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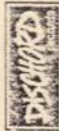
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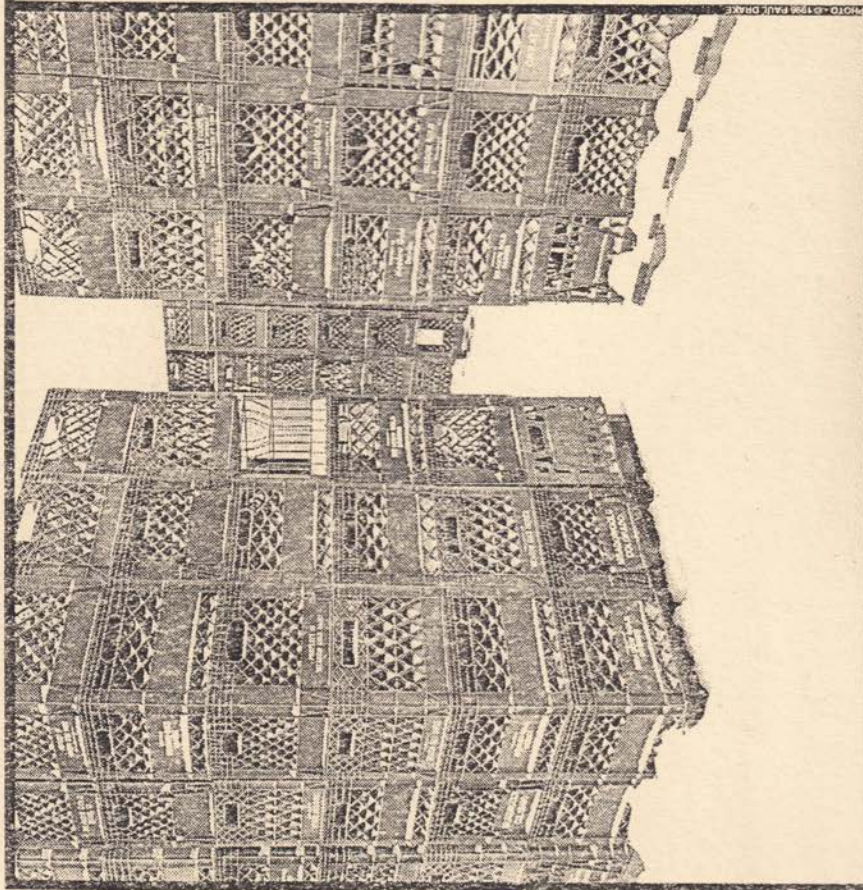
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Ten years of manipulating black and white images. Ten years of BMX, skating, and music. Ten years of wheels rolling and records spinning. Ten years of P.O. boxes and not enough stamps. Ten years of waiting for mail. Ten years of people not understanding why we work so hard to get these things out. Ten years of getting them out without an explanation. Ten years...

-RoyC.

ON THE COVER: Jason Brown rules the ground. Picture by Dave Thom. Manipulation by caper.

staff stuff

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"'86 to '96 completes my first cycle." -KRS ONE

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Underground

break up your band. by Roy C.

Usually it works like this: A band has a burst of success, egos clash, and the band breaks up due to "creative differences." Well... in the case of the following acts, and a few others, success never came around, but the bands disappeared for one reason or another. These are a few I wish were still around, or I wish success had found them before their separate ways did.

Bleached Black: As far as I can tell, Bleached Black was from Georgia; Atlanta I believe. A friend of mine had a flyer to one of their shows from Atlanta. They released one self-titled LP produced by Lou Giordano (Sugar, Belly, Samiam, etc.) in 1987 which was recorded in Atlanta. Since then: nothing. I've seen nor heard anything about this band. Their sound was beachy, lots of harmony and power-poppy guitars. I haven't noticed any of their members in other bands either.

Head Candy: Head Candy updated the Husker Du sound on 1991's *Starcaster* before Bob Mould got back around to it with Sugar. Their lone record (on Link) even



gamed them video play on 120 Minutes. After this, I saw nothing until recently hearing that they have a song on a new soundtrack. I don't know which one. My guess is it's an old song someone is juicing for money, but I'd love it if they were back.

Abecedarians: These three guys from LA released three records. I think, though I've only found two of them: *Eureka*, *Resin*, and *AB-CD*, all on Caroline. *AB-CD* was a compilation, a "Greatest Hits," if you will. I first heard them on *The Scream Compilation*, from the LA club of the same name. Their song on there, "They Said Tomorrow" is my favorite song ever, to this day. They had this artsy, goth-pop sound that reminds me of The Cure mixed with the Psych Furs or something. Ethereal and dreamy, but with strong vocals and lots of drive. I've seen nothing about or by this band since the 80's ended.

Age Of Chance: Remember Jesus Jones, EMF, and that whole lot? Well, Age Of Chance was doin' that sound 10 years before Mike Edwards bought his first sequencer. They had a synthpop amalgam that mixed and matched sounds through

guitars, keyboards, and turntables back in the early-to-mid eighties. Their masterwork had to be *1000 Years Of Trouble*, but *This Is Crush Collusion* rocked as well. The last thing I saw by them was 1990's disappointing *Mecca* (which had its title listed before the groups name prompting record store clerks the world over to put it in the M's, which was just as well...) I assume they called it a day.

The Devlins: Friends of producer cum recording artist David Lanois (U2, Peter Gabriel), the Devlins did a record for Capitol in '93. A video surfaced later that year prompting a revamped marketing campaign, but the public wasn't having it. Their beautiful pop sound just floated over everyone's heads. I think they retreated to Canada after America spurned them. Haven't heard from them since...

