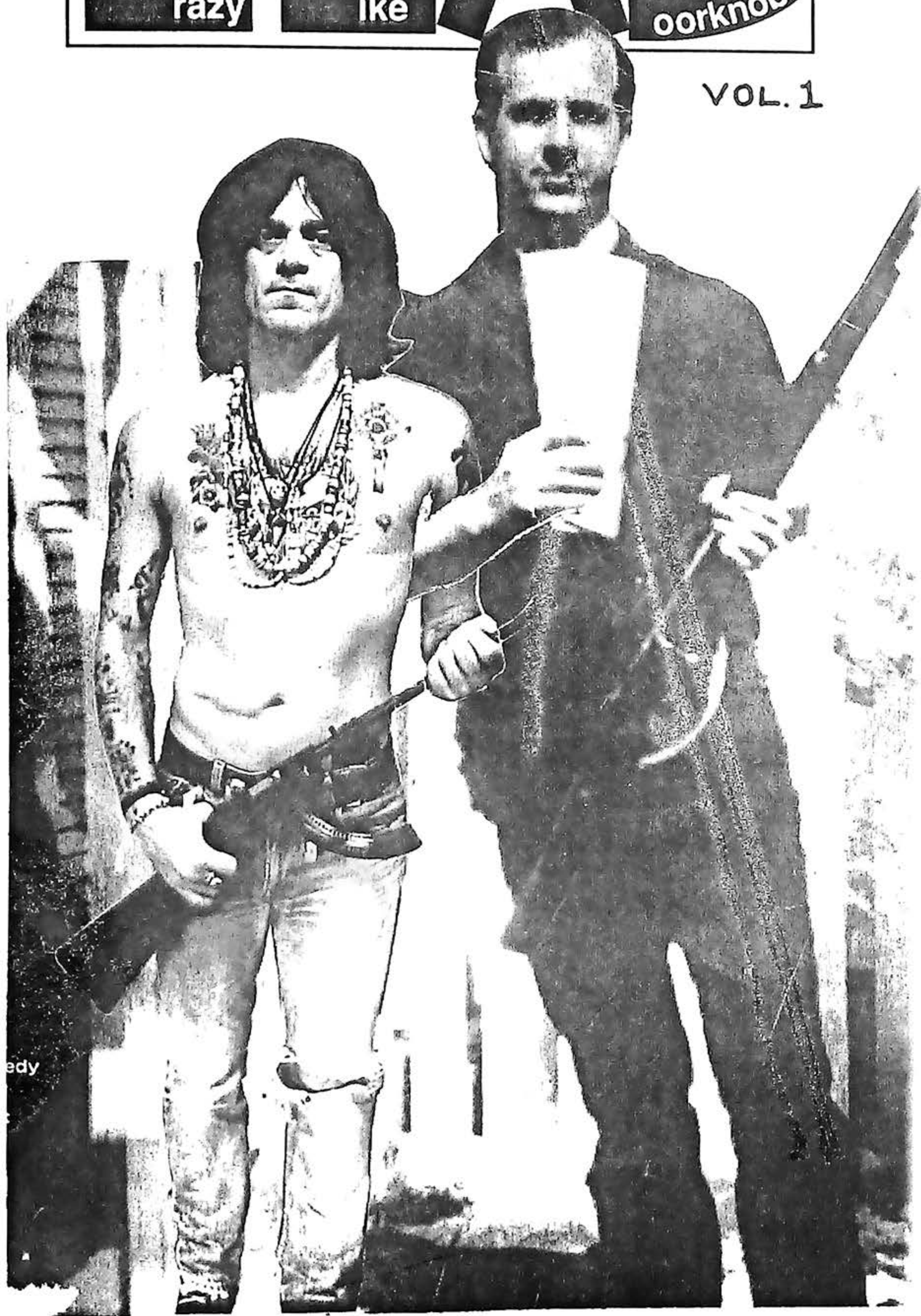


CLAD

razy ike oorknob

VOL. 1



edy

HI! WE'RE CLAD! We've put this zine together in hopes of getting our ideas out and perhaps entertaining you in the process. In this issue you'll find among other things: interviews with Dee-Dee Ramone, Wolfgang Press and The Dickies, a timely article on the censorship of art by Congress, funnies, and the usual reviews. If you have anything you'd like to contribute (records, ads, money, thanks and praises), we'd love to hear from you.

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knobkerrie
Three types of knobkerrie

The wit and wisdom of Dee Dee Ramone...

As of August 20th 1989 Dee Dee Ramone is no longer a Ramone. This interview was conducted two weeks prior to Dee Dee leaving the band. So you lucky dogs get treated to his last interview as a member of The Ramones.

Held in his spacious new apartment this interview captures the pure essence of Dee Dee, no bull, short and to the point. No one has ever accused him of running his mouth, and no one will after reading this. While not the most in-depth interview ever conducted, Dee Dee doesn't beat around the bush. So here's the last Dee Dee Ramone interview.

C.L.A.D.- Tell us when and how the Ramones got together.
Dee Dee; We lived around each other, we all lived in like a four block radius. We all knew each other and we wanted to start a band and we use to see the Dolls a lot and we liked the Stooges and we use to see them whenever they came to town and it just inspired us to start our own band.

C. ... And Joey played drums in the original line up?

D.- Yea.

C.- But you guys got too fast for him?

D; No we heard him sing once, thought he was a real good singer and decided to use him, he was always a real good drummer.

C.- I guess he hasn't played drums in a while.

D.- No, he hasn't played in like fourteen years

C.- I heard that the name Ramone came from a stage name Paul McCartney used.

D.- Yea

C.- Some of your material on "Too Tuff to Die" is influenced by hardcore are you still into that?

D.- I'm pretty much out of it. I don't like the direction it took. At first it use to be against drugs and alcohol now it seems like it's totally for it.

C.- What about solo material, can we expect a new album?

D.- Yea, I got some tapes here, I'm working on a new album. It's gonna be different than the Dee Dee King album... your from Philadelphia?, Do you know Schooly D?

C.- Yea.

D.- Yea he wants to work with me on an album.

C.- Did the rap album do well?

D.- No it didn't do well.

C.- So you're against drugs and alcohol now but you guys still do songs like 53rd & 3rd which is drug related.

D.- Not that one, but there are a couple songs we do that are like that like "Somebody Put Something in My Drink", like I don't wanna do any of those songs but those guys wanna do them so I got no choice.

C.- But I heard that 53rd & 3rd is where you guys used to go to buy drugs.

D.- Yea

C.- So it is about drugs sort of.

D.- Yea but, we don't do 53rd & 3rd anymore, we hardly ever do that anymore.

C.- We saw you about a year ago at City Gardens...

D.- And we did it?

C.- Yea.

D.- Oh.

C.- On your rap you don't credit anyone, who was your backing band?

D.- Daniel Ray played everything.

C.- I always see him receiving writing credit with you and Joey, who is he?

D.- Just a friend...

C.- Did he use to be manager?

D.- No. He use to play with Shrapnel.

C.- Oh, Okay I heard of them.

C.- Who use to be manager then?

D.- Danny Fields



C.- Is he still your manager?

D.- No.

C.- Most bands seem to mellow as they get older, the Ramones seem to have more aggression now, any reason for that?

D.- Well you got to keep up, you know. That's how we like to play.

C.- "Love Kills" a song about Sid and Nancy, was that written for the sound track of the movie?...and how come that didn't go on the record?

D.- The rest of the band didn't want it in the movie, and I did...

C.- You do sound like you have trouble with the rest of the guys.

D.- Yea I do.

C.- Are you guys still friends.

D.- We are still pretty good friends. We are better friends now then we use to be, we use to hate each other. From Road to Ruin until Subterranean Jungle, all those years.

C.- On early albums you give credit to the whole band for writing credit, now you give credit to only the ones who actually write the songs?

