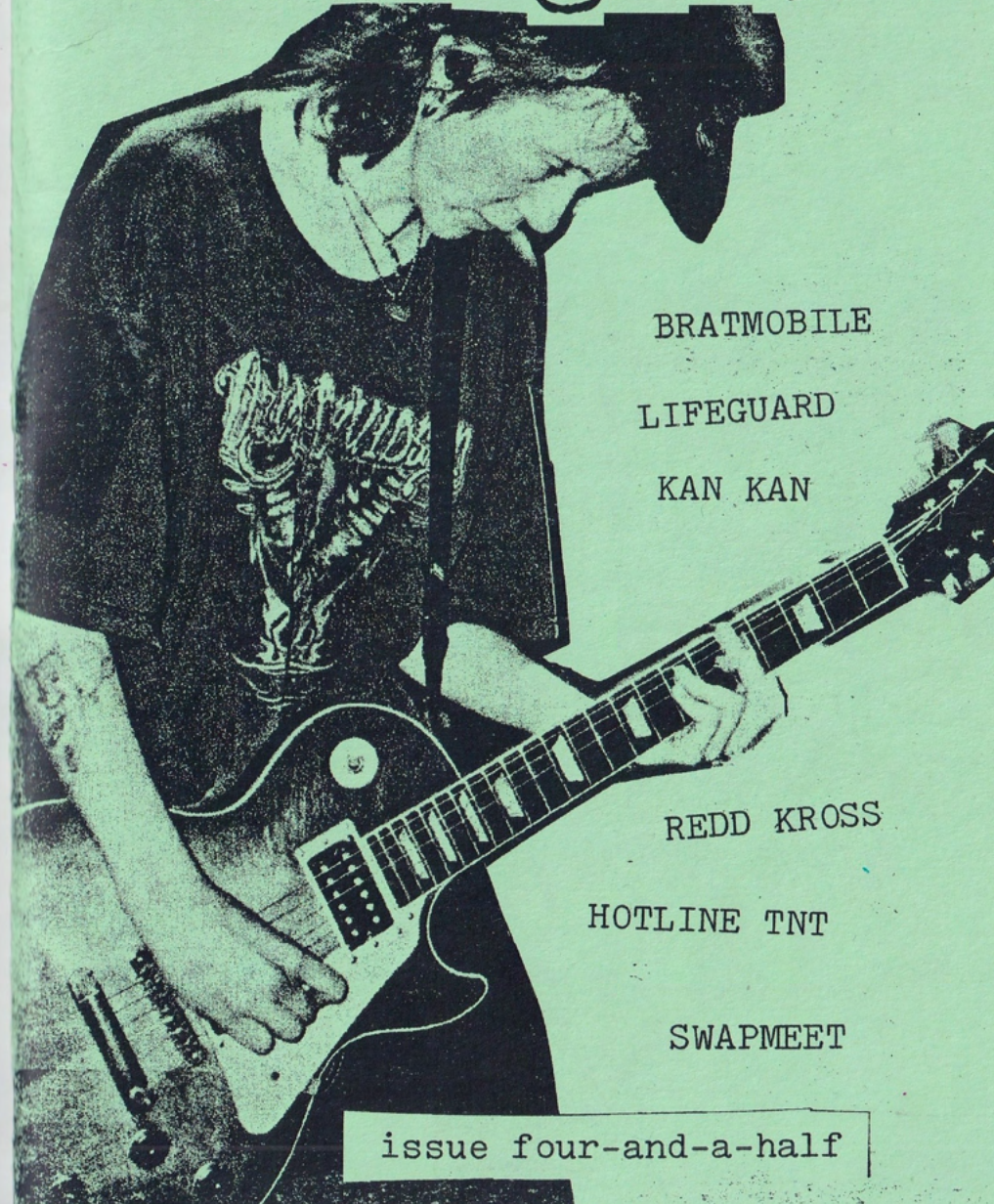


# my little underground



BRATMOBILE

LIFEGUARD

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HOTLINE TNT

SWAPMEET

issue four-and-a-half

# 84

ZINE BY: SHANNON MCMAHON

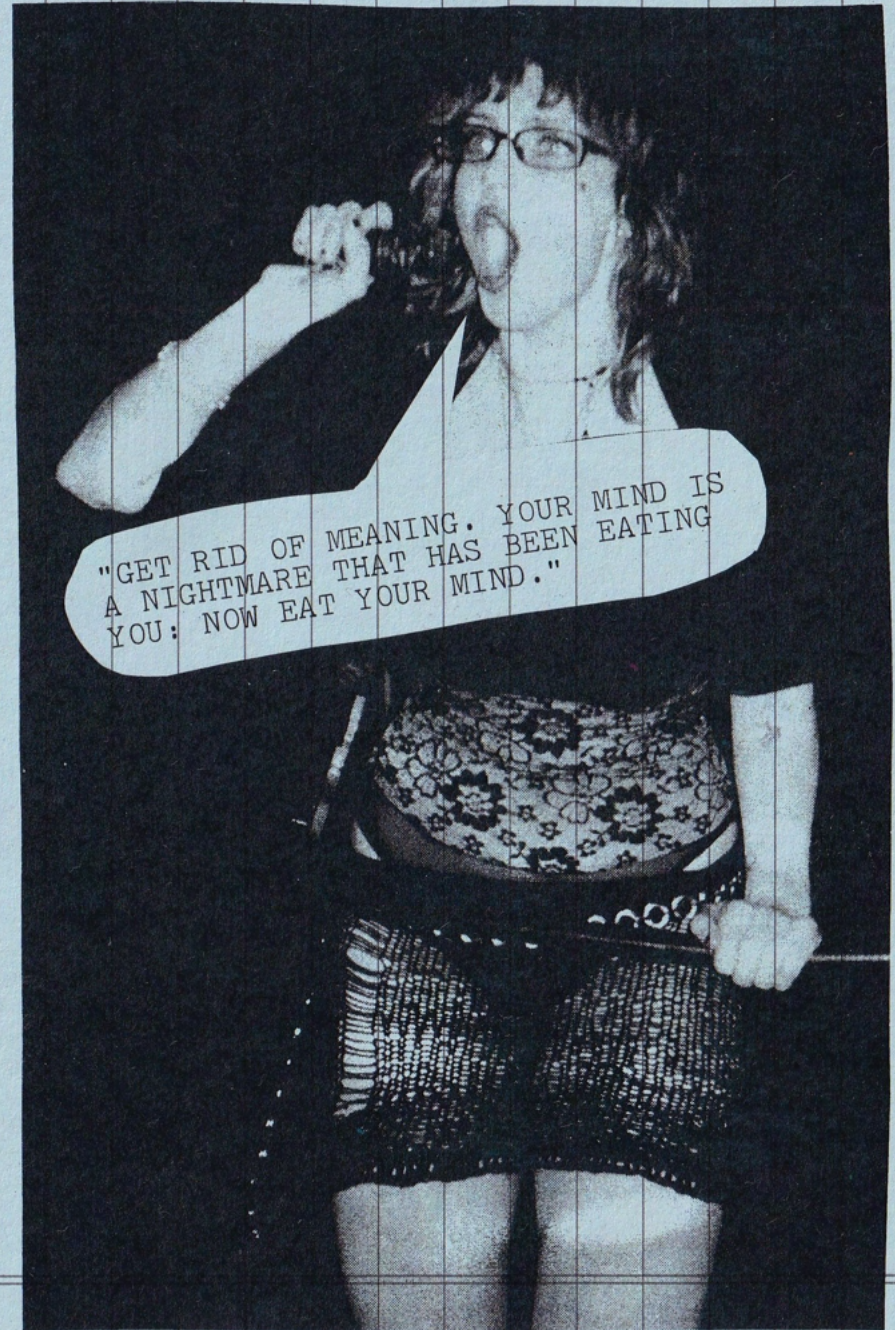
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MAKE A COPY FOR A FRIEND