Gunbunnies: The Gunbunnies strummed out some twangy pop tunes in 1991 on their debut *Paw Paw Patch*, but no one cared. It was a simple little record filled with simple little songs, and it simply didn't work. They disappeared shortly after it's release, only to be found in used bins coast to coast...

Hall Aflame: Anyone remember this one? This was

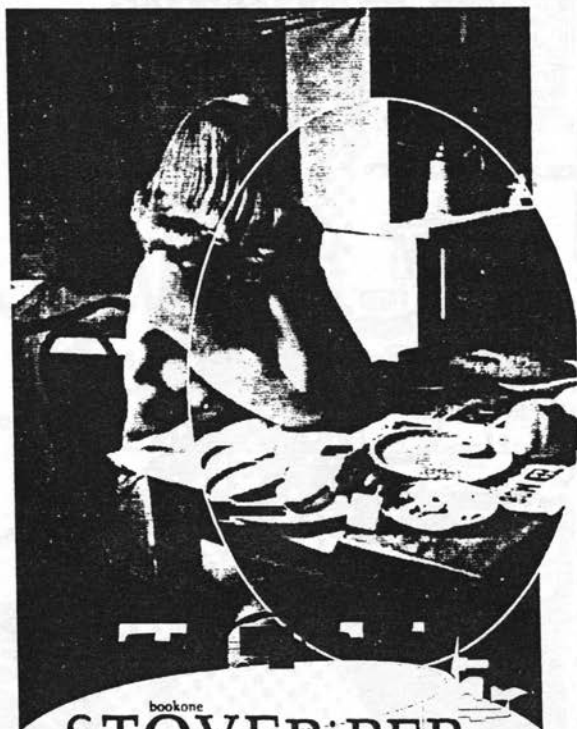
The DEVLINS.

Drift



Kurt Vanderhoof's post-Metal Church project. They did a record in 1991 called *Guaranteed Forever*. It was great in a bluesy-metal kinda way, but it the band didn't exactly live up to the name of their debut. This is the last I've heard from Kurt or Hall Aflame. **The Final Cut:** This was a side-project/semi-supergroup of sorts the most notable member being Chris Connelly. The Final Cut mixed old school hip hop beats (Sugar Hill Gang, When The Levee Breaks, etc.) with searing industrial noise and nihilistic lyrics. If I remember correctly, Ogre was on this too. At the time it filled a gaping hole in the musical milieu (their record along with *Machines Of Loving Grace's* debut were two of the most original industrial records out, what with all the Ministry/Nine Inch Nails sound-alikes that still haven't moved on). A damn fine line up that hasn't done anything since that I'm aware of.

Bullet Lavolta: Though I've been told what happened to these guys, I still have a hard time believing virtually no one caught on to their sound. As far as I know, Bullet Lavolta did four records, the last of which nailed their collective talents to the wall. Melodic, heavy, and moving, *Swan Dive* found these guys in the studio with Dave Jerden (Jane's Addiction, Alice In Chains, etc.). It holds up today as an absolute classic. After a "Cute Band Alert" in *Sassy*, lead singer Ken called it quits supposedly to spend more time with his newly born baby. He later released solo work on Taanngil, but it fell far short of his time with Bullet Lavolta. On a positive note, guitarist Clay has resurfaced in the amazing Chavez (from whom I stole the title for this article). I'm just hoping that five years from now I'm not writing about their breakup after one great record...



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LoR: Pat Jobert with a toothpick on Rob Keeper's ramp. Photo by Curtis Easbrook

Matt Sager down too many stairs. Pic not by me.

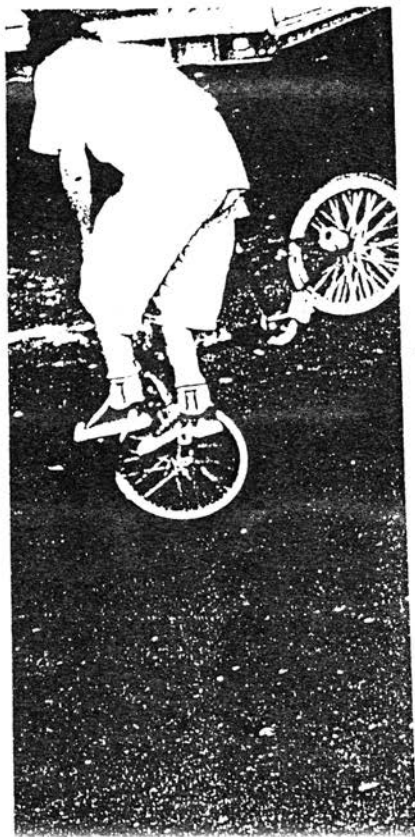
Sean Peters front wheel jyn' on bar in Portland. Picture by Roy C.



