brouges and that dinner jacket from the first LP cover. The smile on his face was blimey wide and the gaps where his teeth used to be were miles apart. He glowed. He radiated the warmest halo of benevolence as he stood there like a sussed movie star from some WWII epic, slouching in the doorway eyeing us like urchins squatting in the corner eating drip ping wheat paste out of a big metal bucket with our hands. I felt like Oliver. I thought he would take us in his arms like a father would. He smiled and smiled, all full of that cockney cockney joy of life and live it, emanating from the cockney cock load of his heart strings. Then he cracked some smarmy joke and asked if we'd seen Mick. And it was at the WESTON show on November 6, put on by the Cabbage Collective that I realized just HOW MUCH LIKE JOE STRUMMER the guy from the STUNTMEN actually is! There is no fucking denying it, as if he doesn't cultivate it.... I don't

CONTINUED Pg.2



**YOU'RE GOING TO THINK... CONTINUED--** -- know if its a good idea to grow a goatee and wear glasses at the asame time, but it sure doesn't hurt DERELICT HOTEL's chances of having the craziest and most jazziest rhythm section in the world. I mean hearing them is like hanging out at the early 60's Pine and South Street beatnik haunts like we used to with the Penn girls. And then we used to head over to the trashed pad Chet Baker was staying in for the summer at 42 and Larchwood. Coltrane would walk over from Center City and we'd have Bennies and Red Wine parties before class... This is the part of the zine I like to call "SPACEJUNK" wherein I write lots of mysterious things about people who wear women's clothing, hang out at lame clubs and who you would like to see dead. Me? I attend the grunge dance parties at Silk City because you know you should really try to be in on things before they get nationwide and all lame and mainstream. And believe me, the KIBBUTZ look is gonna take off big time in about two weeks! ...I've been buying lots of thrift store trousers lately and having them expensively tailored into hip hugging and walking sensations. But now I'm scared I'll rip them assunder and detourne them with safety pins and stencils, having sewn bondage straps all over them. But I'll never get a straight job then... About the funniest thing I've done in the past five years was trading a pair of Nana Creepers to Rasta Chris for a Fender amp. I felt all warm inside having helped this guy along in his chosen fashion mode, but now I'm not so sure. I wouldn't mind my old creepers back to make me 6'3". And say hi to Chris when you see him because being an artist and a white rasta isn't exactly a cakewalk... Frank FOE's label happens! He just put out the new WESTON seven inch and he's got the remaining copies of the RUSSIAN MEATSQUATS' LP "Lets Hang Out" for sale too! And if you don't have that one then you don't have the only extant recordings of the greatest hardcore drummer ever there was. If I were you I'd send Frank the \$7 as soon I got paid because it is that 'good' and that 'small PA town' that you'd be a happier soul the instant you realized you didn't drop your loot in the mailbox to be ripped off again... You know I type this shit up right off the top of my head and i hope all the typos don't make you wanna quit the scene or anything, but if they do, I hope you would reconsider since the scene is nothing without each and every one of you. I wish you would all start fanzines and bands and labels because this town would be alot less boring if you did. And then you could each blow up one rock club! Wouldn't that be a strike against boredom! But then again I'm not wholly convinced that having a band behind you is such a good thing sometimes. I mean its been 3 years now that I've been waiting for Lars Vala to dump his employees and go it solo because you know as much as I do that they hold him back... Tristan is not only the first man in the history of the neo-folkie revival to wear a dress, but he's also the first to cover a PIL song (off a way later album no less) and be good at the same time. And while fronting a really hard band every other day. And KITSCHCHAO have a classy looking single coming on COMPULSIV, and maybe one for Scott HOTEL's label...

It was about the time me and Gaz Bushell invented the word "Oi!" that the COCKNEY REJECTS started sharpening the edges of their five pence coins and filling socks with lead for an upcoming Westham United vs Tottenham Hot Spur European Cup match, that I realized that one day the WORLD CUP would come to America and that I'd better be on the winning side when the rural hiways and urban byways of the US got taken over by warring gangs of soccer hooligans. So ever since that day on the terraces of East London, throwing flaminge gobs of shit filled bags down on the heads of Sheffield Wednesday supporters with Stinky Turner and the singer from INFA RIOT, I've been amassing an arsenal of hooligan weapons; from 'koshes' to 'brickbats' to 'throwing coins' to 'kickers'. And this summer I'll get to use them all! ...but perhaps its too early for the Oi! revival. I mean BLANKS '77 are play this very second at Temple university, 15 blocks away. Rock history is like some crazy mobius strip and I'm sliding around back and forth, back and around... i don't think i wanna go. I'll stay right here and turn up "Hate of the City" really fucking loud. And speaking of VILEHORRENDOUS, Roy Grube said they did BUSINESS and COCK SPARRER cover, but I didn't hear any at the Cabbage show. They were wearing black jeans and leather so I'm not sure which warring revival they align themselves with. But at least they're not ZONIC SHOCKUM. I mean you know they got way more history in their record collections than Zonic Shokim or something... Doug Anson moved to Frisco. Ask him for a tape of whatever he's doing now and expect to spend the next three days reading his letter. ...it may sound odd to pro skaters around the country but Jason KITSCHCHAO on guitar sounds so close to the guitar-only parts on "City Baby Attacked by Rats" that you'd think he had a green triple mohawk with leopard spots dyed around the sides! And Tristan's rottenest vocals make hundreds of people around the nation recall the GRIME SPIKES. I think Jon Arbegast returned from where ever he was and I guess that means MR YUK is happening again. I've been told by folks who know those involved that both MR YUK and TURNBULL AC sound like early VOID demos... Greg Chumprine stars in OX and I think Trent Reinsmith is drumming for some people. They want me to do a MUGFA CE reunion at West Catty but I think I'll desist. I'll be there just to see the insides of that magic place again however; and a GRIME SPIKE reunion would be more like it... So it came as a big surprise when John Zorn called up Charles raving about a DEALERS practice tape he heard. I imagine we are going to be the next power trio exploited by him. I can't

wait to play to art scene cognesenti at the Knitting Factory. The only question is if we can reproduce in a studio... Some NBC lackey approached us about appearing on Sienfeld. I think they want Kramer to come storming in raving about some jazz combo he and Elaine just saw. Then Jerry goes to see them with Castanza, but Castanza doesn't make it because his shrink tongueing kissed him in the ear, throwing him off-kilter for the rest of the episode. So Jerry hangs around not knowing Castanza's not showing up and the last 15 minutes are way awkward because its just Jerry sitting alone at a table watching us freak out on stage, winking at him, etc., completely baffling him, until he gets up and runs out. And thats when the credits start and thats when Kramer shows up and says he is sorry but the bands name wasn't the DEALERS at all, but NINEFINGER... And speaking of them, they have a single with F.O.D coming out on DEAF AMERICAN. And a "7" after that on Rhetoric, from somewhere around Madison I think... Both will have beautiful covers and graphic design...