SEPTEMBER 2024



from "empire of the senseless"  
by kathy acker

DEAR READER,

I'm writing to you on the first of September. School starts back up in a few days which by my count means that Summer is officially over until further notice. Within the past week I've moved back to SoHo, cried on the side of Hester street while The D\*re walked by, watched Tim Heidecker play pop country music in Central Park, and sat through a screening of "Querelle" (look it up if you don't know what I'm talking about) at Anthology Film Archives, shivering and sopping wet after being completely soaked in a thunderstorm (and maybe for other reasons too). So basically, I'm so back...

Oh, and a couple of days ago Dogtooth went up to play at this artist residency center in Prattsville, NY, too. After a four hour bus ride upstate we got chucked out in front of an Ace Hardware, ate hot dogs from some guy grilling on the side of the road, and set our gear down at the residency.

The venue was essentially a half-built house. The first floor hosted an art gallery, used book and zine library, café, and a coffee table with copies of Lolita and Crime and Punishment sitting on top of it (that should have been the first red flag). The second floor had the only bathroom in the place and bed after bed filling up any available space. The backyard was inhabited by this massive, beautiful dead-wood barn sculpture and an assortment of mismatched chairs strewn across the lawn. We watched a few ambient acts, played our set the best we could (we hadn't practiced together in months), and after we finished were promptly followed outside by the venue's designated creepy old-guy sound man. He started to tell us how we sounded like Zeppelin and that when we finish our last



\* ME, NINETEEN, VERY FUNNY PASSPORT PHOTO\*

two songs (they are finished) we'll actually have a good set (how kind)! He started taking pictures of me and Mandy and told Alex "no guys in the picture, sorry pal!" and I don't even want to know what he did with those. It was around then that we all collectively decided we needed to leave immediately and that spending the night would mean certain doom. But only one bus goes in and out of town every day and the next one wasn't coming until three pm the next day. There were no ubers or taxis or trains from Prattsville either. Creepy sound guy offered to let us sleep in his car but when we told him we needed to leave right that very moment he called up his friend José and told him "I've got three cuties and a guy for you!" We reluctantly agreed to pay his friend a hundred and fifty bucks to take us home and went next door to the grocery store to buy oyster shucking knives to protect ourselves in case things got hairy.

But when José pulled up he ended up being incredibly chill. We loaded our gear into his car as he smoked a cigarette and buckled up. He started talking to us about music- everything from Jimmy Page to David Byrne to (old) Kanye West- and we all started to wonder how someone so cool could be friends with Mr. Creepy. That was until he started telling Alex about how everyone had the innate ability to levitate things with their minds. He explained to us that our lives are like a video camera and that every second is just another frame and that we will never be in the same place more than once because the sun is constantly moving and the planets are always following it through time and space. He also described to us in depth his first memory which he claimed was "from outside of his body." He told us that he could remember being in the womb while his mother went to a drive-thru a week before he was born and that he could feel the wheels of the car rumbling beneath him. He described it as similar to what you see when your eyes are closed and you stare at the sun. Then he recalled the darkness turning into a bright, white light into which he ascended into the sea. To him, we all have physical and metaphysical bodies and everyone is the ultimate result of every man and woman who has walked the earth before them and that we all have a shared consciousness. He dropped us off and left us with the parting words, "Our concept of God, whatever it may be, the whole idea is that God is the paper that life is printed on and I have lived three million lifetimes," and then proceeded to venmo request us for the ride in the parking lot of the Poughkeepsie Metro North station. We made it back safe and sound luckily, but I may never step foot in Prattsville again.

\* \* \* \* \*

Other than that I haven't really been up to that much. I was back in San Diego at the very beginning and tail ends of summer but for the most part spent my time floating around New York and the surrounding tri-state area. I sat on beaches in Montauk, saw fireworks in Connecticut, walked around empty shopping malls in Manhasset with Bernarda on the Fourth of July (we don't know why we were there either), and watched way too many movies at the Metrograph (my favorite was probably Céline and Julie Go Boating, or maybe Nashville). I also had a brief stint in Chicago and went to Pitchfork Music Festival (where half of the interviews in this issue took place). But mostly, I was spending my time working as an apprentice at the very esteemed Matador Records (my first real big music biz gig!) THANK YOU TO ALL WHO MADE IT HAPPEN!

I'd also like to let it be known that it was never my intention to have more than two issues of this thing per year (and no more than eight, ever) but good music never sleeps and apparently neither do I. I'm calling this one an unofficial issue that sits between the last one and the next- four-and-a-half, if you will. It'll be the ultra late summer edition for all you kiddie-punks out there and includes all the interviews I did in the month of July. It's the same old my little underground you know and love, but without the usual chatter (hence this ridiculously long introduction from me). Starting now the rest of this issue is nothing but pure, unadulterated interviews featuring some of the finest punks from across the globe.

UNTIL NEXT YEAR (FOR REAL THIS TIME),

SHANNON ★

# MOLLY NEUMAN &



"SEE MY HEART  
IN MY HAND  
DO YOU REALLY  
UNDERSTAND? GET  
MY HEART OFF  
YER HAND GET  
YER HAND OFF  
MY HEART I  
WOULD DIE TO  
HATE YOU BUT  
IT'S A LOVE  
THING..."

# ALLISON WOLFE

OF: BRATMOBILE ♡

The past few years have seen the world in a very turbulent state, as I'm sure you know well, and a lot of the issues that were being fought for 30 years ago now have to be fought for all over again. All these bands like Le Tigre, Bikini Kill, and now Bratmobile, are coming back, and I'm wondering, why do you think that it's important for Bratmobile to be back now? And what were the conversations like around the decision to come back?