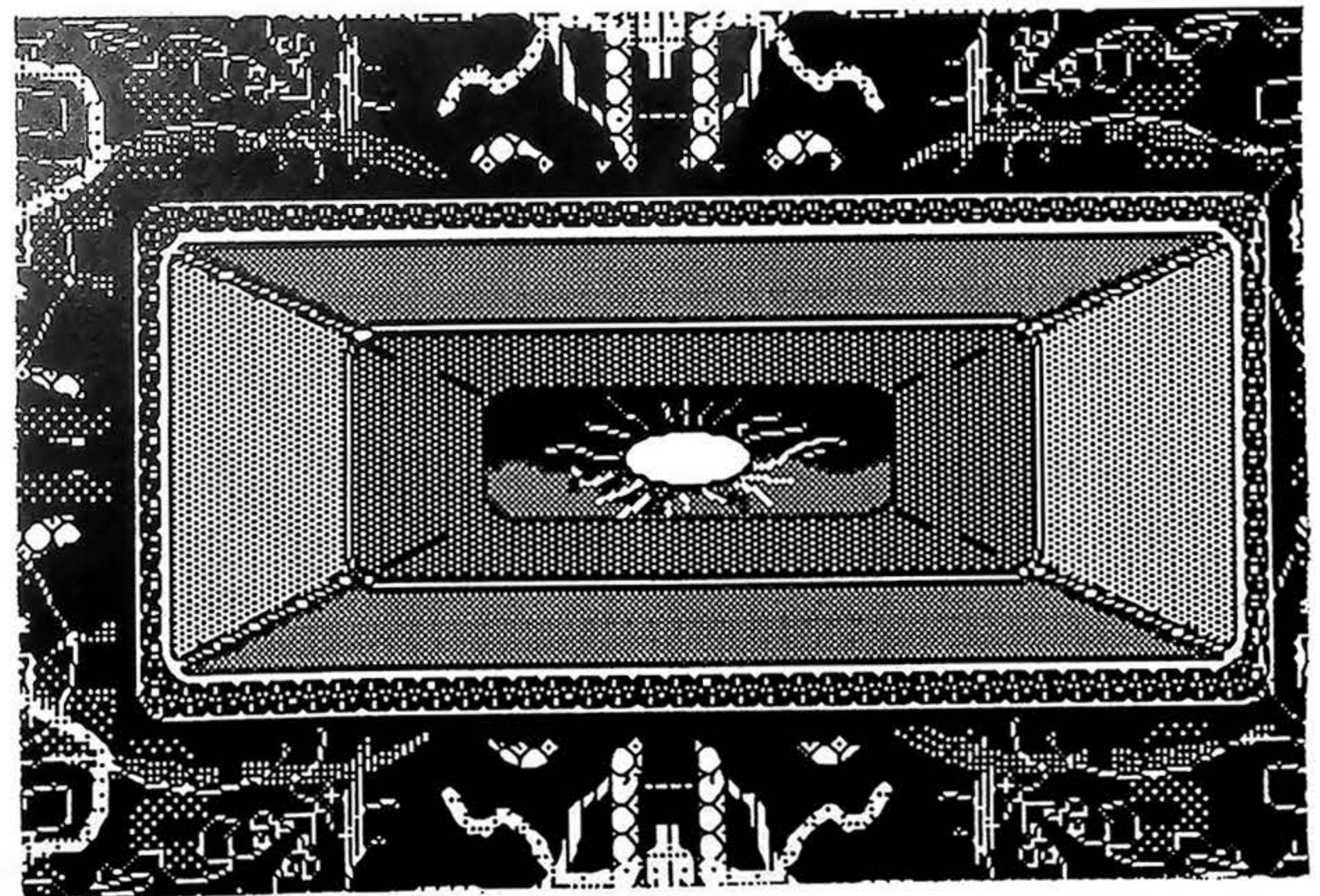
D.- Well Joey and I write most of the song and we don't want to give credit to those guys for doing nothin'.

C.- Well I heard you were going to tour with your rap act?

D.- I was asked by LL Cool J to open for him and Run DMC also asked but I really kind of chickened out.

C.- Dee Dee are you married?
D.- I'm divorced.
C.- Are any of the other guys married?
D.- No.
C.- Do you know why the Ramones mania is getting so big all of a sudden?
D.- I can't figure it out.
C.- For years Stephen King mentioned the Ramones and has quotes from a lot of songs in his novels, where is the connection with the Ramones?
D.- I don't really know him too well I had dinner at his house, sometimes he writes about me in his books but I really only met him two of three times.
C.- He is supposedly a really big Ramones fan.
D.- Yea, He promoted some concerts up in Maine, he brought us up there.
C.- How do you like the production of the new LP, other then the song "Pet Semetary" which sticks out like a sore thumb, it is totally different then the rest of the album.
D.- I haven't heard the album yet.
C.- Is it true that they are making a sequel to Rock'n Roll High School?
D.- Yea...
C.- Called Brain Drain?
D.- No, it's called Rock'n Roll High School Part 2.
C.- You guys are in it...?
D.- No. the **Replacements** are doing it.
C.- That's going to be very weird. Any new bands you like?
D.- I like Mud Honey, I saw them, I thought they were great.
C.- Who else???
D.- That's all.
C.- How come the Ramones don't do some more obscure songs and always stick to the same set.
D.- I don't know. We do do different songs everynight when we are on the road.
C.- Why did they take Carbona Not Glue off the album?
D.- The Carbona company got all upset.
C.- Plans to make any videos for the new album?
D.- No.

C.- What happened with Richie Ramone when he left the band he said he was never excepted, he felt like he was sitting in for two years.
D.- Yea , he just didn't fit in. A nice guy but he just didn't fit in.
C.- Why did Marky ever leave? And are you glad he is back?
D.- Yea he had personal problems, and he finally got himself together.
C.- What do you like to do outside of music?
D.- Don't collect anything.
C.- I heard on the import version of Subterranean Jungle there is a duet with someone?
D.- How did that get out?..
C.- So it's true?
D.- Yea
C.- Who is that with?
D.- Dusty Springfield. It wasn't on the import version, were just recorded it in the same session. She came down to the studio with a song we tried it out and we didn't like it.
C.- How do you feel about that kind of stuff?
D.- Oh, I don't care.
C.- Thanks. ●



RECORDS / EPs / & SHOWS

Accidental Tourist

The show begins with William Hurt, novelist, reading from one of his books about travel, he writes travel guides for a living.

This movie is a typical love triangle movie with a slight twist, William Hurt had a son who was shot in the head by some lunatic. Hurt is pursued by a young attractive female he meets when he drops his son's dog off at the kennel before he leaves on a trip to do another review.

It is pretty basic but there are a couple of good views of how people deal with the loss of a loved one. Hurt's close family is a real kick, they all went off the deep end a while ago.

I would suggest a good renting choice. Who the hell am I anyway? (RS)

Alva Boyz — Backyard Annihilation Video

Take the Alva skate team and throw them into a bunch of backyard pools, add stupid video effects and this is the result. The skating is focused on pool skating, which give a good variety of skate spots. However, this video is destroyed by its overuse of stupid video effect. Far too many skate runs are almost completely obscured by color blurs, freeze frame and other video wanking. If the effects were used about one tenth as much as they are, this would be pretty cool. Hard to watch more than twice. 37 minutes. Alva Skates, 32991-F Calle Aviador, San Juan Capistrano, CA 92675. (FG)

Beastie Boys — Paul's Boutique

The hiatus is over, but was it worth the wait? The new Beastie's LP moves them closer to normal hip-hop and lacks the continuous metal guitar of their first LP. If you're not into rap, this isn't likely to convert you. Instead of a steady rock beat the LP has a much more varied tempo. It works out to be an OK album though, mainly because there's more stuff mixed in here than in the average hot dog. Great samples stolen from the best of rock and rap, and mixed with great precision. Especially cool is "Sound of Science", which rips off it's whole guitar line from the Beatles (I think?) tune. (FG)



lava-lava

Die Kreuzen - Gone Away EP

One side new stuff containing 2 new songs, the other side has 6 live tracks. The new stuff continues their trend away from "strength through fast noise", but it still manages to be interesting and maintain some power. The live material covers mostly stuff from "Century Days" and "October File", and is pretty good sounding. (FG) Touch & Go Records