You know, it may not be such a hip thing to brag about hailing from small Pennsylvania towns founded by German religious fanatics, but it sure doesn't hurt your chances of coming up with real and honest endeavors stripped of big city pretensions. I mean KITSCHCHAO are from Lancaster, where that weird 'children of the corn' Amish sect control everything; MORTIMER SMEDLEY are from Kutztown, where the Menonites horde their money; and bands like MR YUK and the RATRAPPS are from Bethlehem, the worldwide headquarters for the Moravian church, which was founded by heretical 'Erotic Freemasons' (see "Secret and Suppressed" edited by Jim Kieth): And WESTON grew up in Nazereth, where they excommunicated the really weird Moravians to after getting kicked out of Bethle hem. Fuck, if things like the Bureau of Alcohol Tobacco and Fire arms existed in the 1700's, these towns wouldn't exist. I mean the ancestors of these bands may as well have been named David Koresh. So instead of the above-mentioned woody hamlets being but piles of ash and cinder from days long gone, they are the stomping grounds today of Jim Jones-Hamlet figures like Tristan Egolf, J. YUK, J.T., Dave Weston and, oh I don't know, Roy Grube. ...these are just some of the people on the scene at this very second: Tim from Ridgway, Sarah and Kyle, Stephanie, Big Greg, Beth, Dave Carmons, Dave Burch, Andy and Elysia, Linda and Noel, Lars, Frank, Art, Simon, Bull and Jennifer, Brendan the Tobin, Lisa Krieger, Charles, that homeless guy named JOJO, Kris Kubicek, Davis, Kapes, Cahill, Jim Reed, Rick Charnowski and any world class skater that ever lived in Emmaus, anyone named Mark Kale from Nazereth, Jason, Dan and Dave, Andy (whos doing a zine), any one who lives on the southside scene in Bethlehem, and anyone else whom i forgot and you think is a straight up kind of scene-ster. If you see anyone on this list please braek into hearty applause. And you know I had no reason to be over optimistic, but somehow when you smile I can brave bad weather... I gotta go find Tommy now, he's down at the arcade. He's waiting for me. We're gonna go find little Jamie Bulger down at the mall. He's with his mum... Thank you and may you all sleep as lambs forever more.



this is raw pogo live at th witch trials number 10. everything here in copyright 93 by whoever wrote, drew or thought of it. ads are so cheap within, #9's are a buck fif. if you hear anything about anything going down with the people please

write with the information to: eric Beth

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# WITH THE PEOPLE 94

Although its completely obvious that you can glean all you need to know about the scene from reading WLCOMAT, PHILLY ROCK GUIDE, CITY PAPER and STAIN, I have a feeling those underground D.I.Y zines may have forgotten to mention the most important bands in the Philadelphia star parade. So as a christmas service, heres a list of bands that are the greatest. I mean, if you wanna know whats up you don't need anything but the above-mentioned tip sheets so I'm just some fucking square putting information out to the people. and the PEOPLE ARE DOWN WITH IT! But only time will tell if these rocket scientists in bands are also WITH THE PEOPLE, or 'WTP'...GELCAPS are pretty definately WTP. they can be reached c/o SPACE BOSS CORP. THE BOOGS , kinda WTP. CROP CIRCLE may be with the people of Reading, but not neccessarily WTP in Northern Liberti es. PSYCHIC ENEMIES are WTP on Jan. 17 at 40 Street Under ground. THE SEXUALS are WTP and of the people. At this very moment in rock history, the MAY 13 MOVEMENT epitomize WTP! I heard the LATIMER demo and even though they make such a big fucking deal that the studio-made, proffessio nally-duplicated tape is "LO FI", as it boasts on the cov er, I have a feeling it is a lie; probably not WTP. I mean the dEALERS are WTP and lo fi and all, produced by a Sears portable radio/cassette recorder etc, as opposed to a portable Gary Ferncheck. And if you listen to any UPTOWN BONES record you know what I'm so tenderly trying to imply...PORK are WTP of West Philly. DERELICT HOTEL are totally WTP as are KITSCHCHAO. and everyother band I forget the name of is not. Oh and the BRAD ROELKE BLUES PROJEST IS! And the FLICK are not. I could mention MEL'S ROCK PILE, PETER'S CATHEDRAL, EDO, the BUNGGIMS and the SEANCE POOPHEADS as being WTP but I never heard of any of them before....



You know there was supposed to be a big happening interview with Tristan of the very interesting band KITSCHCHAO in this issue. Unfortunately, J.T. hogged most of the space, so Tristan will be featured next time along side the other kingpin of the punk rock frontman-as-small town-shaman scene; DAVE WESTON! So instead, check out what THE P E O P L E are wearing... I mean, are you with the people? easy.



HIP BEARS  
SNORKEL!

TROUSERS ARE HIP HUGGERS TAILORED BY  
BETH HERSELF  
MONKEY BOOTS BY MINTZ, CARNABY ST  
ANTIQUE RUG FROM PAUL DAVID'S GRANMA



TOWNSEND-ESQUE SCARF  
BIG BLUE PARKA SCENE



# MODIFICATION

Germany 1993; News from the front By Julie S.

In Philly when the TV PERSONALITIES tried to leave the stage after their July 93 gig at the Khyber, a big, happy fan trapped Dan Tracey and all but carried him back on stage for an encore. In Berlin last March, the crowd yelled for "PartTime Punks" after every song, then called the band 'exploiters' for not having played it. American fans wear jeans and want to have a sloppy good time. German fans dress like their heroes and take them very seriously.

I just spent a year over there in Berlin and Hamburg. There are some shows, met some bands, bought some records. There is a lot brewing up over there if you'd care to hear...

Berlin is the land where metal industrial organic machine music reigns and Blixa & Nick are the patron saints. In a city with not much time for pretty things, Berliners in both East and West like their music hard - '77 style punk never left and hardcore rap is really big. They listen to some of the nastiest raps I ever heard (they get played on the radio, I guess the types who'd protest can't understand the words), which gives many of them the feeling they know what the U.S. is really like.

Music over there is really divided into scenes in a way it's not in the U.S. You've got the techno raver scene (which dominates Berlin clubs), the black-leather goth scene, the squatter punk scene, and on and on. No matter how spotless your punk credentials, if you don't look the crusty part, you get some hostile stares when you go to their pubs. Much more to my liking is the scene in Hamburg. Hamburg has a boatload of credibility as the town where rock and roll first made its assault on the continent. There's the BEATLES' thing - the Star Club was torn down in '86, tho the stage was relocated to another bar in Hamburg - especially the red light district around Reeperbahn in St. Pauli - still has a magic which draws people like Billy Childish and Tom Waits. The mix of dock workers and hookers, tourists and young people, and crazy people keeps you on your toes, and keeps Hamburg more real than the sanitized flower-box cities down south.

Hamburg is a hub of MOD MOD MOD! It's not unusual to see 100 Mods turn out for 60's nights at the Marquee. I met people who rode their scooters 100 miles for 1 gig. Though there's no shortage of mods who live by the book, the scene is evolving in different directions. Back in '86 & '87, everything was the MIRACLE WORKERS, CHOCOLATE FACTORY, and a slew of bands from all over Europe and the U.S. who worshipped the SONICS, SEEDS AND STOOGES. Everyone was letting their BEATLE cuts grow out and hanging voodoo bones around their necks in honor of SCREAMIN JAY. When grunge started taking over, lots of mods decided it would be a good time to get a hair cut. Clean lines and tight melodies made a comeback...



— DAISY CHAIN —

Whoever said that MODS were listening to harder stuff was absolutely right. I make wild generalizations based on about 10 people, but the range of things folks are listening to now is broader than it used to be - from late SMALL FACES to lots of glam, ragamuffin and lesser known '77gems. The thing that amazes me most is their dedication to collecting records and video clips; Germans really are more methodical, which can sometimes be a good thing. My friends taught me things about American music I never knew, not to mention turning me on to great obscure British and especially Swedish garage bands. They still take their music more seriously than we ever did.

Some of the best bands now playing include DAISY CHAIN, THE APEMEN, JANE POW and THE MOBYLETES. DAISY CHAIN have been around since the mid-80's, playing a brand of music they call mod-metal. Singer Jani is a blonde Teutonic howler who keeps her voice fit with cigarettes and chocolate. Tom, who writes all the songs, arranges all the gigs, and only makes the coffee when you nag, plays a mean guitar whose technique is a fuzzy mess that gets the job done. Jens plays bass, but the rest of the lineup is highly volatile (current drummer Rudi was once in KMFDM!) which helps explain why the band have only released 1 album in 7 years. A new single, "Married Girl" was released this year, and an LP is being mixed as we speak. Great shit.

