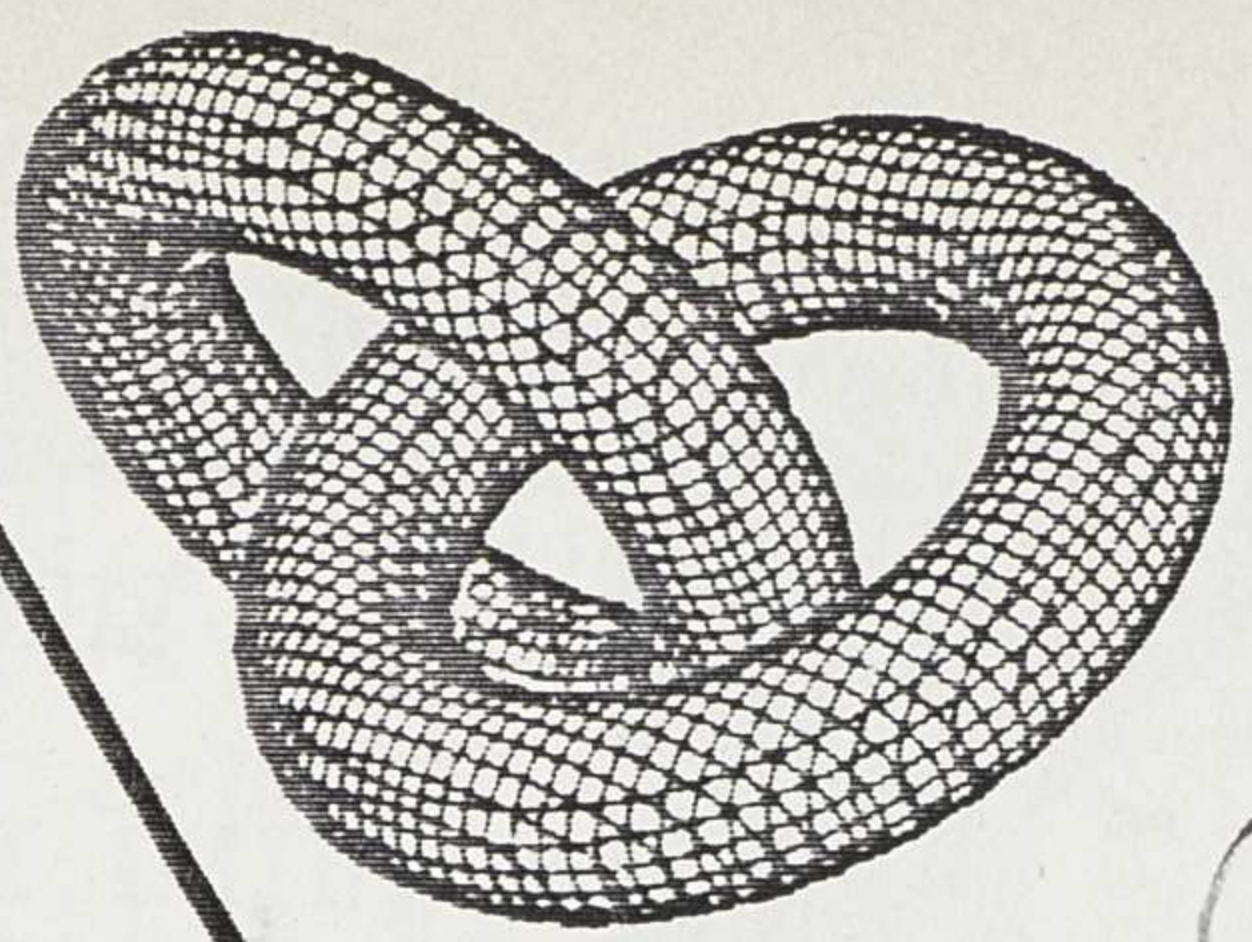


# BINARY LOAD LIFTER



SPRING 1986

ISSUE NUMBER 1

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CINDY - Here's your love (thank you!). THANK you for your support - you're one of my favorite customers! If you want to contribute, or know someone who does, let me know. Happy readers!

*Pat*

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EUROPEAN SUMMER REVIEWS

NOTHING IN MUNCHEN (late June)

The "Boss" had just been there and the town was musically exhausted. I did try to catch one show: Blurt at the Alabama Halle, the Place to Go in Munchen. I showed up; the music didn't. Disappointed, I ripped off a poster and was chased off by two guys who tried to kill me.

ROCKIN' ATHENS '85 (July 26, 27)

Two days, eight bands. Just like a Greek... US Festival! Expensive production. Heavy promotion. T-shirts. And that kind of shit. Greek kids dress like... Nina. Or Nena. Or Strummer. Telephone sucked. French tripe. Stranglers grooved. While an anarchist blew up his own car stage left. Too cool! Depeche Mode. Brought up my lunch. Rockstars. Culture Club? Tough night. Band to crowd: fuck you. Crowd to band: fuck you. Karma? Talk Talk: so so, precise, low energy. Cure? Passionate, powerful HOT. Best band here. Nina Hagen: looked great, sounded good. Imaginative. Compliments to an individual. Clash: still. Why?

THE BOULEVARD OF BROKEN DREAMS (August 28)

The tongue-in-cheek handle of one of Amsterdam's longest running culture fairs. For two years, private sources have sponsored this block of tents in a park. Every night it's crammed with people talking, eating, drinking and listening to free, often interesting music. That's the kind of city Amsterdam is. Available Jelly played the night I was there. Believe it or not, the name is somehow appropriate. Instrumenta-

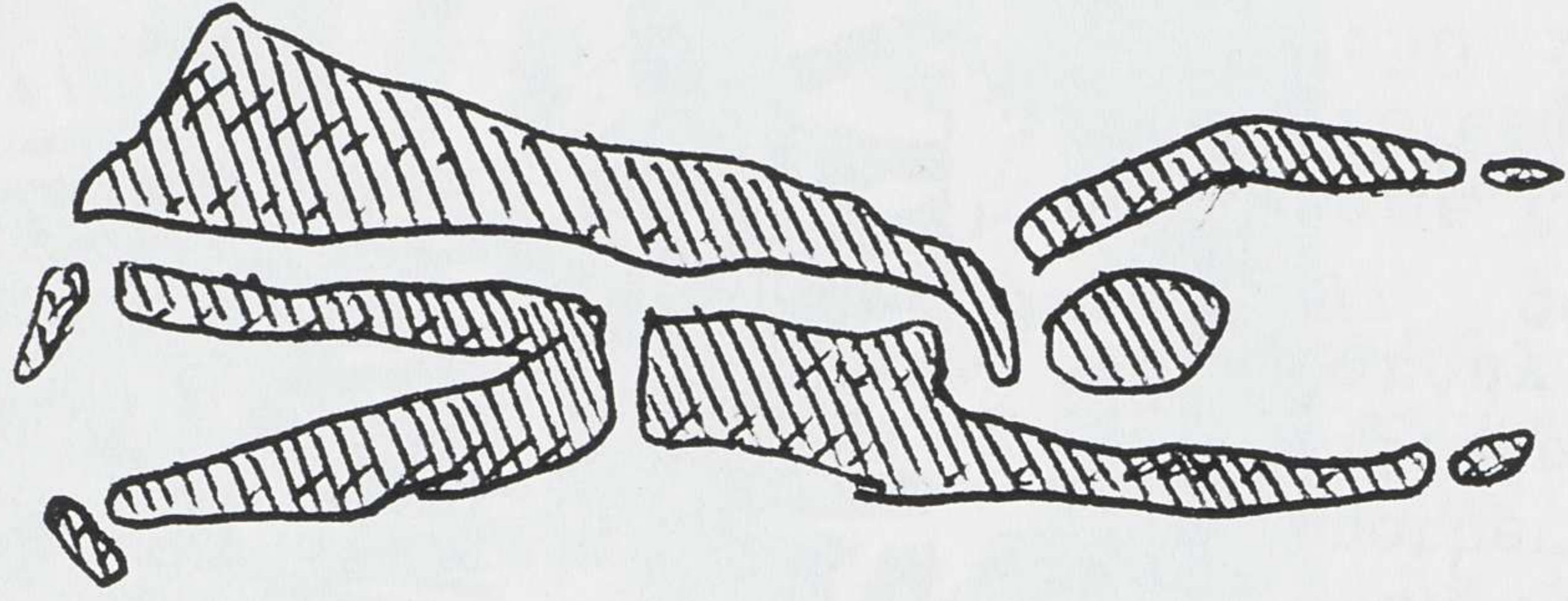
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Karten an allen bekannten Vorverkaufsstellen u





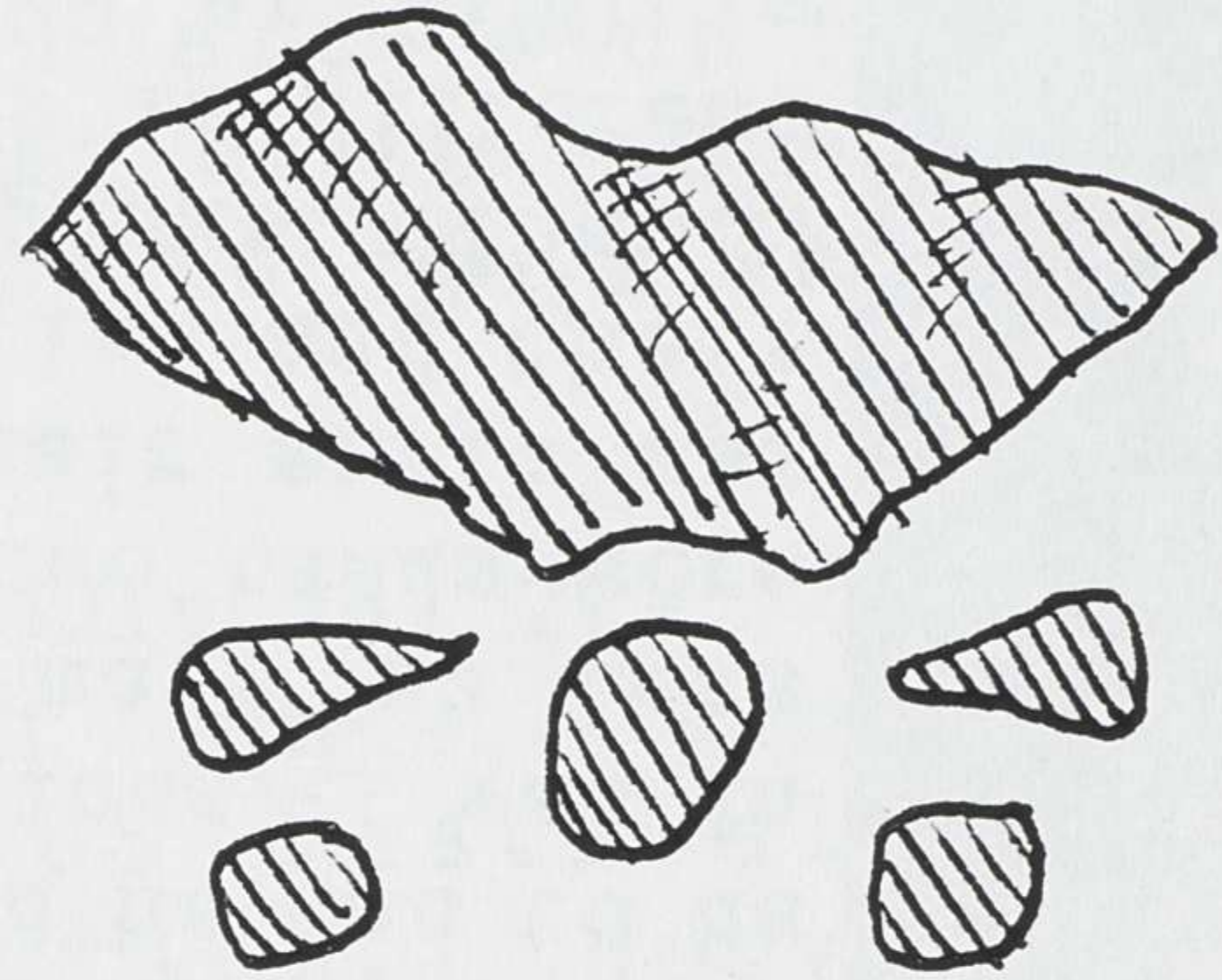


# MY SUPERHERO

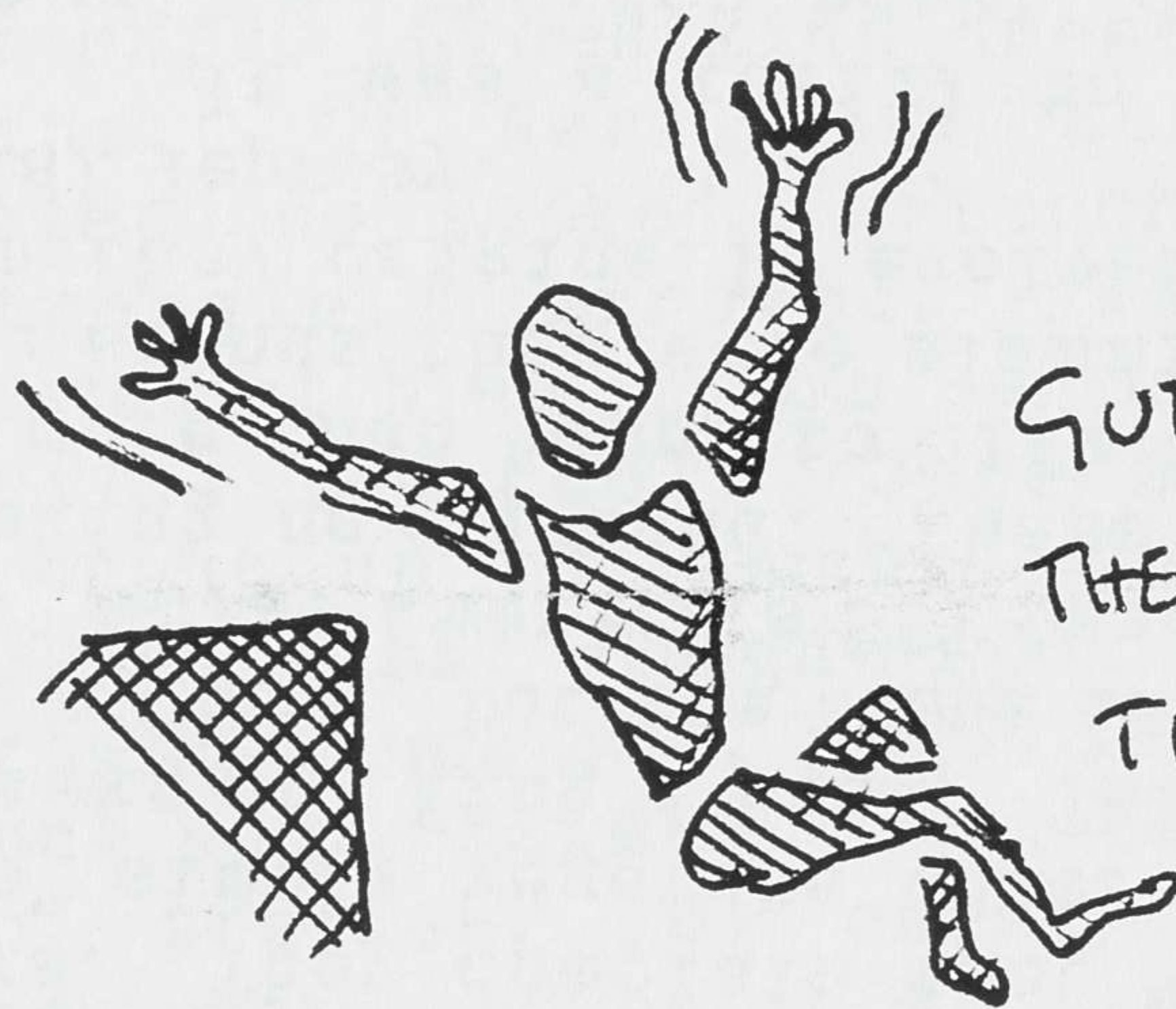
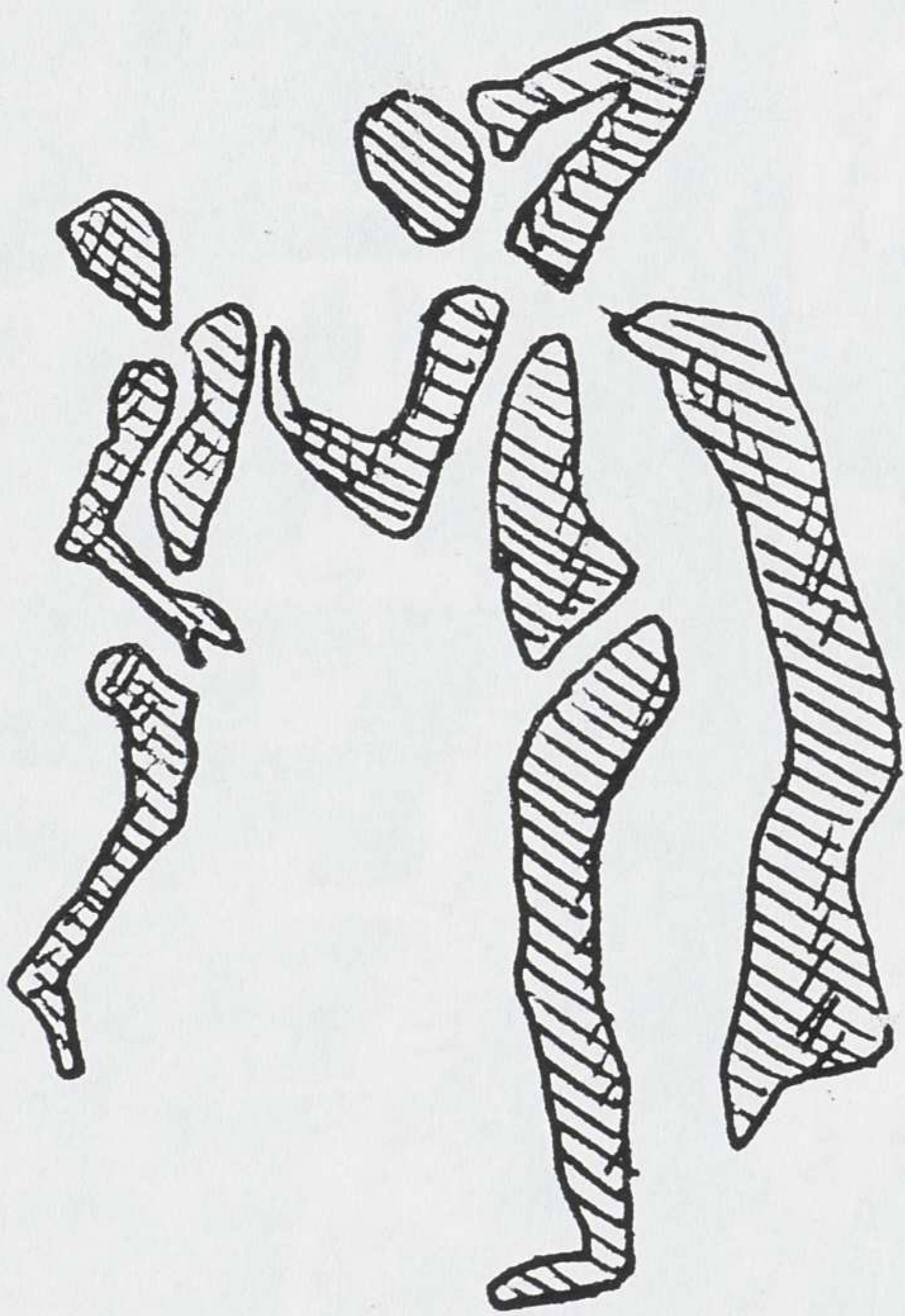


① HEY KIDS! I'M FLYING WITHOUT AN AIRPLANE, RIGHT?

② GODDAM BETTER BELIEVE I'M RIGHT. AND IF MOM AND DAD SAY OTHERWISE, THEY'RE FULL OF SHIT.