AW: Molly and I were at an L7 concert before we got back together and we were just thinking how cool it was that they're back doing things and how much it's just important for women and non-binary people of all ages to continue to create their own culture, and to create the culture and society that you want to see. You have to be the change that you want to see, and you don't just stop at a certain age. I think it was important for us to show that women at our age, as they're aging—well, I'm 29 again, but anyways—that we can just keep doing stuff. You don't get put out to pasture just because society says so.

MN: When we first started our band, we were teenagers, basically, right? Or, on the cusp of "un-teenagering." Claiming space to have youth in music is part of what we were doing then, too. So, now that we are beyond teenage years, and we have different phases of life that we are in, it does feel important, along with some of the cultural challenges that we're all having and rights literally taken away that we were fighting for protecting thirty plus years ago, to have space again for ourselves at this point in our lives. And we're still moving, we're mobile... no pun intended. I never thought about that. Bratmobile is...

## Mobile!

MN: Yeah! And for thirty more years, who knows? But yeah, that we still have the ability and support—it's amazing to know that we can connect again with new generations. It's something that you just don't really take for granted in life.

I've been reading Kathleen Hanna's new memoir, and I find it really interesting how she describes finding her love for singing and then also her journey of discovering that women could also be in bands and perform. What were both of



## \*ALLISON AT P4K FESTIVAL\*

your journeys like when you were discovering that you loved playing the drums and singing? When did you realize that you could also be in a band and perform?

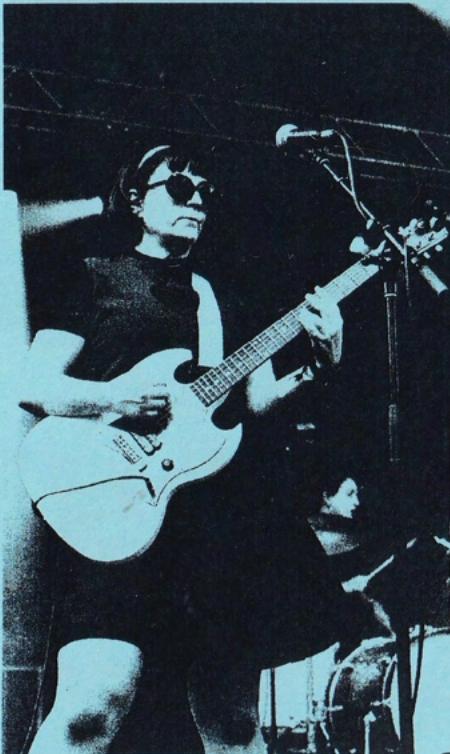
MN: I think it all happened around the same time. We were going to shows—Allison's from Olympia so a lot of bands that we were inspired by when we were starting were from her town, so she knew them as people—

AW: And we saw them perform in very non-traditional ways. People would just have a little salon at someone's apartment and do songs where they just sang acapella. So, we started doing that at first, because we were inspired by all of those Olympia, K Records-type bands and performers at the time. We needed something super D.I.Y. and non-traditional, I think, to make us feel like eventually we could do it too.

MN: Yeah, yeah! And the people that were in those bands and on those tapes that we were listening to were people like Tobi Vail, who were also making fanzines and writing about feminism and space for girls in music and punk.

MN [cont.]: So, all of those things were ideas that were connecting while we were learning guitar and learning how to play drums and starting to write songs ourselves. So, that was kind of fortunate. It was not *just* the music that was inspiring us, but the ideas that were shared in forms that were also really accessible—like zines, that we could trade and write for each other. I don't know if [Allison] remembers this story, but, I wrote away for some of the fanzines, but I sent a check for \$1.50, and Donna from Team Dresch, who had a fanzine called Chainsaw that became a label and sort of her own industry, if you will, for queer youth in the 90s, sent it back to me. She was like, "thanks for your check of \$1.50, but I literally can't cash this." [laughs] So, she sent it for free.

AW: Yeah. I think grunge was also really huge in the Northwest by then, even before it technically "broke." I think that, while we liked a lot of those bands, we just felt like there was a lot of sexism going on in that too—just with long hair and flannel—and we had something to say and that even if we didn't quite know yet how to express it, that



\*ROSE MELBERG PLAYING WITH BM\*

AW[cont.]: we would figure out how.

**That leads me to— obviously listening to your music, you can hear that it is lo-fi and raw, but also very clean at the same time. Listening to it made me realize that I could make something that sounded like this too. Was that your intention to make the songs— especially on 'Pottymouth'— to feel accessible to young women and young people? Could you tell me more about the creation of that record specifically?**

MN: Well, I mean, I think part of it is we didn't have any money and we didn't really have a label at that point. You know, Kill Rock Stars was just starting. That album is the first LP on Kill Rock Stars ever. There were singles! But that was the first album. We had a friend, Tim Green, who was in a band at that time called Nation of Ulysses, who had a four track reel-to-reel set up in their basement. We had been practicing there and writing songs there and so, we just asked him to record and we literally had no money, so, that's why it sounds that way. I think we're fortunate that he's so skilled that he knew how to use those tools to make something sound great even though you know, there's only four tracks to work with.

AW: It was in his basement and we paid him like, a box of hair dye and a pizza or something—and we had to pay for the tape which was probably forty bucks. The thing is, when we started our band, we didn't really know how to play. We taught ourselves, you know? And so that's probably why it sounded accessible for a while. I mean, Molly is probably the most amazing drummer I know—her and Toby Vail—but I mean, she taught herself that by intently watching other drummers and being really passionate about it. I'm still kind of DIY-ing the vocal stuff but, whatever! It's fun! But it is funny when so many people do say you made me feel like I could do it too—yeah I bet!

**I know you're both veterans of zine making, and I was wondering if you had any advice for young people—especially young women, young non binary people, young queer people— who want to start making zines themselves?**

MN: I mean, young people should know how to send packages in the mail, right? I mean, I'm not trying to sound condescending, but having a young child myself, one of the things we try



\* ALLISON IS A ROCK-N-ROLL STAR \*

MN [cont.]: to put in practice is writing a letter and putting a stamp on an envelope.

AW: It's hard!

MN: People just don't do it anymore. It's not like, you know, sending mail and writing letters—I noticed you have very nice handwriting by the way—that's not something you take for granted anymore, honestly, because our fingers, our hands have to work differently in so many ways—whether it's pounding a tablet or typing. So, I mean, I'm being a little bit ridiculous, but also I do think it's part of what zine's meant to us and part of why I think it's an important part of our history. In fact, on Tuesday I'm going to go to the National American History Museum which has one of our zines in an exhibit right now.

AW: I never thought that would happen.

M: Right! It's bananas! But I think we built a lot of our culture, even though some of our best friends and comrades lived one town over, there was something about writing a letter, having an intention, and having a message that we wanted to put in the fanzine and also the process of sending it, helped build a lot of our relationships. And so, I think that's one thing I would hope some of the younger generations of people making music and sharing ideas [are still doing]. You have a whole different universe of connection that makes a lot of things better and easier, but some of the depth might not be there I think, that is, when you reflect back on what we were able to do by putting out a fanzine and making copies of it and sending it in the mail to our friends and

MN [cont.]: getting theirs back in exchange. Some of the things are embarrassing all these years later, it's fine, but you know, I think it really did have us *have* to build that relationship.