THE APEMEN are an ugly group. 4 mods from Saarbrücken, they are no fey pretty boys. They play their music loud and fast. They like to get topics on stage and encourage others to do the same. Maximum Rhythm & Beat indeed! JANE POW are from Brighton. They seem to be cut from the Dan Tracey cloth and their sound is a lot like the TVPs/TIMES sans the cuteness. Their latest single "Sanitized" b/w "Morningside" is a speed-fueled guitar jangle embellished with the right amount of organ and flute (!) flourishes. The songs barely hold together but build up to breaks and climaxes that are little jewels. A truly fine single. Finally, the MOBYLETES are a girl group and retro is their color. Their novelty is that they sing beautiful renditions of classic songs in German. Actually there is a small wave of this sort of thing, people doing German versions of songs like "Love Potion #9", which were actually recorded during the 60's by German Beat bands. This was the music of their parents and continues the tradition of Schlager (German hits), which I guess is a bit like my fondness for Sergio Mendes and Tom Jones.

So ends our brief tour of the old country. Hopefully I've convinced you that Germany is more than beer and skinheads and football. It's a strange place, but its got soul if you know where to look. DAISY CHAIN are on Vince Lombardi High School records Schulterblatt 87, 2000 Hamburg 36. JANE POW are on Target records. You can write them at: PO BOX 656, Brighton BN1 4SH U.K. OUTER LIMITS is a German mail order service for LPs, books and tapes. They have a huge selection of 60's & 60's inspired stuff, and can be reached at Grunwald str. 17, 1000 Berlin 62

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# SLANG-PRINCE OF BETH' LUM POP-SIKE CITY-STATE

FALL 93

Its such a lovely fall day that Andy Clees and I step into, right off the slouching bus to Bethlehem. It is bright and quiet on the southside. Lehigh students are buying indie rock LPs, we're well-oiled on red wine and whiskey, and we walk through the sleepy streets to J.T. and Maria's hipster pop-sike pad...



ERIC-sorry were late. (we barge on in) We just got a boot leg of "Cocksucker Blues" at Play it again.

JT-wow... I was sleeping. (JT moves around getting himself together. He splits for awhile. Then he returns with a Coke glass full of Coke. It is almost awkward. I pull out the new WESTON 7" and we admire the cover with glee.)

JT-this is our next single cover. (pulls something dark out of a box)

E-who did the graphics?(because they're not so good)

JT-the guy in VACANT LOT. uh... Pete Ciccione...

E-pretty professional. How come you don't use any of your drawings, like those? (pointing at a pile of JT cartoons against a wall, ditched but cool record covers with Tab, etc.) Whats with this kid? Its a recurring theme.

JT-its Tab. I did use him for the Coca Cola cover, and I tried to, ah... (walks out of the room)

E-are you gonna use this "Acid bubble punk" one? (a detoured Wrigleys package)

JT- well no, but it seemed like a good tittle.

E-whose putting it out?

JT-thats something I don't know. It might be Get Hip out I might end up putting it out myself...

ANDY-what does it sound like in relation to your other records?

JT-about the same. No big... progression.

E-its not a Peter Buck hit machine?

JT-no, I did it myself in Philly at a place called Studio Red.

A-who produced it? How was it? Was it Adam?

JT-yeah, Adam. He didn't really produce it as much as...

A-you did.

JT-as i did, yeah.

A-that's good.

JT-he was just sort of like... there. (takes a long sip of Coke)

E-doesn't Dave Stein have anything to do with it anymore?

JT-well, no. Technically he's supposed to put this LP out. Thats why we did it. I mean we had a contract with Psonik to do 1 more. E-so sue him.

JT-yeah. i mean the fact that he wanted us to put it out suggested to me that he'd have a way of putting it out because we spent our money to make the album. And now its like (in a large Dave Stein voice) "Oh you know Skyklad is in trouble". And he calls up Joe Hanna saying he wants to put it out, then we call him and he never calls us back. So my inclination is to think he really doesn't want to put it out. I'd like to do it cuz I think i could finally make a profit on it... we have enough in name to sell a few thousand.

E-in America?

JT-yeah, and more in Europe.

(on the tape you can hear Andy gobbling whiskey and sighing. His records disappeared under the weight of their excellent European label.)

A-how were your sales when you toured Europe? did they buy stuff?

JT-Oh yeah. much more in Europe than the U.S.

E-what kind of shows did you play there?

JT-we had about 27 shows and most of them were in Germany.

We played places with 300 or 400 people.

E-did most people know who you were or was it cuz you were Americans... from Bethlehem?

JT-I think it was largely because we were American more than being the SINS.

A-were the Germans pretty crazy? Pretty drunk and into it?

JT-not as much as say, the Spanish and the French...

A-the FRENCH?!

JT-the french. it was one of our best shows.

A-Where! Where did you play?

JT-Bordeaux.

E-(to Andy) the French just didn't like you guys!

JT-They loved it. And the Spanish were really crazy. But the Germans were kind of...

E-Germanic.

A-how was the German food?

JT-i wasn't a big fan of it. Pork every meal, so it was kind of a big problem. We had a guy named Wolfie or Volfie driving us around in a little Mercedes Van.

E-did Dave Stein go wi...

JT-YES!

E-how was that?

JT-that wasn't a good idea.

E-I just talked to Simon and he works at this screen printing place were the SINS got tees done, and he said Dave just called saying he was gonna pay for lots of SINS shirts he still owed money for...

JT-this is a story I've heard again and again from people at that level to the level of recording studios. When I thought every thing was payed for he simply had it on credit, and then he would not pay them, and I'd get a summons in the mail.

E- a summons?! like a court appearance thing?

JT-yeah, like 'we're going to sue you.'

E-he does the SWINGIN' NECKBREAKERS now doesn't he?

JT-no I don't think so.

E-have you heard that record?

JT-yes. I like it alot. I actually did a review of it for the Morning Call. And I noticed in your zine a reference to UNREST? (walks out of the room and returns with paper clippings) I kind of slagged them.

E-well thats really easythese days. Alot of scenesters are freelancing for that paper now. How did you hook that up?

JT-through Villania since he was leaving and needed someone to fill in...

A-leaving on their big tour.

JT-I'm hoping when he gets back he'll just take over again. I mean, he wants se to do live reviews...

E-meaning you'd have to fucking go out...

(long long l o n g pause...)

JT...do you wanna put in Cocksucker Blues?

A-YES!!!

JT-(kneeling before his set, wrestling with his VCR)I just saw like 15 minutes of this once...

A-are you a Stones fan?

E-did you ever sport a Lips-and-Tongue tee?

JT-uh... of sorts, yeah.

A-well I hope theres something on the tape

E-do you know who bootlegs these? we got it at Play it Again.

JT-uh, no.

(the vid. comes on and more things are drank)

E-it looks fine.

A-yeah. very fine quality...

E-who originally did that song "Same All Over the World" thats on the NECKBREAKERS LP?

JT-"Same all over the World". Hmm, I don't know. I used to do that in the CREATURES though. See, the CREATURES was one of those things where i would be given tapes of stuff recorded off the radio with absolutely no notation as to who played what, so half the songs we played I never knew who they were...

E-who gave them to you, Mark?

JT-yeah, Mark. But we're playing with the NECKBREAKERS soon in Hoboken.

E-i was in a drug study with Snook once and he came in with these super 8 films of the fuckin JAM that he shot in like 8th grade at some Armory in New Jersey! Did you ever hear PULASKI SKYWAY KIDS?

JT-no.

(amazing things happen on the TV screen and we watch)

A-do you play guitar every day?

JT=no.

A-how often? Do you try to play daily?

JT-no. when I play.

A-is it a chore?

JT-its not so much a chore as it is like, I've... just had it. when I say "when I play" I mean when we play out is when I play my guitar. It would take alot of effort to plug in the electric, and I don't don't like to bother anybody. I don't ever practice.

E-do the ORIGINAL SINS still rehearse?

JT-nope... we practice when we play.

A-have you gotten worse or better as a guitar player from when you started?

JT-no. i think i've probably gotten better largely from being involved in stuff like SUFFACOX, where all i do is play guitar. I'm about the same as when i was 15. that same blues scale i know...

E-well thats perfect. thats like Tab.

JT-and sometimes i'll hit upon something accidentally, but largely its just ...sorta just something to hold.

E-whats up with the SINS?

JT-uh, (long dramatic pause)

E-are you on the verge of breaking up?

JT-well, i would say so, but...

A-really!