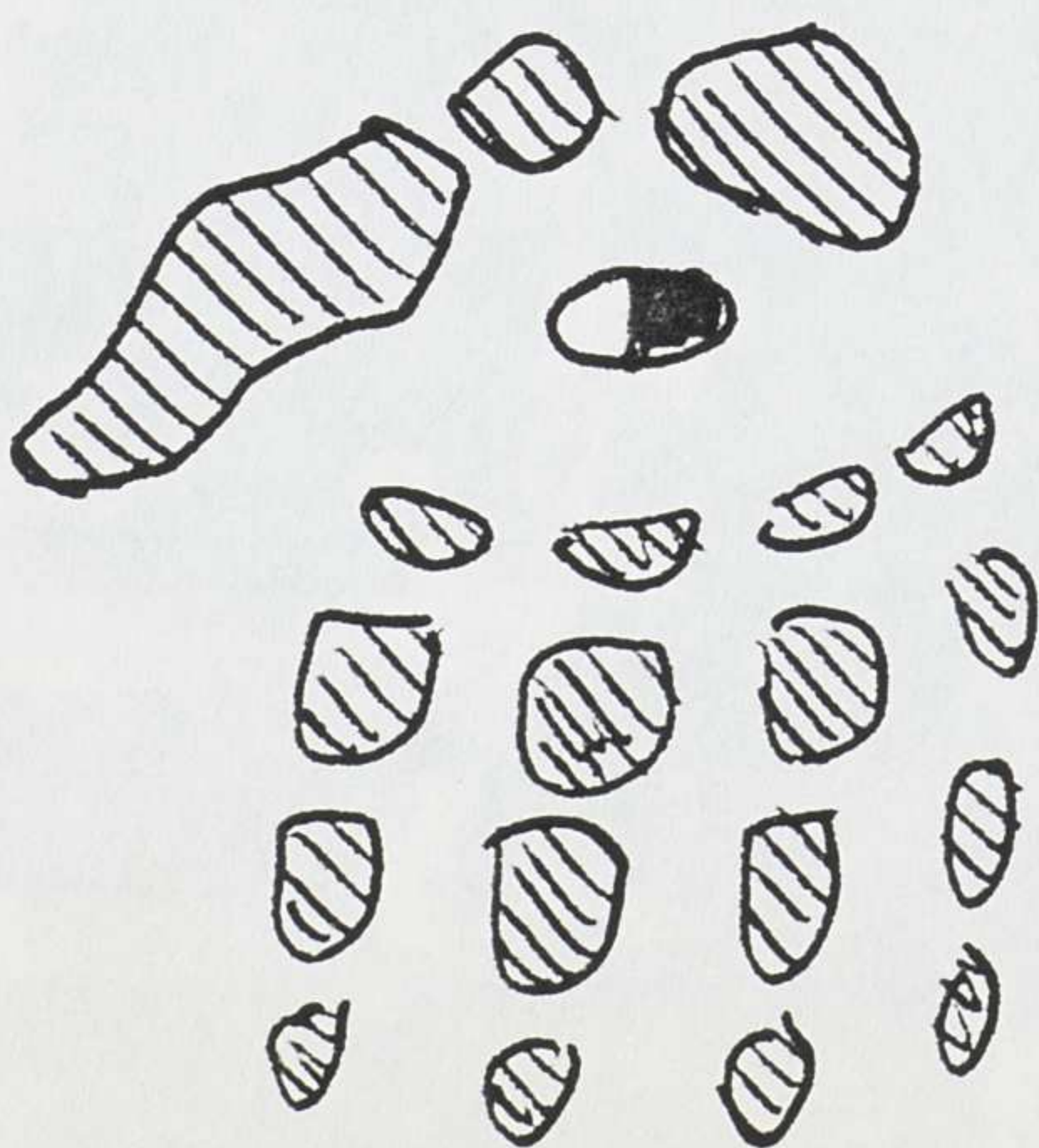
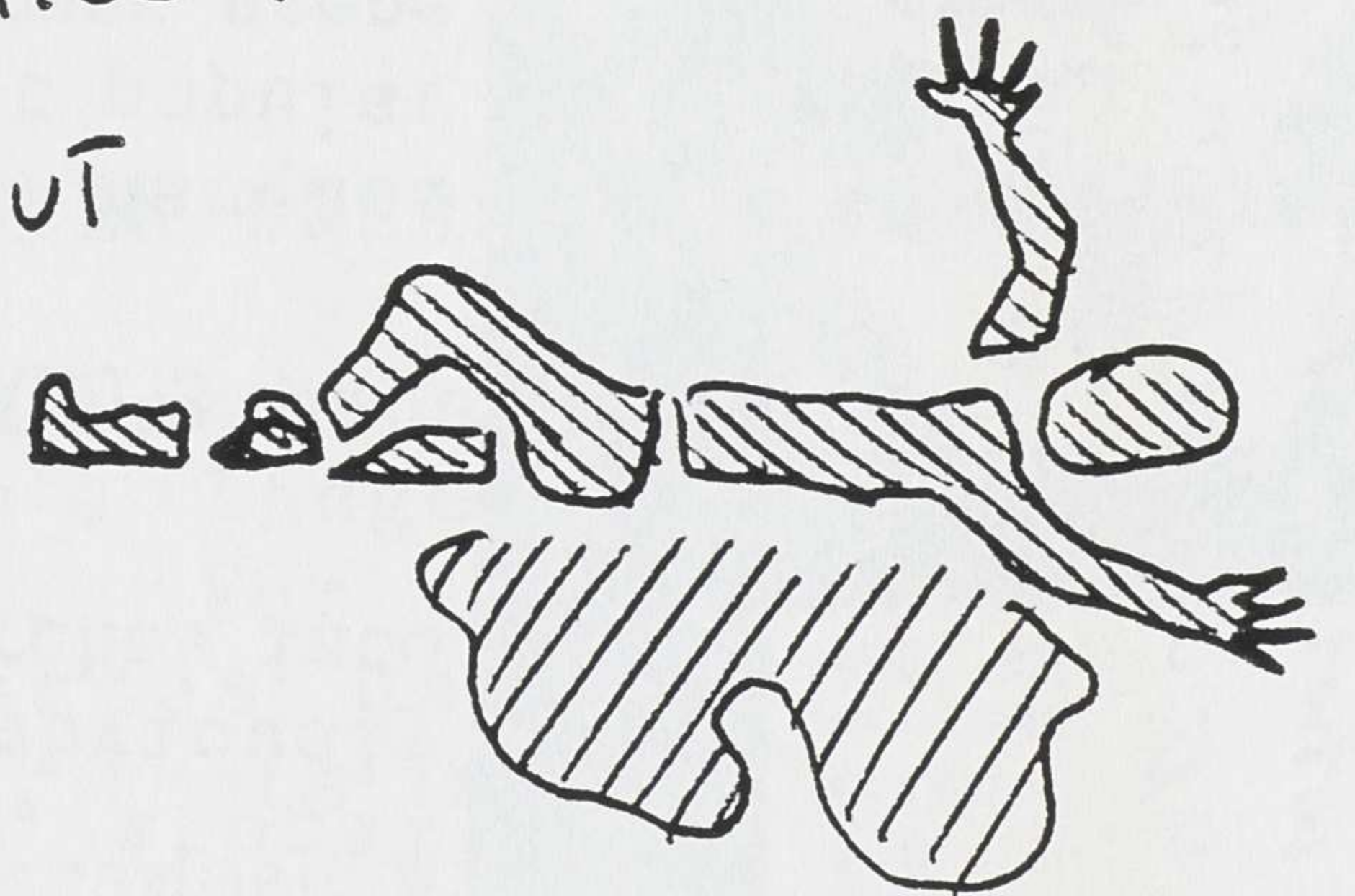


③ I WANT YOU TO BE JUST LIKE ME, OK?



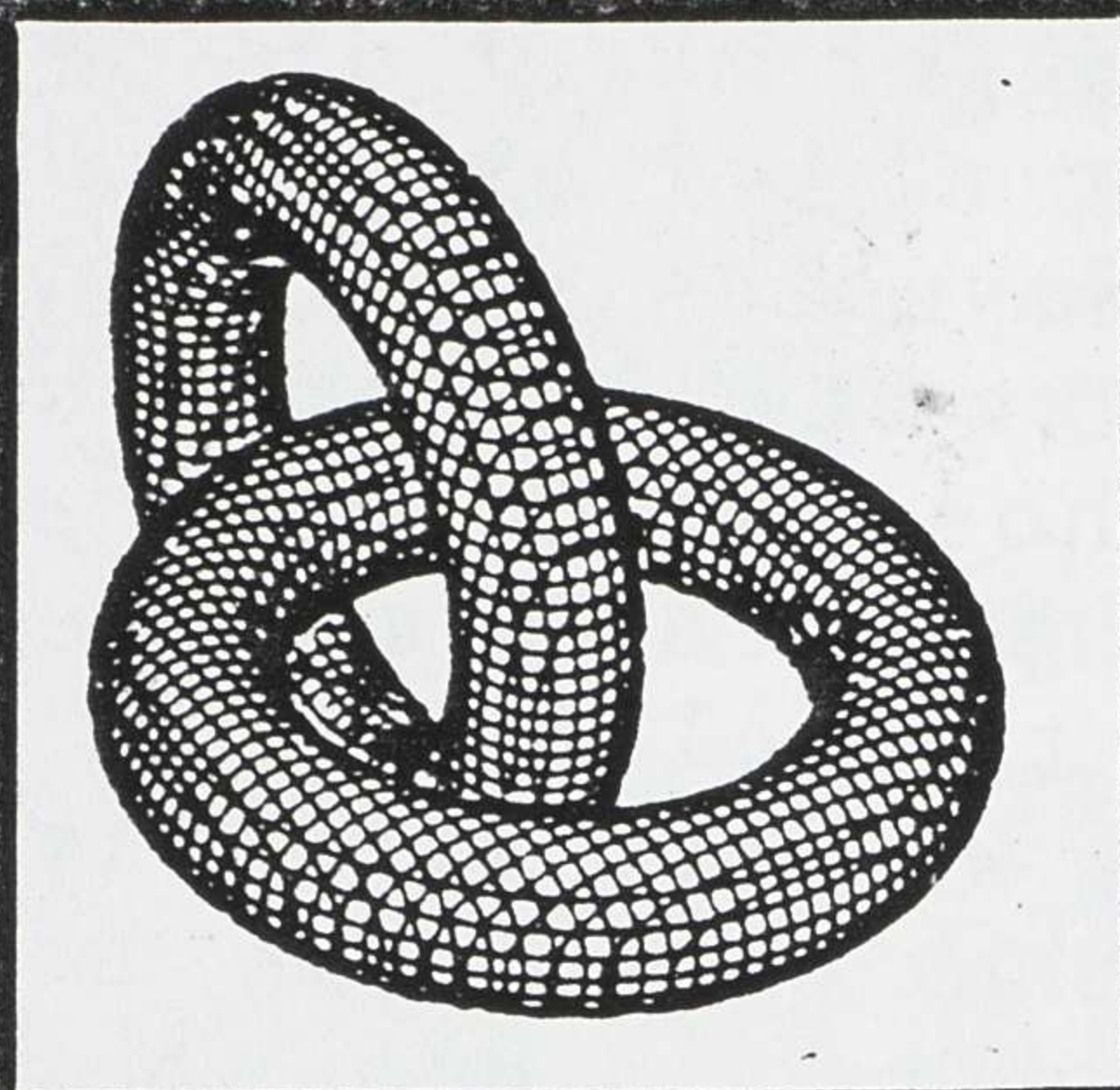
④ SO CLIMB UP THE GUTTER OF YOUR HOUSE TO THE ROOF. IT'LL HOLD YOU - TRUST ME! THEN TRY TO FLY, JUST LIKE ME!

⑤ IT MIGHT TAKE AWHILE TO GET THE HANG OF IT, BUT IF YOU KEEP TRYING, YOU'LL MAKE IT!



⑥ OR IF YOU WANT TO BE A PUSSY, TAKE THIS LITTLE PILL I HAVE FOR YOU AND YOU'LL TURN INTO A SNOWFLAKE! WELL KIDS, WE'VE HAD FUN THIS WEEK. NEXT WEEK I'LL TEACH YOU HOW TO PLAY PROCTOLOGIST WITH GIRLSCOOTS!





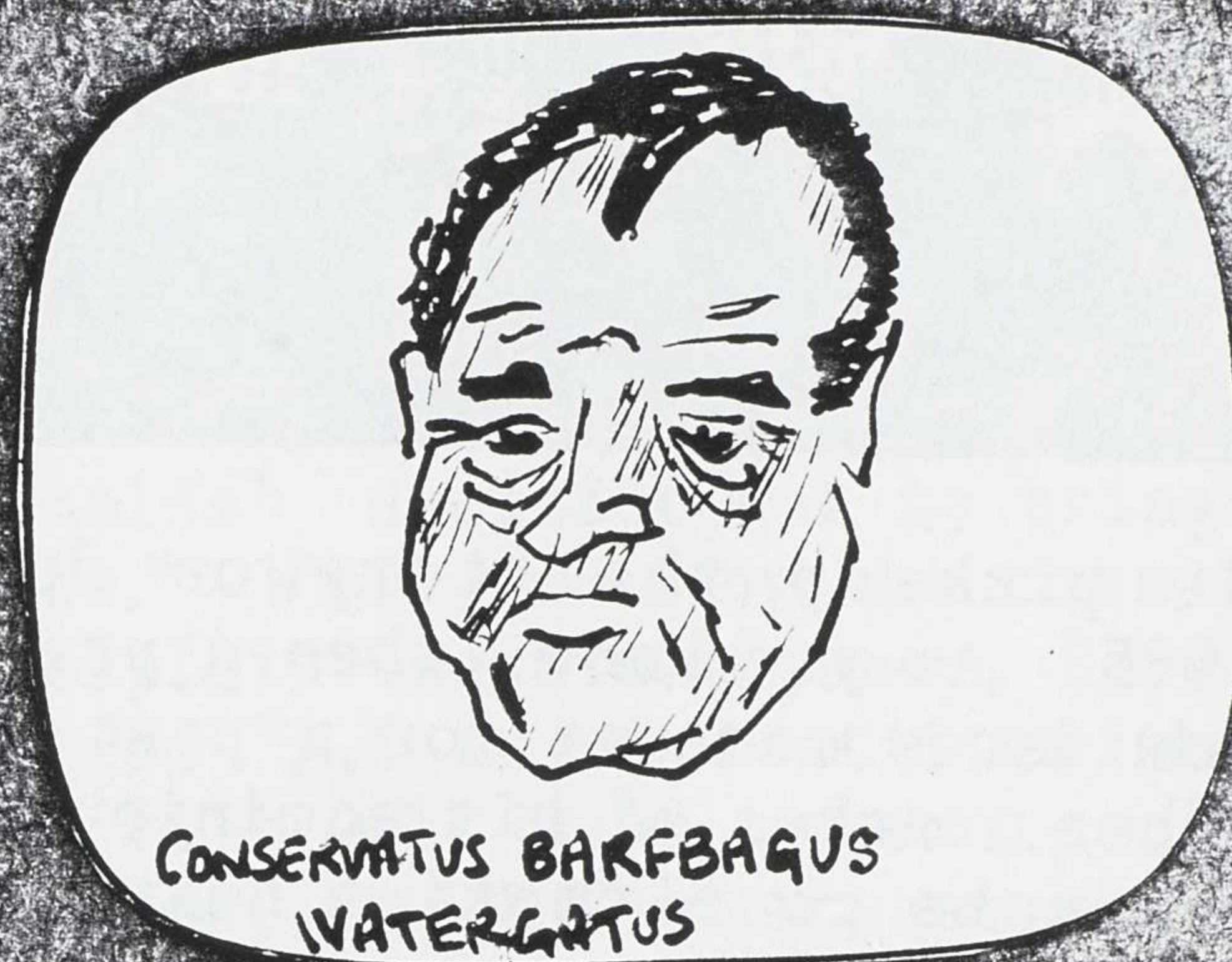
Hey kidz! The Binary Load Lifter presents...

MR. NED'S  
WORLD OF  
INSECTS



Hi there, I'm Mr. Ned and this show is about insects. You know, many people believe that insects are man's greatest natural enemy; that someday insects may rule the world and make humans their slaves. Today on Mr. Ned we're going to look at those insects that are most closely related to humans and therefore have the best chance to destroy the rights and principles that neat guys like Jefferson and Madison concocted two hundred years ago.

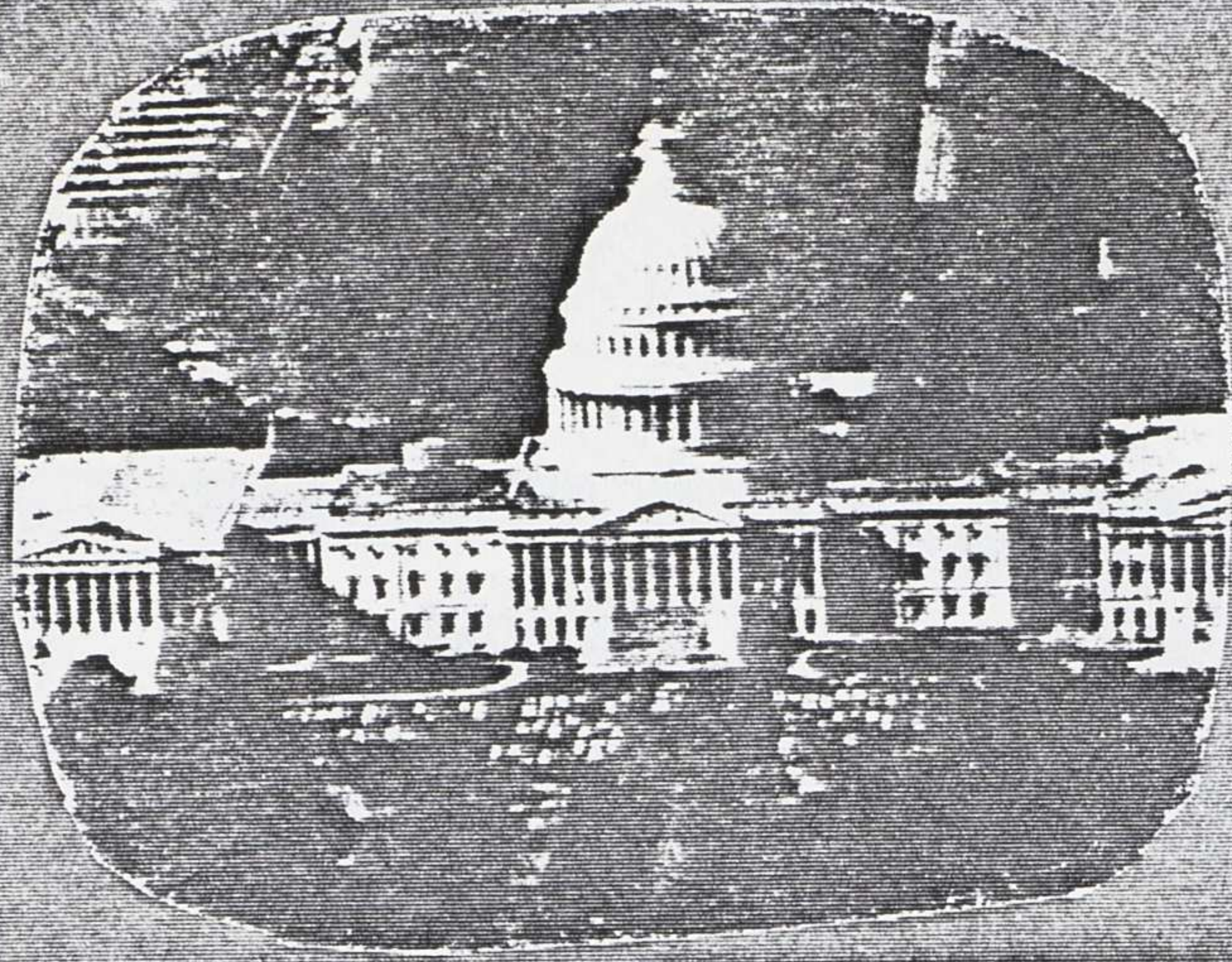
Many of these insects are more closely related to humans than you might think.



Since January of 1981 there seems to have been a sharp increase in the number of right-threatening insects employed by our government. The theory that we in the scientific community hold as most probable has at its source the election to office of the President of one **conservatus retentus reaganus**, an insect commonly referred to as Ronald Reagan.

Tonight on Mr. Ned's World of Insects we're going to look at recent events surrounding a potential Republican presidential nominee, **conservatus justitia vomitae**, better known to the layman as William Bradford Reynolds. Reynolds, a Justice Department official and architect of Reagan's civil rights policy, was recently nominated for the Justice Department's number three position, the Associate Attorney General. In his post of Deputy Attorney General, Reynolds was responsible for the actions of divers Justice Department division; from the Antitrust Division to the Foreign Claims Settlement Commission. Most notably, tho', Reynolds was in charge of the Civil Rights Division and was therefore responsible for **enforcing** laws concerning discrimination in local government. Please keep this fact in mind, kids, as we explore a fascinating aspect of the world of insects: the Senate Judiciary Committee's confirmation hearing of William Bradford Reynolds.



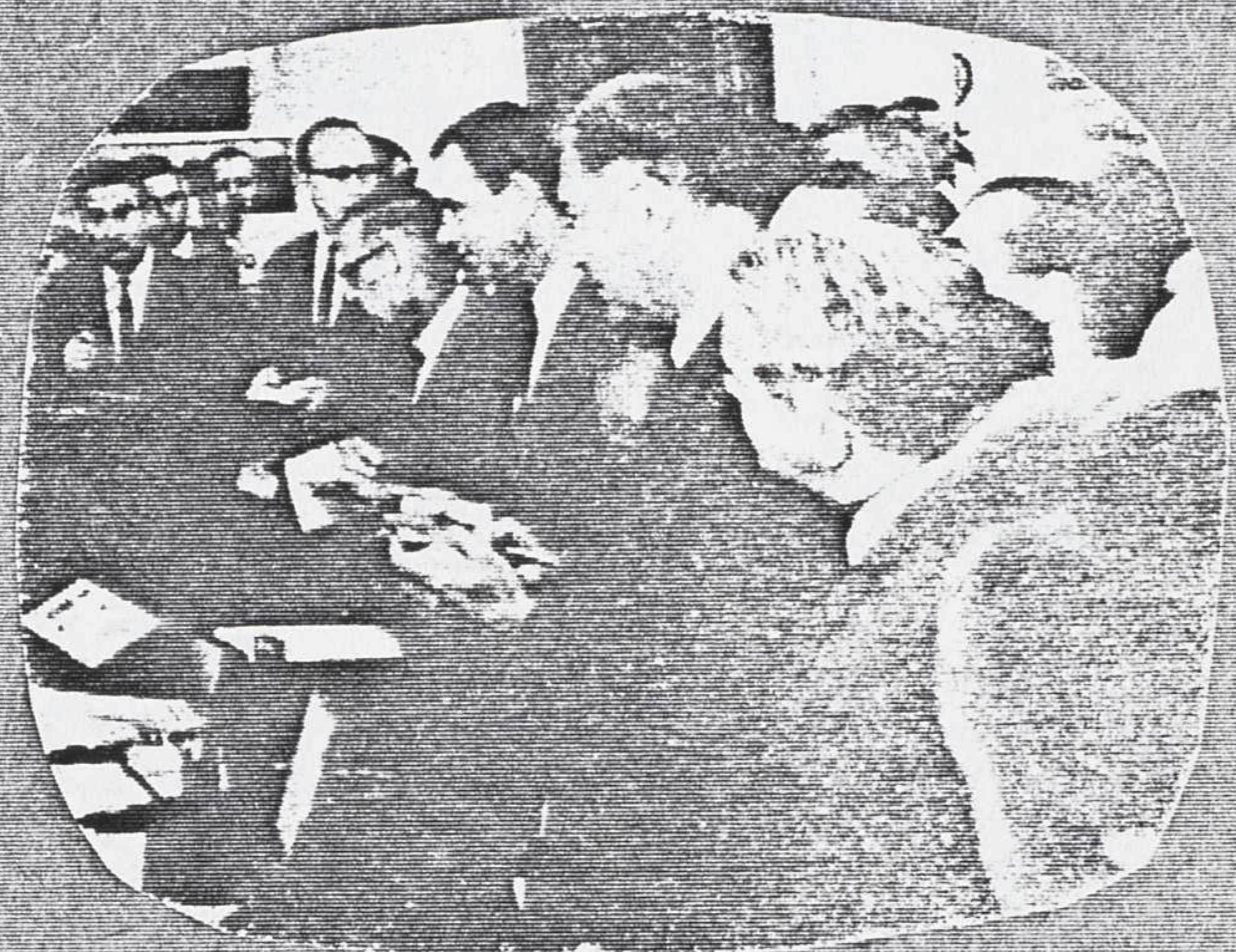


We pick up the story on June 4, 1985. As you know, when a president nominates someone for a post in the upper reaches of his administration, a Senate confirmation hearing must be held in order to ensure that the nominee is free from conflict of interest or gross misconduct. It is customary for the committee holding the hearing to approve the nominee unless one of the above situations exists. It is also customary in confirmation hearings to refrain from partisan policy disputes.