A: Well also, I mean, yeah, it was a form of expression and it was part of the whole DIY, and Riot Grrrl definitely took on the tenets of DIY and taking over the means of production to represent yourself. And if it's like a photocopier and, you know, glue and tape and scissors—okay great! Back then too it was pre-digital, so it was also a way of networking with each other. And you could kind of send this stuff across the country to each other—and it's kind of amazing how much we actually did network pre digital, you know, pre internet and everything.

M: Oh, totally!

A: It's wild how many connections we made. It was also an informal economy too. Like you'd trade your zine for someone else's record and blah blah blah.

M: I mean our band was—Allison and I had the idea for our fanzine slash radio show that we wanted to have before we actually called ourselves Bratmobile and then when we had that fanzine and I met Erin maybe six months later and we were in the final stages of printing it and that was how—she already had a fanzine and that was probably our first conversation. Whoever introduced us was like "oh, she's got a zine, you've got a zine!" That was how we actually built our friendship, with Allison, Erin, and me. When we first played together, because we didn't live in the same city, that was the root of it.

# lifeguard ★



chicago, il

Death row meal?

Kai: Maybe a jambalaya. Gumbo.

Asher: I mean it depends how I'd be feeling on the day— maybe gumbo? It would be kind of awesome. It would be like every food at once and then you die.

Kai: Why did we both say that? But, you know what I mean? It'd be kind of sick.

Isaac: That would definitely be the most wide experience.

Kai: Maybe Turducken too?

Isaac: I wish I could tell you my desert island food. Probably some kind of like...

Kai: Empanada?

Isaac: That would be pretty good, but it's pretty fried. No, I think— there was an anecdote that we were talking about another friend responding to a question at Pitchfork music festival saying that his desert island food was an empanada. You don't remember hearing this?

Kai: No! Are you yanking my chain right now?



Isaac: It was crazy, no I'm not! It was just weirdly relevant... I just had a Philly cheesesteak recently and loved it. That would be a solid desert island, death row meal... nail the coffin maybe.

Asher: The cheesesteak would nail your coffin?

Isaac: If I was already dying, it would be like 'well alright'... there's no turning back.

Just throw it in there with you!

Kai: My death row meal would be coke. And heroin. A bunch of hard drugs."

Isaac: Would you eat it though?

Kai: Sure, yeah! Why not? No one's done it before...

Besides Kai breaking his foot, how's the rest of the tour been so far?

Kai: Oh, it's been great! I'm trying to think of any highlights... we went to Canada for the first time. Saw Montreal. Saw the Québécois, who I called French people on stage. But people told me after that that was very, very offensive. But I'm also thinking, I've talked to other people, and maybe they want to be called French.

Isaac: Yeah I think the Québécois like to be called French people and the French people don't like to think that the Québécois are French.

Kai: Yeah, Isaac knows about that. Definitely the spokesperson for the Québécois.

Isaac: Yeah, I'm just so French.

I guess speaking of the French, what are you looking forward to on your European tour, Europe generally?

Kai: Currywurst. Spätzle.

Isaac: English breakfast-

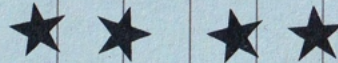
Kai: No.

Isaac: But it might be bad.

Kai: It is bad.

Asher: It's not bad!

Kai: Looking forward to Marmite.



They have that in Europe? I thought that was an Australian thing-

Kai: Oh, that's Vegemite! Marmite's English.

Isaac: I want a stroopwafel!

Kai: Belgian chocolate... this is not new information or interesting, probably. Food!

Asher: Yes, food is the answer.

Kai: And, we don't eat a lot of food.

Asher: The views, also. We've never been to any of those places [on the tour].

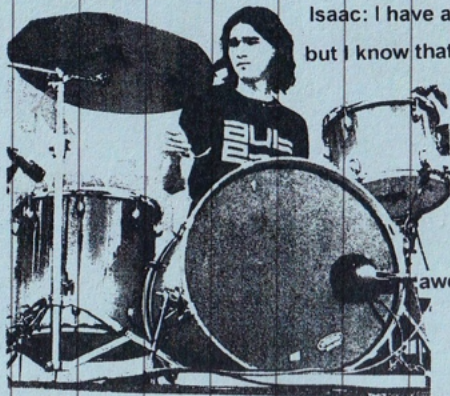
First time in Europe?

Asher: Well, I've been to Europe, but never to any of these places. I went to Italy one time.

Isaac: I have a big list of buildings that I'm trying to go see but I know that we won't get to any of them. When we tour the states we see nothing.

Asher: Europe's a lot closer together though.

Isaac: That's true! We might be able to hang out but, I don't know. Like, in Berlin it's just a bunch of ugly Soviet shit. I mean it's awesome, I like the way it looks. But hopefully, we get around to it.



Are you excited to perform the new song that just came out? "Ministrie / Energie" and also the cover of "Telepathic Love"- which I think is one of the most underrated Wipers' tracks-

Isaac: Real!

Asher: That's kind of why we did it, because it's like our favorite song.

Isaac: It's a deep cut!

How do you normally go about choosing the covers? Especially if you all have different tastes.

Asher: It rotates. We each pick one and then play it for a while. So, who picked "Telepathic Love?" Was it me?

Kai: Yeah.

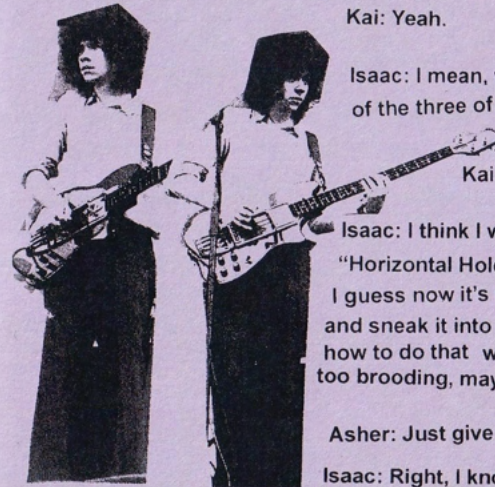
Isaac: I mean, you're the biggest Wipers fan probably of the three of us.

Kai: And I'm the biggest The Jam fan.

Isaac: I think I went first with really insisting that we cover "Horizontal Hold by This Heat," which we still do live. But, I guess now it's my turn again and I want to cover Autechre and sneak it into our improvised shit. But I don't really know how to do that without it being corny because it's sometimes too brooding, maybe, to recreate it as a band.

Asher: Just give us a song!

Isaac: Right, I know. We've just got to figure it out.