JT-but then again i've been thinking that for the past five years.

I mean, between drummers leaving and...

E-anyway, we were thinkin about tat. whats up with drummers?

JT-sheesh I have no idea... i think, i don't know what it is, but drummers seems less inclined to committ.

A-did you like the drummer between Seth and the first one? the blonde haired guy?

JT- no.

A-as a person or a drummer?

JT-niether.

A-niether?

E-was that guy in the AQUABEES?

JT-yes. his names Kevin Groller. I mean i probably liked him more as a drummer than as a person.

E-the AQUABEES were pretty fucking bad.

A-i thought he was alright. Live, i don't know, he was kind of a showman or something.



JT-yeah, so that tells you something about his personality. But Seth's probably the best person and drummer we ever had.  
E-he's better than Dave Ferrara?

JT-i think yeah, actually, because Dave could be very brilliant and then have his mind on something else and blow things. Seth's got a really good personality whereas Dave was always kinda 'having troubles'...

E-i always thought he was pretty stylish.

JT-yeah.

E-he always had the skull and crossbones jacket going, those big glasses.

JT-he's been playing with THE CREATURES again but I think thats ending soon.

E-what is?

JT-his tenure with the CREATURES.

E-what, they're still together?

JT-yeah, they just put out a CD.

E-who is still in it? him and mark smith?

JT-Mike Spetrowski and a friend of daves and this other guy...

E-the CREATURES must have been the first non-hardcore band I ever saw and thats pretty fucking wierd.

JT-yeah, i have this feeling that eventually something will happen and the SINS will just break up or someone will quit and then we'll say "thats it, we've had it, we don't want to find somebody".

E-what, and you wouldn't feel barren and empty?

JT-no. (chuckles) i would feel a wright being lifted and i'd try to get a good job or something...

E-where do you work?

JT-right now i drive around at 3 in the morning delivering news papers to convenience stores. It screws up my time and i really want to quit.

(more drinks are poured. Cocksucker Blues plays on...)

JT-is this the '72 tour? (referring to the scene of chicks shooting up with some shirtless mustachioed guy in a hotel room).

E-did you ever get into hard drugs?

JT-no.

E-no?

JT-never.

E-are you on drugs right now?

JT-no.

E-certain people say that every time you play guitar you're tripping.

JT-uh, that was probably true for the last year. But you know, you 'run out'.

E & A-chortle chortle, hummumph

JT-I was sorta relying on just having it. And I never take that much because i'm so conservative about it, and i figure i'm gonna run out so i better split them into halves and quarters.

E-it doesn't have anything to do with your frying your brain.

JT-no, its literally because i never know when i'm gonna get more so i try to conserve. i use as little as possible. just enough so that i can remain interested, because honestly, the last few times i've played i havent done it and i was just bored. its like uh, what do you guys wanna hear cuz i'd rather be at home watching TV.

E-what 6?

E-what 6T's bands did you dig if you didn't like the STONES?

JT-oh i did like the Stones, at 13 or so "Let it Bleed" was my favorite album. At 16 my cousin gave me Nuggets and i thought th that was really neat. But when i got in the CREATURES i got all this stuff that...

E-i always thought you really big into American garage; but it wasn't till the CREATURES?

JT-no not really. I was really interested in British Invasion type stuff like the YARDBIRDS and the TEE. When i was in the CREATURES i always said to Mark "these groups are okay but they're just ripping off the STONES or they're just imitating the YARDBIRDS."

E-and then he'd punch you in the head or something.

JT-yeah...

E-he's a tough guy...

JT-oh yeah, he's a real cool dude.

E-you don't like him?

JT-no, we've had our differences.

E-i remember sneaking into CREATURES shows at the Funhouse and Villania is completely freaking out or drunk on the bench outside because Lynette was inside hanging out with Mark Smith. Or even that night in Philly when Lynette broke what's-her-names nose... the girl on the "Just 14" cover, uh, Jill Ott, or she broke hers because they were fighting over Mark. I mean Mark Smith inspired this in two very attractive women.

A-and in Pete Ryan...

E-the social scene happening at all those old psych shows was always interesting. I mean you, mark smith and villania were the king pins.

JT-well, yeah.

E-and now Villainia is on tour. thats so weird. what do you think of that? the PSYCLONE RANGERS getting big all the sudden? I mean it might as well have been you guys.

JT-i just figure its timing. I think theres probably lots of great groups from the 80's that wish they came out now. And its too bad because I think a lot of the groups taking it today...

A-suck?

JT-yeah.

E-yeah, you must... Deyou think the PSYCLONE RANGERS songs are as good as yours?

JT-well, no. I don't. I mean, i was really surprised. the latter part of my life has been nothing but surprises.

E-pleasant surprises?

JT-no, horrifying surprises. But i really didn't expect it and I don't think they did either.

E-really?

JT-really. they were shocked.

A-how did it happen?

JT-i guess they played this show in New York, it was just a normal showcase show, and i guess John knew this writer or somebody...

E-he's good at schmoozing...

JT-yeah, thats for sure. he probably met him through his dealings with the Morning Call. He gave this guy a tape and he sent it to this other guy Dave Allen.

E-the gang of four guy?

JT-yeah, in California, and he was starting a label, and then all of the sudden he flips over this tape, and...

E-was it the EASY tape?

JT-i don't know. It was a typical PSYCLONE RANGERS tape.

E-it would take a limey...

JT-i guess. But i would certainly rather see them succeed than some PEARL JAM copy band. i don't think we should talk about them even succeeding yet. I hope they succeed, but at this point theyre

on tour and their CD's out.

A-have you heard it yet?

JT-yeah and it sounds like every other tape I've heard by them. it doesn't sound like they spent \$35,000 on it.

E-of someone else's money.

(a big drug taking orgy scene commences on the screen, more cigarettes are lit and oolink and ahings allover)

JT-this is the only part I saw.

E-this must be the part that got it banned...

A-and its on a fucking airplane yet!

(Hairy men in striped pants pull the shirts off groupies at ten thousand feet. Jagger bangs the tribal drums. the pilot leaves the cockpit and shoots dope. No one is flying the plane until Mick Taylor lets the co-pilot back in the cockpit. He was holding him at bay with a knife. It is very scary to watch.)

E-how many bands were you in before the CREATURES?

JT-SENSELESS HATE and then later the GUNS, which was basically SENSELESS HATE without Joe Hanna.

E-wasn't the guy that did Chainsaw Fanzine in one of those?



JT-George Smith. he was sort of the 'leading light' in

SENSELESS HATE. he was later to become Dick Destiny..

E-oh yeah! with the bearded guys in FOLLOW FASHION MONKEYS.

(amazement ensues...)

E-how did you hook up with FORCED EXPOSURE? They fucking loved the DICK DESTINY LP. ha ha!

JT-did they? well Coley of course. Someone sent me a letter saying they liked this one thing i did which was just sort of a long feedback thing, and he wanted to put it out, in a very small way. I thought it was their label but it turned out to be TWISTED VILLAGE guys.

E-from CRYSTALIZED MOVEMENTS.

JT-yeah. but now they have the rythan section from Galaxie 500.

E-oh no! Did you used to hang out with Joe Hanna alot?

JT-early on, yeah, about 1983.

E-in high school he'd turn me on to the best bands while hanging out at the old shop. Like only Bethlehem's 10th grade was into DREAM SYNDICATE and RAIN PARADE and CRYSTALIZED when they came out. You were always hanging around with your sunglasses on.

JT-was i?

E-all the punk rockers would come in on the way to everybody's hardcore shows on NLR and... you were never very friendly. JT-no! i may not have been friendly looking, but i was always freindly, to this day that is a problem because people will just assume things about me that are not necessarily true.

E-they should assume more about you from your TAB cartoons.

JT-yes! by the way, do you have all my books? (pulls out a big mysterious box)

E-i have Tab and The Book Of Dreams

JT-but you don't have Coca Cola?

E-no. how old is that?

JT-its the first one, it goes back about 2 years.

E-how many people have bought your books?