VISUAL free-for-all

DANGEROUS BEHAVIOR

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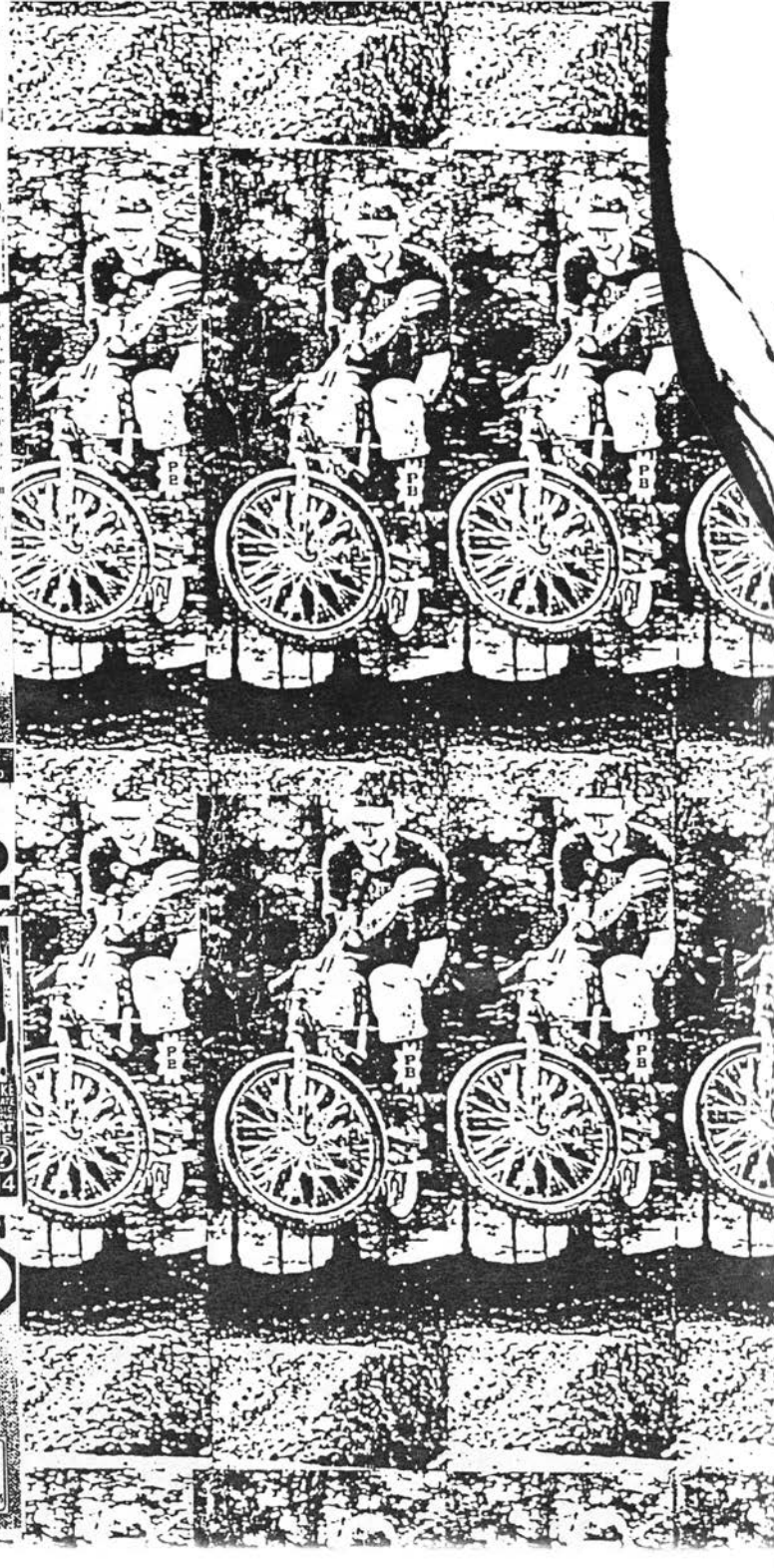
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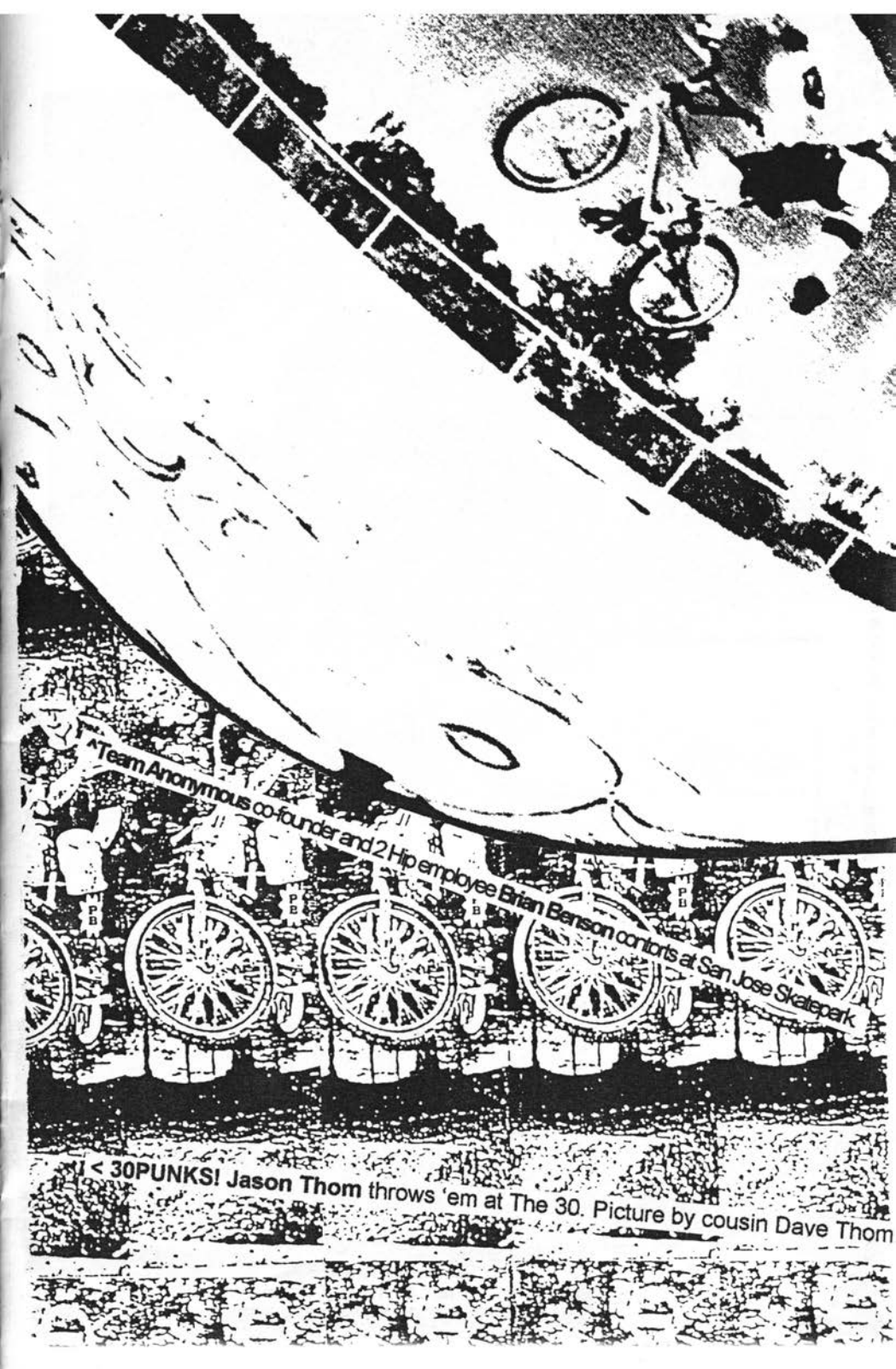