Andy Kositsky

Fugazi — Margin Walker EP

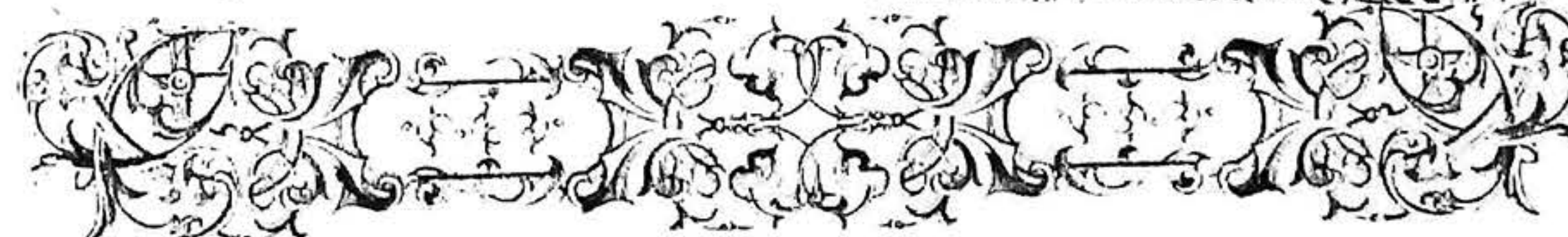
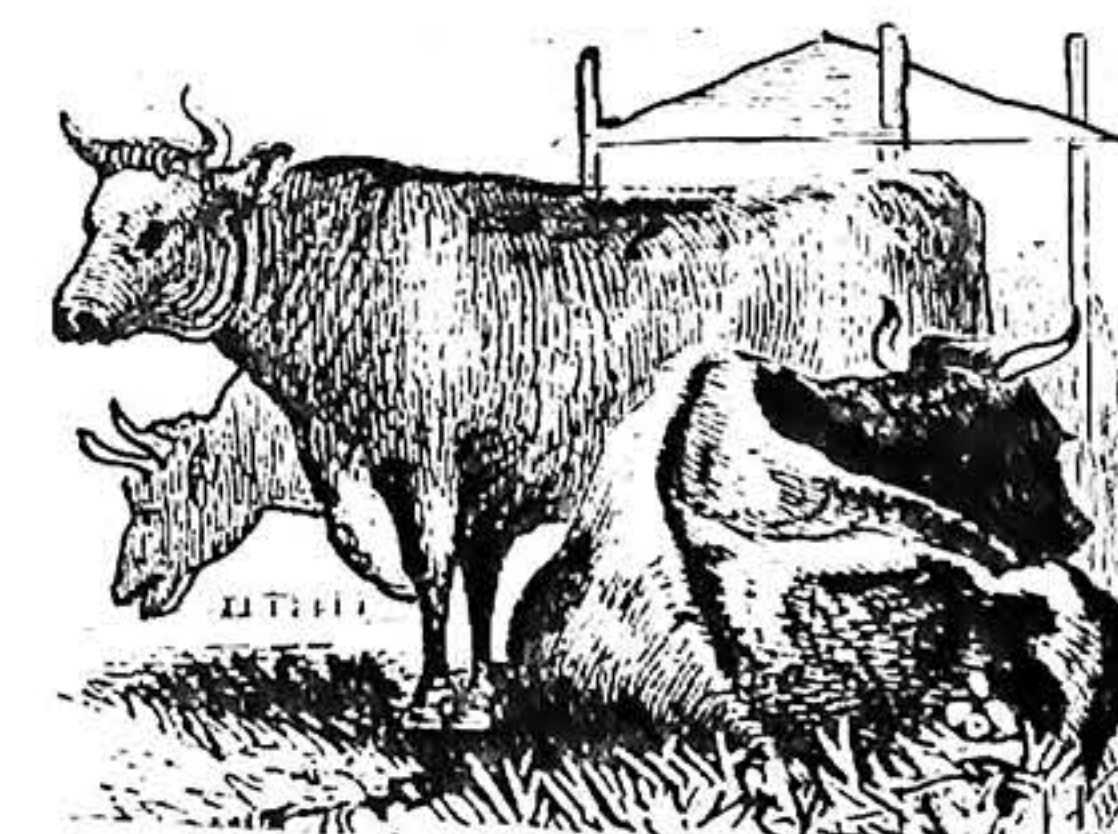
I wasn't really wild about this at first. It is a lot less catchy than their debut EP, and there isn't as much interactive vocal tradeoffs between Ian and Guy. It took a few more listens than the last one for me to start humming all the songs, but still this packs a lot of "umph" both lyrically and musically. "Burning Too" and "Promises" are the most memorable tunes. (FG) Discord Records - 3819 Blecker st. Washington D.C. 20007

Fugazi/Bad Mutha Goose —

930 Club, DC 7/20/89

If you expected this show to rule, you were not disappointed. BMG was great, doing all their songs with a lot more energy than their two EPs. If you didn't dance to this, you were surely dead. It took a while for me to get into Fugazi's show, part of which was its total contrast to BMG's set. I never thought about how serious/humorless Fugazi are until I saw them play after BMG. They started their set with a whole bunch of new songs, many of which are on 'Margin Walker', their latest EP. Of course, the biggest response came from the band's hits more popular songs which were done with a vengeance. They also let a woman sing most of 'Suggestion', which was really cool. As expected, they were powerful and tight. The coolest thing about this show was seeing two bands take radically different approaches to a similar end. The 930 Club also gets rave reviews for giving out free ice water and not cramming in too many people. This was the first sold out show I've ever been too that wasn't a total crush. Good job! (FG)

Cattle-dealer.



God Bullies/ Cows/ ?

Kyber Pass 7/89

Well to begin with the Cows had to cancelled due to the lead singer breaking both of his arms when he fell through the floor of a two-story house while playing a gig a couple nights before hitting Philly.

As for the ? band, the reason I put that there is because I missed them and have know idea who they were.

Now down to business, I first got there no one was playing so I did my usual thing and went and got a beer. I mingled with a few close friends 'til the show began. I must tell you before writing anything, I know nothing about this band, I have never heard anything they ever recorded, and have never seen them live. The lead singer comes out on stage in a ladies nightgown and mens trousers (that sort of turned me on) and they began to rock.

The whining drive of a single guitar and melodic thumping of the bass held this ensemble to a straight forward rock sound. Nothing special about their shit, they were pretty tight with quite a few good tunes. The thing that real got to me was the showmanship of the lead singer, he seemed right at home whether draped in an American flag, a ladies nightgown or wearing nothing at all, which happen a couple times that evening.

Well to cap off the event, I was so impressed that I purchased a T-shirt from them, something I haven't done in 2 years. (RS)

HURANG — Nice to Meet Me

Hard drivin rock reminiscent of Zen Arcade era Huskers mixed with some good old punk rock. Lots of guitars bouncing around and passionately howled vocals that cut straight to the

bone. Some more drums in the mix would have drove home the point. However, that doesn't stop this record from kickin' yer fuckin' pimply excuse for a butt around the block. (ST)

Conjugal Visit Self Serve Records



Joe Jackson — Tower Theater 8/5/89

Joe Jackson rolled into town with his 10 piece band and put on a killer show. The show was divided into 4 parts. Joe first came out and played a selection of older songs, including "You Can't Get What You Want" and "Is She Really Going Out With Him". He then played his latest album 'Blaze of Glory' in order in it's entirety, before finally closing the show with a jumping version of "I'm The Man". All the material came across really well, as the band was amazingly tight without being stiff. As usual, Joe had an assortment of smart-ass remarks for the crowd, including admonishments for coming in late. If you've ever like Joe Jackson, do you self a favor and see his live shows. (FG)

Joe Jackson — Blaze of Glory LP

Joe Jackson's latest album is about what you expect for a 'normal' Joe Jackson LP. Unlike his last album (a symphonic new age throw-away), it is very similar in sound to 'Big World' or 'Night and Day'. The album covers the times from growing up in the late 50's through current time. Lyrically it mixes the usual potshots (this time focused on yuppies, punk rock, and of course: America) with love songs and optimistic stuff. If you've bought into this stuff before, you'll buy into it again. I did. The standout tracks are the title track, "Tomorrow's World" and "Acropolis Now". (FG) A&M Records.

LAUGHING HYENAS — You can't pray a lie LP

Second vinyl release from these guys (and gal) is no disappointment. Good solid rock from open to close. Driving rythm section with wailing guitar and the guttural emotional screams of J. Brannon blend to form an abortion of the top 40, which is what good music is all about. "Loves My Only Crime", "Seven Come Eleven" and "New Gospel" are stand out tracks but there ain't a weak one in the bunch. So go pick this one up or be a taco-bender. (ST) Touch & Go Records

Operation Ivy — Energy LP

The album came out a while ago, and the band has already broken up, but it's still one of the best albums of the year. Mix ska and hardcore and you'll come up with this. A lot of the songs sound like early Clash. Buy this and you'll skank at amazing speeds for months. (FG) Lookout Records - P.O. Box 4596 Berkeley CA 94704

LUCIEN CLERGEUE



Cocteau in character, 1959.