JT-well i sold about 75 through Forced Exposure. And i must have sold 50 at shows. Its not some little thing, i mean theres lots of words and shit in it...

E-Hiram Abiff... whats your deal with all the Freemason stuff? just from reading conspiracy books and stuff?

JT-yeah i guess. It all kinda reminded me... especially when I read that almost all the presidents were Masons, and all these people that control things are all Masons.

E-theres lots of cool books from around 1800, when the backlash started, like the Robison book...

JT-and the 1880 ecumenical statement by the pope saying that if you became a Mason you were excommunicated and an agent of the devil

E-yeah.

JT- i don't know what it is. its just a very mysterious thing...

E-and its a very American thing to be intrigued by the Masons.

JT-definitely...

E-because America is the first Freemasonic nation.

JT-right. Its founded on it. Thats why Coca Cola has alot to do with America in general.

E-was the destiny of European Freemasonry?

JT-yeah.

E-the best books about it are always by the religious right freaks who are so fucking off base because of their fundamentalism, but in the end to an extent theyre totally right.



JT-I have this tape off one of the religious channels of this guy going on and on about the Great White Brotherhood. he was trying to tie it all in with George Bush, his family and his New World Order statement. He's just listing the names of all these obscure groups, each of which would make a great name for a band. He's talking about the Lucias Trust, the Bilderbergers, the Bohemian Grove.

E-what does Tubalcain mean?

JT-It was among the Masons' secret words, like MA HA BONE.

E-like JAH BUL ON

JT-they're just these words...

E-like YAHWEAH.

E-you don't have any copies of "Coffee" anymore do you?

JT-no, sorry. I have no idea where you could obtain one.

E-that was so fucking great. I tried to tape every on when they were on the radio.

JT-I think if pressed, I might be able to find one.

E-if you start a label you should press that! you gotta say it, go on, say it? "C - OFFEE"

JT-no.

E-did you ever take Joe Hannas rock and roll history class?

Or was that just a myth?

JT-no he did it for a time but I don't think it was very long. I have a feeling he was really in with the teacher. He has that affect on women.

E-when we were down at Play It Again Joe came up to the counter to take a phone call and Chuck and Hans clammed up and grew all scared and silent.

JT-actually it would seem that it would be a good place for me to work, but... no.

E-what do you think of Bethlehem as opposed to Allentown?

JT-when I started living here, like 10 years ago I really liked it because it was fairly peaceful. the reason I came was because it was the only place with bands.

E-where did you move from?

JT-well, from Easton, where there was no music. but bethlehem, in the past 5 years things have gone down hill.

E-downhill?

JT-yeah, I think alot of people come from New York to sell drugs and its really kind of screwing things up. I used to be able to walk fairly assuredly after 3 am anywhere in bethlehem and not feel anykind of fear, but now if you walk in certain areas you really ought to be careful. But its low rent...

E-and theres alot of bands.

JT-I prefer it to allentown because allentown is really dangerous. And its funny, there are no clubs in allentown that offer bands a chance to play. No clubs at all, whereas bethlehem at least has the funhouse and the 4G's both within shouting distance of each other.

E-did you ever play at wally's?

JT-yes.

E-that was a pretty excellent place, equi-distantly between the funhouse and the g's.

JT-now of course they've knocked it down. And it wasn't as though they have anything to put in its place, they just wanted to get it out of there. the guy that owns 3rd street chicken wanted that place shut down so bad, all those people coming in...

E-and shitting all over the place. Did you ever hear that story? do you know ---? he was in WORD MADE FLESH, they used to pr practice in the same space as you?

JT-yeah yeah.

E-apparently he was at the funhouse or the 4G's really drunk and had to take a shit and had no way back to Cattasaqua and he went in there and basically wrecked the toilets. he was at the SINS and DEALERS show this summer, telling me all this. but the cops caught him on 4 street and the way they knew it was him was by all the dark stains down his pants. then they beat him up.

JT-jeez.

E-can I use your bathroom?

JT-oh sure. (my bladder is emptied, JT wanders off again, we whisper amongst ourselves.)

E-san, I wouldn't mind living in this pad for 300 bucks a month.

A-god! its nice as hell! its perfect! look at that! (pointing to a turret-windowed room with late afternoon sun pouring in on guitars and amps scattered across the hardwood floor) it is per fact.

(then JT returns)

E-so what kind of bands were around when you moved to bethlehem? Was the 4th Street Saloon still going?

JT-I remember the saloon was open but they weren't having the old punk rock shows they used to have. I remember playing there with SPENSELESS HATE, one of the last shows, a benefat for Godfrey Daniels.

E-other than the 4 street saloon there was nothing else? What bands were around though?

JT-uh, one called the CLAP. and the COMPLAINTS from Cattasaqua.

E-the COMPLAINTS were fucking great!

JT-yeah, they were good. there wasn't a whole lot else. I never went out as a kid.

E-how old are you?

JT-I'm 31 just this month.

A-what's your sign? Sagittarius?

JT-Libra.

E-what was the first show you ever went to?

JT-when I was a kid I saw GANDALF at the Mohican Club in Easton. they didn't exactly make me wanna go play.

E-well what was the first band that made you wanna go play?

JT-I didn't ever see one. I just started playing.

A-you were never inspired by some live band?

JT-no, probably the only band that influenced me at all was the LYRES, who I saw alot of times. and back then they were real powerful. I saw FLIPPER.

E-before the suv died?

JT-yeah, it was very fun. I was on mescaline. that album is still one of my favorites.

E-you can just listen to everything behind the singer and its just going like "whoosh shhnnn"

JT-yeah.

E-and his lyrics were pretty great. anyway, what lyricists did you get into?

JT-when I was a kid I liked anything that didn't have anything to do with love. but when I was a really young kid I was a big BEATLES fan. the first record I really really liked was the plastic ono band. thats what I grew up on. but I can't say there was any huge influence by a lyricist per se.

E-I always thought the best SINS songs were the total love songs.

JT-in the long run yeah...

E-and you probably don't even consider them love songs.

JT-its funny about the SINS...

E-like "Help Yourself", those are total love songs, capital L! and "Ain't No Telling"!

JT-yeah but it could be construed either way. those are like looking down on someone sort of, and saying, you know, get it together. it doesn't necessarily...

E-its a loving kind of looking down.

JT-right. true. but the thing is, most songs that we've done, you can't necessarily link it to a boy girl situation... alot of our songs... I don't think I've ever wrote a hateful song about woman, whereas the whole garage pantheon is based on that.

"you hurt me and now youre gonna die" type shit. I never got in to that. I'd say, most of the songs I'd written, the lyrics are really fundamentally secondary--

E-really! Cuz songs like "I Want To Live" and so many others, those lyrics are fucking awesome! theyre just perfect, I don't know. the first record...

A-"My Mother's Mirror" is like...

E-those lyrics are all secondary?!

A-those are all really great songs!

JT-that ones about Joe Hanna.

E-what? what about Joe Hanna?