On the first day of hearings, Reynolds appears moderate and reasonable. This approach proved unworkable for the nominee because he committed two major misstatements. Reynolds committed his first tactical error when questioned about a Louisiana redistricting plan that, though overturned by the courts as discriminatory, managed to pass through Reynolds' grasp unscathed. The case involved a redistricting scheme worked out by white state legislators in 1982. Blacks were excluded from the meetings and the plan was adopted after meetings between white state legislators and the Republican then-governor David C. Treen. Treen vetoed an earlier plan that would have created a majority black district. Reynolds'

staff told Reynolds that a key state legislator allegedly said that "we already have a nigger mayor and we don't need another nigger big shot." At the hearing, Reynolds testified that he met with lawyers representing those black voters opposed to the plan as well as supporters of the plan before deciding that it was not racially motivated and that therefore he would not challenge it. Remember kids, how we said that this man's job is to enforce the laws that prevent racial discrimination?

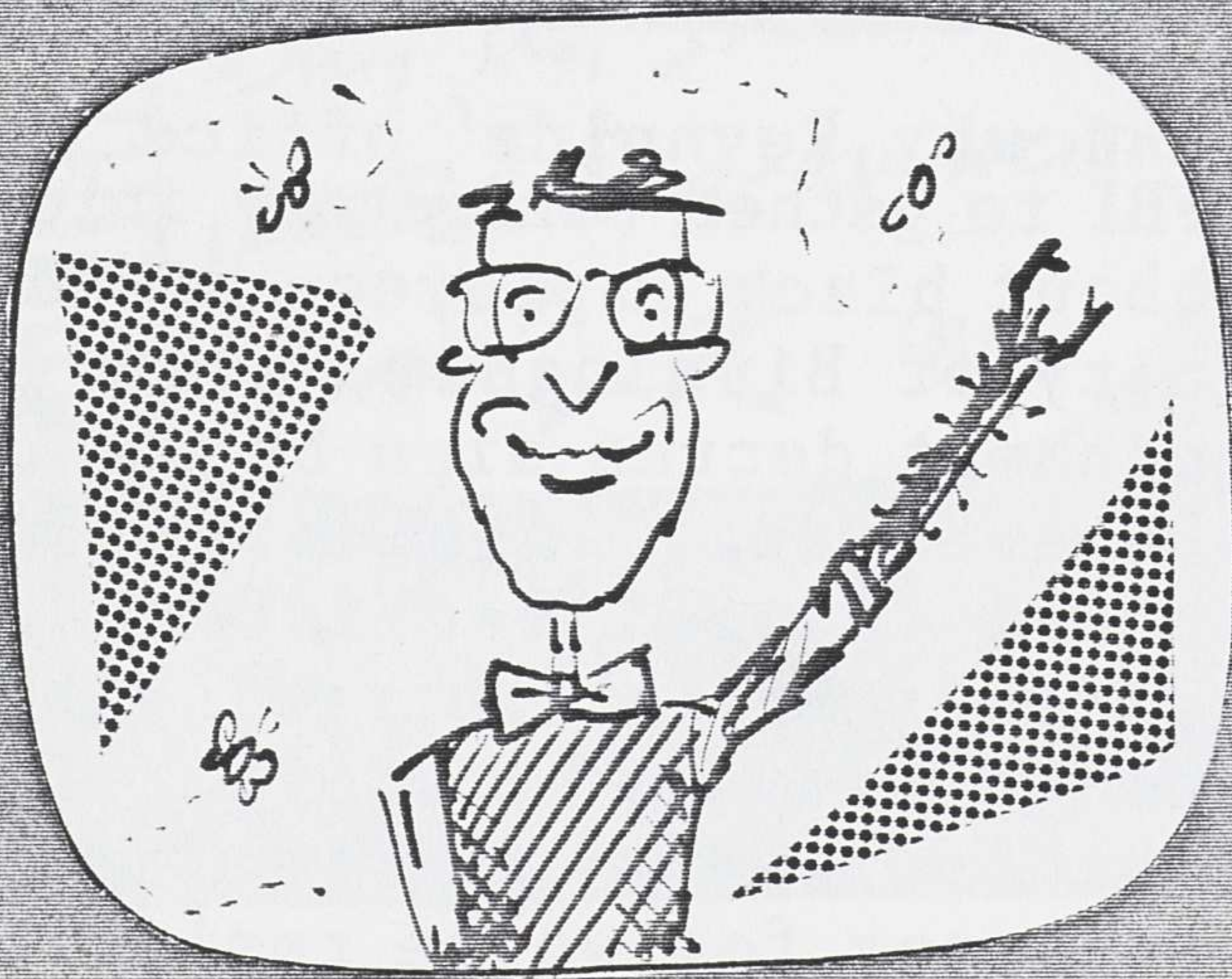


The committee eventually received testimony and evidence that contradicted Reynolds' statement that he met with opposition lawyers. But not before the insect committed a similar error in memory concerning a Mississippi redistricting case. In this case, private attorneys for black voters in eleven Mississippi counties challenged election laws in 1983. Reynolds' staff initially recommended filing a suit under the Voting Rights Act, but Reynolds ignored the recommendation. At the hearing, Reynolds told the committee that he "talked with the private attorneys (that represented the black voters whom had filed suits) ... and it was the agreement of all of us" that Justice Department intervention at the eleventh hour would "probably be more disruptive than productive." Therefore he declined to file a suit. Mr. Ned has to appreciate Mr. Reynolds' commitment to a smoothly running judiciary, but here is another case in which Reynolds interpreted the law in his own way at the expense of those he is entrusted to protect.



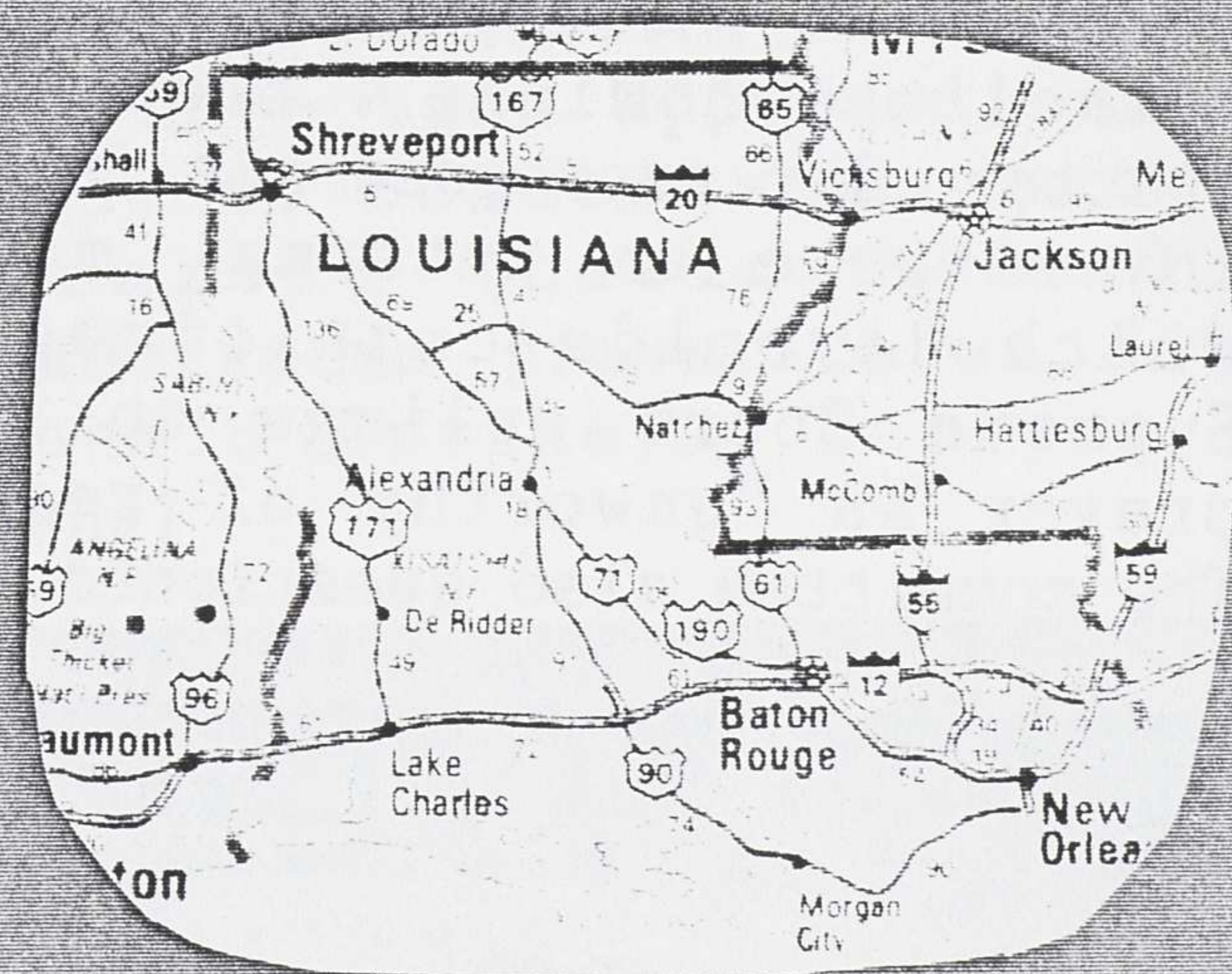


Another case in which Reynolds overruled his staff's recommendations came to light at this hearing. This case involved the shift of a Selma, Alabama polling place from the heart of a black neighborhood to a courthouse in a nearby white area. A memo from a member of Reynolds' staff was read that blamed the move for a "significant decrease" in black voter turnout; from 54% in 1980 to 36% in 1984. Reynolds approved the shift earlier in 1984, claiming that any link to lower black voter turnout was a "fanciful conclusion." It seems perplexing to Mr. Ned that James J. Kilpatrick thinks that the Senate Judiciary Committee will "turn back the clock on affirmative action and equal opportunity" by not promoting the insect Reynolds.



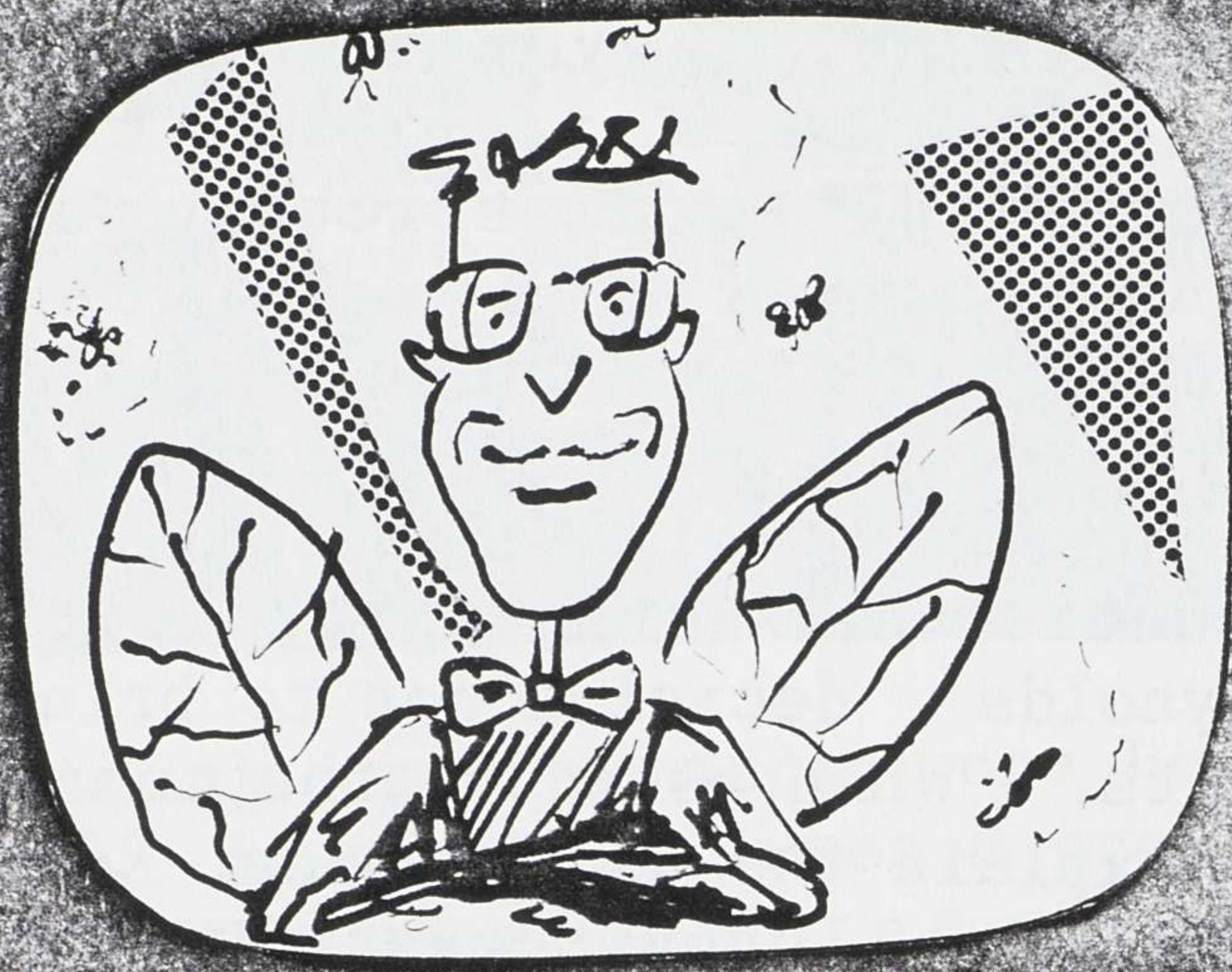
Well that just about does it for the first Senate Judiciary Confirmation Hearings. After this hearing, which ended on June 5th, several bits of testimony and evidence led Sen. Charles McC. Mathias Jr. (R-Md.) to request that the hearings be reopened. On June 18th, the Committee learns the following at the second hearing:

That Charles V. McTeer, a Mississippi lawyer representing black voters in 5 of the 11 Mississippi redistricting cases, filed an affidavit with the committee that stated that McTeer "repeatedly asked Mr. Reynolds to bring lawsuits against these counties....I never agreed with Mr. Reynolds' decision not to bring the suits." When asked by the committee to explain the discrepancy, Reynolds replied "...I never testified that I met with all the attorneys." In addition, Frank Parker, an attorney who successfully challenged the redistricting plans in eight of the cases said that he "was never consulted by Reynolds. He never talked to me about whether the Justice Department should file these cases....The nominee misrepresented the facts of this decision." Parker also testified that two other lawyers involved with the cases had not spoken with Reynolds. Finally, Reynolds told Sen. Edward Kennedy (D-Mass.) that he had no written record of why he declined to pursue the Mississippi voting rights cases. But the night before, Reynolds' office gave the panel just such a memo. Reynolds responded by stating that he thought the memo had been made available earlier.

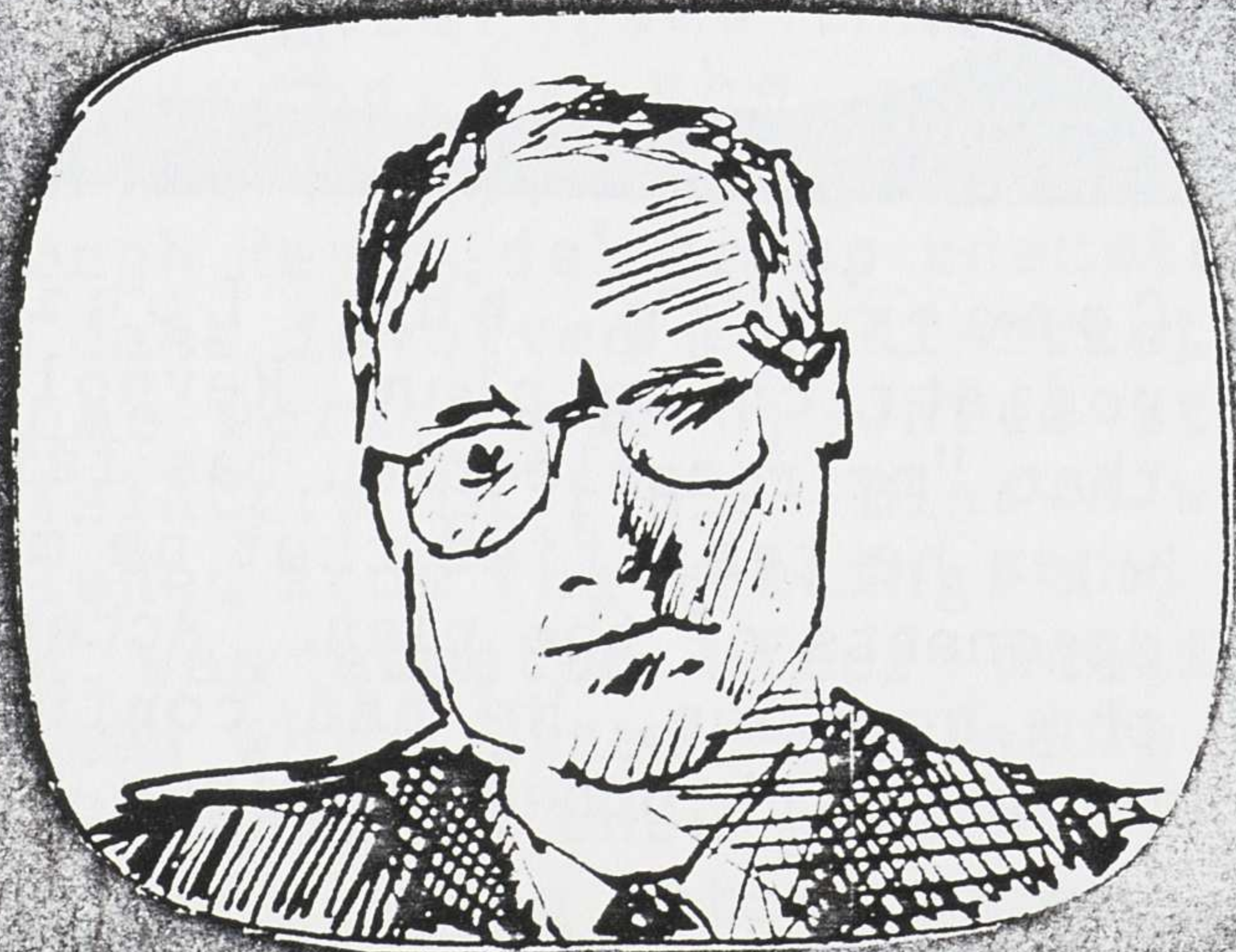


Concerning the Louisiana redistricting plan, Reynolds said that "my recollection has failed me" when he testified that he met with opponents of the plan. According to the nominee, he had confused the matter with other meetings.