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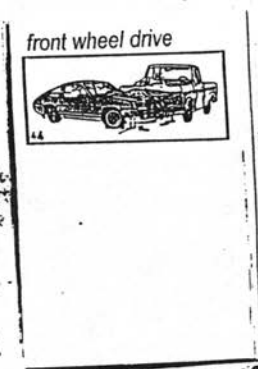
NO BICYCLES OR SKATEBOARDS





Team Anonymous co-founder and 2 Hip employee Brian Benson conorts at San Jose Skatepark

< 30PUNKS! Jason Thom throws 'em at The 30. Picture by cousin Dave Thom



Chris Eiman skyin' at Green Lake. Picture by RoyC.

"Tonight I journey to Turkey, where tourists are being blown up, shot, shackled and maced. But I am invincible, I am coming of age, I am pure motion." hugh gallagher
"Last night the credit card stopped working... maybe the magazine finally decided to fire me." tod swank

"If Jesus was a good architect, why am I falling?" thomas campbell
"...people tend to spend the time they are not verbal in conversations thinking up interesting things to say. This makes it impossible to listen." rob ben
"loves arms fell off and grew legs." mike daily

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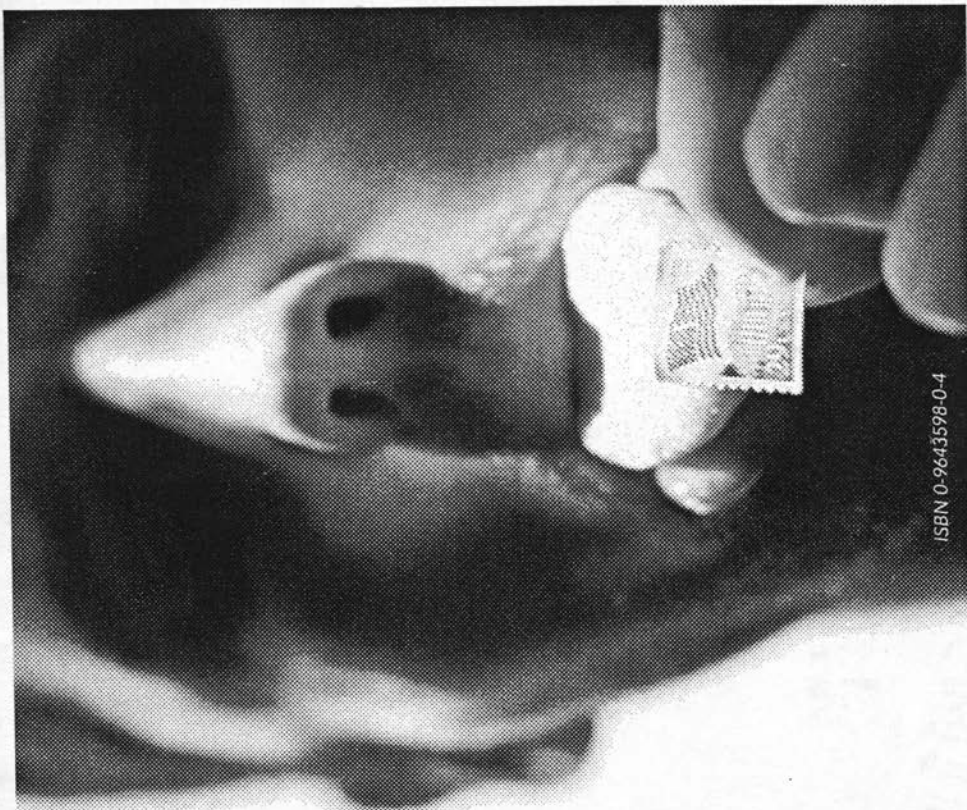
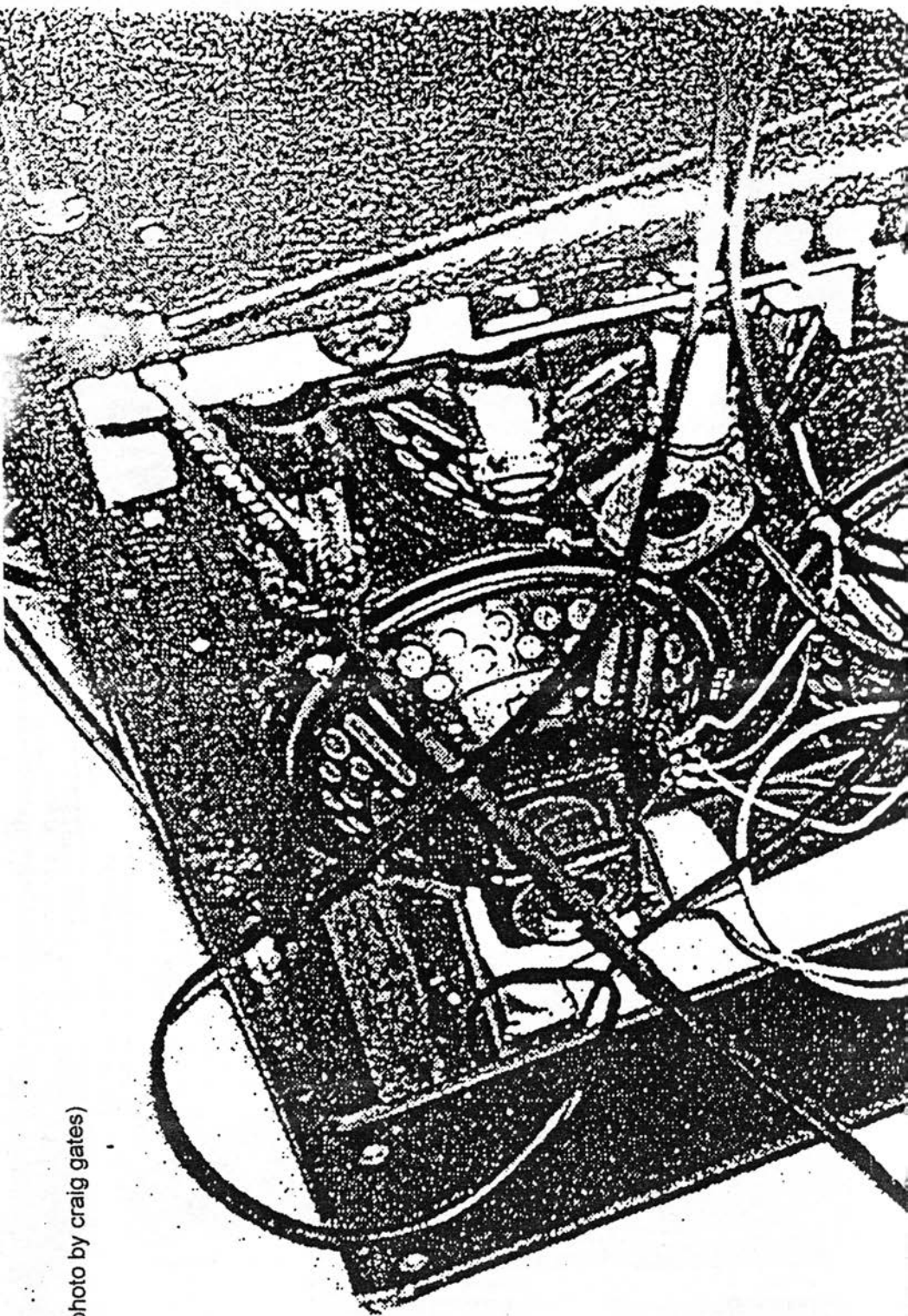
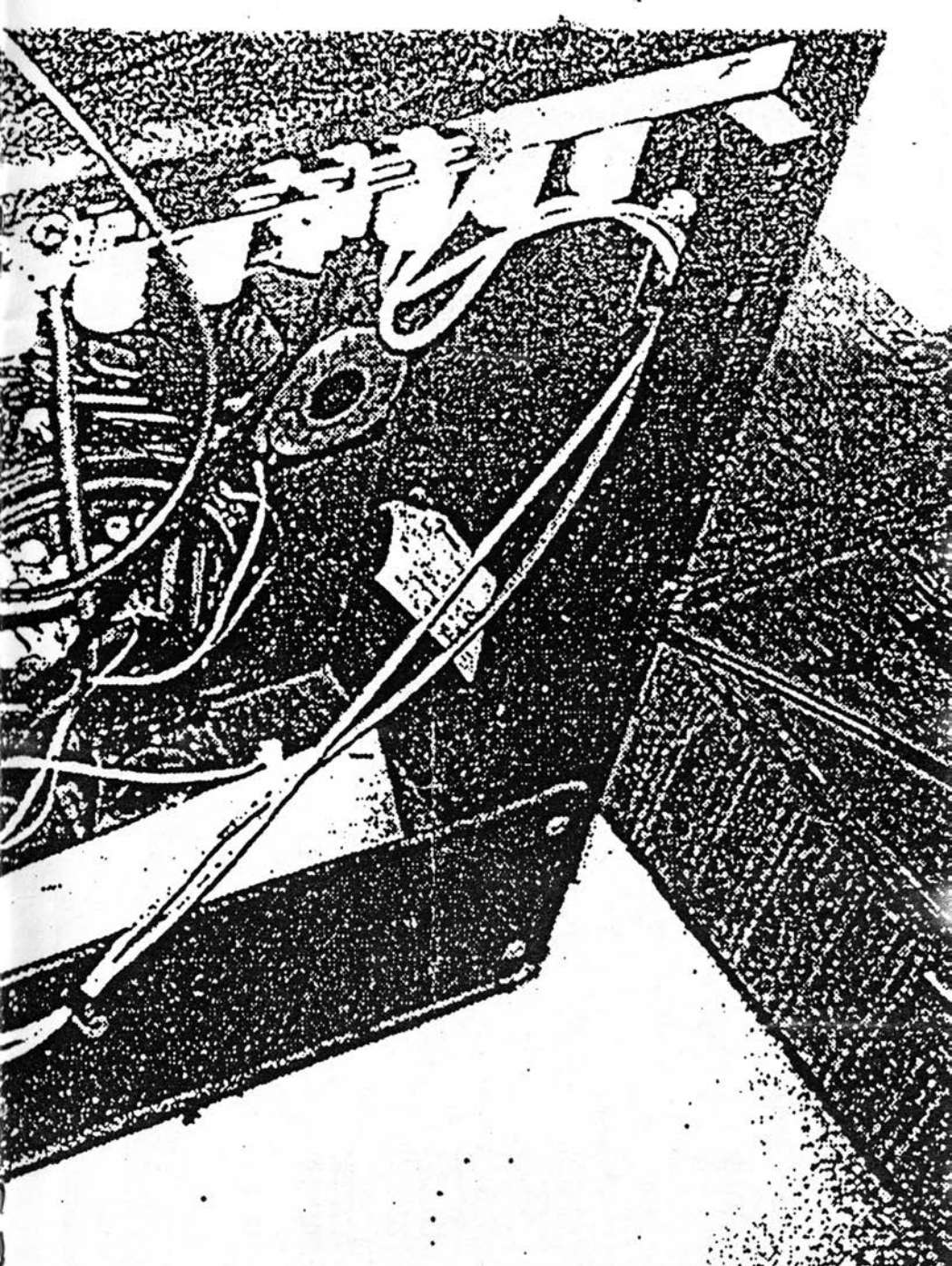