NWA — Straight Outta Compton LP

This is old, but it was such a disappointment I had to warn off other potential buyers. Comparing these clowns to Public Enemy is wishful thinking. They both say "fuck" a lot, but that's about where the comparison stops. While some of the raps on this LP are great, the backing music is standard 3 year old boring beat box bullshit. No creativity, no good samples, nothing but a few good raps. This would have made a great 12" with "Fuck the Police" and the title track, but aside from that there's not much to get excited about. It's still amusing though, because Easy-E not only looks like a 12 year old, he sounds like one too! If these guys are the next best thing to PE, rap be in some deep shit, y'all. (FG) Ruthless Records.

Convulsive Deals!

Upon recently obtaining a CD player I have discovered a few facts about them. First off, anyone that tells you they have to replace all their albums with discs is an idiot. The sound quality is not that much better to make me spend the extra bucks to replace discs I have on vinyl. These people obviously have too much money and should use it more wisely (like give it to Greenpeace, Act Up or Pledge of Resistance or even send it to use to cover printing costs for this fine publication.) Most alternative music albums (or even most albums in general) weren't recorded digitally anyway. As far as I'm concerned there are only three reasons to buy an album over: 1) the record has been worn out, 2) You get the disc free somehow like by scamming Columbia House, 3) It's a band you really like and the bastards stuck on extra tracks. Now that I have a CD player this doesn't piss me off as much. Now to get on to the real point of this article, to review some very good discs that are worth buying even if you already have the album.

Mission of Burma - this disc was put out by the God company of discs-Rykodiscs. It is an eighty minute disc containing the Signals, Calls and Marches EP, VS LP, part of the Horrible Truth About Burma, singles (including Academy Fight Song) and previously unreleased tracks. A great deal at any price compiling the short career of a great band.

Bongwater - the folks at Shimmy Disc records have released a collection of everything Bongwater has released to date along with some never before released stuff. It is a two disc set coming in a very nifty case, chocked full of Bongwater weirdness. (Note look for Bongwater member Ann Magnuson in the movies Making Mr. Right and Tequila Sunrise.)

Ant Flying Nun Disc - This label from New Zealand has released some of their bands on disc. These discs always contain a lot of very good music, usually combining many recordings of the band on one disc. If you want to check out what these bands sound like try and find their two compilation discs: Tuatara and I'm In Love with These Times. Other very

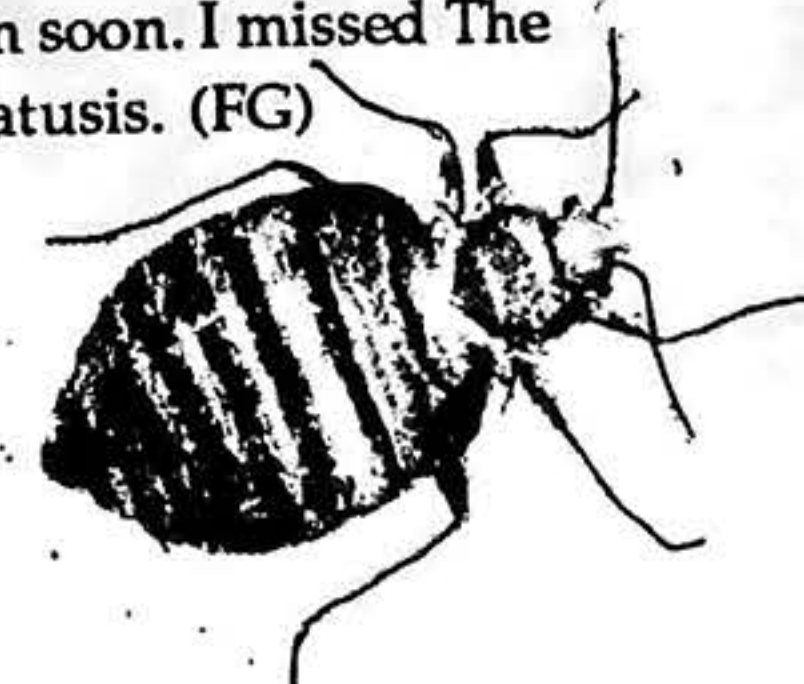
very good discs from this label include the Chills- Kladiescope World which includes just about all their early recordings, the Clean- Compilation which the disc has many extra tracks and rules the universe. Other Flying Nun discs I know about are The Gordons and the Bats.

Various Blue Light Special Discs - Some other bargain discs include the following: The Pixies - Surferose which also includes the Come on Pilgrimage EP, a Happy Flowers compilation disc, and Bullet Lavolta's new disc the Gift which includes their first EP as well. A few with extra tracks are Naked Raygun's -All Rise LP and the Die Kreuzen - Century Days LP with a killer version of the theme to Halloween thrown on. There are countless more I've skipped so before you buy the album check to see if there's extra tracks. Even if you don't have a CD Player now it may be worth it for the future. ●

24-7 Spyz/Slammin' Watusis — Arch St. Empire 7/27/89

I had high expectations for this show, and was not let down. All the descriptions I'd heard about 24-7 Spyz compared them to Fishbone, Red Hot Chili Peppers and Living Colour. All the bands rule, and all are better live than on vinyl. Actually, they were more like the Red Hot Chili Peppers meet the Bad Brains: hardcore, funk, and a mix of "socially conscious" and sexually rude lyrics. 24-7 Spyz played with a shitload of energy, I think the bass player had jumped into the crowd before the singer had been on stage two minutes. They could have been a little tighter (the singer couldn't keep with the fast lyrics) but they still rocked like madmen. They covered most of the songs on their LP 'Harder Than You' (no empty boast), and even did a Bad Brains cover. Hope they come through again soon. I missed The Slammin' Watusis. (FG)

bedbug



Victim's Family — Things I Hate To Admit LP

Their earlier stuff never caught my attention, but this is good enough for me to want to take a look back. Fast, short songs with constant changes and no endless wanking solos. This is what I hoped the last (and horrible) No Means No album would have been like. A lot of good material here, but it still sorta all melts together after about 15 songs. (FG) Mordam Records, P.O. Box 988 San Francisco, CA 94101

Powell-Peralta — Public Domain Video After the stupifyingly glossy "Animal Chin" video, I had pretty much written off PP videos. But, Public Domain is proof that PP actually thinks about skating as well as marketing. This 60 minutish video is thankfully free of plot, and concentrates on the newer additions to the PP team (Barbee, Saiz, Way, Valley). It is wall-to-wall insane skating, with a pretty high "jaw drop" factor. Most of the skating is either street or mini-ramp action, and the variety of terrain keep this video interesting. Overall, a great comeback and highly recommended. (FG) ●

Uptown Bones/The Outcrowd/Outcast
— Kyber Pass 8/12/89

Missed Outcast. The Outcrowd are a three piece band from Maryland that have played in Philly a few times now. Musically it was the straight forward rock thing. Kinda uninspiring and rehashed without the balls to the wall energy that's needed to pull off a decent set.

The Uptown Bones however, brought me to a new level of aural pleasure this particular evening. From the very first note my spirits were instantly uplifted. Thoughts of hatred were brushed away with the pure love and energy that comes with what I like to refer to as, "The Uptown Bones Love Parade". I

was so taken away that during "Locust" I had an out of body experience. It was fabulous, my spirit floated freely above those in the room, I got to see friends and loved ones "get off" on the Bones and I wept as I saw Andy Clees's parents watching caringly from the crowd. I was brought spiraling down to earth when I heard these modern day peace warriors break into a rousing rendition of "Communication Breakdown". I was overwhelmed, I tore off my clothing ran outside and gave all my money to the nearest wino. I have now devoted my life to helping those less fortunate than myself and I have the Uptown Bones to thank.(ST)