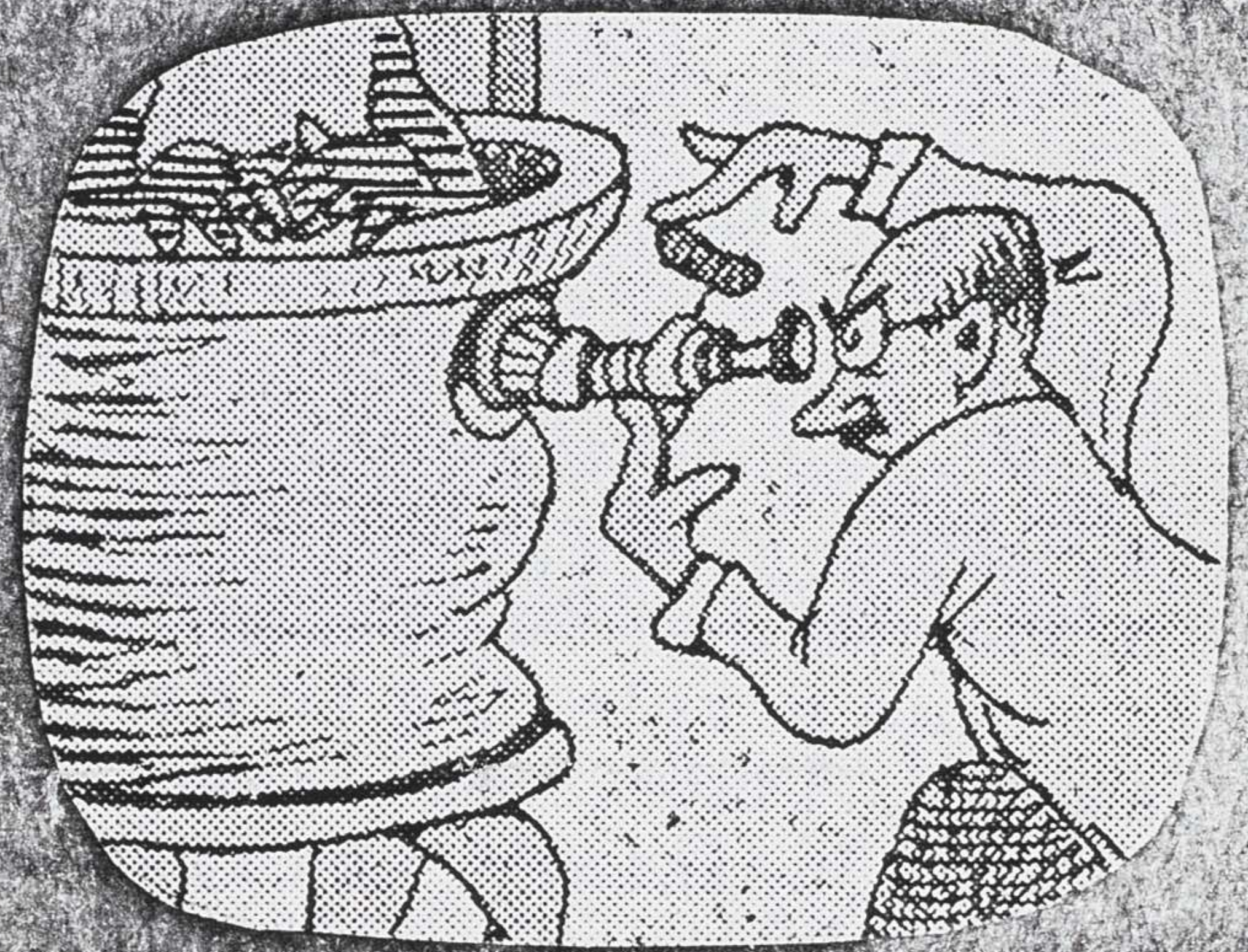




Also at the hearing, Sen. Arlen Specter (R-Pa.) asked Reynolds why, at a committee hearing in March 1982, he failed to state that election laws then under challenge in Burke County, Ga.— and later struck down by the Supreme Court— did not discriminate against blacks. Reynolds had testified that he would not challenge the existing districts because of a lack of resources. Two months earlier, however, Reynolds sent an internal memo to Solicitor General Rex Lee (the man responsible for all litigation to which the Federal Government is a party) that, if anything, the department should enter the Supreme Court case not in support of the blacks who had filed suit, but of the all-white county government. According to Specter, Reynolds' "deceptive" response ruined the nominee's credibility. Specter also expressed his intent to investigate an internal memo in which Reynolds criticized past Supreme Court rulings on school prayer as "unworthy of respect." The committee also questioned why:



Reynolds, in a letter to Sen. Paul Simon (D-Ill.), said that he knew of only one Justice Department lawyer who resigned in disagreement with Reynolds' policies on handicapped rights. The senator produced affidavits from five former employees who said that they were quitting because they opposed his approach to Civil Rights. "I did not regard them as doing a resignation under protest," Reynolds said.



And why Reynolds' office used the FBI to gather derogatory information about black employees hired by the city of Birmingham, Ala., under a consent decree sign by the Justice Department. An aide to Reynolds asked the FBI for information on whether a black hired by the city had a criminal record. The aide then gave the information to an attorney for white residents, who had filed a reverse-discrimination suit against the city, for use in the firing of the employee last December. Reynolds said that he knew nothing about this and never saw a letter on the subject that passed through his office. The committee questioned whether the FBI had been misused in a violation of the privacy act.



The hearing continued. Sen. Orrin Hatch (R-Utah) asked Reynolds to name any cases in which he sided with rights groups. The nominee initially cited a 1982 Supreme Court ruling upholding the right of fair-housing investigators or "testers", to sue landlords for racial bias. Reynolds told the committee that his department filed a Friend of the Court brief supporting the use of testers. According to Reynolds, this move "was something that the civil rights community was exceedingly pleased with." But in a 1981 memo to the Solicitor General, Reynolds opposed filing a brief. In a memo to his staff, he said that, if anything, the department should argue against the tester's right to sue. Later, the Solicitor decided to file the brief which Reynolds signed because "I felt it was the position we should be taking."

**MEMO**

To hell with Testers  
Why not side with  
white Supremacist  
Pigs? - R '81

Mr. Ned is constantly impressed with the insect's enormous credibility. An apparent feature of this species is its lack of ability to defend itself properly at nomination hearings. But don't fret, kids; Mr. Reynolds was not alone. The President himself wanted to

"...emphasize that Mr. Reynolds' civil rights views reflect my own. The policies he pursued are the policies of this administration, and they remain our policies as long as I am President."



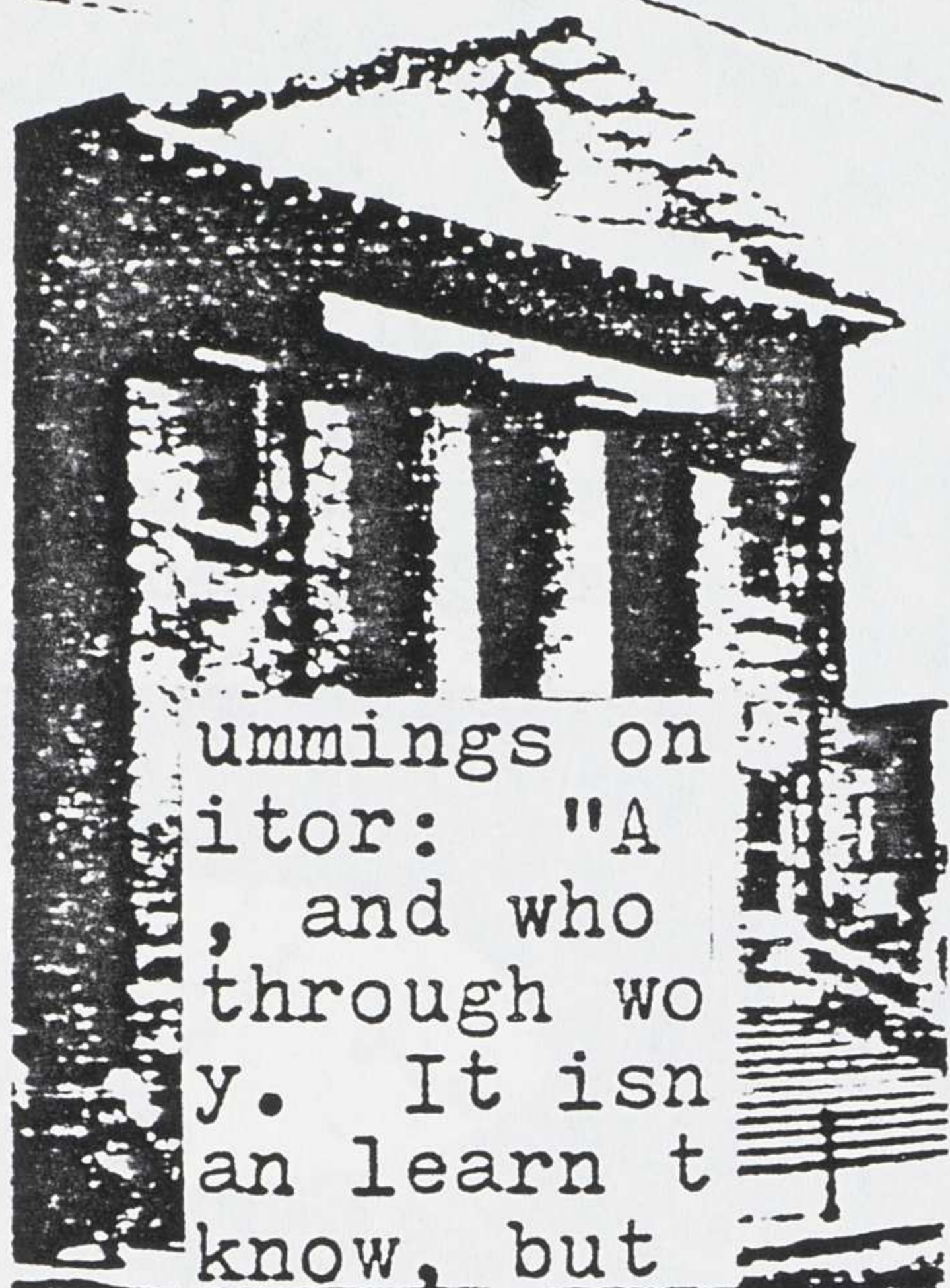
So how does this chapter in Nature's Storybook end? There's good news there, kids; two of the ten Republicans on the committee "defected" and voted against Reynolds' nomination, turning the vote into a 10-8 defeat for the administration. So, tho' severely tested, Nature's subtle system of checks and balances retains its integrity. But were it not for the tireless effort of a few dedicated leftwingers on the staffs of committee members, the nomination may have been approved, as were those of **conservatus patronus sleazoid** (Edwin Meese) and **conservatus prevaricatus devinae** (Donald Devine). See you next issue!

**THE END**





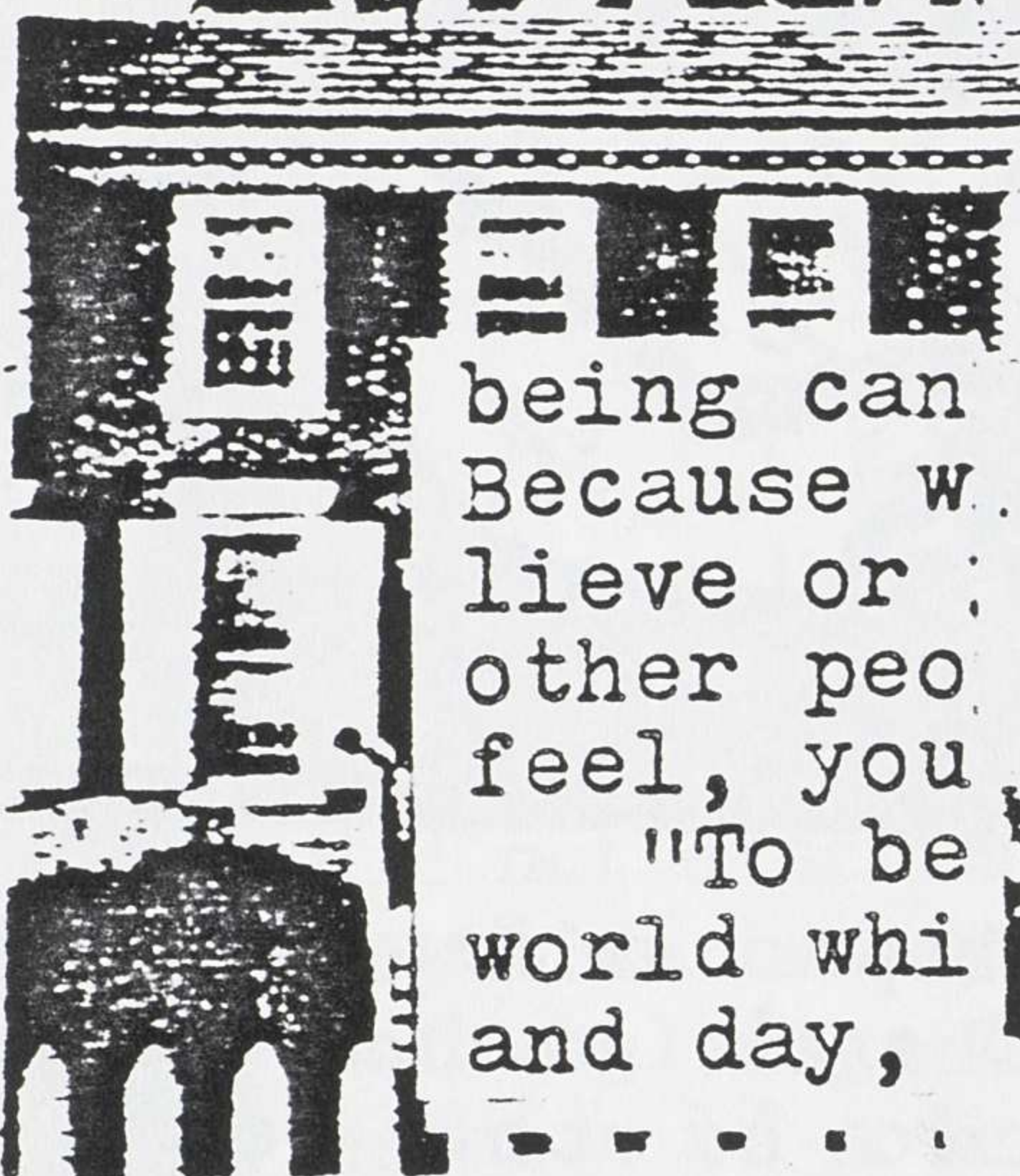
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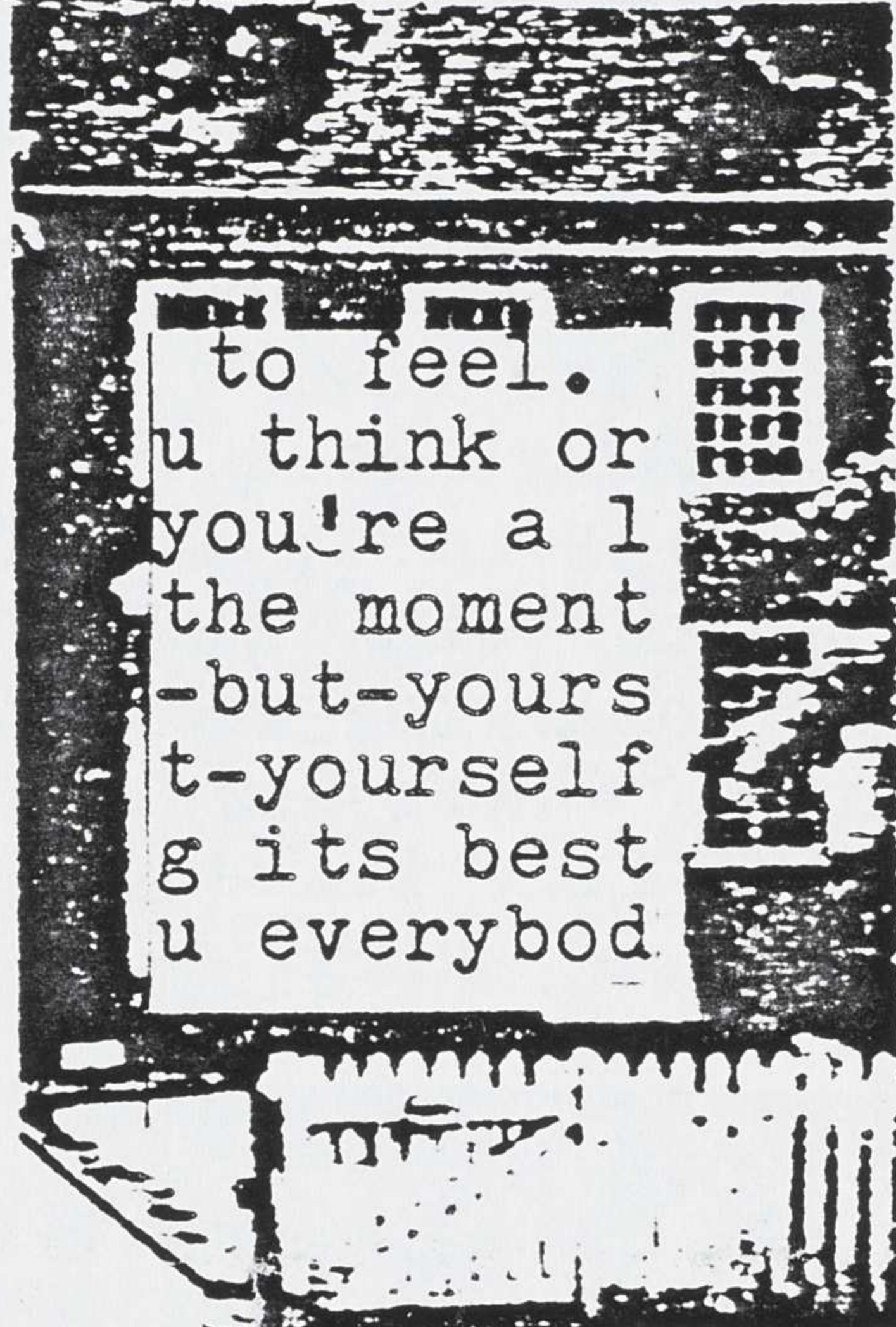
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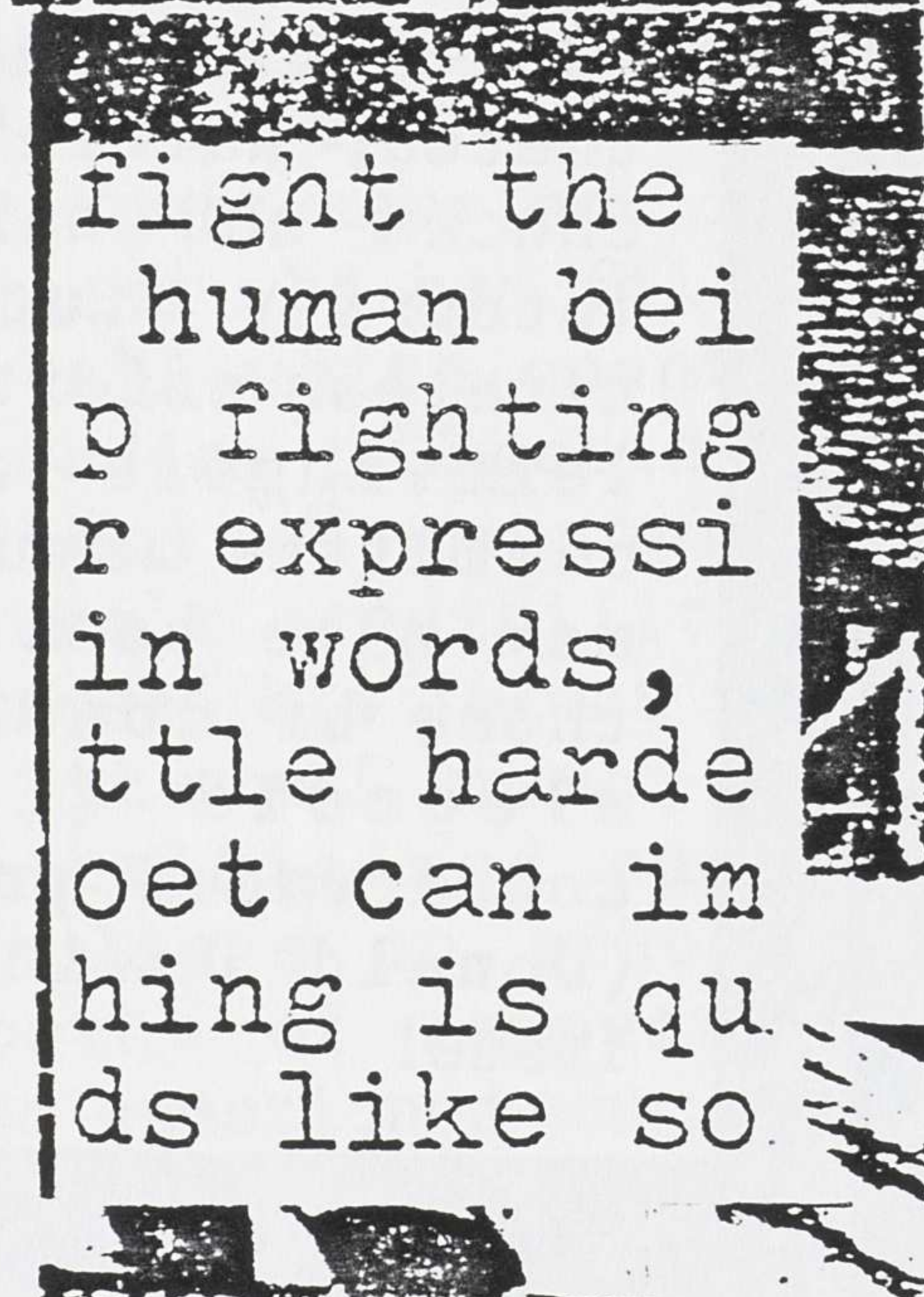
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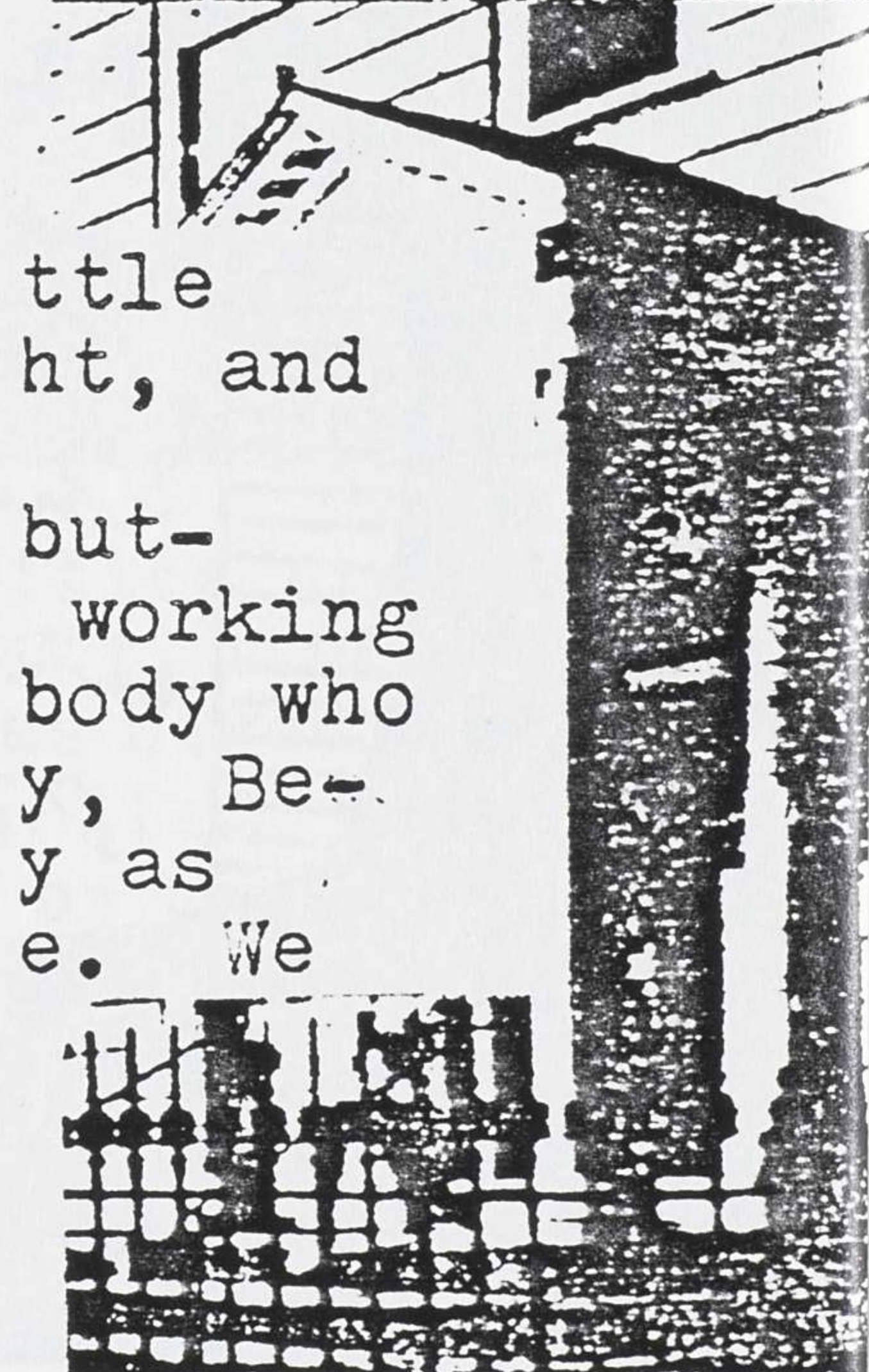
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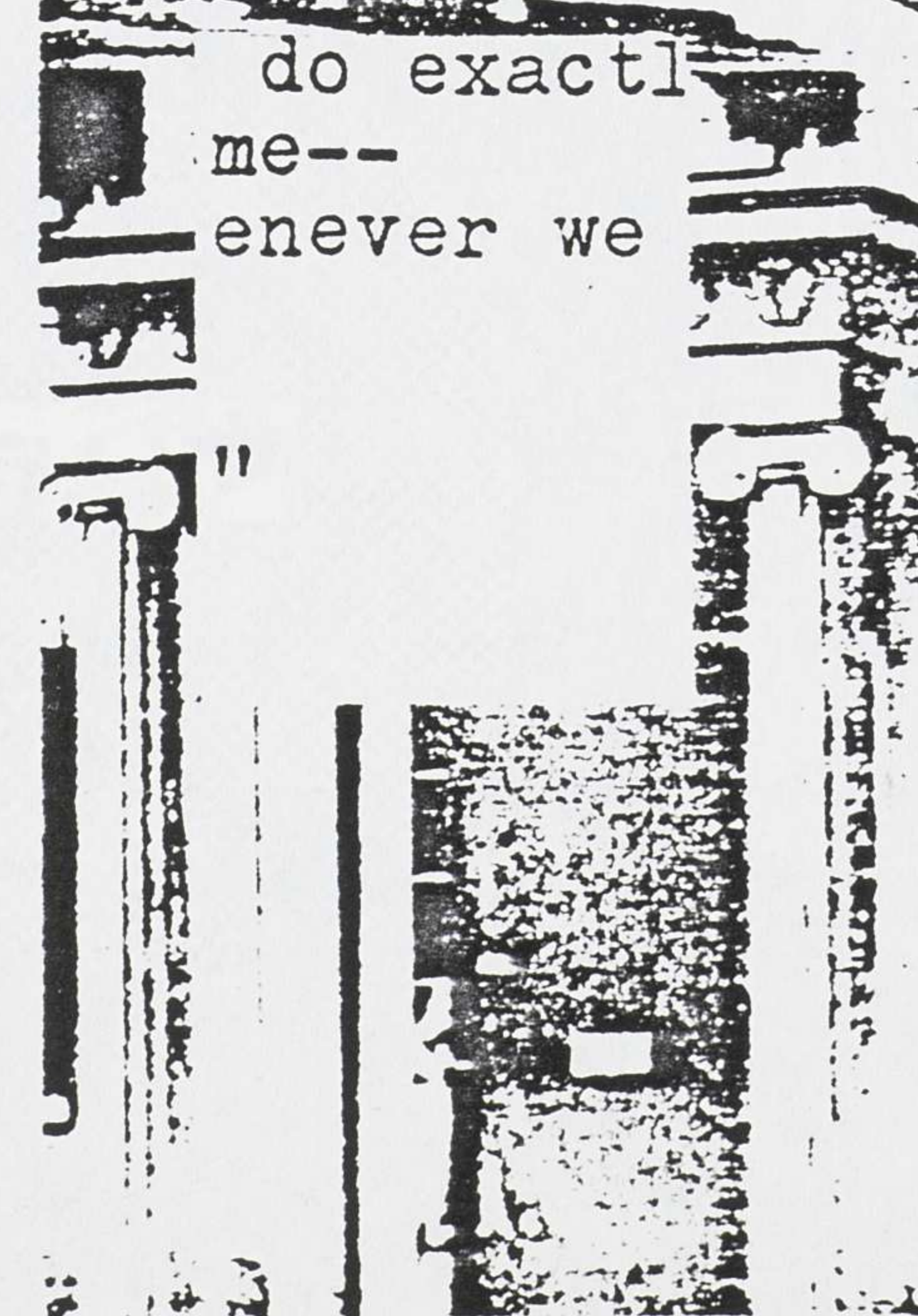
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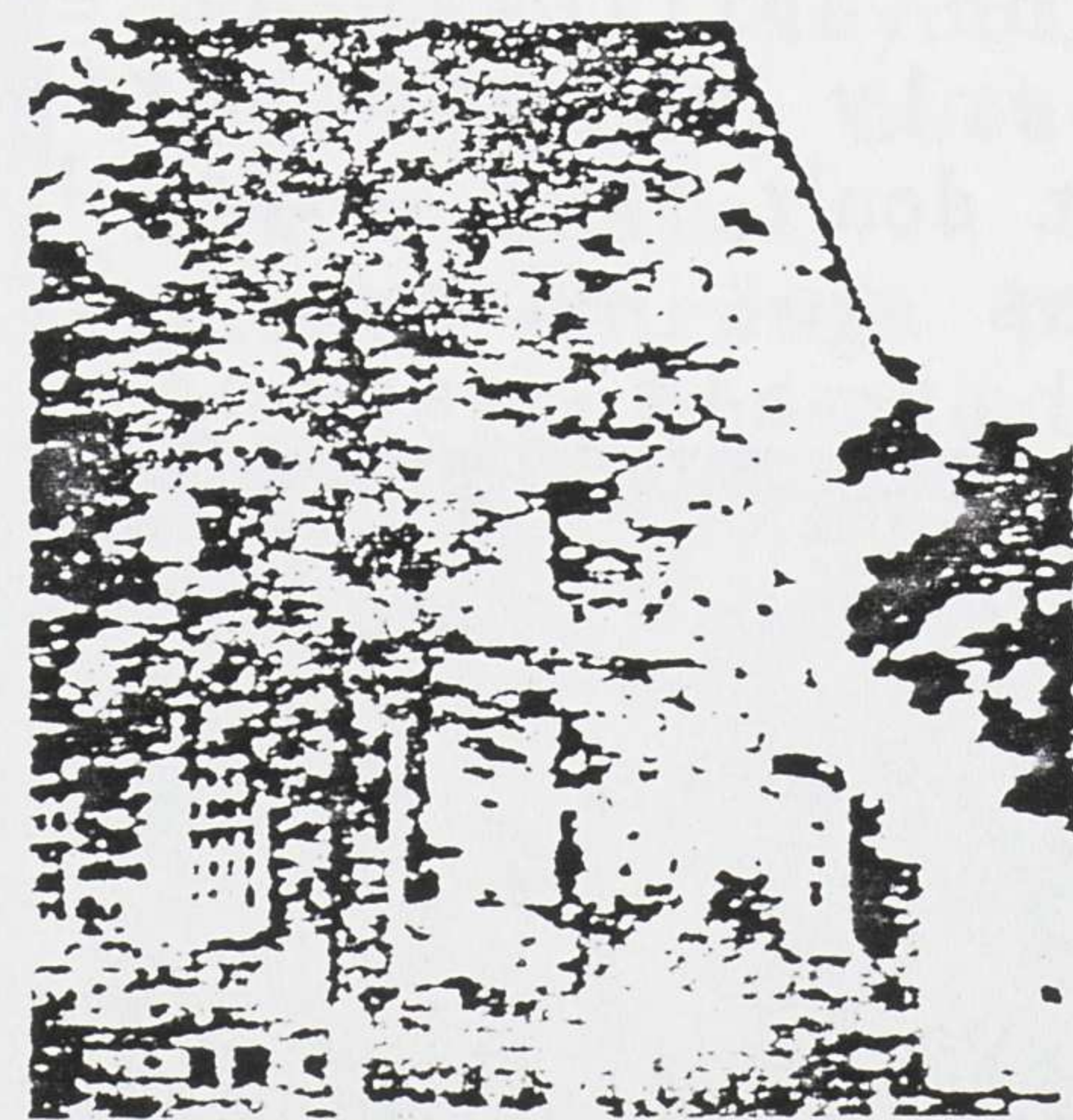
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PANORAMA PETER MAGAZINE