photo by craig gates)





"guitar player bullshit"
-roy C.



main

Certain personalities leave their marks like earthquakes or tornados. They come in, revolutionize what's going on, woo the zeitgeist, and then leave as quickly as they came. Other influential people work more like glaciers. They dig in slowly, nearly unnoticed until their mark is made. Robert Hampson is one of the latter. Hampson has enjoyed quite the colorful career, even if deliberately behind the scenes most of the time. Throughout the eighties, Robert did time as one-third of the guitar-bending trio, Loop. Pictures and band details were obscured and quite often indecipherable. When Loop called it quits at the end of the decade, Robert served a short stint in Godflesh (while Neil and John went on to form The Hair & Skin Tading Company) with whom Loop was touring at the time.

"I was in Godflesh for about a year," Robert explains. "I joined not long after the Loop thing was over. I did a few tours with them and played on a few tracks on the *Pure* album and that was about it really. We'd already gotten the genesis of the idea of Main underway so I just thought with Godflesh commitments I wouldn't have much time to spend on Main."

Main's burgeoning stock of releases since their inception doesn't show any signs of slowing down. "I'm a complete work-aholic when it comes to Main," states Robert matter-of-factly, and it's not hard to believe. Their newest double CD *Hz* is a compilation of the six (count 'em: six!) EP's they did throughout '95.

Though still working in layers of guitar, Main's overall sound is a major departure from Robert's experiments with Loop. Where Loop's guitars were upfront and recognizable (even if a wall of noise), Main's are stretched out and hardly sound like guitars at all. "Eighty to eighty-five percent of it is guitar sounds," Robert says. "But they've been manipulated and restructured." Vocals and bass are in the mix as well, but the whole mass of sounds weaves itself into something new and nearly undefinable.

"The way that I structure songs lyrically and stuff is similar [to Loop]," Robert explains. "But that's just the way I've always written anyway. Really I can't say that there's a lot of Loop in Main anymore, I mean apart from the guitars. Main is a lot more free-form. Where Loop was very much about guitar sounds, and layers of extreme sounds, with Main we've kind of decommissioned the guitar and taken away all the rock features of it and tried to utilize a very different approach." This approach is what makes Main stand apart from its contemporaries. Rather than just playing riffs or rhythms and building songs, Main create huge masses of sound from which to glean their sound. "Generally, we pretty much just improvise to a multi-track tape and then we find all the bits that we like - the ones that seem to be going somewhere - and we either take samples from those bits, or restructure the sound and make a new piece out of that. It's just a process of building and stripping away really, until we get a layer of sounds that we think we can work with and then it's a case of mixing and reediting and sticking the blocks of sound all together to try and make one thing."

The ice of Robert Hampson's glacier-like career shows no signs of melting yet, but when it does, expect there to be a huge dent in the world of guitar. -Roy C. Usery



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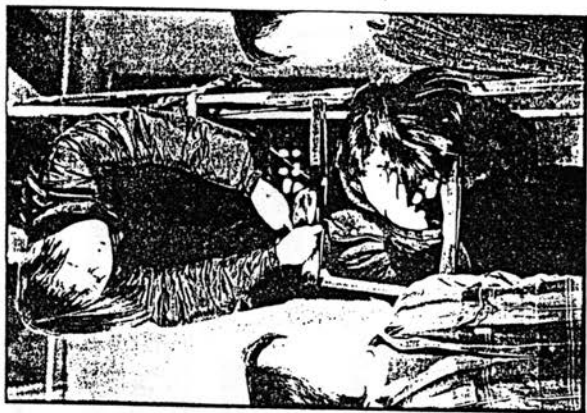
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BLUETIP *Dischord #101* CD:

Dischord art man Jason Ferrall proves his versatility and musical proficiency on his band's full-length debut. Straight-ahead D.C. punk rock that just plain rips (Dischord 3819 Beecher St. NW Washington, DC 20007). -RoyC.