What you're making right now is musically very different from your first single and I feel like it even diverges from what you all were doing on the EPs that came out last year. Could you describe the trajectory of Lifeguard using the format of a film trilogy- prequel, first film, sequel? Make up a title and a brief description of what would happen in each movie.

Asher: Wait, using real movies?

No, make one up!

Kai: Okay, so let me just get this straight. Make film titles?

Yes!

Asher: Should we start with the prequel or should we start with the main movie?

Kai: Well I think the prequel would be something Spielberg-esque. Kind of an Outsiders-type, three people who really liked music but were on the outskirts of society. Loners...

Asher: It would be a cold movie full of snow and burritos.

Everyone: Snow and burritos?

Asher: You know, we ate a lot of burritos when we started being a band. Wait, tacos, I meant, sorry. We would get tacos a lot.

Kai: It would be called "The Rise of the Guitar".

Asher: And a lot of it takes place in my basement with our recording set-up, home recording.

Kai: It would be kind of like [2001: A Space Odyssey] when the monkeys find the monolith and the monolith is like...

Isaac: A jam session!

Kai: -A jam session. It's like when a monkey discovers fire or a man being like [proceeds to make explosion noises and use lots of hand gestures] and then he makes fire. That was like us figuring out... because we had never been in a band that was fully an expression of all of us collaborating and so I think there was a man finding fire moment.

Isaac: Definitely something early and evolution-y. It could be a nature documentary? No. No. Historical fiction.

Kai: Yeah, and then I think the second one would be kind of like a mob movie. It would be really down and dirty, like us in the trenches. Maybe we're also contract workers working on a giant building, and the building is the building of Hallogallo and the Chicago indie community and it looks like the Capitol Records building. And it's [about] us forging the new government of youth control.

Isaac: Instead of it being... If you imagine the Capitol Records building sliced up so it looks like it's clearly records... But maybe ours would be cassettes-

Kai: Just 'cause they're cooler.

Isaac: They're kind of cooler, but also more D.I.Y. And you know, we did tapes always until we- we did a lot of hand-done tapes and it's much easier than vinyl. So, if it's about us building up the empire it's on cassette for sure.

Kai: We still make tapes.

Isaac: We still make tapes. No, it's not that we used to make tapes. Now we just can make vinyl. It takes forever, but...

Kai: And then- so would the last movie be the future?

Yeah!



HALLOGALLO BUILDING \*



Kai: The future... it would be like-

Asher: Boogie Nights!

Kai: It would be like Boogie Nights.

Asher: Exactly.

Kai: Yeah... Yeah! It would be like- It would just be Boogie Nights. It would be like Boogie Nights except it's us.

Who would you want to play you?

Kai: The big dick guy.

Mark... Wahlberg?

Kai: Mark Wahlberg, yes.

Asher: I will not be Mark Wahlberg, but-

Isaac: Or we could do any movie that features mobility. Lots of running around.

Asher: Yeah, Run Lola Run.

Isaac: Yeah! I was thinking that. Lots of sports movies, maybe Blades of Glory.

Asher: Challengers, for all you New York people.

Isaac: Once we're off these crutches, the future looks fast.

Asher: Yeah, love triangles, tennis.

isaac: Love triangles, tennis, running.

Kai: I don't know any movie about that. At all.

Isaac: At all.

Kai: Footloose? But there's no violence. Not yet.

Isaac: We are breaking up on stage, though.

Asher: We're planning it.

Kai: Working on it, for tonight, actually.

Oh yeah, Empty Bottle show tonight?

Kai: Yeah!

Isaac: You coming?

I cannot.

Isaac: Not 21?

No.



\*LIFEGUARD (2034)\*





Kai: It's fucked up. We didn't choose that.

I wanted to go to the Summer Thunder show at Union Pool too, but it was also 21+!

Kai: Damn! Isaac: That was fucked up!

Asher: We didn't know about that! It's a fucking day time show. Why is it 21+ ? That makes no sense.

Isaac: It's two fucking pm.

Asher: Also there were totally kids as hell there. Like, little kids.

Kai: There were babies!

Isaac: Several people we met brought their children. I guess the critical threat age for venues is-

Kai: Our age.

Isaac: Yeah, middle ground, where you are interested in getting faded-

Kai: You probably have drincken. Isaac: Yes. I think it's drank...

Asher: But we haven't done that, ever.

Kai: Alright, moving on.

Moving on...I also wanted to talk about the artwork of "Ministrie / Energie." It reminds me a lot of old punk 45s. I know you all do the art together, too. I was wondering what mediums are you most drawn to and how does making visual art inspire your sonic art?

Kai: I mean, I think that we all do pretty different processes. For me, I'm really into printmaking and risograph and screens and shit like that and making zines. I'm very much into the chance based art of ink. So for this single cover, we did that. Isaac does 3D creative coding, crazy stuff like that.

Isaac: Generative shit. I hate saying generative because it sounds like it's AI to anyone who doesn't know what I'm talking about-

I study interactive media arts at school, so, I understand!

Isaac: What the fuck! So sick... I'm a big modular, digital guy. Touch Designer is my medium, and blender, obviously but, it's more controlled. I don't like sculpting. I like to displace stuff with noise.



Do you like doing animation?

Isaac: Yeah, but it's much more abstract...I make music that's tied to it called Donkey Basketball and that has become audio/visual to where now I project behind me every time. It's tied together... Fuck. What was even the question?

Basically just, how does your visual art inspire you sonically, but you kind of answered that with Donkey Basketball.

Isaac: Well, it's just, with the generative stuff, I think it just shows something about my general interests. Touch Designer is often unpredictable. You're setting parameters which expand and change itself which is definitely like a good chunk of our set at this point. Just like, setting parameters to fuck around within.

Asher: Just seeing what happens. I think we all have an element of designing on the fly. We don't really plan out our shirt designs or our record designs before we get together. Which means that sometimes it doesn't work at all and it's kind of the same when we make music. We're not super pre-planning, so we all kind of get together and for the most part just improvise and then build the songs out of the things that we come up with.

Isaac: That's why we love the risograph thing too is because sometimes it's just up to chance, you know. It definitely does not turn out the way you set it up for the computer. I think the unpredictability is kind of the fun part. The risk involved in "Do I control every element?" No. But it turns out to be kind of special.

And you're doing [the risographing] yourselves, for the seven inch cover?

Isaac: Yeah! We're riso- I mean Kai's more into this but, we're riso-ing all the covers ourselves. 500 of them! I don't know when we have to finish that.

Asher: The physical is taking a while so, it'll be a while. We have time.

Isaac: October, I guess.

Asher: Yeah, it's also easy to do something like 500 risographs 'cause it's like a machine and riso is made for mass produced flier work which is also I guess a part of the design aesthetic of the new single. We like to xerox things. We like to make a bunch of copies of it before it's done and I think that informs a lot of the visual side of some of the older record covers too. The EPs, specifically.

What's normally the process behind designing those?