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# WE'RE LOOKING FOR THE WORST TOP-40 SONG OF ALL TIME!

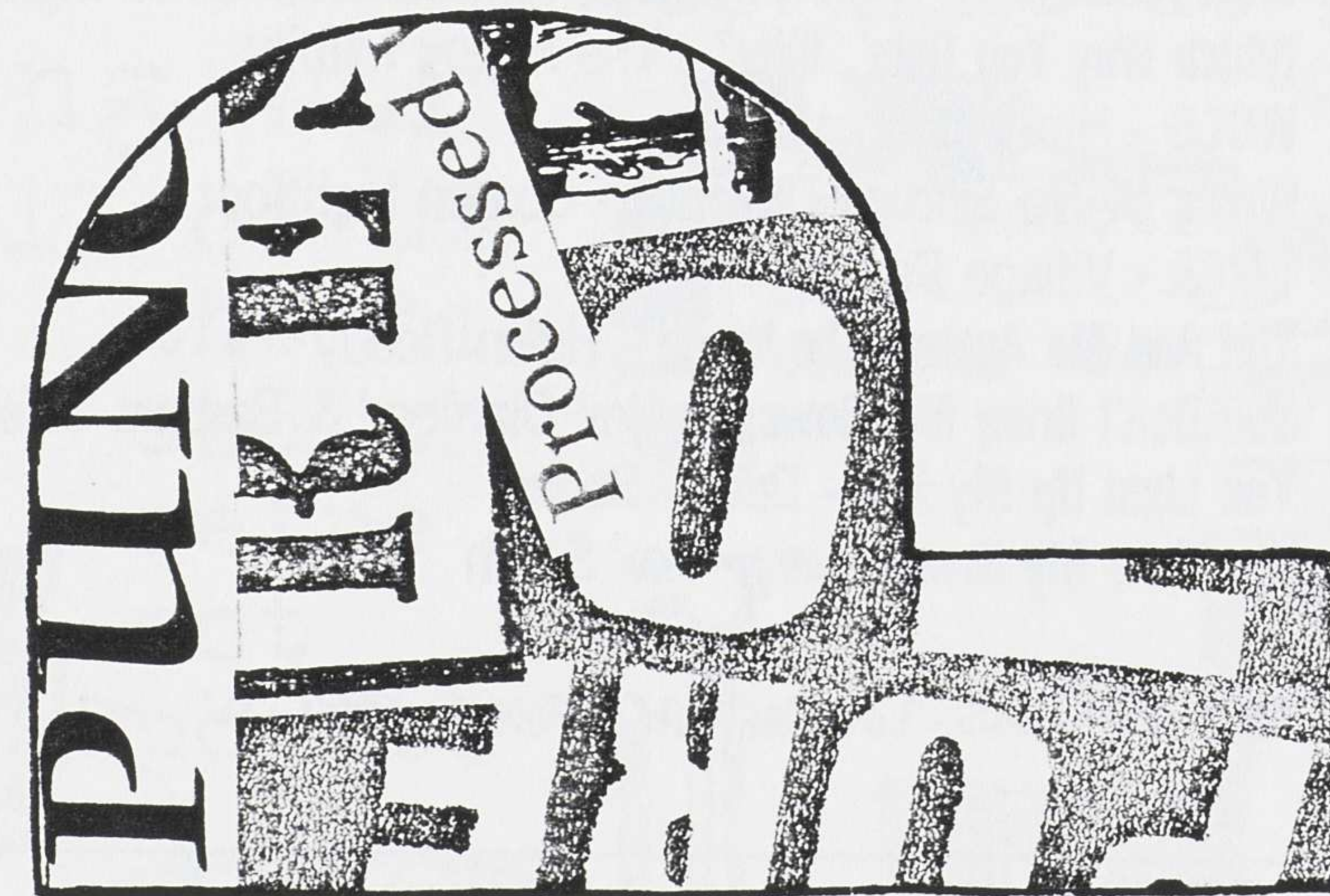
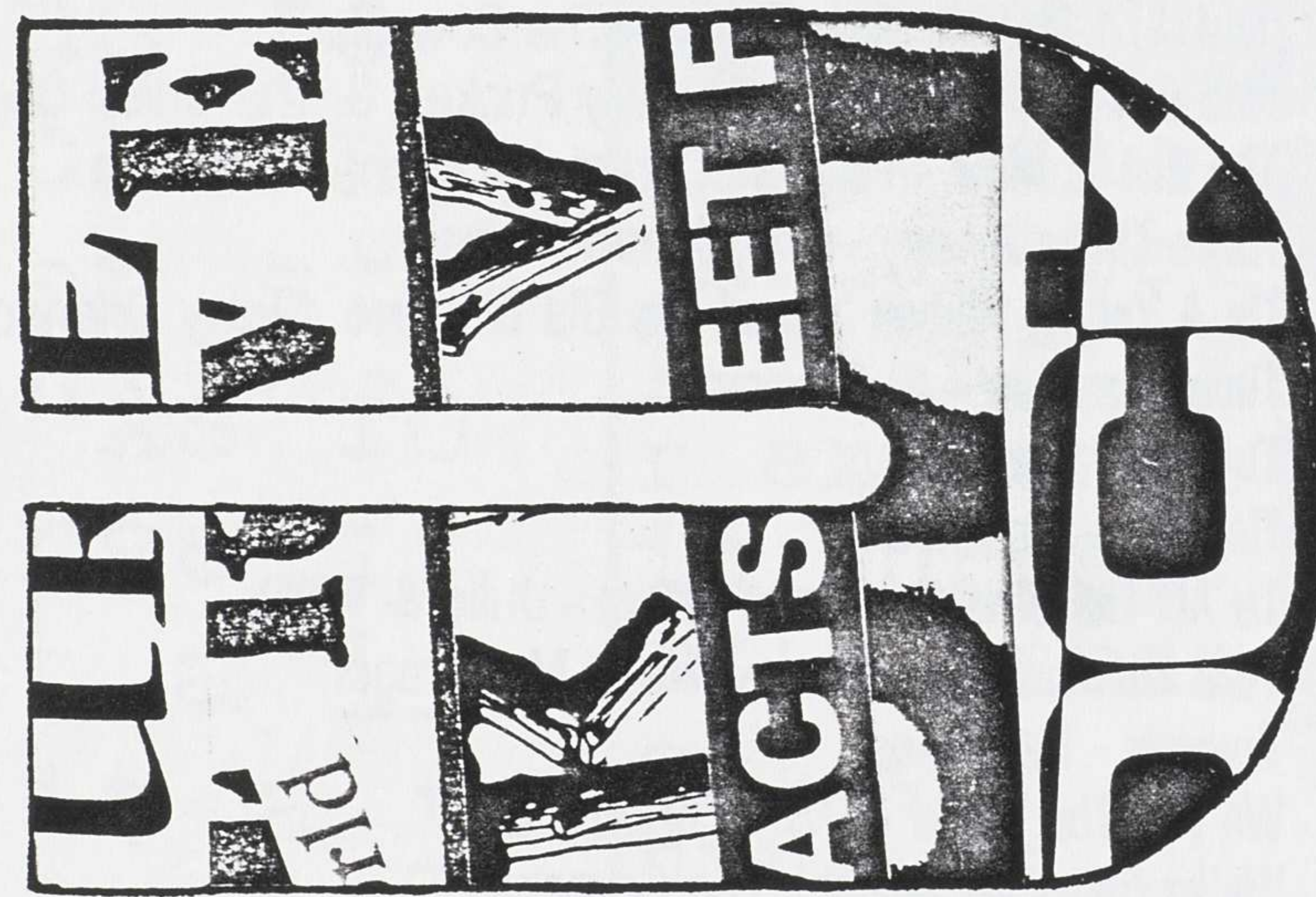
Which of these songs causes you to turn the dial, leave the room, hold your ears, shriek in pain and generally cry out, "I HATE that song!"? Choose five.

- A Little Good News - Anne Murray
- Alone Again, Naturally - Gilbert O'Sullivan
- Always A Woman To Me - Billy Joel
- Angie Baby - Helen Reddy
- Baby Don't Get Hooked On Me - Mac Davis
- Bad Blood - Neil Sedaka
- Ballad Of The Green Beret - Sgt. Barry Sadler
- Bang Shang A Lang - The Archies
- Ben - Michael Jackson
- Billy Don't Be A Hero - The Heywoods
- Bluer Than Blue - Michael Johnson
- Boogie Oogie Oogie - A Taste of Honey
- Candy Man - Sammy Davis Jr.
- Cherish - Kool & The Gang
- Chick-A-Boom, Chick-A-Boom - Daddy Dewdrops
- Close To You - The Carpenters
- Coward Of The County - Kenny Rogers
- Daddy Don't You Walk So Fast - Wayne Newton
- Daisy A Day - Jud Strunk
- Don't Give Up On Us Baby - David Soul
- Dark Lady - Cher
- Ebony & Ivory - Paul McCartney & Stevie Wonder
- Escape (The Pina Colada Song) - Rupert Holmes
- Eye Of The Tiger - Survivor
- Feelings - Morris Albert
- Fernando - ABBA
- Gypsies, Tramps & Thieves - Cher
- Half-Breed - Cher
- (You're) Having My Baby - Paul Anka
- Heartbeat (It's a Lovebeat) - The DeFranco Family
- Heartlight - Neil Diamond
- Hello - Lionel Richie
- Honey - Bobby Goldsboro
- I Honestly Love You - Olivia Newton-John
- I'm Easy - Keith Carradine
- Indiana Wants Me - R. Dean Taylor
- In The Navy - The Village People
- Islands In The Stream - Dolly Parton & Kenny Rogers
- I Started A Joke - The Bee Gees
- I've Never Been To Me - Charlene
- I Write The Songs - Barry Manilow
- Just The Way You Are - Billy Joel
- Kiss You All Over - Exile
- Let Me In - John Travolta
- Little Willy - The Sweet
- Lonely Boy - Andrew Gold
- Love Will Keep Us Together - Captain & Tennille
- Macho Man - The Village People
- Make Love Stay - Dan Fogelberg
- Making Love Out of Nothing At All - Air Supply
- Me And You And A Dog Named Boo - Lobo
- Method Of Modern Love - Hall and Oates
- The Night Chicago Died - Paper Lace
- The Night The Lights Went Out In Georgia - Vicki Lawrence
- Only Women Bleed - Alice Cooper
- Top Of The World - The Carpenters
- Playground In My Mind - Clint Holmes
- Puttin' On The Ritz - Taco
- Sam - Olivia Newton-John
- Saturday Night - Bay City Rollers
- Seasons In The Sun - Terry Jacks
- Shaddup Ya Face - Joe Dolce
- Signs - Five Man Electrical Band
- Sing - The Carpenters
- Sometimes When We Touch - Dan Hill
- Something Stupid - Frank & Nancy Sinatra
- Still Rock & Roll To Me - Billy Joel
- Sweet & Innocent - Donny Osmond
- Sylvia's Mother - Dr. Hook
- Think of Laura - Christopher Cross
- Rain, The Park & Other Things - The Cowsills
- This Girl Is A Woman Now - Gary Puckett & The Union Gap
- The Girl Is Mine - Paul McCartney & Michael Jackson
- Three Times A Lady - The Commodores
- Tie A Yellow Ribbon 'Round The Old Oak Tree - Tony Orlando & Dawn
- Time Passages - Al Stewart
- Timothy - The Buoy
- Tin Man - America
- To All The Girls I've Loved Before - Julio & Willie
- Torn Between Two Lovers - Mary MacGregor
- Tragedy - Bee Gees
- We Are The World - USA For Africa
- We've Only Just Begun - The Carpenters
- What About Me? - Kenny Rogers, Kim Carnes, James Ingram
- Which Way You Goin', Billy? - The Poppy Family
- WOLD - Harry Chapin
- Wreck Of The Edmund Fitzgerald - Gordon Lightfoot
- YMCA - Village People
- You And Me Against The World - Helen Reddy
- You Don't Bring Me Flowers - Neil Diamond & Barbara Streisand
- You Light Up My Life - Debby Boone
- You Take My Breath Away - Rex Smith

there one (or two) we've missed?