ARCWELDER *Entropy* CD:

Touch & Go's most underrated band does it again. These three guys are yet to put out a bad record. Where are their accolades? Where are their fans? Arcwelder rules, folks. Bills songs rock you from the left while Scott's songs woo you from the right. They're constantly compared to Bob Mould's body of work, but they're steadily building their own, one good record at a time (Touch & Go P.O. Box 25520 Chicago, IL 60625). -RoyC.

JOHN HUDAK *Natura 7"*: On Mr. Hudak's debut 7" release (after many a cassette) he coaxes nature into a normally sterile world of sound. One side features a synthesizer set off by random dropping icicles. It's the beauty of simplicity and the unexpected simultaneously (Apraxia Music Research P.O. Box 85155 Seattle, WA 98145). -RoyC.

TEXAS IS THE REASON CD EP: Three songs never sounded so bright and promising. The music here brings to mind a West Coast version of Quicksand at their best, while the vocal style is familiar but difficult to describe. Kinda like an equally emotional but infinitely less whiny Jeremy Emigk. Truly the best thing to happen for Revelation in years. I hope the songs on a future full length (?) can live up to this. It won't be easy (Revelation P.O. Box 5232 Huntington Beach, CA 92815-5232). -Mark Wieman

MARS ACCELERATOR! *Am the South Pole* CD: Aahh, indie-rock lives! Mars Accelerator mix just the right parts of Built To Spill, Polvo, and Merc Rev into an intoxicating record devoid of tune and "proper" structure. Just the way it should be (Rx Kennedy P.O. Box 12339 Seattle, WA 98111-4339). -RoyC.

HEMLOCK *Vabestate* CD: Hemlock throw together some hella-slanted punk rock songs with a twist. Like taffy. They'll never live down the cover of Duran Duran's "Save a Prayer," but it ain't like when 7 Seconds did '99 Red Balloons." The rest of this disc is worthy of more attention. I can't seem to put together a review that does records like this justice. *Vabestate* is just plain good (Goldenrod 3770 Tansy St. San Diego, CA 92121). -RoyC.

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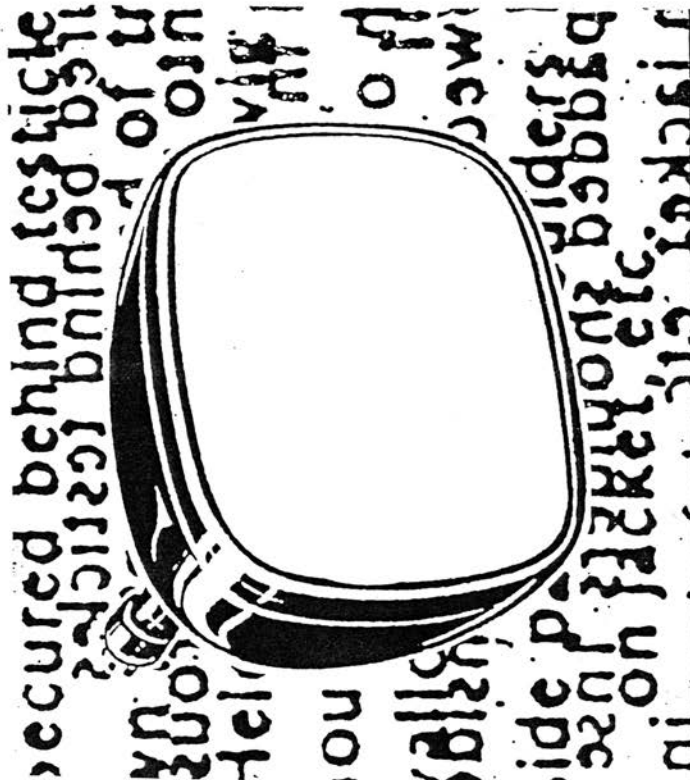
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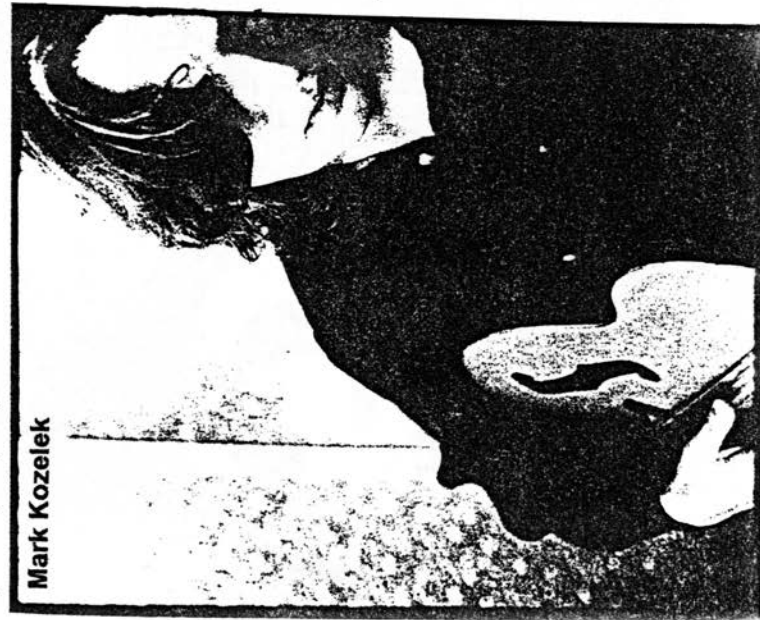


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UNWOUND *Repetition* CD: This band worries me. Kind of like a relationship that is going so well that you know you're due for a disappointment soon. Things this good just don't last for long. Fortunately, this is another brilliant album from a brilliant band, anything but disappointing. Brooding tension and seamless consistency are delivered again, making this one of the best non-surprises of the year (Kill Rock Stars 120 NE State Ave 418 Olympia, WA 98501). -*Mark Wieman*

RED HOUSE PAINTERS *Songs For a Blue Guitar* CD: Freshly dropped from 4AD (what the hell were THEY thinking?), Mark Kozelek, his blue guitar, and his poignant songwriting (and his knack for random cover songs) are all enough to make me want to lock myself away with this record and cry all day. I love it (Island/Supreme). -*RoyC*.