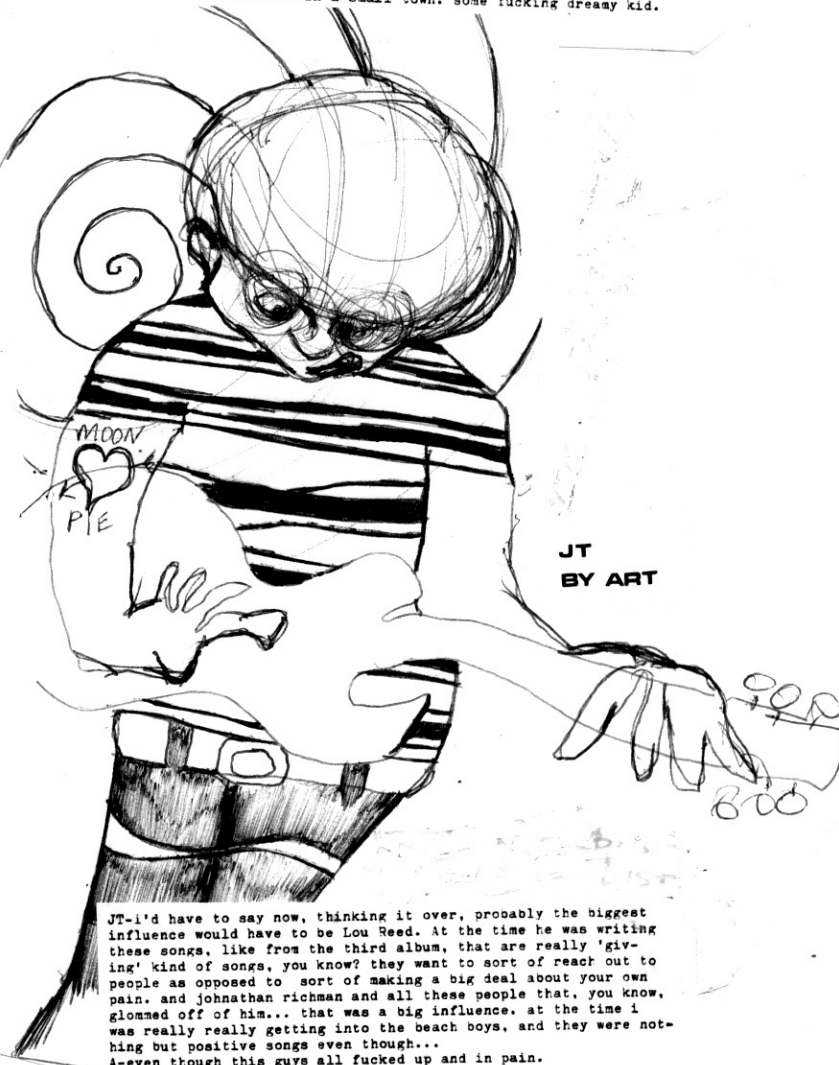
JT-that song "My Mothers Mirror" was related to me by Joe Hanna. it was an experience he had...

(Andy starts drunkenly apeing the words)

JT...he was dancing... uh I don't know if Joe does that, I can't really imagine... to that MOTT THE HOOPLE song, the version of "I Hear You Knockin'", and I believe it had something to do with his mother, like he broke a mirror that belonged to his mother... E-and he'll never be the same again. thats what that song's about?

JT-yeah, some weird oedipal thing about breaking your mothers mirror because of rock and roll.

E-but anyway, sinking like, "I want to know what its like to be on the scene" sounds like that could be Tab hanging around at some show somewhere in a small town. some fucking dreamy kid.



JT-I'd have to say now, thinking it over, probably the biggest influence would have to be Lou Reed. At the time he was writing these songs, like from the third album, that are really 'giving' kind of songs, you know? they want to sort of reach out to people as opposed to sort of making a big deal about your own pain. and Johnathan richman and all these people that, you know, glommed off of him... that was a big influence. at the time I was really really getting into the beach boys, and they were nothing but positive songs even though...

A-even though this guys all fucked up and in pain.

E-and involved in the manson family.

JT-you would think they... they were raised in a funny way.

A-do you ever think of yourself fitting into this kind of...

E-yeah, you're totally part of the pantheon you just mentioned off the cuff.

A...I mean, do bother thinking about that? being part of such a tradition and knowing obviously that its the 90s with PEARL JAM? or do you... I mean, do you give a shit? is it even worth thinking about?

JT-um...

E-is it like some romantic tragedy...

A-do you wish you were... I don't know.

JT-(sighs) I think about it all the time.

A-are you... like bummed to...

JT-I'm very bummed out. I'm not a very happy person. and I think it reflects in the music, but I'm not going to exhibit it. that would be a bit self indulgent. theres a whole generation of bands coming up exhibiting this...

A-what do you mean?





JT-you know, just bands that...

A-like who?

JT-oh Jesus. name any band thats big. like alot of 'indie' bands are seemingly...

A-they're just bad and selling something thats old anyway.

JT-yeah. you hear these bands that come up... for instance, lets take for example, i reviewed that UNREST record...

A-well a band like that subscribes to some, like, schtick. whereas you, anything youve ever done has never been schtick.

E-its classical...

A-its never been sarcastic. its always been pretty heartfelt where-as a band like that, and a band like, well name any underground band, are gonna like, theres gonna be a nod, theres gonna be a little wink to it. and you never, you probably never did that... E-and could that be from living in this part of Pennsylvania?

A-i mean theres a vast difference.

JT-yeah there is, and thats probably part of the reason people don't relate to us very well.

A-cuz youre not cute.

E-cuz youre not liars.

JT-we have no looks or corect political leanings of any kind.

E-i always thought singing songs like "get into it" or "break the chains" were, youknow... thats political enough.

JT-i guess its political.

E-its empowerment and thats all that matters.

JT-but still we're way out of fashion and thats why we find it hard to make it among all these groups, and it bugs me to an extent. i mean the PSYCLONE RANGERS are alot more like us then they are other groups, and theyre from the lehigh valley... i don't like poetry per se, and theyre really into poetry.

E-john's like "mr. writer" and everything.

JT-yeah but at least his lyrics rise above his poetry... but these bands, you know, just being as obscure as you possibly can for the sake of being obscure.

E-for the sake of indie record moguls nodding and winking at you.

JT-yeah right. i was never into exclusivity. i always thought the more people the better for your music.

E-well your chosen genre of rock is about the most populist.

JT-yeah. but i'm just not sure if this stuff is gonna sound good in 10 years.

A-it'll sound fine in ten years, like the PSYCLONE RANGERS compared to the ORIGINAL SINS, they're copy cats.

E-they are.

A-and besides that, they're bland and they don't have any class and they don't have any personality. i mean you're watching them on stage and theyre just fucking bland. they got bland songs, there is no... compared to the ORIGINAL SINS, who have character and class, and who are a good or great rock band, and theres something there; the PSYCLONE RANGERS are like a bar band you just walk in and see, there's nothing there.

E-the guy's wearing a cowboy hat...

A-i mean do you see the difference, between you and something like that?

JT-thats sort of how i feel.

A-because theres no comparison between the SINS and the PSYCLONE RANGERS! no comparison at all.

JT-yeah but i see a bigger difference between a band like PAVE MENT... Wayne (from SUFFACOX) gave me a tape of them.

E-he's into them? thats weird

JT-i guess. theres just too many bands. do you guys ever listen to WPRB in Princeton? they have the ultimate nod and wink thing.

A-no.

E-do you still listen to WLVR (Lehigh radio) and WUHE (nuklen berg college)?

JT-no. hardly ever. and MUH, they never rocked at all...

E-no out they always had weird things like Mr. Mark or the hone taper show.

JT-but its like that UH sound, that 'quirky allentown new wave sound...

(the phone rings, i light a smoke. its all on tape)

A-(referring to the walkman) is it working?

E-it fucking better be taping all this.

A-i promise i'll stop answering my own questions.

E-yeah, you're leading him.

A-i can't think of anything i haven't thought of before and not thought the answer to already.

(JT hangs up. theres more hippies doing things on the TV)

E-whats up with SUFFACOX?

JT-uh, its just an opportunity to playguitar i guess.

E-thats all it is? Wayne seems more into it.

JT-wayne is a friend of mine, he's been a good friend to me so i

play guitar and uh...

E-he seems like he's betting alot on it.

JT-i don't know. i've been trying to sort of figure that out late ly. i'd like to know just how serious this is gonna be ~~because~~ because it involves a little of my time, and i'd like there to be a return in terms of just getting something out eventually. & its hard to say. its really not that much of a problem for me... practice tonight, play tomorrow night...

E-where are you playing?

JT-at JC Dobbs.

A-with who?

JT-with CATARPILLAR and some unnamed band.

A-ooo! great.

E-does this silly rock scene irk you or bum you out? like this dumb goofy rock 'circuit'?

JT-what do you mean?

E-well, its like: "ah, playing at the khyber. ah playing at dobbs, playing another boring place again..." i mean playing at the Fun-house or somewhere up here is just way cooler from the audiences' point of view.

A-how often does it turn out to be more of a hassle than its worth? do you always feel good regardless of where?