SEND YOUR COMPLETED FORMS TO THE ADDRESS BELOW ↴





All Rights Reserved No. 7 (.50 1509 Timberdale Dr., Dunlap, Ill. 61525) Somebody in Dunlap has a daddy with a computer. This thing looks ok but doesn't have a lot to offer. Are these guys in high school? Exploited and U.K. Subs show review, stupid humor, Mystic and Rabid Cat ads.

Asp No. 6 (312 Covered Bridge Rd., South Felton, CA 95018) Cool little 'zine with a lot of character. Xeroxed poems, drum music and bits of other things. Lots of style....

Between the Lines No. 1 (3013 Holmes Ave., Yuptown, MN 55408) Wild 'zine from the Church of the Subgenius. Despite inquiring, I still don't know what said church postulates, but I got a lot of laughs out of their rag (maybe that's the key...). the Redskins may be able to learn a thing or two from Todd Trane of USC. I was happy to read a small article on page six that reports that nuclear war has broken out in Europe.

Beyond Good and Evil (153 Chesterfield Rd., Pittsburgh, PA 15213) Best thing about this eight-pager is that it's free with a stamp. Worst thing is that you get inflicted with at least one picture of Mike Lavella (Half-Life) sniffing the butt of member of a well known band. An exercise in egotism.

Black Market No. 2 (405 W. Washington St., San Diego, CA 92103) Picked up this ok California 'zine at Y&T. Interviews with Samhain, Christian Death, Tupelo Chainsex, etc. Who gives two bits or a shit about Testicle Head?

Choose Your Fate No. 3 (.75 10 Ramblewood Drive, Eppers, PA. 17319) Harrisburg based HC 'zine. This good effort has interviews with Psycho, Half-Life, the Syndicate. Lots of scene reports. What else would you expect from a Harrisburg 'zine?



**Factsheet Five** (1.75 Mike Gunderloy 41 Lawrence Street, Medford, MA 02155) More than just a sheet, FF is highly recommended to anyone involved with 'zining, networking or Libertarianism-ing. Over 50 pages packed with reviews of all sorts of cool publications; from HC fanzines to cheap SF comics to extreme left-wing political rags. And hey, Mike **answers your letters!** Very professional and well run magazine. Music reviews, too.

**Drug Lovers** No. 8 (.50 P.O. Box 1609, Station Beaubien, Montreal H26 3E1 Canada) Funniest thing here- Exploited ad, Walsby's stuff. Lionel the Lizard?? These dudes need new ideas or better ~~ideas~~ drugs.

**Ferret** (.60 c/o David Roth, 2521 Irving St., Mpls., MN 55405) Tiny comic with three stories about Ferret. Always wondered what would happen if I ripped the tag off of the mattress.

**Generic Drivel** (.50 7522 Crawford Dr., Delta, B.C., V4C 6X6 Canada) Focuses on the Vancouver scene. Jack Shit. No Fun and Death Sentence featured. More writing than in most HC 'zines, tho' its quality is nothing to scream about. Makes good points about Heavy Metal but offers weak insights on Large Organizations.

**Guillotine** No. 9 (1.25, c/o Wendy Eager 37-21 80th St., Apt. 6-H, Jackson Heights, NY 11372) NY 'zine has interviews with Dr. Know, GI, Murphy's Law, others. Tons of show reviews. I want to meet Vomit and the Zits. Record reviews; lots of reading. Good stuff.

**Inside Joke** No. 36 (P.O. Box 1609 Madison Square Station, NY, NY 18159) The "newsletter of comedy and creativity.", 22 pages of variously effective humor. an enjoyable diversion.

**Jamm** No. 2 (Free P.O. Box 6601, Falls Church, VA 22046) An aspiring rock'n'roll rag from around here. I got it for the "Punk Rock and the Collector" series. The dude who writes it seems to be stuck in '77'; No Trend is not worth two sentences.

**Metrozine** No. 8 (.75 9402 Hale Place, Silver Spring, MD 20910) One year anniversary issue. Good DC HC 'zine that keeps up with every significant DC band. No. 8 features stuff from earlier issues: interviews with Ian Mackaye, GI, Marginal Man, etc.

**Off Center** No. 1 (Free c/o Positive Force 2111 Florida Ave. NW, Washington, DC 20008) Radical political thing; sloppy but sincere. Most of the writing appears to be about high school level. Articles on the Positive Force group, U.S. out of Central America, a piece entitled "America- Allies to the Biggest Assholes Since Hitler" and other stuff to delight young left-wingers.

**Popular Reality** No. 7 (.25 P.O. Box 1593, Kalamazoo, MI 49005) Sort-of-anarchist, Nihilist politico-intellectual pub. "A vital member of the ShiMo underground." Hey, there's a clue. Pieces on Nihilism and bogus anarchism, news on other rad pubs (shakeup at Processed World) and left wing politics with an intellectual bent. Whole thing smacks of pinkos to me.

**Processed World** 12 (55 Sutter St. #829, San Francisco, CA 94104) Anti-authoritarian rag from San Francisco that is dry, dry, dry. VDT rhetoric, sports and spectating, and the usual true-but-boring political realities are featured.

**Puncture** No. 7 (1.50 1674 Filbert Street No. 3, San Francisco, CA 94123) Good looking 'zine features Einsturzende Neubauten, Peat Muppets, Don Joyce on radical radio, other stuff. Good writing, book section.



**Pure Joy** No. 1 (35p Eaton Walk, Camden Estate, Peckham SE15 5NB, England) A treat that Meatburger Soyproduct brought back from England. He picked it up from a dude selling it at Dingwall's at the 999 show. Features Nick Cash, Jeffrey Lee Pierce and the Popticians. Mediocre but (I assume) typical rag should be read wif' Landon East End ekcent, like Pete Townshend.

**Rockpool Newsletter** (1.75 50 West 29 St., NY, NY 10001) Commercially oriented alternative music mag. Book of Love interview, charts and picks for all types of sellable alternative music. Can't get behind its raison d'etre.

**Salvadore Deli** No. 6 (.75 P.O. Box 241, Metuchen, NJ 08840) Now defunct humor 'zine with its heart (if not its grey matter) in the right place. cover art, Zodiaccuweather and the 11 Laws of Leon broke me up. Why aren't there more weird 'zines?

**Son of Biohazard Informae** (c/o Fred Mills, 1211-G Green Oaks Lane, Charlotte, NC 28205) Collection of contributions by bigtime 'zine editors. John Foster (Op), TKA (The Offense Newsletter), Barbara Rice (yeah!)(Truly Needy), others. More interesting than informative. I hope Fred now wears a lead lined cup after purchasing all that equipment from StealthTech.

**Testube** (1.00 P.O. Box 8421, Columbus, OH 43201) Last issue of good tabloid that focuses on technology, art and culture. Dense and good. Sorry I only got to see this one issue.

**Truly Needy** No. 9 (1.00 P.O. Box 50440, Washington, DC 20004-0440) This one's been out awhile. Huskers, Peat Muppets, Clay Allison, Einsturzende Naubauten and Nick Cave are featured. The rest of this near 80 page mag is filled with thoughts, gossip and reviews of everything. What a great looking, great reading mag. Hey, the new one is just out. Features Minutemen (bye, D!), others.

**Unsound** (2.00 801-22nd Street, San Francisco, CA 94107) Professionally laid out 'zine focuses on far-out/ artsy/ fringe music and performance. Psychodrama, Leslie Thornton, Culturecide get space among others. Necessary for anyone into alternative alternative music.

**The Very Best of Touch and Go** (Box 25305, Washington, DC 20007) Features the rudest (and therefore best) off 22 issues of Tesco Vee's Touch and Go. Art by Fat Pat, Meatmen comics, lots of TV's favorite records and other shit included.

**WDC Period** No. 11 (.75 Chow Chow Productions, P.O. Box 43311-9311, Washington, DC 20010) GF in CA, Scream, Half-Life, comics, reviews and the usual good deal. Smaller than TN but more frequent. A winner.



# SWIFT REVIEWS RECORD

Alive and Kicking (WGNS and Metrozine 7" compilation)

Six good DC bands, six good cuts. I liked Marginal Man, Beefeater's "Wars in Space" and United Mutation's "Sensations Fix." Production quality varies, mostly OK. What do you expect from a six-song 7"? For two bucks you can't go wrong.

**BIG BLACK:** Racer-X (EP Homestead)  
Creative band from Illinois. Dare I call them-- oh, what the fuck...  
**ARTCORE** (heave). Every tune takes a good idea and pushes it to its creative limit. Good tunes? Just about all of them. I liked the "Ugly American" and "Deep Six." Steve Albini can't really write but Big Black know how to play well.

**BLURT:** White Line Fever (EP Side)  
Pick this up after my bro' told me he missed seeing this band play in Munich. From lyrics on the back, I assume they are Dutch or Belgian. The sound is very European to me, progressive with minimal rhythm guitar and steady percussion. A cool sax weaves and roves around a slightly echoed vocal that sing near-nonsense. "White Line Fever" is my favorite cut.

**BRILLE PARTY:** Welcome to Maryland (LP Fountain of Youth)  
Varied but solid album by local boys. Brille Party plays hardcore (Who's Patronizing Who, Gilligan), but also play mellower, pop influenced stuff (Truer Words, Gemma). Lou Gigger makes good hardcore sounds with his guitar, but makes more interesting non-hardcore sounds. Is Matt Reidl's voice powerful enough to sing hardcore? This album appealed to me but is not very consistent; Brille Party, though they say they are a hardcore band, offer good sounding evidence that they are more.



BUTTHOLE SURFERS: Psychic...  
Powerless... Another Man's Sac (LP  
Touch and Go)  
How much credit is this band owed?  
I think the Buttholes border on  
crush music genius. I fall for this  
band's cheap effects like a great  
dane in heat: Gibby behind a  
bullhorn, or with his voice flanged  
as wide as Loni Anderson's cleavage.  
The guitarist gets the award for the  
best trebely effects. "Lady Sniff"  
is hilarious, "Cowboy Bob" and  
"Mexican Caravan" are tough and  
"Cherub" freaks me out. "Marget  
Bring me my bacon. MARGE!"

DIE KRUZEN: Die Kruzen (LP Touch  
and Go)  
Real hard, fast thrash. I didn't  
think it was bad, just a bit  
repetitive. 21 bone crushingly  
killer songs, but 21 songs of the  
lead singer's grating voice. Die  
Kruzen's sound is totally non  
compromising, but to be honest I got  
a little bored with their lack of  
stylistic change.

DUKES OF THE STRATOSPHERE: 25  
O'clock (LP Virgin)  
Andy Partridge and Colin Moulding  
(founders of XTC) demonstrate yet  
again their near total mastery over  
pop music styles by running into a  
recording studio and emerging as the  
Dukes. Remember mellotrones,  
backwards guitars, the Electric  
Prunes, pretentious or nonsensical  
lyrics? The Dukes draw from all of  
these influences and more, creating  
a sound that, while not exuding  
uniqueness, manages to imbue the  
psychedelic sound with a sense of  
newness and vigor that has been  
unparalleled since the Beatles  
Revolver/Sgt. Pepper era. My praise  
of this album may sound excessive;  
if it does, chill out in a dark room  
with both headphones and speakers on  
full blast and listen to "Mole from  
the Ministry." Absolutely killer.

GET SMART: Action Reaction (LP  
Fever)  
Midwest band sounds like they belong  
in LA. Apparent influences are 80s  
folk-rock bands and garagepunks.  
Sounding like ineffective Swimming  
Pool Qs, Get Smart offers almost  
featureless folk-rock. It just  
happens to be not to my taste, but  
if think REM is radical, you might  
find Get Smart on the borderline.

JFA: Mad. Garden (EP Placebo)  
Excellent skate thrash from  
Phoenix's finest. Ooh, Don's  
guitar is like a prostrate massage  
for me. My favorite song: "Rushing  
Bull." Where are the lyrics to this  
song? "Mad. Garden" and "I Want"  
(lyric: And you're not reading this/  
The way I wrote it/ So knock if you  
don't/ And I want) are great, too.  
"Charlie Brown"? Hey, it's the  
college hit.

MEATMEN: War of the Superbikes (LP  
Homestead)  
Record #2 from Tesco Vee and the  
Meatmen. A bit more metallic  
sounding to me than We're the  
Meatmen and You Suck. Cool songs:  
"Punker-ama", "Abba God and Me",  
"What's This Shit Called Love?"

MINOR THREAT: Out of Step (EP  
Dischord)  
Oh wow, Minor Threat with two  
guitars. I only have the album with  
the first two EPs so this lineup was  
new to me. Should I whine about  
them breaking up yet? "Betray" is  
great, "Out of Step" sounds fucking  
awesome with the second guitar, "No  
Reason" kicks serious ass. I liked  
Ian's long speaking part after "Out  
of Step." Now is the time to whine.  
I'm not sure, but I think  
the production on this album is not  
as dense as it was on the first two  
EPs. What a great epitaph for such  
a great band.



NAKED RAYGUN: Throb Throb (LP Homestead)

Another creative midwest band. Album features diverse, powerful songs with a lot of tough style. Bass is heavy, guitar is a metallic, but the music is fast. NR write consistently interesting HC songs with great lyrical and instrumental twists. "Leeches" (yeah, I'll have the small french toast) rules with its crunching guitar, and mellow-crush trade offs. "Stupid" thrashes its ass off and "Libido" recalls the best of R&B influenced, early metal. Jeff Pezzati's unique vocal style wrap up a tough and fun "not the same old hardcore" package.

100 FLOWERS: Drawing Fire (EP Happy Squid)

Drawing Fire displays a range of folk-rock/punk styles with varied effectiveness. Best song, "Long Arm of the Social Sciences", is reminiscent of old Dream Syndicate or Green on Red. This song and "Bunkers" seem more effective to me than do "Triage" and "Let's Not", which lack the emotion to really draw me in as great punk songs.

OTTO'S CHEMICAL LOUNGE: Spillover (EP Homestead)

I looked long for this album, as I had read some good reviews of this band, especially of guitarist Paul Osby. Osby is hot all over this album, especially on "Duquette Stomp." Power-drenched neo-psychedelia might be a good way to describe their sound. It is not sophisticated and is not incredibly produced, but it serves very well to crank in the car on a summer evening while getting monstrously loaded.

RITES OF SPRING: Rites of Spring (LP Dischord)

First and unfortunately probably the last record from one of, if not the best DC hardcore bands. If you never got a chance to see or hear (especially to see) Rites of Spring, you really missed out on a great experience. Fortunately, the album goes very far to capture the essence of a live ROS show. Very intense, crushing-but-not-thrash guitars create a texture that serves well behind Gui's rasping, choked, soulful vocals. The rhythm section that this band was blessed with was one of the best I've heard in any HC band. Seeing and listening to this band is a catharsis: you can't help but to identify with them and their energy.

SOUL ASYLUM: Say What You Will (LP Twin Tone)

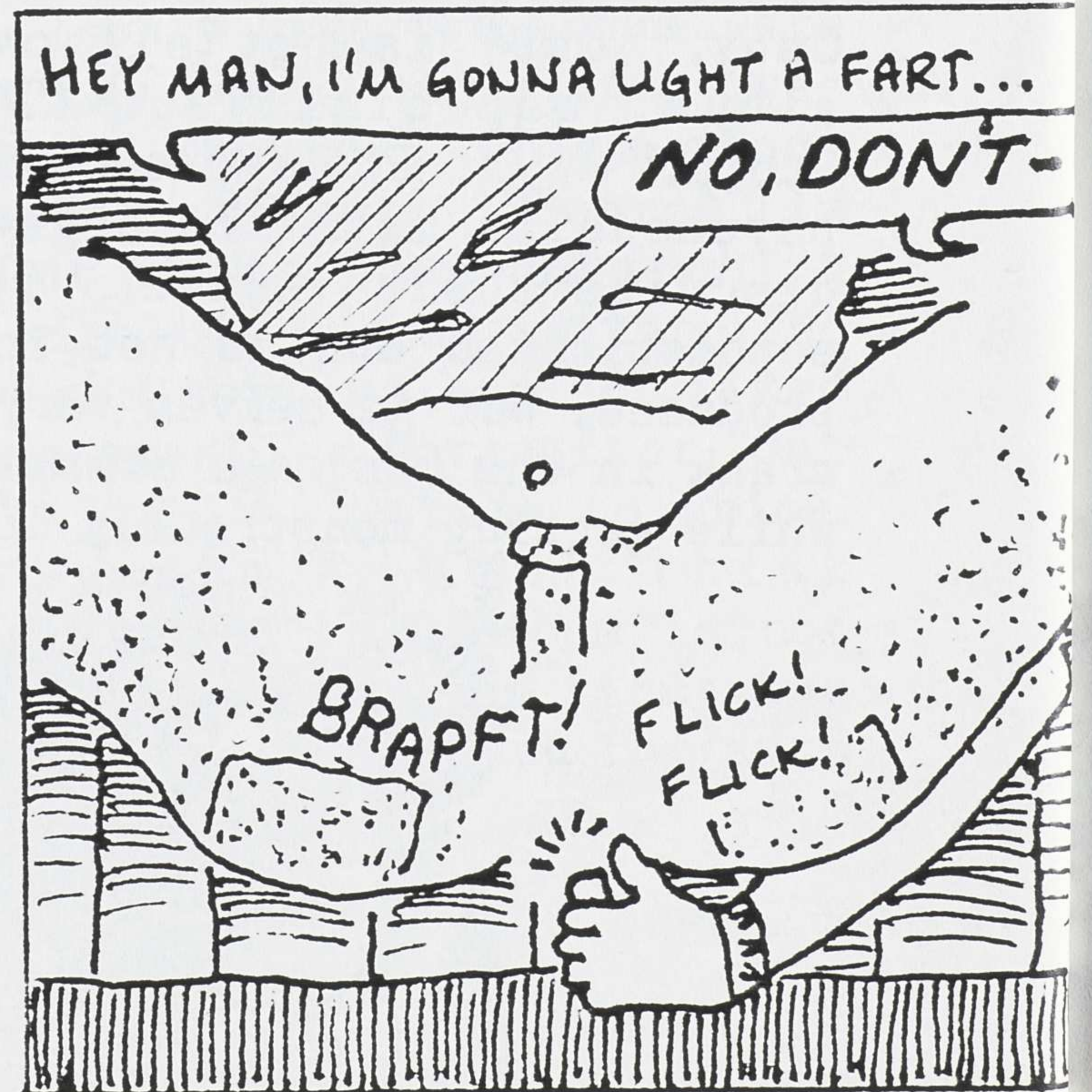
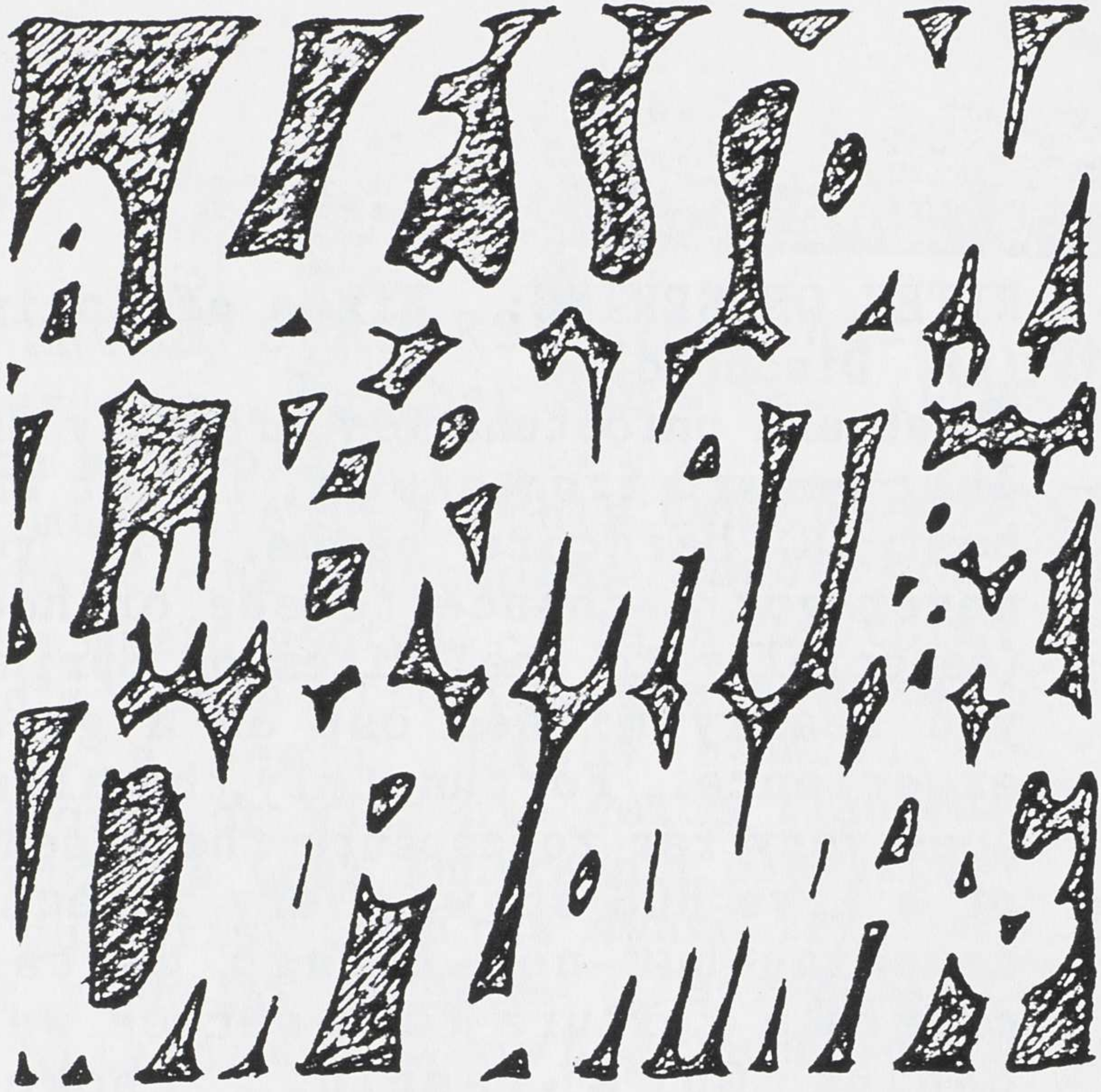
Cool post-punk from (again) the midwest. The two guitars create interesting, rockabilly tinged rhythm lines, especially on "black and blue" and "Religiavision." This is not to say, though, that Soul Asylum sounds alot like bands like X. They have a charged, rhythmic style, exclamationated by hyper vocals. Take, for example, "Religiavision", or my favorite, "Happy." Totally competent, different stuff.