Mark Kozelek

DE LA SOUL *Stakes Is High* LP: You simply cannot front on hip hop this good in 1996. De La is not a crew to rest on its laurels. They just keep cranking out the dope rhymes. Check the ones on "Supa Emcees," "The Bizness," "Betta Listen," "Dog Eat Dog," and of course, the title track. As Pos puts it, "Rockin' the spot. Showin' others they are not." Indeed (Tommy Boy). -*RoyC*.



crabby gates art.

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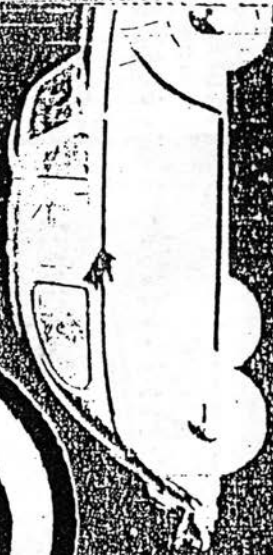
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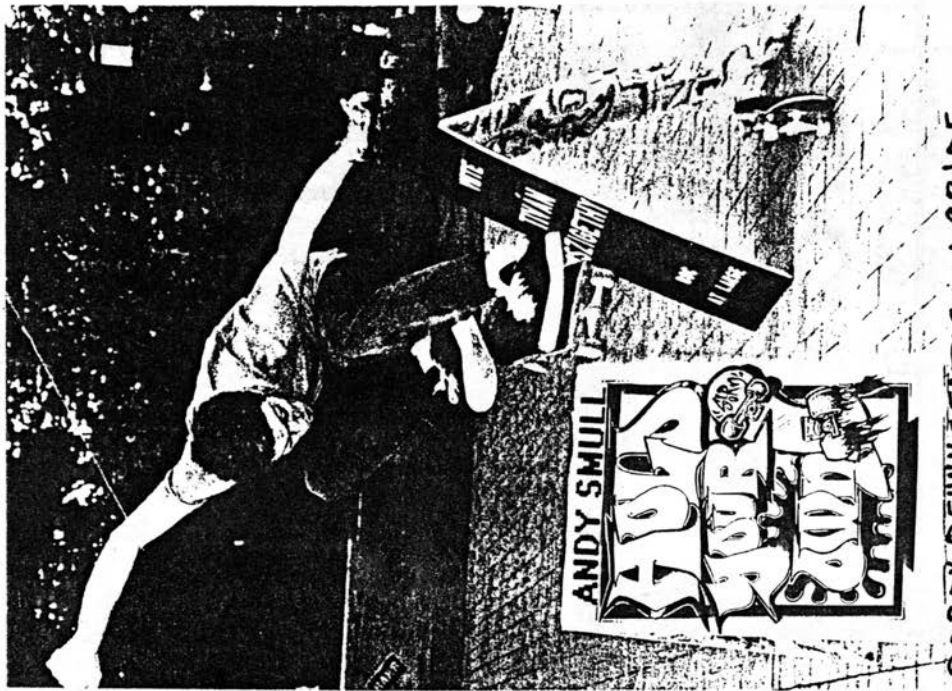
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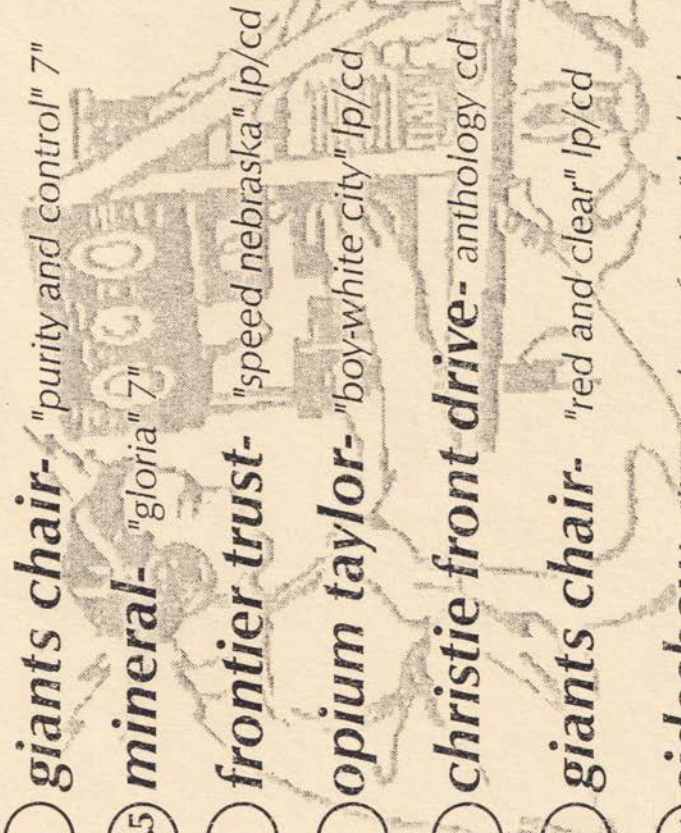


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