JT-almost always with the SINS i feel good afterwards. generally the SINS are a catharsis and generally people dig us.

E-what about NOVA CRUSH? whats that deal?

JT-CRUSH NOVA. the name i really regret because i went into WLVR to do my radio show and there were 7 or 8 bands in the stacks with either the words 'crush' or 'nova' in their names. But it actually comes from my childhood. I used to walk along the River Road in Easton, and across the way there was this island that hippies used to hang out on and smoke pot. I don't know how they got there since it was in the middle of the Lehigh river, but on one of the walls was written Crush Nova. And that always stuck with me, it meant something to me, i don't know what, but i figured i'd use it. But that single, i played all the instruments for. i recorded it up where i did "Just 14" and a bunch of SINS' stuff, called Swiftwater. He pretty much just lets me do what i wanna do and charges me very little. Dave Martin called me up (from Mind Cure records) asking about the SINS and also about so lo stuff. i said 'wanna put this out?' and he said 'UP!' so he did it. and despite the name and all i'm pretty pleased with it. Thats like more what i'm interested in now; 'acidbubblepunk'.



Ultimately, thats really what i want to get into. sort of like the RAMONES idea with an acid influence cuz i always thought the RAMONES were really good acid music. if you listen to the RAMONES on acid, like their first album, its really good. the way its produced. And the lyrics are so funny and stupid. it seemed like an immediate follow up to the STOGGERS first album. those are like my favorite albums. from there i just don't have that much interest. the production on those two albums was so good to me. But its just taking that pop energy of the RAMONES and layering all this acidic wah wah stuff over it. and thats what i'm interested in as opposed to when i started the SINS, when i was more into a 60's R&B feel with the organ and all Acid, bubblegum and punk. Its hard to do with an organ. And while i've always enjoyed Dan's playing its not necessarily 'for me'. its getting harder and harder to reconcile it with whats in my head. E-was Dan into the SMALL FACES? he plays like Ian MacLagen...

JT-i guess. he really does not know of that stuff. he'll always say his big influence is Doug Ingal from IRON BUTTERFLY. however i do not hear this.

A-is that a joke? is everyone supposed to laugh when they hear that? E-well, what about "Get into It"?

JT-yeah i guess, he'll never know this but i always thought he sounded like the guy from GREEN ON RED. i always liked them...

A-do you guys come in with a fininished song when youre recording?

JT-yeah, depending on the drummer. i always have to say 'faster!'

Dave Ferrara always had a good lock on that.

A-and he's on the first 3 LPs? he's on the vast majority.

JT-he's on the first 4, and that includes "MOVE" which is a dou ble album.

E-he's a natural.

JT-uh huh. so he put out the equivalent of 5 albums of drumming.

A-are you guys particular? how long does it take to get sounds?

JT-no we're not. we're not particular at all.

E-it seems like you guys would just go in and do it.

A-are you always dealing with someone who knows exactly what you want? i mean you can tell some spazz what you want a million times and still not get it.

JT-exactly, unless youre at the board and gave yourself 2 hours and told the engineer guy "Let me do this, please. We're paying you", you can get what you want even in a crappy studio.

A-do you dread recording? is it a drag?

JT-i just wish i were working with someone who knew , or would just leave the room for a day.

A-what was the closest to that ever happening?







# JT DISCOG.

## PRE ORIGINAL SINS

SENSELESS HATE "ha ha" FOE comp. rec. 1984

CREATURES 45 rec. 1986

## ORIGINAL SINS

"Cross my heart"/"Fooling Myself" 45 1985

"Just 14"/"Sugar Sugar" Bar None 87

"Big Soul" LP Bar None 87

"Hardest Way" LP Psonik 88

"Party's Over" EP Dog Meat ("Hardest Way" outtakes etc)

"Self Destruct" LP Psonik # 90

"Juicy Fruit"/"Coca Cola" 45 Get Hip

"Alice D."/"Dizzy" 45 Psonik

"Nowhere to go from here but down"/"Can't get over you" Dogmeat 45

"MOVE" dbl. LP Psonik 90

"Eat This" EP Psonik

"Out There" LP Psonik 92

"Sally Kirkland" EP Psonik ("not my idea!" -JT)

## TRIBUTE LPS

SONICS "Like No Other Man". Brian Wilson "Help Me Rhonda"

TROGGS "Help Me Darling" → "SAY DARLING"

## LATE STUFF

"Watch You Dance"/"Going Down" 45 Psonik

SWIFTWATER SOUND COMP. features 2 rare SINS songs, CREAT

URES, MOURNING CALL (me and my girlfreind and her sis.)

"Afternoon Jam Sessions" EP Radiation Recs. Spain

"Get You There"/"Come on NP" 45 Chaos recs.

## SOLO

"Descent" Twisted Village

"Meshes in the Afternoon" LP Twisted Village

"Fuzzface" EP Dogmeat

## ## CRUSH NOVA

"Ice Cream Cone"/"Moonpie" 45 Mind Cure

## TAPES

"Bethlehem/Bittersweet" ("about an hour of acoustic soft/  
lounge sort of stuff"-JT)

"Early SINS" (Swiftwater Sessions)

"Just a Blur" (live 92 at the Funhouse, "All or Nothing" cover)

"Thats Life" (half hour of ranting poems)

--these tapes are \$5 bucks from him.--

## BOOKS

"Coca Cola", "Golf My Way", "JT Dreambook", "Tab" (available,  
write him already)

"When I was younger I used to do what might be called zines";

"New Age", "Scene But Not Heard", "Verboten"

## ETCETERA

"COFFEE was a radio serial I did in 1983 on WLVR. It went about 10  
weeks. It involved a plot by a reconstituted Walt Disney to turn the  
Coffee Generation into a bunch of homocidal maniacs. I'm relatively  
sure it was largely responsible for Bar None putting out my first LP.  
"RTE 22" was a take off of "Route 66". We drove up and down Rte 22  
saving babes from themselves. One episode - don't have it. One last  
thing I wanted to say, I made it up as I went along. I tried to be pol  
polite... -JT



THE ORIGINAL SINS "Afternoon Jam Session" EP  
Radiation Records

"Making Time" new version for '93 bursts forth with  
energy only Spanish mods ransacking Madrid on a bori  
ng night could understand! Seth sounds like a bear!  
But the Spanish may read too much into the striking  
cover graphics. Not every ranch house in Bethlehem  
had nightly Fender jazz concerts... The JT penned  
songs on the B side prove that something has just  
revitalized the SINS for '94.

"I Wanna Make You" could well be a PRISONERS outtake  
if JT were named Graham Day. And "Vanishing Point"  
could be the BARRACUDAS surfing around the Medway  
Delta, wanting to kill mr. childish... The SINS  
are as eternal as a cornfield, as a crop circle,  
as a spaceship, like an eight. I don't know if  
these exist in the USA, but you can always air-hitch  
to Spain. Or write Radiation at: apdo. 1427  
48080 Bilbao, Spain.

## NOTES FROM THE GREATEST AMERICAN NOVEL EVER CONCIIVED

youth soccer.

she serves heaping plates of home fries and scrapple and ommlettes and meat  
to dutch farmers and their famillies, and bikers and their girls, and sits on  
a wooden stool between this and wipeing off tables, trading jokes with the men  
and boys who want her, and their wives who know, and collecting and handing  
out bills at the Legion diner during their breakfast every sunday. wearing  
Umbro soccer shorts that are blue and european and show off her tuff tuff thighs,  
tuff from running laps and beaking away down the side line playing wing, getting  
the ball and crossing for her forward to head a goal, and a little grey splattered  
apron to keep off the grease, and some smalltown highschool shirt; she sits there  
between tasks and stares off through the old woody hall, the hum of morning  
eating, coffee drinking, chipper families and old people, out the window to  
the cornfield sea stretching out and out and up the gentle hill, shifting her  
wileght and lazily crossing her legs, her ruddy dutch cheeks aflush, dreaming  
back to 3 hours before, her boyfreind and her making love on the shaley ground  
in the moon in their secret clearing in the corn, huffing like teens and climbing  
up one another like molding clay; only to sneak back t through the night blue-  
~~dark~~ over failds and fences to hop up her window and into bed, her mother  
waking her for work. before stepping down to wipe the shit and grime from a  
fat and big farmer familie's table she sees all this and ## knows she smells of  
sex. -Eric deJesus '93



# LETTERS

TO GREG

Hello Greg!