SWANS: I Crawled (EP Homestead)

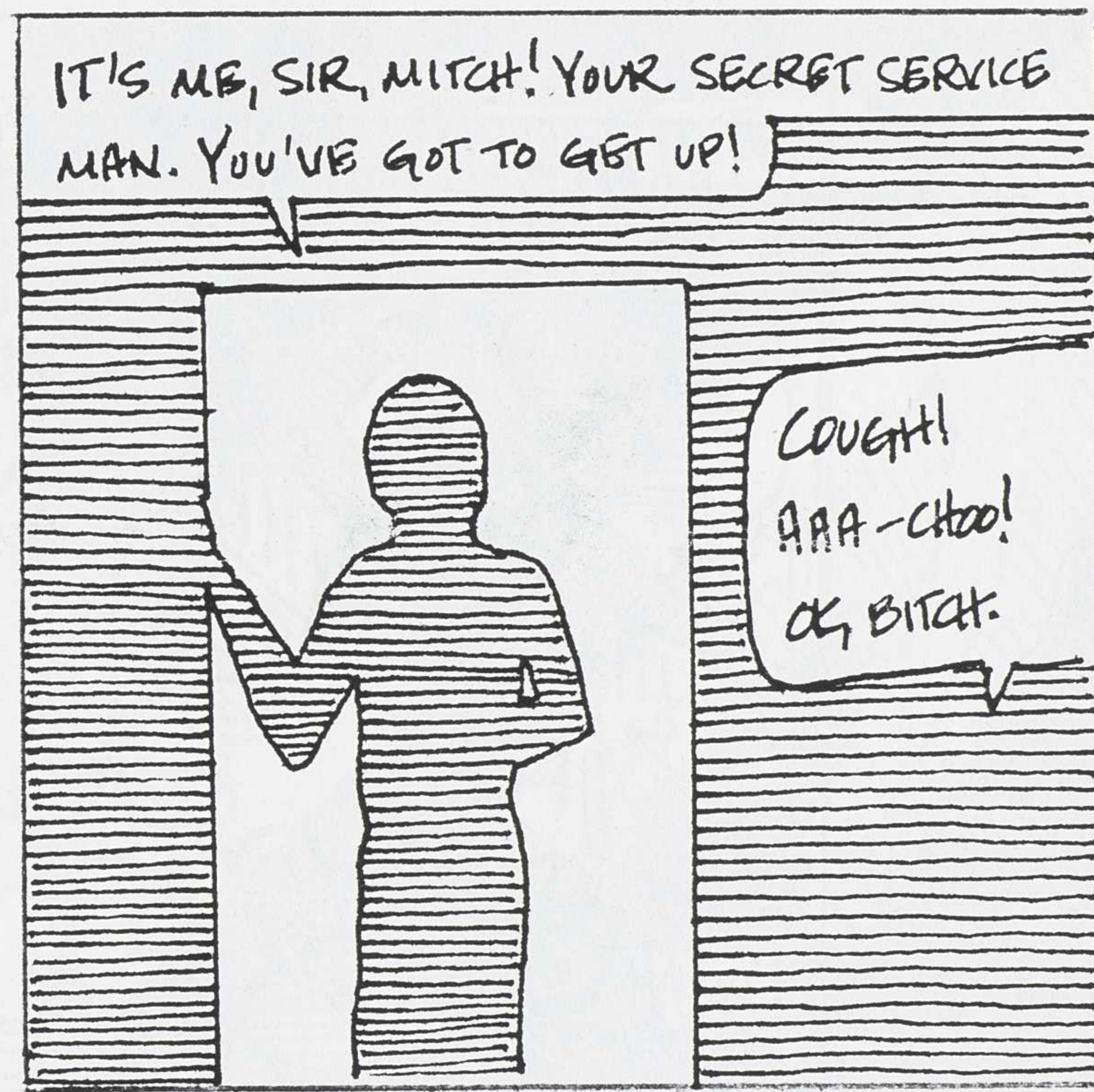
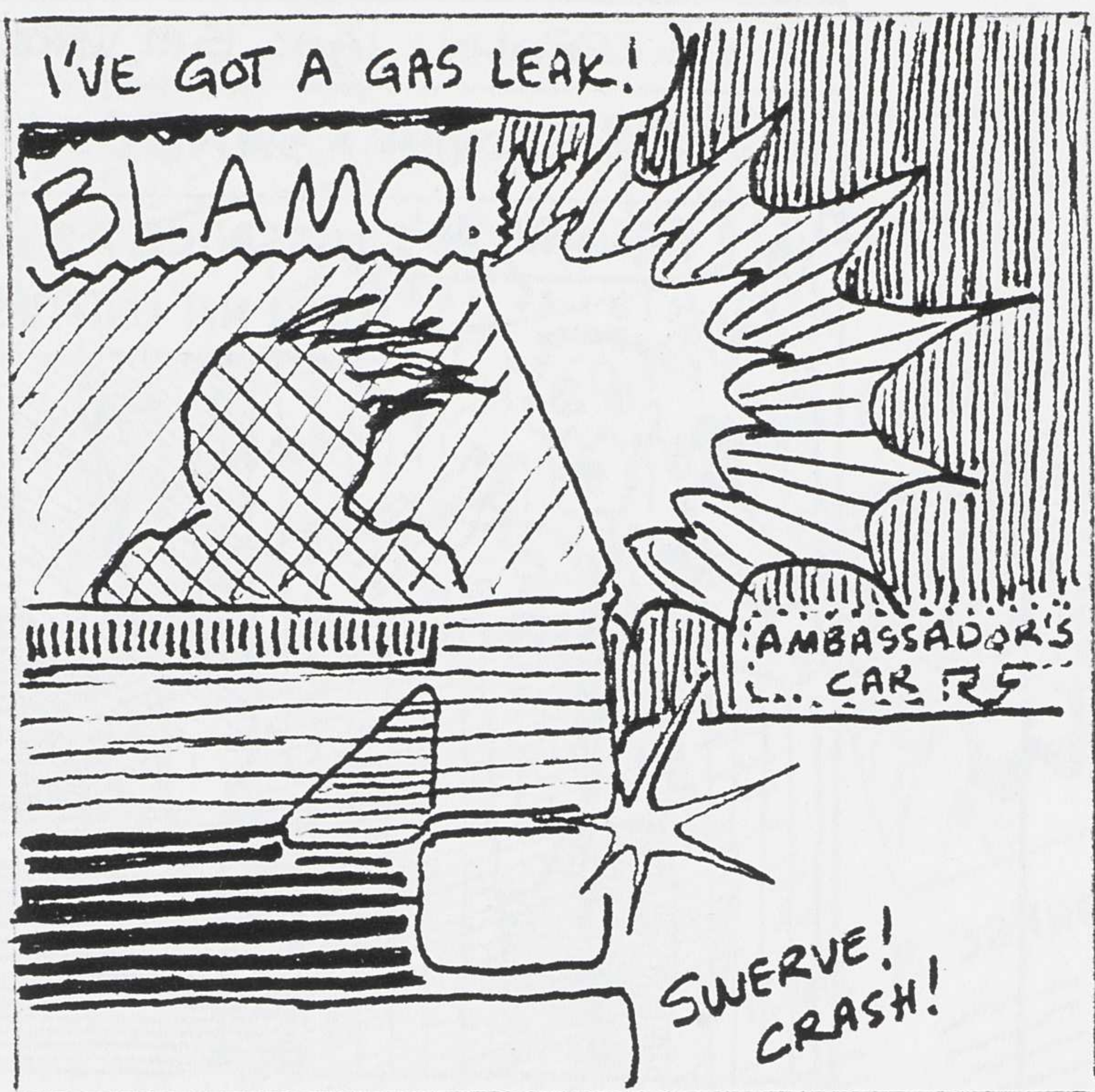
Slow, post industrial, intense. Along the same vein as bands like Test Dept. Swans can be hard to listen to for some people, and I don't claim to rise above the rabble. I guess I go for more weird changes than grunging, driving stuff. Lyric sample: You're my father... I want you to kill me... You know what I am... Make me nothing... Make it right. Think for me. Wow. Sensitive and direct.

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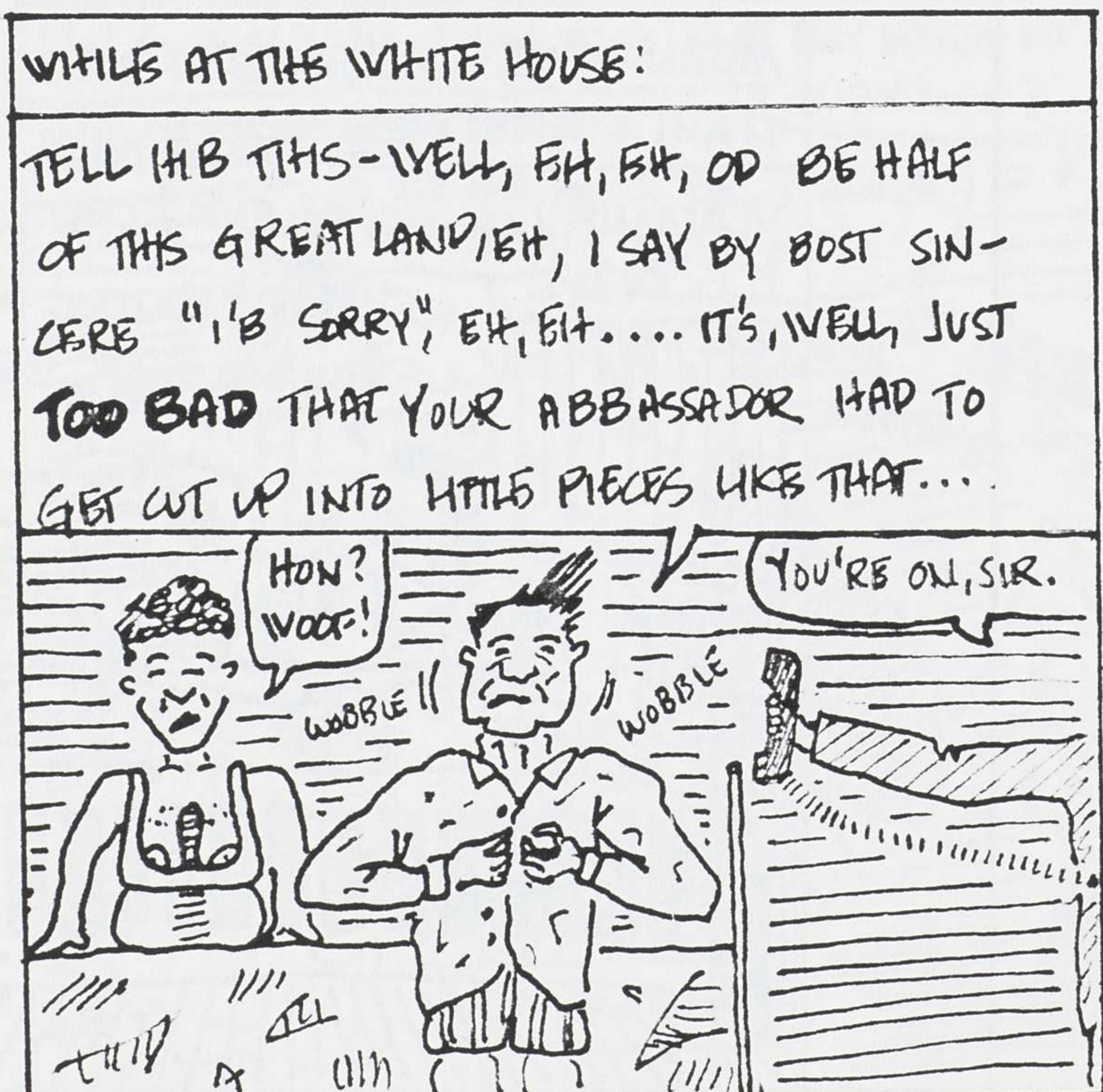
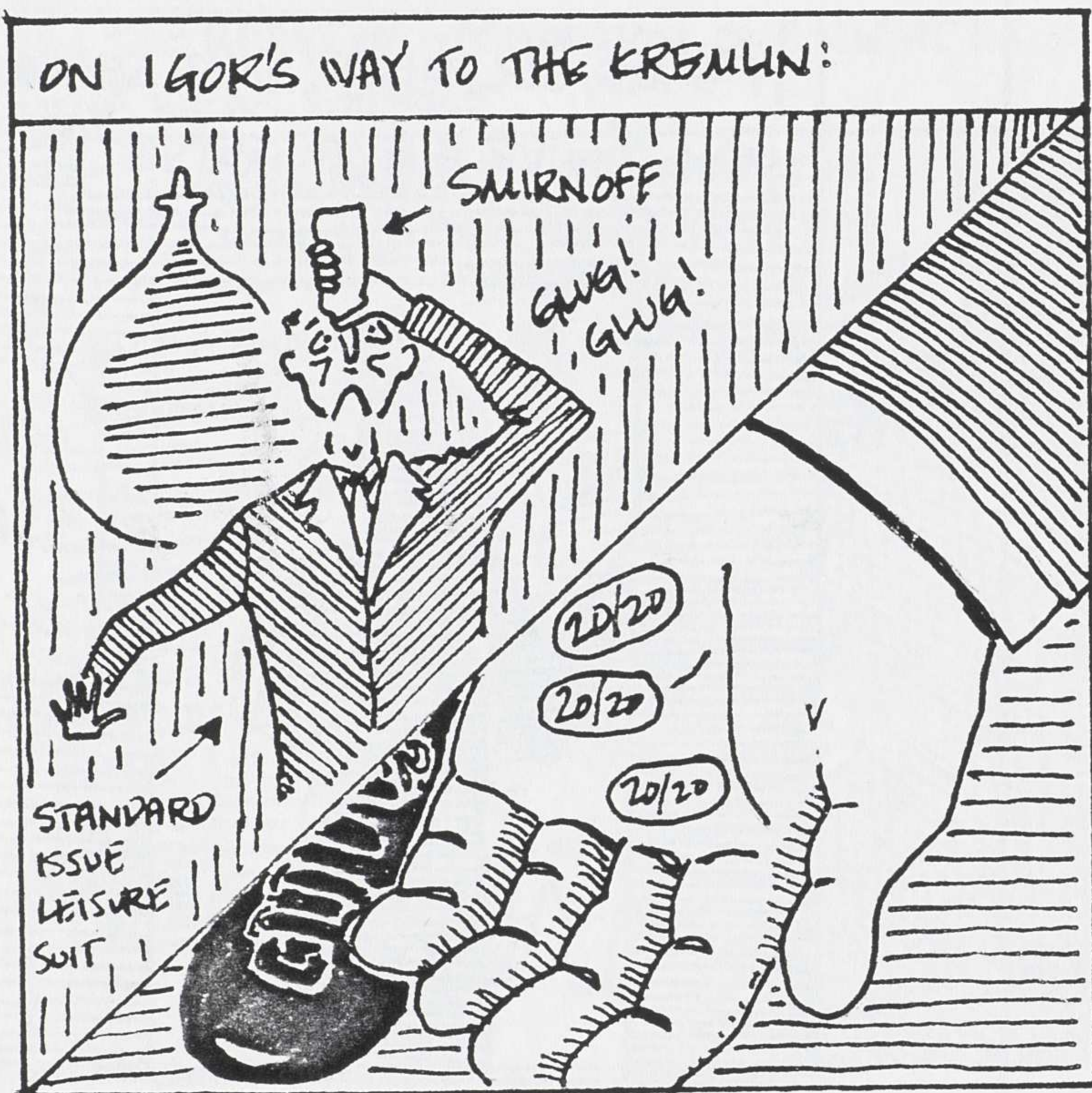