Asher: It's different every time. But we all usually get together and then we will either look in our notebooks for things or we'll draw things or, usually we do it in the computer and we're all kind of sitting around the computer and there's a lot of interacting with the printer. Like, for the "Dressed in Trenches" cover it was a print that I'd made at school, in high school for my art class. It was the red, heart-thing that was on there.

Kai: It was the back side of it!

Asher: It was a painting I did in a notebook. So, I put a piece of paper in the notebook to make sure the painting didn't bleed. Then I took the paper off and that's what it was and it looks like a heart or something. Then we printed it out again and cut it up and put it on a blue piece of construction paper.



Isaac: Usually the computer involvement is very minimal. Usually we're just touching things up in there. But, we usually try to mainly have it be compositing things together physically on paper and rescanning it and doing the xerox thing. But most of the arranging we try to do by hand. Usually, that just works out better. No grids to snap to. It's kind of nice.

Asher: And especially with that second EP cover. We were kind of going off of the first one, too. We definitely took a color approach to it where it was primary colors to try and be as cohesive as possible. Just because we wanted them to be related because the songs on them were written around the same time. It felt a lot like a record even though it was two different releases, so, for the front and back cover we just tried to match the design of the first one while trying to make something that looked pretty different.

It's so nice to hear about your process because I know—I found this out recently—most artists don't do anything for their artwork, which I found really shocking. They just have somebody else design it for them.

Isaac: It's always weird to hear about like really awesome, iconic record covers for some album that's really personal to me and hearing that they weren't involved at all and they just got the artwork delivered to them. I don't know how you could trust someone else to complete your idea like that. It's fucked up.

Asher: I feel like, as music fans, the visual side of it is just, important. We all are very drawn to good record covers and good posters and good visual representations of music so, I feel like we all are just actually into that and that's why we make the art for ourselves, you know.

You all have been mentioning xerox and zines and I'm wondering how you got into that and also if you could talk to me about the Hallogallo scene and where you are hoping for it to go.



Kai: I got into zines because I was at Reckless Records and I found this zine from 1999 there and it was super dusty and it was like oh my god this was left in Reckless Records in 1999 and no one ever got it and I read it and it was awesome. It was this zine about this guy who got stabbed— it was a crazy story zine, and it changed my life. It was super inspiring and I got obsessed with this idea of the physicality of a zine and holding something that someone made with their hands and there's the imperfections of it and it feels so personal. I just have a lot of zines— I ended up spending a lot of money on a bunch of zines. I love the history of zines and I was like, during the pandemic or right after the pandemic, it felt like we had to really work hard to make an image for our scene and we had to work on creating some sense of community or something that could help build community. The zine was kind of a vehicle to make an image for ourselves and our friends and hopefully feel inviting to other people. It's been super rewarding because it's allowed me and other people to reach out to bigger artists and get a lot of inspiration from them and in turn, inspire more people and work with other young people and learn about new music. So, yeah, the scene has been growing really well and every few months it feels like there's a lot of new Chicago bands and new people to meet all over the globe. I think people latch on to zines because it's so different from social media and how you interact with it.

What's your process for zinemaking, and what are you thinking about when you're putting the zines together?

Kai: It's a pretty practical process. A lot of it is just fanboying or whoever's doing it, is a fan. But it's always trying to take it at an angle of "how can this relate to someone who's young and trying to get into music or art?" So, it's just like, aesthetically definitely considered and it plays into all the record covers and stuff that I make. So, yeah, it's pretty practical. How can you make this accessible to people, how can they learn about bands, how can they learn about what's happening in Chicago, how can it be accessible for people to hear all this music and get a streamlined way to learn about stuff.

Ok. I don't know if you guys are allowed to talk about any album that may or may not be coming out at some point but do you have any words to say about that?

Kai: It's going to come out as soon as we can, and we're really really excited about it because it's awesome.

Asher: It's been very nice to work on this record this year. We're able to put a lot of time into it, so we're using that.

Isaac: We're still kind of in the middle of dialing it in, but we're at a point right now where it's coming together, like all the songs are tracked and we feel ready but it needs that little extra time in the oven.

Asher: And we still have to make the art for it and the package design and that's exciting to think about. It's cool when you can get to the point where the music is done and then you can kind of take some time away from it and focus on it from a visual standpoint. That's probably going to happen after we finish touring and we'll be back in Chicago and we'll be back in school... and yeah, it'll be good.

Kai: Yeah, just like, *when we're back in Chicago and we feel it.*



FROM AMERICA'S FINEST CITY... (SAN DIEGO)

JOE, CAM, TRISTAN (+ KELLEN)



KAN KAN

THE BAND.  
NOT THE STUPID RAPPER.

CAN EVERYONE SAY THEIR NAME & WHAT YOU DO IN KANKAN?

Tristan: I'm Tristan, I play the drums, but I'm not the usual member. I'm just filling in for Kellen.

Cameron: Hi, my name's Cameron, and I play guitar and sing.

Joe: I'm Joe and I play bass.

COULD YOU GUYS TELL ME A LITTLE BIT MORE ABOUT HOW THE BAND STARTED? WHAT LED UP TO YER DECISION TO PLAY MUSIC TOGETHER AND THE CREATION OF YER FIRST ALBUM?

C: Joe and I went to middle school together and he gave me Beatles CD's. We had our first class in sixth grade together, English class. We weren't close friends throughout middle school or high school, but acquaintances. Then we were both going to City College in San Diego and we walked past each other and he was like "Do you want to play in a band?" 'Cause his other band had just dissolved. We started (Kan Kan) with this guy Brent and it was in his garage. And it was pretty bad, the early demos. I mean, it wasn't bad but we weren't really playing anything at all.

J: We were pretty good.

C: Yeah, it was cool. We covered 'Anything Could Happen' by The Clean for the first show we ever played. But the album took us a long time to record for sure.

J: Yeah! We're a band that's from 2015 so if you can imagine that time in Southern California. That's surf punk, that's Burger Records. These are the big things. So, that kind of permeates but that's not our deal. We were always outside of it.

C: And we had a practice space and it was kind of Joe learning how to record. We recorded this band Oatmeal in the church and we were trying to record our stuff at the same time. I guess it took longer because we were still trying to figure it out. I had left for the summer to work in Alaska and we recorded all these basic tracks for 'thankyouverymuch,' and then Joe added a bunch of crazy shit on top of it.

J: I had a friend, because I was in orchestra, and she played the violin over a lot of stuff. I tried to get her on 'car country' but she... she left me on read. But she did all that violin stuff for a burrito! It was crazy.

C: But yeah Joe would send me the rough mixes and I would just listen to them in a public library in Alaska and it was pretty incredible. But it took us a while to finish the mixing and mastering too. Did that come out in 2019?

J: Yeah, but we'd been a band for like four years. We were kind of late bloomers. We're 28 but everyone who's touring with us is like 22.