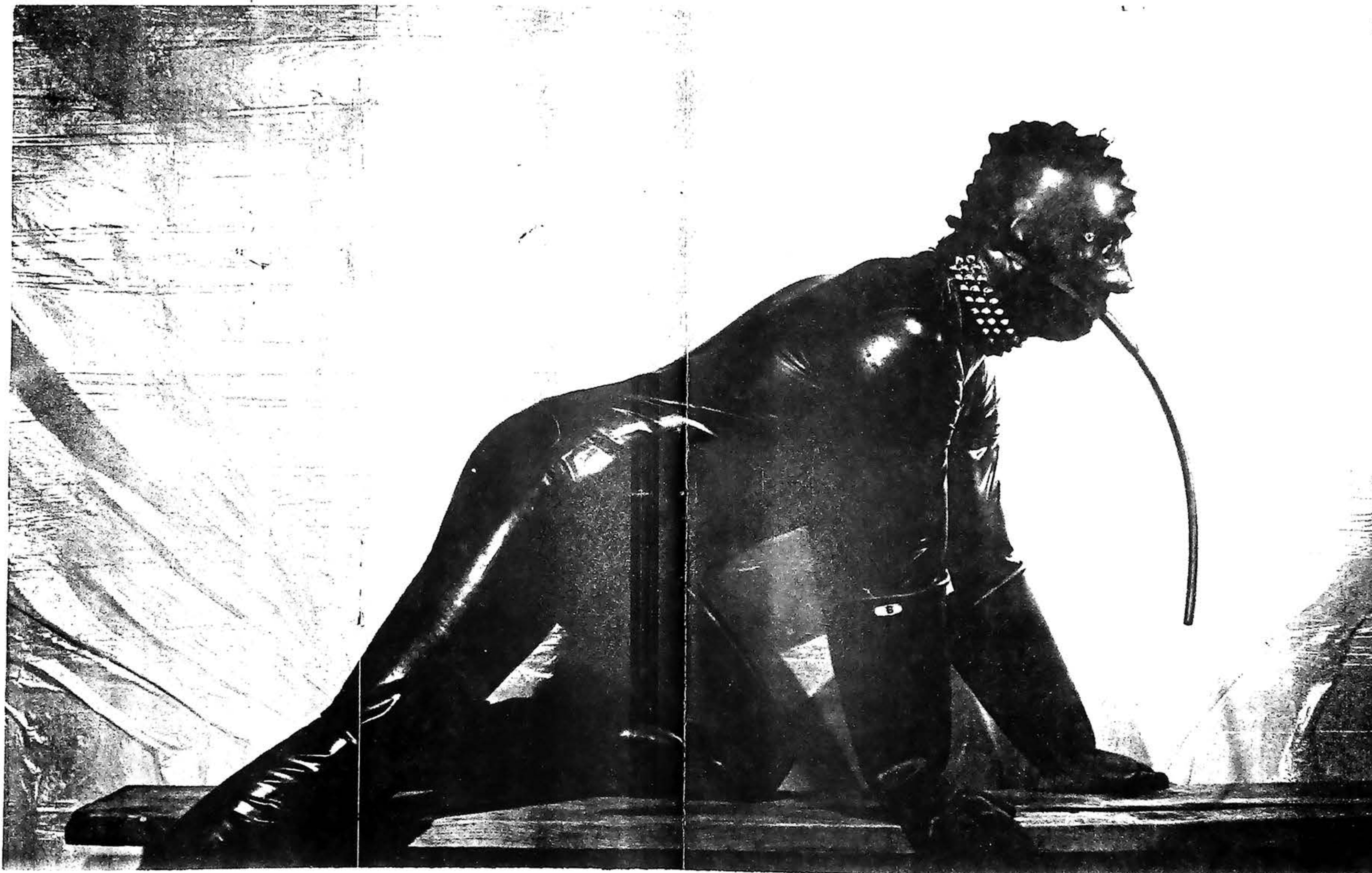


12. A pioneer of the plains gathering buffalo chips.

It's getting messy, JESSE!

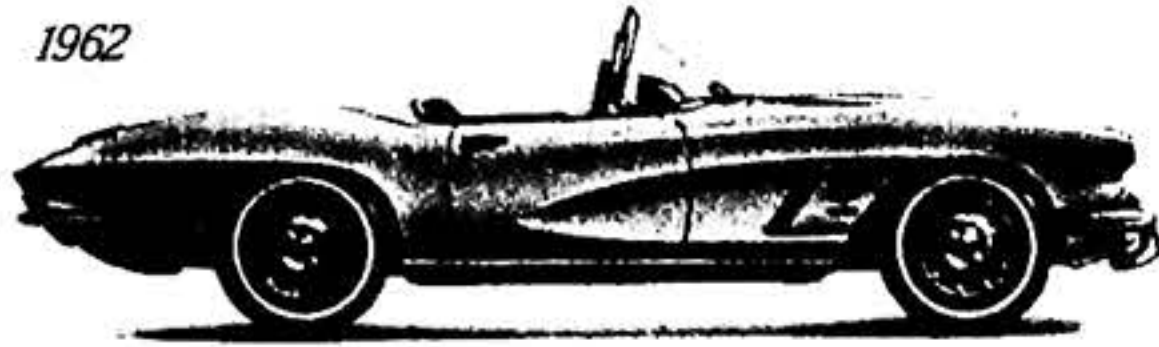
Jesse Helms has disguised his latest crusade very well but those of us less ignorant about art (both contemporary and classical) call it **CENSORSHIP**. I believe the constitution which we wave around frequently and which we pay so dearly to have protected, grants everyone the right of freedom of expression. The argument Helms and other 'moral' congressmen use is that this is not censorship at all, but taxpayers should not have to pay for art that they might find offensive. A very tiny sum of our tax dollars goes to the arts (including the National Endowment for the Arts which is the governmental agency in the hot seat.) Defenders of the NEA have stated that only one fourth of one percent of the NEA's some 85,000 grants have proved controversial.

I did not realize that the qualifications to be elected to the senate were that of an art critic. (I guess I've been voting for candidates for the wrong reasons.) I also didn't realize that the position enabled the elected to moralize for the taxpayers. They believe that the taxpayers are so outraged that they've subverted to blackmail tactics to punish those art institutions that show so-called "immoral art" and to stop others from showing it. Well, I as a taxpayer I am outraged about a lot of things our government throws money into, for example the weapons industry, repressive dictatorships in counties in Central America, Africa and many other places, wasting time and money discussing flag burning, etc... I believe if a poll were to be taken, these subjects would upset more taxpayers than Robert Maplethorpe's art. The show was displayed in Philly with no protest at all. There were no protests because taxpayers are not as stupid as the congressman seem to think; if someone finds the art offensive they can leave the gallery or better yet not go at all. I guess ole Jesse would rather see Norman Rockwell



*The controversy surrounding Mapplethorpe has never waned.
Once a bad boy, it seems, always a bad boy.*

1962



1965



paintings in every gallery. It seems very un-American to me to have a official definition of what is art and what is not (however, Joseph Stalin and Mao would be proud.) There is an even simpler solution, when we pay our taxes there should be a list of what our money goes to and we can check off where we want our money to go.

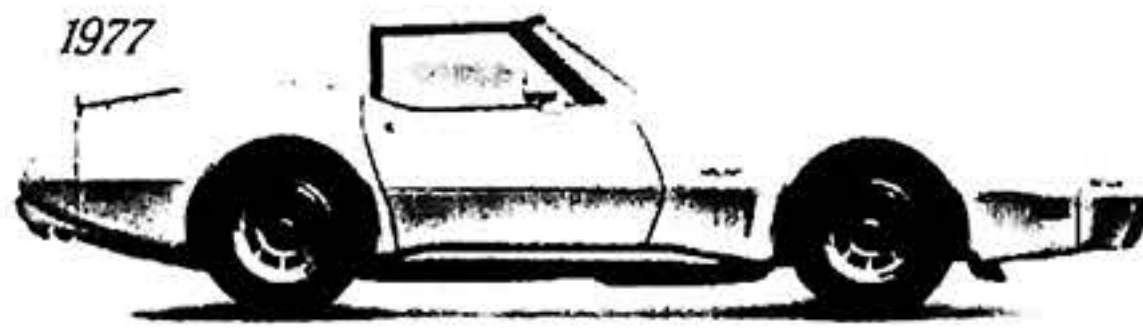
One thing that was continually mentioned about Maplethorpe was that he recently died of A.I.D.S. (William F. Buckley even went as far as to say it was because he practiced what he portrayed in his photography. Sorry Will, straight men can get A.I.D.S. now a days too.) However, Jesse Helms made a point of calling homoerotic art "immoral", thus showing his bias against homosexuals. I guess seeing homoerotic artwork makes Jesse a little insecure about himself; or maybe it's just that there is an election coming up and homosexuals are being blamed for spreading A.I.D.S. by the ignorant mass. The only funny aspect of this whole deal is that Jesse Helms is trying to appear as a protector of civil rights. His definition of "revolting" art is that which is insulting to anyone's race, creed, sex, national origin, handicaps or religion. Oh, Jesse you're such a humanitarian now, considering your past record on these topics especially race related offenses. It's obvious that this is a new lie for Jesse Helms to get votes back home; I can see the campaign slogan now "Jesse Helms: the saviour of decency." However, it is the minority artists that will pay for those votes with their work not being shown as readily. Welcome comrades to the days of the official United States art. Just to remind you of why this is so dangerous, here is an idea expressed in a famous speech, concerning apathy of the German people as Hitler rose to power: "They came for the artists and I turned away, I wasn't a artist."