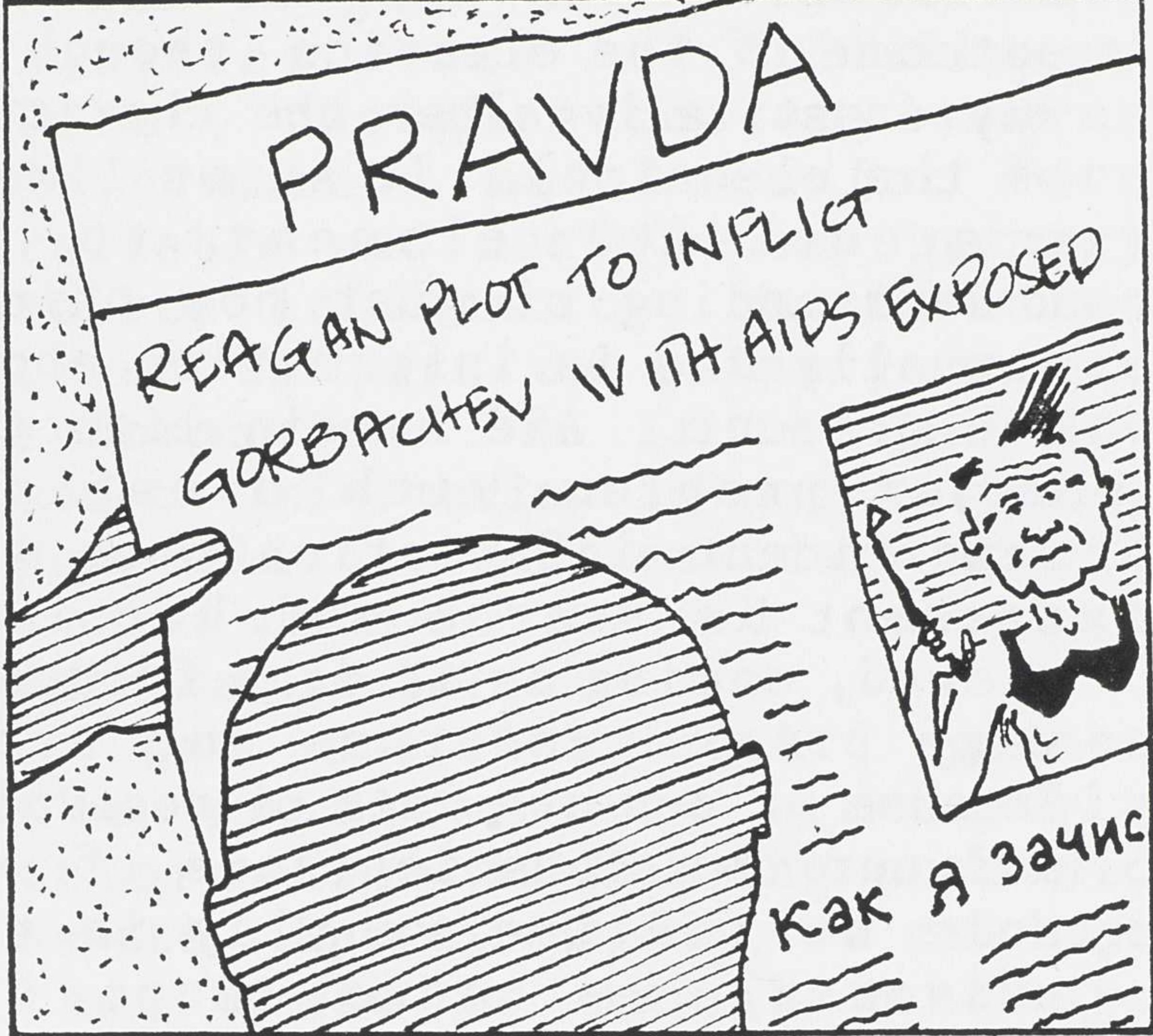




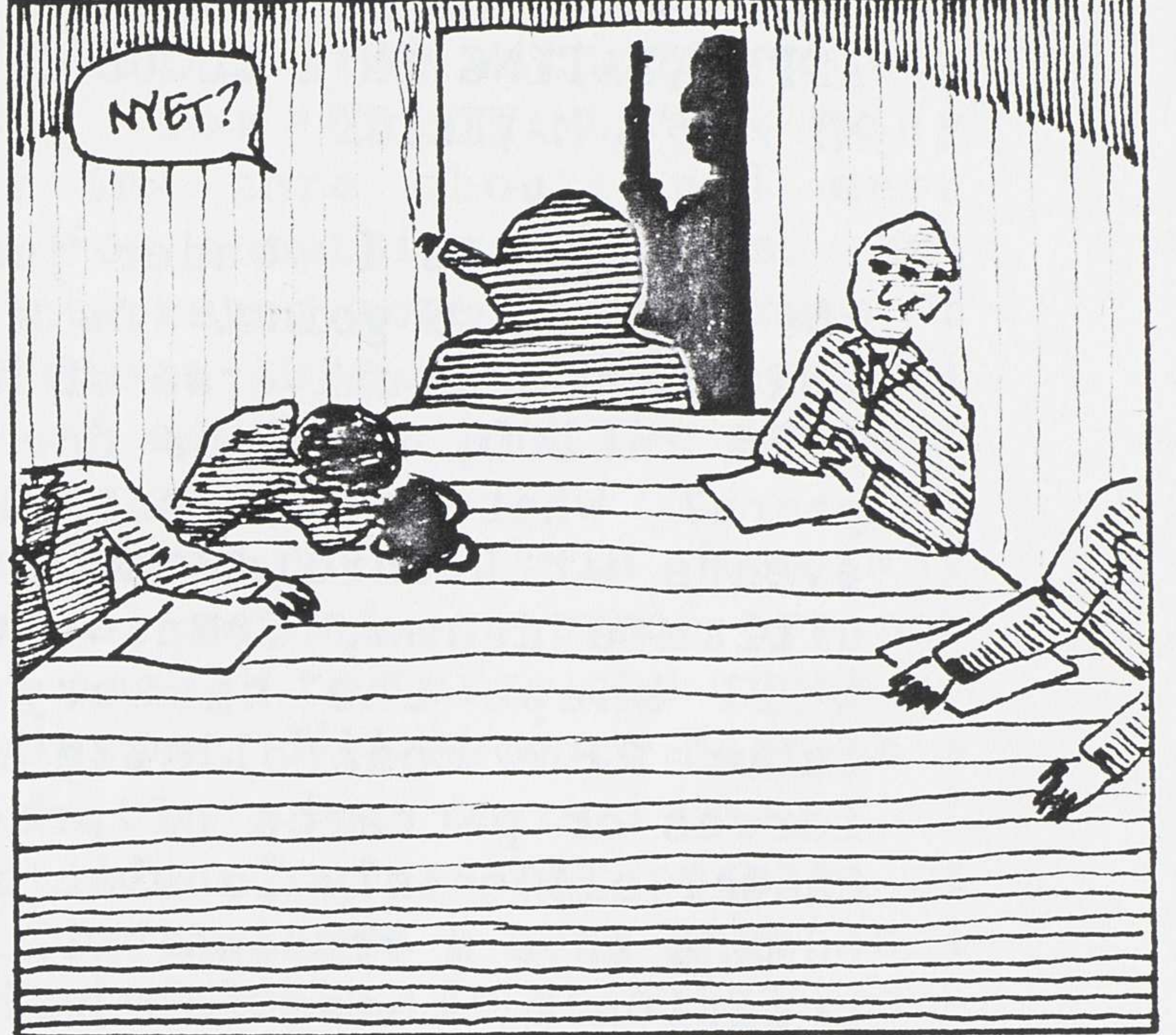




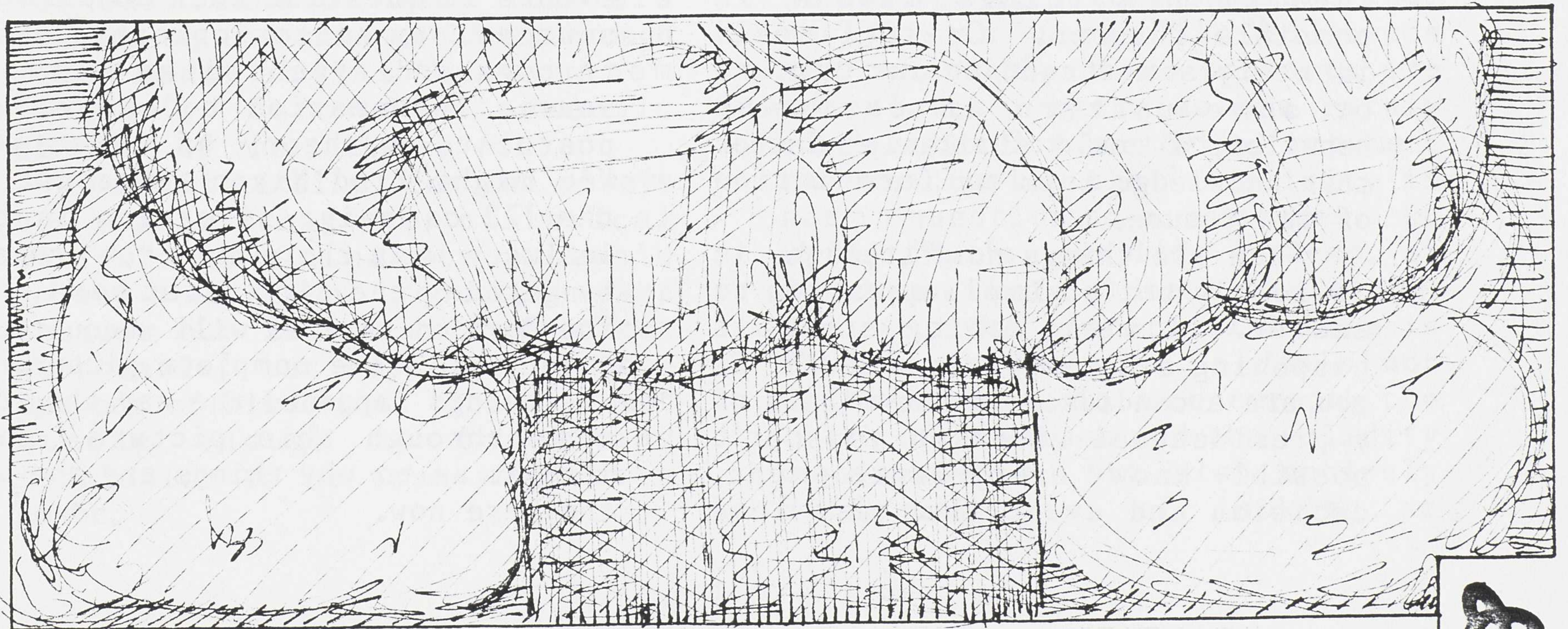
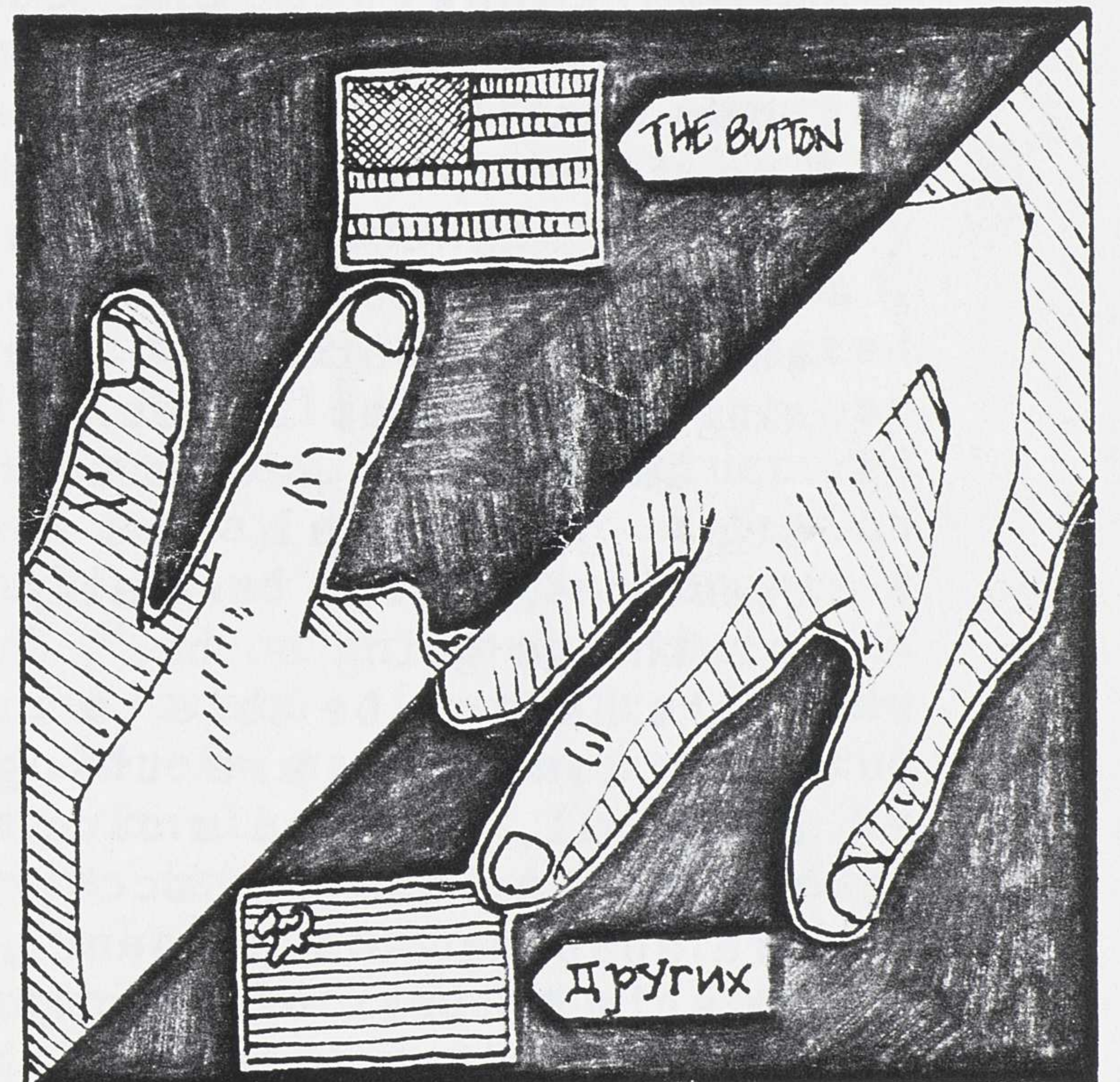
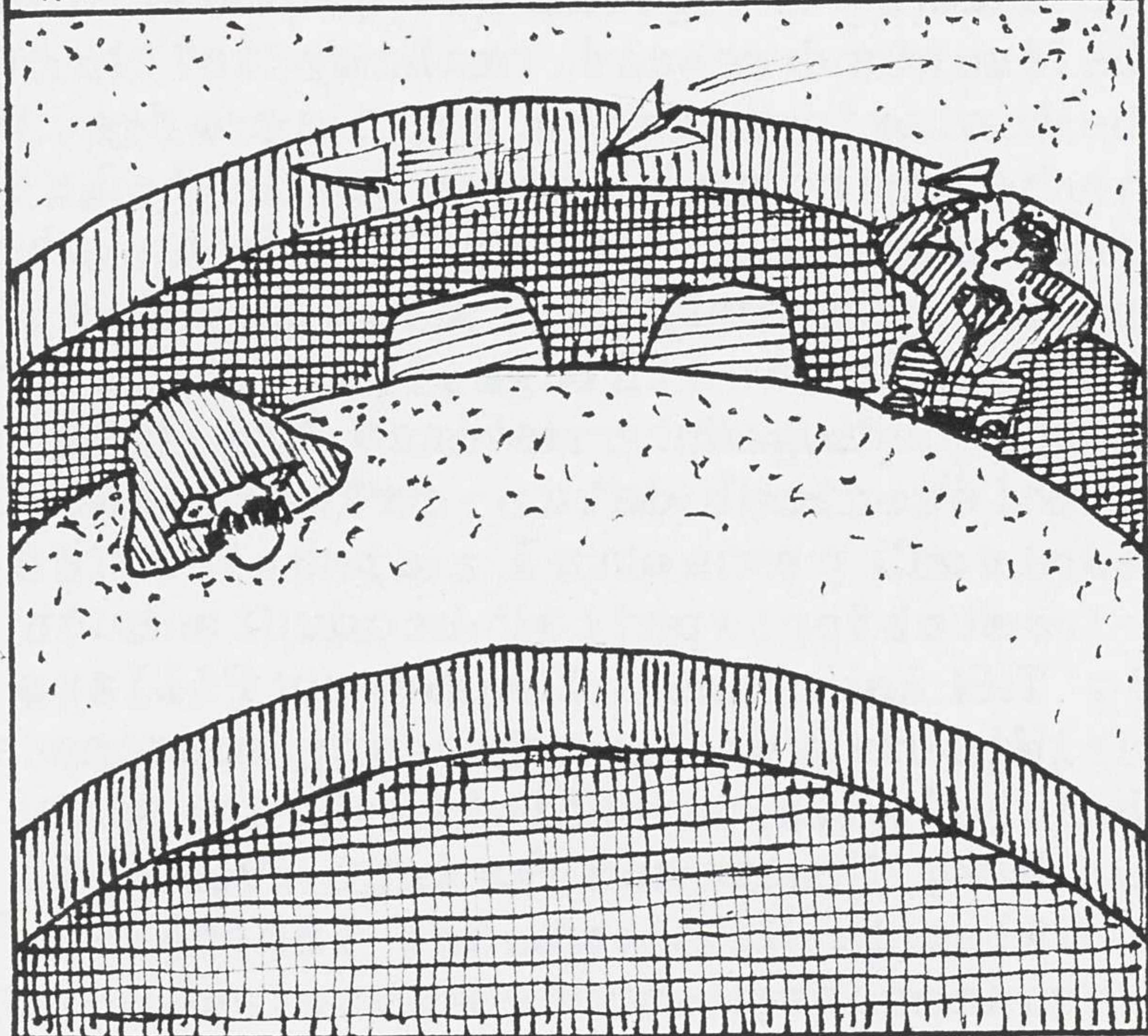
THE NEXT DAY:



THE PUTBUD QUICKLY VOTES WAR:



THE VOTE NEVER MAKES IT TO CONGRESS:



ALL YOU YOUNGSTERS, THIS IS WHAT THE PUNK ROCK LIFESTYLE LEADS TO.



RAMBLINGS ON A VIEW OF METAPHYSICS  
AND THE EXISTENTIAL WHILE  
ASPHYXIATING IN A CLOUD OF CO FROM  
MY MOM'S MAVERICK

Sometimes I wonder just where the hell we're going. As a species. What will the universe of humans be like in 100, 1000 or one million years? What forces control the way events will unfold that, through ultimate drama, irony and pathos will shape the history of the future? How controllable are these forces or patterns of predictable causal elements? To what degree do humans have a responsibility in the creation of these forces? And is this degree of responsibility/participation in some way inversely proportional to the degree of comprehension and understanding of them that we can hope to attain? The first person to send me the correct answers to these questions wins a free subscription to this rag and a dream date with the ex-lead singer of Senses Bureau.

In order to get to the heart of such practical and pressing questions, which basically ask "how are things going to be?", I think it might help to be able to answer the question "how are things now?" After all, if I had a clue as to why and how events are occurring that are shaping our "present", I might be able to sort of extrapolate and come up with a set of possible consequences or results of these events and thus I might gain some idea of how things may be in possible futures. Or if I could identify some trend in our culture or some pattern in our mass behavior, I could similarly factor that knowledge into my formulation of the future.

"How are things now?", though, is obviously not a simple question to answer. I mean, shit, stuff is happening all the time, right? If you are a candidate in the middle of a presidential election you can't possibly know every development, decision and event that may lead

either to your success, your failure or to no effect at all on the outcome of the election (though it may drastically alter the character of the election). It seems like a prerequisite element to an understanding of just how things actually are is information about the present. And herein lies the major problem with question: significant information about the present is scarce and horribly skewed, coming as it does from one very primary source- our eyes. Because of our own lack of resources and our own consciousness of the role we imagine we play in the universe, we cannot hope for anything but minimal success at gaining any true sense of reality through observation alone.

I think we can achieve greater success at gaining a picture of how events are and reality is through historiography- the study of historical data and related analyses. I'm not talking about fossils and shit, I'm talking about artifacts-- things created by man. Historiography defines two types of historical data: **primary sources** are personal and perhaps autobiographical accounts such as T.E. Lawrence's **The Seven Pillars of Wisdom**, while **secondary sources** are analyses and biographies such as **War, State and Society 1939-1945** by Alan S. Milward. Not surprisingly, secondary sources generally offer much more complete, thorough and satisfactory understandings of the events in question than do primary sources. An historiographer sifts through and synthesizes primary source information to create and postulate a theory of causation. You might find Nixon's account of the '72 campaign rivetting in the intimacy with the events you achieve by getting the dirt first hand, but **The Boys on the Bus** will undoubtedly give you a more complete picture of why things happened the way they did and, through this picture, some insight as to why things are the way they are now.



Two related points immediately begin to gnaw at my temporarily satiated sense of fulfillment. First, though secondary source information may be a lot more reliable and useful than primary source information, it is often based in part on primary source information. So if the primary source information is not reliable, how reliable can secondary source information based on that information be?

One partial safeguard against the problems of unreliable information is ongoing academic debate. Optimistically, we can hope that there is enough academic interest in most historical subjects that any thesis will be met with the analysis and criticism of responsible persons in the field. For example, in the 70s a guy named Erik VonDonnaken wrote a book called **Chariots of the Gods**. He theorized that "ancient astronauts" from other planets visited earth in ancient times and contributed to the culture and worldview of humans. The pyramids, Incan art, Stonehenge and other historical "mysteries" were all offered as evidence. **Chariots of the Gods** made the top ten best-seller list and made a bucket o' bucks, but VonDonnaken's theories were all quickly and soundly refuted by top scientists studying the historical phenomena in question. Arguments over disputed analyses keep the field healthy by weeding out poorly constructed theories. The existence of many scholars working on the same problem through different angles keeps them "honest". Sort of an academic survival of the fittest, eh?

Pessimistically, one can always be afraid that **no** historical analysis is ultimately provable beyond a shadow of a doubt. In part because our source data is often unprovable, but also because our methods of historical proof are not strong enough to force any conclusion to be true **without a doubt**.

I don't know, maybe being able to prove that an historical conclusion is true without a doubt is not something that many historians care about; all must settle for something far less. But I am interested more in the truth of conclusions than in the wonderful world of academia and the debates that sustain it.

In order to explain just why historical methods of proof are not strong enough to force the truth of a conclusion, I'll have to digress a bit into the territory of Aristotelian logic. the purpose of logic, or at least a very practical function of logic, is to help create arguments with conclusions that are undoubtedly true. In order to force my conclusion down my friends' Sophistic and evil smelling throats, I have to ensure two things about my argument: first, that all the premises (in historiography, primary source data) are true, and second, that my argument is constructed **validly**. By validly I mean to say that my argument must be structured in such a way that my conclusion cannot be false whenever my premises are true. In other words, there can exist no state of affairs in the world wherein my premises are true but my conclusion is false if my argument is valid. Sounds easy, huh? It's actually not so incredibly difficult to identify valid arguments when they are constructed as syllogisms, but I think one rarely has the luxury to be able to structure an historical analysis in forms like "all serfs are peasants", "some peasants are not slaves", etc. so one rarely finds a complex historical argument and conclusion that's validity is not in question to some degree. Oh well, that's just life I guess, at least until a Seldon comes along. Besides, the historical debate is interesting because it deals not only with questions concerning the truth of premises and the validity of arguments, but also entirely differing ways of looking at



history.

It seems really helpful to be able to identify or create an historical argument that is **sound**—that is, an argument that has both true premises and valid construction. But no analysis can take every fact into account; the portion of history that an historical analysis relates to is just a portion of the entire, larger picture that can be described as the answer to the question "how are things now" when asked by someone who lived during the period in question. Though the argument of such an analysis may appear to be sound, there might exist another apparently sound argument on the same topic that paints a radically different picture of the event.

The origins of World War I are my favorite example of this phenomenon: an argument that claims that the origins of the war are somehow related to the assassination of Archduke Franz Ferdinand in Sarajevo on June 28, 1914 does not deny the claim of a similar argument that claims that the origins of the war lie in increasing imperial/economic tensions between the Great Powers from 1904-1914, it just focuses on a different aspect of the causes. Neither argument can be expected to supply a satisfactory picture of the true nature of the causes of the event. Still, both arguments may provide valuable insights; so what do you do—look at incredibly specific events, try to fathom ultra-general causes or try to find some causal middle ground? It's just that causes and events are so complex that an analysis can't hope to include every significant fact. Who's to say what effect seemingly isolated and innocent events can have on the future?

This idea of the relativity of our historical perspective is especially important to our process of finding out where we're going. Since much of that process involves identifying both patterns of recurring mass behavior as well as

trends that appear through time as a function of natural or human activity, it seems that the longer the time frame you look at, the more that you will be able to rely on the underlying principles of mass behavior that you will observe. I am reluctant to think that looking at history in terms of huge periods of time in which mass behavior patterns emerge or cultures react to the growth of technology, as I am inclined to do, will provide me with all I need to predict the future. Perhaps I really need to look at "microhistory", the dynamics of events that occur in extremely short periods of time but effect huge numbers of people. Who knows?

One thing I am fairly sure of is that it can't hurt to consider everything. An open mind has got to be worth a lot more than a seemingly pat answer; it seems easy to fall into a mindset wherein answers take precedence over truth and methodology becomes entwined with egotism and political expedience. Anthropology, sociology, psychology, history, economics, etc., all seem similar to me in that they all concern events and, to some degree, they all provide a basis to make to make predictions about hypothetical situations. At the bottom of all this social sciences crap lies something that most of us must seek; the control, security and power that the ability to make such predictions offers.

Now that the lesson is over and you've finished this piece, here are the answers to my initial questions: 1) everywhere, 2) different, 3) greed and libido, 4) ha ha ha, 5) 100%, 6) assuredly so, and on an exponential level.

Later,

The Lifter

Next Issue: Musings on Heisenberg's Uncertainty Principle, Pseudoscience in the Twentieth Century and Their Effects on Saturday Morning Children's Television Programming.