November 15

I just got off the phone with you and I really look forward to getting the cassette. I am the kind of weirdo who gets a real sexual turn on when I hear other young men when I hear men use very rude, anti-religious, foul filthy remarks! Say GODDAMN in every goddamn sentence you say! What I would love to hear you and at least one other guy say is: Start out the tape pretending you guys are in some dark street alley and some goddamn Jesus Freak walks by. Then you guys ask him for a cigarette, and he says to you guys that you shouldn't smoke because it's a sin and he starts preaching to you! Then you guys just make fun of him and spit and cuss at him like hell! (use your imagination as to how the story should go). Have you ever been in a bar where someone is shooting pool and heard someone yell goddamn! real loud and dragged out? Like God - DAMN! This sounds so bold to me and causes me to get a very good erection! Anything you guys say that is anti-religious and very ungodly will turn me on! But remember to say goddamn! in every sentence you say. Also say JESUS FUCKING CHRIST and HOLY FUCKING CHRIST etc. Just make up a story and act it out on tape. Sound as if you guys enjoy saying GODDAMN! Sound like you guys are very violent and anti-christ! Make a fun of the bible. Then at some point read the enclosed

message I have enclosed! Get off on it! Do you own a black leather jacket? Do you cuss normally anyway? Please get at least one other white male guy (young) to make it w/ you. 3 or 4 guys would be excellent! Please don't talk about how big your cock is because I am not a cock sucker. I simply get a hard on when I hear other young white guys cuss! I like to be roughed up sometimes by guys in leather! I know that you are not a homosexual so don't be offended by me. I like to hear guys say GODDAMN alot. I don't particularly like to hear girls cuss tho... Make the tape last an hour if you want. Enclosed is \$30 dollars cash! Please don't rip me off! I've been straight with you. Just make it as ungodly as possible! BUT SAY GODDAMN IN EVERY SENTENCE YOU SAY! Sound BOLD! Thanks, Dennis Dreston PO BOX 1644 Winter Haven Fl. 33880 P.S. if we might become friends I can reveal alot of secrets to you about how to get off sexually with girls!

GREG,

December 16

When are you going to make me the goddamned tape I asked for? Jesus Fucking Christ its been weeks! Can't you get another guy or 2 to make it with you? Tell them its for a girl! They'll do it! Just say GODDAMN alot! It sounds bold! Please don't pull any bullshit with me and say you already mailed it. Just be honest! I may be weird but I am honest. I think you would really make a great tape tho. We are alike in our views on religion. Fuck the goddamn bible! Anyway, answer me will you? Dennis Dreston PO BOX 1644 winter haven Fl. 33880

## RECORD TO GET

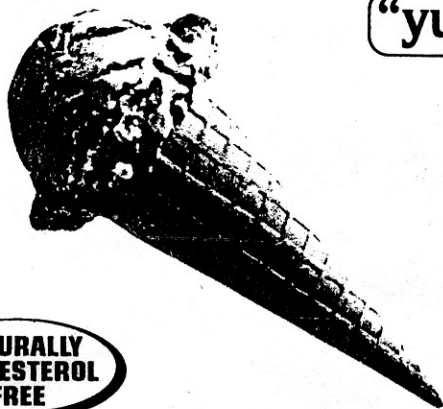
WESTON "flower" b/w "Feeling stupid feelings" FOE okay, the cover is beautiful and the songs are well crafted slices of Nazareth detritus. But somehow I am shocked by Dave's pean to his 8 year old girlfriend named Olive. I mean in "Flower" he basically shouts to the whole world his intentions. That is good. Dave is a good or great singer. When the band, on "Flower", switch gears to the "shes spring to my fall" chorus its as good and seductive as the CLASH downshifts in say, "White Man" or "Euro Home..." I groove on the punking, 2 beat drumming, that Paul Cook style only Jeremiah and the guy from the CLAP ever made sound good as Cookie. Fuck, the Cattasqua versus Nazareth punk wars continue to this day! THE SINS from Naz. would play whole night long parties covering "teenage kicks" over and over again. And Catty punks would run down skaters with immunity. Although WESTON is less menacing as people since this is the 90's, I'll bet they snuck in the Catty Shack the night 999 played and the guy got knifed to death. Remember when that girl from Cattasqua was found frozen to cold death Christ mas eve beside the cannal? Remember when the assail-

ants were on the cover of the Morning Call? Remember the one kid's SATAN'S RATS homemade jean jacket? That's what "Just 14" is about... Well punk rockers are alot less scary then 10 years ago, but no less moving and joyful musically. They got the thick small town rock punk muse on their shoulder, and not so much of a chip. "feeling" illustrates this. Chuck's fucking sappy lyrics are almost too much to take. But they save themselves with another excellent pop gimmick hook that down shifts so well! And Benner screams "Yeah" and that makes my day, as do Dave's really sweet backing vocals. I mean I listen to this everyday and pour water on it trying to make it sound less produced. If Mark Kale were about to start another band his stocks would go through the roof now! I mean inside trading would be so intense. Cuz thats what this 7inch lacks since the first one; mark kale slouching around Mindy Janes studio, keeping the boys on track... Jen Whitman's a good photographer isn't she? FOE RECORDS po box 4 Bethlehem, Pa. 18016

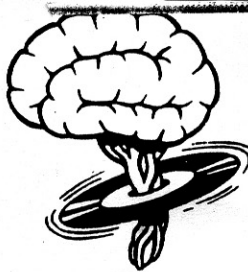
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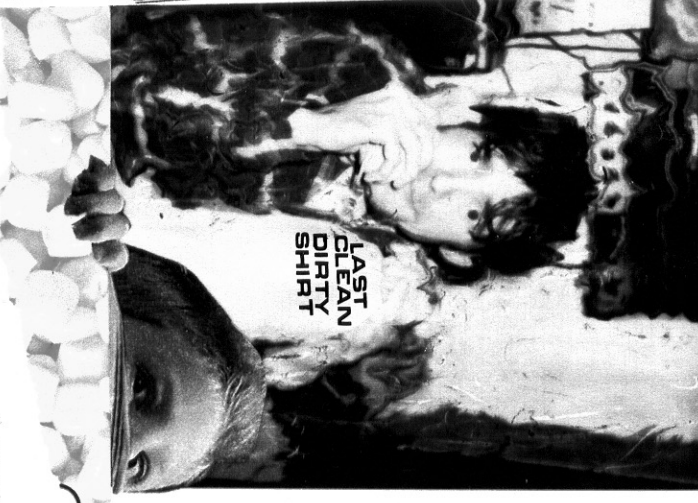
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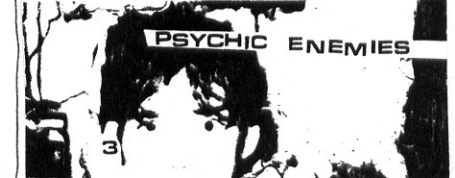
what fusion never was the free sound scene seen here first



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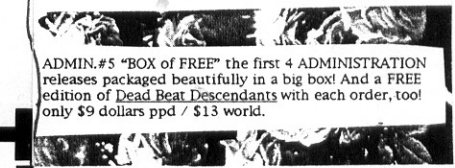
ADMN#2 the dEALERS Dealer Plaza c-90 "You guys are insane...this tape is classic! "John Zorn scary tone poem musique and catchy fin de siecle ditties



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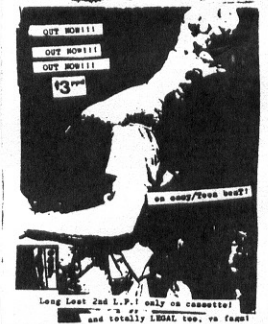


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