C: Tristan's 22! We knew Tristan just through playing music. Tristan was in T.Rexico, a legendary San Diego band.

FOLLOWING UP 'THANK YOUVERYMUCH' WAS 'CAR COUNTRY' WHICH CAME OUT IN 2022 AND IS OBVIOUSLY A RECORD THAT IS VERY INTERTWINED WITH THE CITY OF SAN DIEGO. I'M CURIOUS TO HEAR ABOUT YER EXPERIENCES BEING A "SAN DIEGO BAND" & HOW YOU FEEL ABOUT THE CITY AS A PLACE TO PURSUE MUSIC. ARE THERE ANY PARTICULAR PEOPLE, VENUES, OR PLACES THAT HAVE ASSISTED THE GROWTH OF THE BAND?

C: It's just a legendary music city so it feels fun to be a band from there. But it's so easy to get distracted and just be lazy, you know? Like, why should we focus on finishing up music when we could just go to the beach? Joe is in school and was finishing school for a lot of it too.

J: If you thought 'thankyouverymuch,' took a long time... 'car country' also took a lot of time and re-recording.

C: But San Diego is a good place. It has its ups and downs in where to play and everything, but there's legendary spots like the Casbah. And the Che Cafe was where we played our first show. There were plenty of other places that come and go with weird little things. We played this church called The Industry. I remember one time we played there and they made us lowkey pray before the show.

T: I think I remember that.

C: It was really funny, but it was deep in Eastlake and it's a good place. Right now is like the best it's ever felt. Because we have a house that has shows, there was the pink house, but now we have 61st street house. And we're doing generator shows on this bridge because there was the Hotline TNT show there.

### I WAS THERE!

C: Yeah! People have been doing shows there I'm sure. It's kind of a rave spot, I'd imagine. But yeah, since that show we've tried to keep it going. The cops will come and then shine the lights and then just drive away.

J: Also if I had someone to thank, I would thank the community around Gym Standard. I don't know if you know a lot about that, but during that time period, 2015 to 2019, there weren't that many places to play and The Che was threatened to be shut down like every year, so you had to rely on house shows or Gym Standard.

C: Yeah, Edwin helped us with a lot of shows.

J: And they were all free!

C: But it was like, you know, people disrespect it and take advantage of what they have so, it's always funny. But yeah, Edwin never really put up with it.

J: It exposed us to other scenes to because we're apart-I'm going to name drop Julian Klinecicz, but he was in a band with this guy Kiva, and that guy was such a good guitar player. A lot of San Diego was influenced by post-punk. Mainly the band Women was a big influence. So that was like the cooler San Diego. We were kind of in between surf punk and post punk.

C: It was so long ago it's hard to even think about those times. There's so many layers to it, it's insane...

J: Do you know about that?

### DO I KNOW ABOUT WHAT?

J: The Gym Standard...

YEAH, YEAH. I REMEMBER SWISH PROJECTS TOO. YOU GUYS DID THAT VIDEO FOR "NASTY A.M." —

J: That was recent!

C: Yeah that was in where Digital Gym was, the movie theater over there. We grew up really close to there, it's only a ten or fifteen minute drive.

THIS PAST MONTH YOU'VE MADE IT OUT OF CALIFORNIA, OUT OF SAN DIEGO, AND THIS IS YER FIRST FULL U.S. TOUR?

C: Yeah!

HOW'S IT FEELING? WHAT'S THE CRAZIEST THING THAT HAS HAPPENED SO FAR?

T: Craziest thing was that thing in Austin...

J: What?

T: We watched somebody almost get hit by a car! It was like some road rage incident and this dude just started kicking one of the cars and the person in the car that got kicked was angry and tried to run over the dude.

J: It looked like a movie so we didn't know if it was serious or not.

T: It was right after our Austin show.

J: It happened after I had literally just said "Austin is kind of crazy!"

C: We threw eggs at Joe Rogan's comedy club in Austin, too. Every day is not a drag at all, it feels really fun. The first week is really rough but then it gets smoother.

J: Should we tell them the citation story?

C: Oh yeah, we got citations in Asheville for crossing a barrier near a waterfall and we owe \$200-

J: -per person!

C: And we have to go back to court. It was our fault, but there were other people over there too! But we were really sassy to the park rangers, so. But it's just been fun being on the road with Oldstar too because they're so young and it was their first time in Texas. It's like wearing rose-colored glasses.

J: In Denton, that was pretty crazy. I tried to wear my jacket in 110 degree weather to see how funny it would be but it got pretty bad. Everyone was winded, because it was our first time.

C: But we played with amazing bands like Tex Patrello and Henderson Century and those have been pretty incredible to see live because the recordings are one thing and there's so much depth and then when you break it down to a live setting it's just as magical. Those are the two sets that stand out. It's just fun seeing local bands because we're a local band too. It feels insane to leave and drive across the country. It also feels insane to play with a band that's just in your town too like Deadharrie was incredible too.



\* KAN KAN PLAYING THE BROADWAY (THANKS FOR

SNEAKING ME IN) \*

J: And they would say like "Oh, I've listened to your album," and that's kind of crazy.

C: It's exciting.

J: Even in LA, when an LA band says I've listened to your music, it's kind of crazy.

A FEW WEEKS AGO YOU PUT OUT A NEW E.P., 'TWO THOUSAND AND - WHATEVER.' COULD YOU TELL ME MORE ABOUT WHAT THE WRITING AND RECORDING PROCESS WAS LIKE FOR THESE SONGS AND IF ANYTHING HAS CHANGED IN YER PROCESS SINCE ~~THE~~ CAR COUNTRY?

C: We had those songs right as we finished 'car country,' so we'd been sitting on them for two years. I guess we've just been playing a lot of shows, so it's hard to sit down and record or write songs too, but those we feel are just as good—you know you always want to level up and get better—we had our friend Darren play pedal steel on some of the songs. It was almost the same recording process that we did with Eric for 'car country,' but we used a reel to reel and we got to mix it analog on a board. So it was less computers, less options.



J: We recorded it on a four track before and then we ended up not using it. But they were so good, the demos. That's why there's two could be's, because we wanted to be more professional. But I like the demo. People were telling me it sounds like Idaho.



C: We haven't really finished any songs since so hopefully we get to do that soon. I don't know if anything's really changed besides just adding other instruments to the band.

J: I'd rather record it ourselves. 'Cause 'car country' is half recorded by us, half recorded by our friend Eric, but I think I'm getting more comfortable with recording ourselves. Just 'cause I want to click it and record what we're playing instead of trying the song seven times to get it right. Tristan was actually there when we recorded it which is really funny.

T: I witnessed the session and some unreleased stuff...

C: But yeah, having that space, it's near San Ysidro, Otay Mesa. The border is less than three miles away and it's like a dead area. It's fun going down there but it's almost a 45 minute drive. If we go down there and don't accomplish anything it's like "fuck!"

J: That's why I prefer recording ourselves because if we fuck up, that's fine.