WHO'S NEXT? WATCH YOUR BACK.

1975



1977



Write your congressmen!

If you have any opinions on these issues write and call your congressmen:

Capital Switchboard: (202) 224-3121

Senators:

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277 Russel Bldg.

Washington D.C.

20515

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To Serve on the House-Senate Conference Committee:

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2423 Rayburn Bldg.

Washington D.C.

20515

(202) 225-2065

Joseph McDade

2370 Rayburn Bldg.

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(202) 225-3731





This interview was conducted in the wee hours of the morning after the Dickies put on a rockin' show at J.C. Dobbs. Kenneth Hinchy, master of the spoken word, graced us this interview after it was turned down for B-Side magazine. So let's get on with the show.

Leonard Graves Phillips-LGP
 Crazy Like a Doorknob-CLAD

LGP- Companies are willing to put out the big bucks if you are going to make it big. A band like Poison who was on Enigma was getting a large flow of cash because Enigma knew they were going to go big. They could sell Poison's rights to a larger label and get all their money back plus more. Companies are more than will to put out big bucks if they know you are going to do well.

So if we make it big A&M wouldn't sell our rights because they could make a huge profit. They would rerelease all our old albums and singles. I am happy at the point we are now because they still print the stuff up and we still get paid. They are keeping both "Dawn of ..." and "Incredible Shrinking" in print at this time so you can still scarf them up.

The reason the singles are not still in print is because the majority of them are english.

C.L.A.D.- Why were you so big in England?

LGP- Well I don't know. From the beginning I thought that we were going to flop in England.

1977. Early 78 I thought we would be old hat in England because I thought that the people would think of us as America's answer to the Sex Pistols. Well it didn't work that way A&M in America had no idea what we were about they thought the Police were punk rock. England and America our such different markets, the Pretenders were one of the bands that could have the New Wave sound and still have a guitar edge to them. The real theory was that the majority of our fans in England were little boys, average fan was male 11 to 15 at the oldest. A teenie bop movement.

The little boys wanted to have something like their older brother had, so they had us, the Dickies. When we were there the press just ate us up, they hated us, these guys should have their hands pulled off their tongues cut out, they just thought we were lousy.

We went big. We sold 250,000 copies of Banana Splits the album went top ten for a few months. When album two came out the press loved it, the Sgt. Pepper of Punk, They thought Manny, Moe and Jack was about the assassination of JFK. It was wild though as soon as the press started liking it that album didn't do half as well.

C- The first album had more good songs but the good songs on the second album are better.(Huh?-Ed.)





C- Where did the name Dickies come from?

LGP- Our old drummer Carlos thought of the name. Originally I thought of the name Triffids when I was in a band with Steve Houghstader. I then thought of the Senserios when we first started forming. When Carlos said the Dickies we all agreed that's got to be it.

Carlos though of also the first album title too, we were doing the photo session for the first album when Carlos said the Incredible Shrinking Dickies we all cracked up.

C- I heard you have a video for Killer Klowns?

LGP- Yea we also did a Banana Splits video and a really lame video for "Nights in White Satin" with a director who use to do the videos for Earth Wind and Fire, slow motion spots, super-imposed stuff.

C- Today I saw the original pressing of "Nights in White Satin" with you in your tux.

LGP- Yea A&M put out another cover for that where we are wearing KKK outfits, A&M had no idea what was going on.

C- Do you think it is easier to get away with that kind of stuff then, then it is now?

LGP- I don't know, it was only easier for us then was because the people at top brass levels had no idea what that kind of stuff meant. Now it might be a really problem because all the stuff going on with record rating, and the PMRC. It is really different.



THE BLOOMING JASPER

BY JULIE & DAVID ♥ GALLAGHER (MORE THE D THAN J) DAVIDS

LIKE A COFFIN-FODDER STRUMMING VIOLIN CHORDS,
SHE MURMURS, TOO FAINT TO REGISTER. THE CAT TIPS AN EAR.

SHE'S BEEN THERE BEFORE...
MORE THAN ONCE...

SHE'S LOST COUNT MORE THAN ONCE...

She's been there before

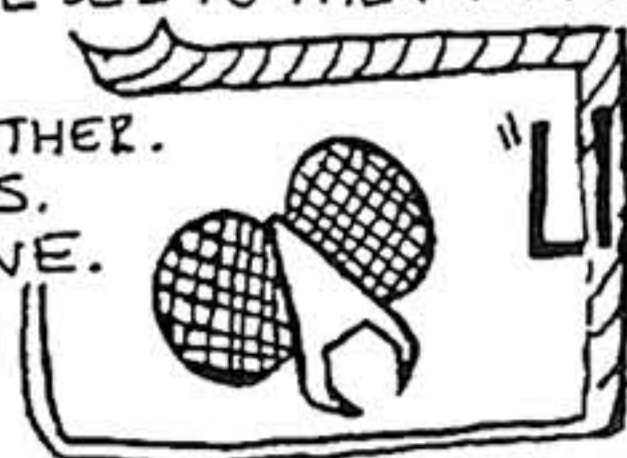
SHE MEMOS TO NO ONE, STICKING THE TAB
ON THE CALENDAR... A CONVENIENT
INDULGENCE...

SHE TAKES THE PAIN AND
BURDEN SO SHE CAN LOVE HER MATE.

SHE COMBS HER HAIR IN A TEASING EXERCISE OF GUILT. SHE INJECTS
TOO FAST & THE AIR NEARLY KILLS HER.

"SHAKE FOR ME," SHE SEZ TO THE MIRROR, "LOVE ME."

HER HANDS RUB TOGETHER.
STALE FLESH FLAKES.
FLIES COME TO DINE.



"LIAR," SHE SEZ
AS HER FACE BEGINS TO CRY.
WRINKLES OCCUR AS
BELCHING LEMONS SQUIRK.

NATURALLY JOE HAMMERS INSIDE,

"GLOW JOE GLOW," HIS EYES GLOWING LIKE HE'S PLUGGED-IN.
SHE GRASPS A THOUGHT WORTH THINKING
& WATERS HER BLOOMING JASPER.

"LISTEN," SEZ JOE, "YOU... LISTEN... UH,"

WATER
DRIPS,
STAINING
THE
FURNITURE. AND JOE IS NERVOUS.

HE THINKS OUT-LOUD: "LISTEN... YOU... UH,"

FOR THE 1ST TIME SHE FOCUSES ON THE CLOCK AND
WATCHES IT WORK.

"CLOSE YOUR EYES," JOE MANAGES, "DON'T YOU LOOK AT THE CARPET."

"YOU WON'T TRUST ME," SHE SEZ CLOSING HER EYES,
LIDS SHUTTING OUT

THE LIGHT AND THE CARPET. (IT IS WALL TO WALL.)

"I ALREADY DO!" HE SEZ, FOLDING HIS HANDS & KNOTTING
HIS FINGERS TILL THE KNUCKLES CRACKED, LOUDLY.



JOE FOCUSES ON THE BLOOMING JASPER:

"GODDAMN PLANT!" HE GROWLS THRU CLENCHED TEETH
SALIVA SLIPS OUT & RUNS DOWN HIS CHIN.

"NO, NOT, YES, YES," JOE SEZ, STILL DRIPPING
SPITTLE. HE WALKS
DRAGGING HIS ARMS. HIS KNUCKLES BUMP
THE FLOOR.

"CAN I OPEN MY EYES YET?"
SHE ASKS, BLINKING.

HE REACHES THE BLOOMING JASPER IN TIME TO DROP THE
PASTE-LIKE DRIBBLE ONTO THE WHITE LEAVES OF THE
PLANT.

"CAN I PLEASE..." SHE TRIES

"NO, NOT, YES, YES," JOE SEZ. JOE'S EYES ROLL BACK,
SHOWING PALE UNDERBODY.
HIS HANDS TREMBLE &
HIS WHITE EYES STARE BUT SEE NOT THE BLOOMING JASPER

BLOOM!

THE BLACK BUDS
OPEN
SLOWLY,
ONE PETAL AT
A TIME.



"CAN I..." SHE SEZ.

"NO!" JOE BUCKETS OUT THE PASTE-FOAMS ON THE
CARPET.

THE LAST
PETAL OPENS,

EJACULATING THE MILKY SPORES
CRACKING THE POT IN WHICH IT HAD LIVED, ROOTED.

THE BLOOMING JASPER, BOUNCING BELLIES, TURNS
SLIGHTLY TO RECEIVE THE FULL BENEFITS
FROM THE "GLOW" BULB.

JOE'S MANGLED FLESH
FALLS APART FROM HIS FACE—LIMP EXPRESSION
TURNS TO GLUE.

"CAN I SEE?!" SHE PEEKS THRU FINGERS OF
LONG SCALE (AN AFFECT OF
STRONG DISH SOAP.)

"BLEACHING TOSS," JOE MANAGES,
USING FINGERS
TO CONTOUR AIR FLOW.

THE BLOOMING JASPER
(IN RARE FORM)

SPROUTS FOUR-FOLD, GROWING LEAVES AND BRANCHES.

"MY JASPER," SHE SEZ, "MY BLOOMING BOUNCING JASPER!"

JOE RECOVERS, EYES BLINK OBSOLETE
UNCLEAN SPASMS.
TREMBLING HANDS GRIP TABLE,
WEIGHT NEARLY TOPPLES IT

"GODDAMN PLANT!"
JOE REGAINS SPEECH.

"MY BLOOMING JASPER!" SHE CALMS.
THE CLOCK TICKS LOUDLY
BLOCKING OUT NERVOUS STATIC.

JOE'S HAIR STANDS ON FORMALITY,
LEECHES THE AIR.

Black & White & Read all over

If there are people still ignorant enough to believe that America's racial problems were solved in the 60's, recent incidents in Vineland NJ, Brooklyn NY and Virginia Beach VA should provide examples that all is not well in white or black America.

A few weeks ago in Vineland NJ a white cop shot and killed a black crime suspect. A peaceful protest followed, but later the same day a looting spree left \$100,000 damage to stores. In what would prove to be a recurring theme, protesters argued that they had nothing to do with the looting. To most of the store owners, the point of the protest was probably lost in the broken glass under their feet. While the community tried to make a statement about police brutality, other forces prevailed and proved that stupidity is not only a crime of the white.

The recent shooting in Bensonhurst resulted in quite different "community statement". After a black youth was beaten to death for being the wrong color in the wrong neighborhood, NY's black leaders led a march through the area. Marchers were met with cries of "You have no business here!" and "Niggers Go Home!". It's arguable which was scarier, the killing or the gross display of ignorance. Press coverage of the incident was minimal and short lived. While a white stockbroker raped by black kids grabs headlines for days, a black kid beaten to death by whites is page 16 news. Maybe things would have been different if a catchy shock term like "wilding" existed to describe Italians with baseball bats.

The last incident in Virginia Beach is still the most unclear. The media seems to push the "black college kids on a rampage" angle. How many looters were actually college students? Spokespeople for black greek organizations argue that it wasn't their riot, they didn't start it, but they are getting all the blame. Reports on National Public Radio indicated that the majority of people present were locals. Is the media trying to discredit young blacks, or is blame for a party that got out of hand being deflected to "local (presumably non-college attending) youths?"

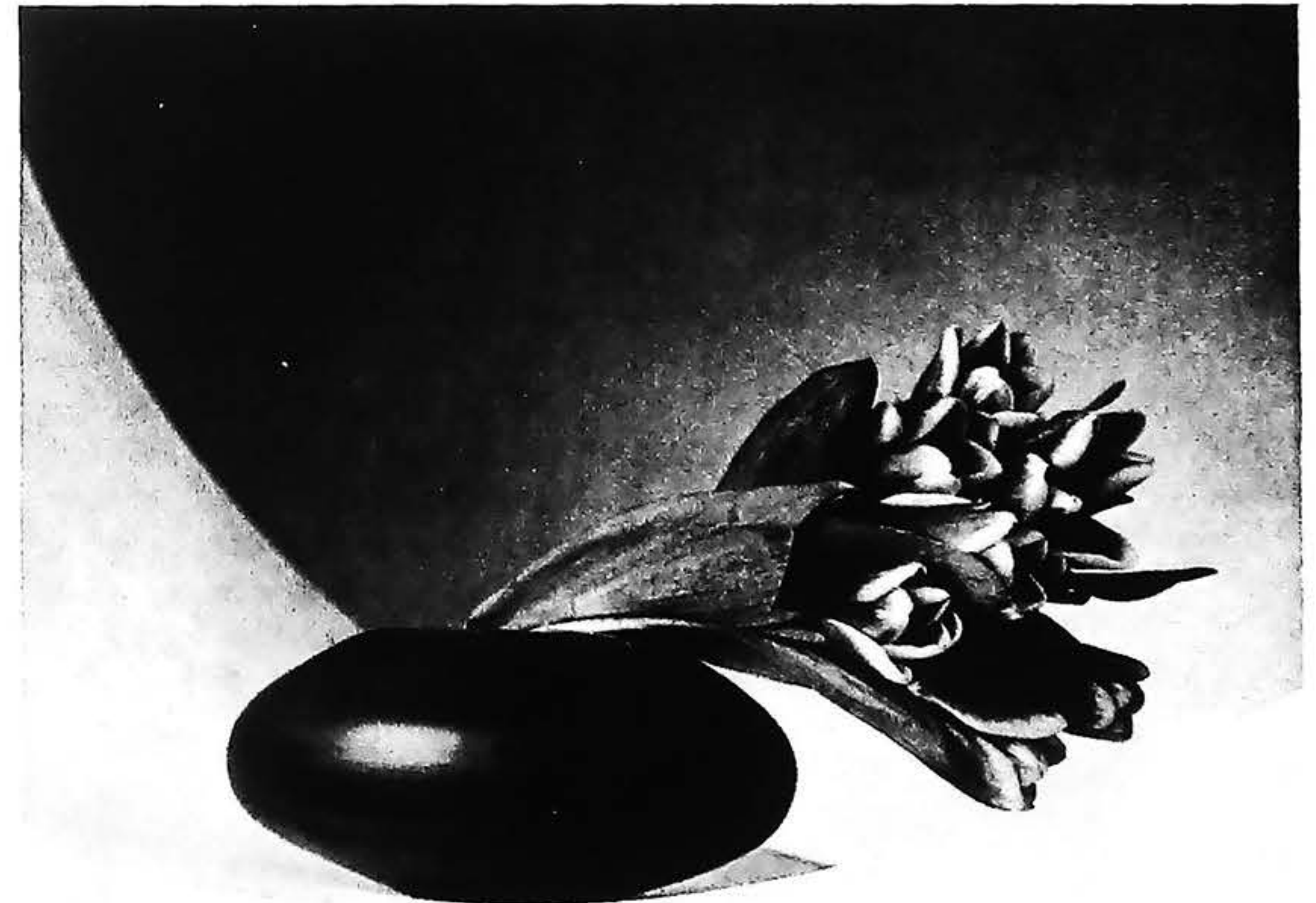
In any case, the incident sounds a little too pat. Did "Fight the Power" blaring from a mysterious black (what other color?) van really trigger a looting spree? Given the popularity of that song, was there a single van with that song playing in a party crowded street? What bullshit!

Given the fact that the looting started, it remains a fact that at no time during this incident were people *asked* to leave the street! Police marching with clubs is not the way to ask people to leave the street, nor is adding instant, unannounced martial law to a volatile situation the way to control it. In the aftermath, officials denied that the police acted out of order. However, eyewitnesses reported police dragging black shoppers out of supermarkets! VA Beach was a volatile situation made

worse by police overreaction. If the people who started looting had any brains, they would have thought about the media's perception of their actions and the damage it would do to whatever cause they claim to represent, and avoided all this stupid violence in the first place. And if lacking brains (as they did) but finding themselves with an excess of testosterone (which they apparently did not), they should have burned down the police station first. Does "Fight the Power" really mean "Loot the drugstore"?

The only connection between all these events is that ignorance knows no color barriers. These recent events reflect that America's simmering melting pot could again boil over. The problems are not just black/white, they are black/asian, white/asian, etc. Until all "sides" stop thinking of themselves as "sides", racial tension will remain a problem. ●

Mapplethorpe





on einer gemeyn bericht.wie die g



peinliche gericht; heidel gentlich vñ ordentli

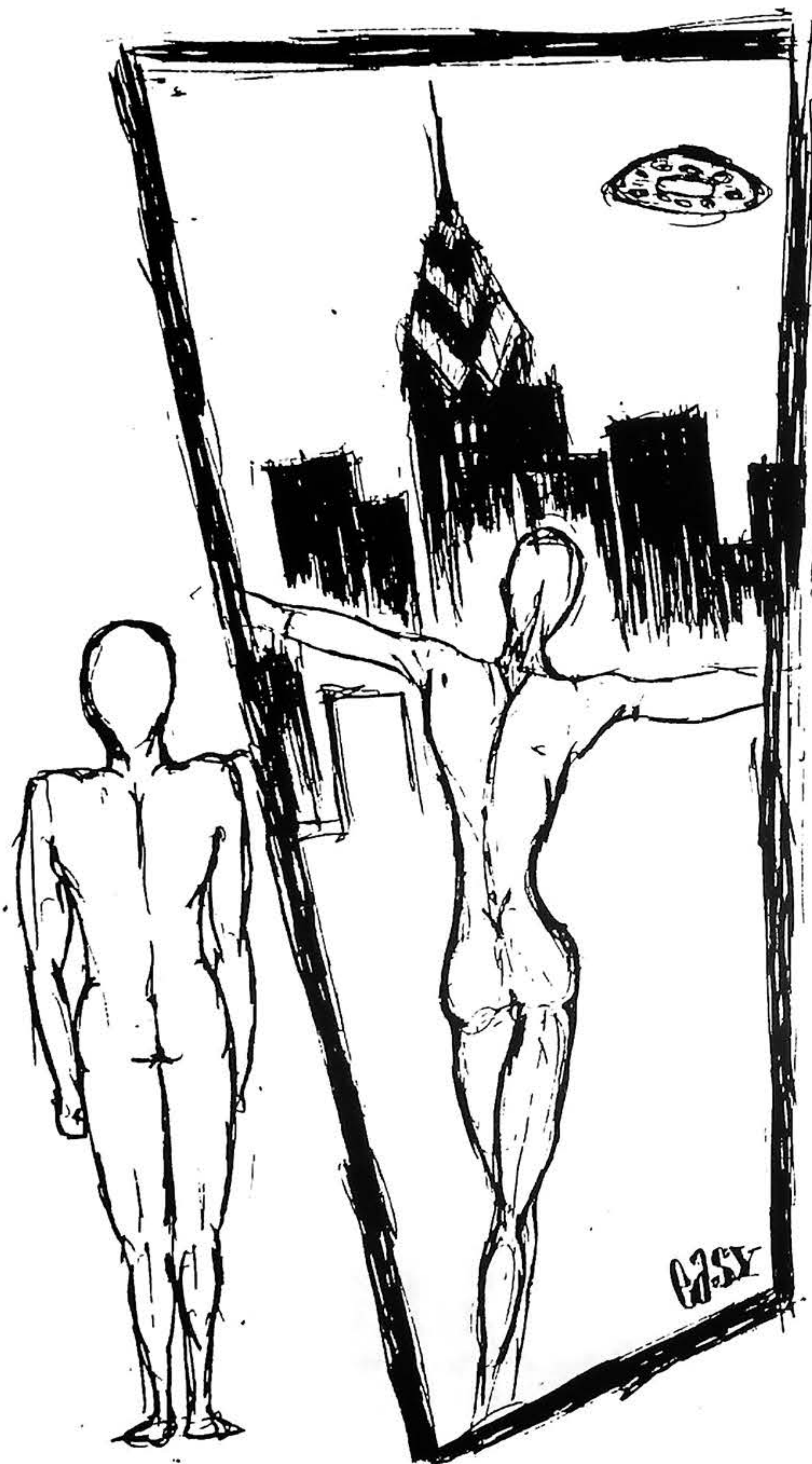
Eulogy To A Rat

My friends, we are gathered together here on a particularly sad occasion — the death of Myron rat; friend, confidante, comrade at arms, and rodent extraordinaire. We have lost a living being to the overarching cruelty of an ever-careless world. Yes, you who have gathered innocently in this florid, tranquil arena, where weeds are allowed to blossom and mature at their pace without a second thought — you who have fifty or sixty more years upon this mineral-rich soil — you, and you, and you and even I; we have killed Myron rat.

Perhaps you did not know Myron — it does not matter. Why, even goodwoman Alison said to me, not a half hour ago, "I just wanted it out of the apartment. But now I feel sad that we were so careless. It was, after all, a living thing." Yes, it was a living thing. We human beings, we who drain the life from the planet we live upon, snuffed out Myron's existence for the sake of our apartment. And what did we gain? Comfort? Aesthetic beauty? Cleanliness? Yes, all of these things and more. But then again, what did we lose?

My friends, you who will cry and laugh and shit and fuck a hundred-fold times before the sun sets upon the horizons of your lives — what savagery do we commit upon those less than us? Did you even give a second thought to Myron? Did you? I know I did not. And who is truly dead — Myron, the lively livid creature of our dear departed past — or us, numb to his demise and stranded like children who have just learned there is no Santa Claus?

By God, there is a Santa Claus, and an Easter Bunny, and living things who encroach upon our living space do have a right to live and be free and share the Slurpee of Life from which we drink without apology. Or are we to blame for all? Perhaps Myron died as a sign that he had reached an inner peace, a spiritual fulfillment that we can never attain, if we hold our view of the universe where we rest comfortably on top and all other things reside in some subordinate cellar below us. After all, any world that would allow apartheid or terrorism to perpetuate deserves what it gets. And perhaps Myron knew this, and took his life — a sacrifice for those of us who cannot feel, or worse, those who do not even know the difference.



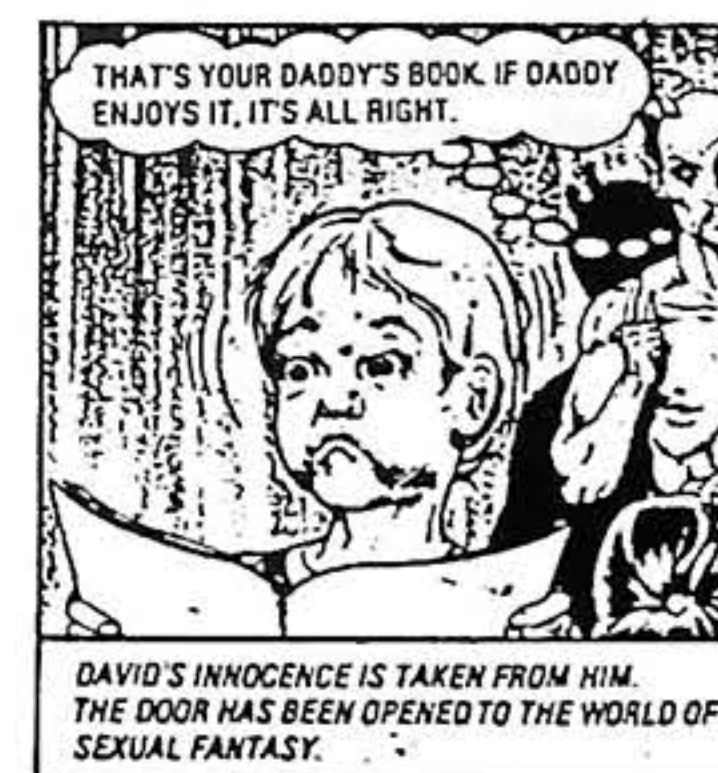
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A CONTINUING STRIP-TEASE
THE YOUNG AND THE FRUSTRATED
© 1986 BY VUNA TICKS



OPEN THE BIG DRAWER, DAVID, AND LOOK AT THE PRETTY BOOKS.

DAVID'S INNOCENCE IS TAKEN FROM HIM. THE DOOR HAS BEEN OPENED TO THE WORLD OF SEXUAL FANTASY.



A CONTINUING STRIP-TEASE
THE YOUNG AND THE FRUSTRATED
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