C: And I think some of our favorite bands right now are recording themselves and it doesn't even have to be high fidelity. Like, we love April Magazine and almost sounds like it's recorded on a toaster or a microwave or something.

J: Also shoutout the recording studio, Dog Whistle. Eric records Big Blue World-

C: And big bands. Pleasure Pill

J: It's funny that Pleasure Pill is recording there too.

THERE ARE STILL A HANDFUL OF DATES LEFT ON THE TOUR BUT WHAT ARE YOU MOST EXCITED TO DO WHEN YOU GET BACK HOME?

C: Probably finish a song or sleep in my bed.

T: Go to the beach!

C: Go surfing.

FAVORITE BEACH IN SAN DIEGO?

J: Black's Beach.

C: Yeah, that's the most scenic beach.

T: Objectively the best beach in San Diego.

C: I like Sunset Cliffs too just 'cause it's where the freeway ends... what are we excited to do? We're playing with Idaho in San Diego which is pretty crazy.

J: Developing all my photos and painting. I was reading about how... what's his name...Richie Lee liked painting. He was painting before he was singing in Acetone and I'm inspired by that.

WHAT DOES THE FUTURE HOLD FOR KAN KAN?

C: We're going to become a traveling band. We're going to leave San Diego. We're going to tour Asia. We're going to tour Europe.

J: We're going to get more managers.

C: Hopefully a couple more albums. And then- J: Maybe call it.

C: Maybe call it after that. But it's funny, because we've been doing it for so long, you know. It's been the most exciting thing, going to LA and San Francisco and playing shows and then have people be like "Aren't you guys a local band up here?" And we're like nah. But I feel like we've accomplished a lot so, a break would be cool too, to just think about something else. You gotta quit before things get hairier.

J: We'll have to settle down. I'm going to settle down.

BURN OUT INSTEAD OF FADING AWAY!

thee original kiddie punks!

# REDD KROSS



After starting their band as kids in Hawthorne, California (Jeff was fifteen and Steve was eleven, to be exact), Redd Kross played their first public performance at an eighth grade graduation party with Black Flag, broke up and reformed a handful of times, (in the case of Steve) got kidnapped for a few months, scored and starred in underground films directed by the likes of David Markey and Lucas Reiner, and got Sofia Coppola to pose naked on the cover of their 1990 album 'Third Eye,'— just to name a few things.

Throughout your career you've had a very eclectic fashion sense and wardrobe. Not just for your performances but also on album covers like *Third Eye* and the reissue of *Teen Babes* from Monsanto. How do clothes and costumes play into your creative practice? And what's your favorite thing you've ever worn on an album cover or for a tour?

S: Well it's funny that you should be asking us this tonight because tonight we have a major wardrobe change. Not a change during the performance, but we've been wearing a particular wardrobe on tour, and tonight we're switching it up and wearing our *other* wardrobe. So, there's a little bit of anxiety about things—

J: But we've always been heavily into clothes and fashion because the punk rock scene we came from was very...there were lots of rules in punk about fashion and what you were allowed to wear. So, it was really fun for us to troll all of our peers by being glamorous, not in the Poison sense, but just by finding insane clothes to wear. And one of my favorite outfits, as you've mentioned, the reissue of *Teen Babes* from Monsanto—Steven had purchased a really cheap, ragged, blue Sgt. Pepper jacket that at one point he would wear but then I ended up with it but by the time I wore it on the cover, one of the sleeves was missing. That's how we would go. If it looked cool, who cared?

S: We used to dive into the Goodwill drop off bin at the supermarket after gigs at two o'clock in the morning. That was sort of like our after party, but that was the early eighties.

J: So we still got good seventies stuff.

S: Yeah we would find all of these rare finds from ten, fifteen years earlier like patchwork bell bottoms—

J: Your huge elephant flare patchwork pants that *no one* was wearing! But when you're that age you look great in everything. We were smart enough to know that somehow.

S: So, gigantic patchwork bell bottoms were, at that point, completely subversive in the environment that we were in. But yeah, we've always kind of had a kind of mix-and-match, intuitive fashion sense, I think.

You say that you changed from what you were wearing, you've been rocking the "Candy Coloured Catastrophe" outfit—

S: Yeah we've been wearing that on tour, but tonight we're wearing an outfit from another video. Which, I don't know if you want spoilers but, this is sort of a monochromatic look.

Speaking of "Candy Coloured Catastrophe," I wanted to ask about your new album—was *The Beatles* homage something you had in mind from the beginning, or did that come afterwards?

S: The way that came together was, I think that Jeff and I both secretly had that idea, but neither of us were saying it to each other. It was kind of this unspoken thing. Jeff had said, I'm imagining something textural like terry cloth. Then I got every red towel I could find. And then I had this idea of embroidery. Him and I weren't explicitly talking about the homage that came about, but I think we were both aiming in that direction. Jeff expressed it in the sense where he said "I want the back cover to be completely plain." And I had forgotten that the *White Album's* back cover was bare and at first I pushed back on that and then I realized "Oh, I think I know what he's talking about." But it was like that. Nothing was explicit, it wasn't calculated like that, it just kind of came out that way. On the inside cover there's also an homage, on the gatefold, but it's even more obscure— it's like the back cover of the John Lennon solo album.

J: And Yoko's!

S: Yes. So John and Yoko, on the back cover of their record, have childhood photos. So we decided to be John and Yoko on the inside of our record. And in fact, we even put a special grain filter over the images so that it would look like they're photos from the 1940s, even though our photos are from the 1960s.

J: Yeah, it's a Depression era look.

The last song on the album "Born Innocent," is sort of an autobiographical look at your career so far. 'Born Innocent' is also my favorite of all your albums! Do you have any favorite memories or stories from the creation of that album—specifically anything in regards to the song "I'm Alright," because I think that's one of your most underrated.

S: "I'm Alright" is actually a cover tune.

J: It's actually a Bo Diddley song!

S: Right! Okay, so we know it as a Rolling Stones song because they were doing it around '64 or '65 and we fell in love with a live performance that we found on VHS video in the 80s and we used to watch it a lot. So, that record was definitely informed by our obsession with very early Rolling Stones and "I'm Alright" would be the most obvious example of that. But there's all sorts of things. There was a lot of change going on in our lives around the time of that record. I was fourteen, Jeff was seventeen or eighteen.

J: It was recorded in a really obscure suburb of Los Angeles. The studio was a pro studio but it was in someone's guest house and it was just weird. We were really isolated in suburbia and it kind of fit perfectly with what we were doing.

S: It was recorded in Simi Valley and the neighborhood looked like the neighborhood in E.T.

J: Like when they're trick-or-treating in the daytime.

S: So, imagine that kind of snotty, teenage angst being expressed in E.T.'s neighborhood.

J: And we essentially recorded it all in a garage... but yeah, it was very of its environment. I think Born Innocent is my favorite too because it sounds exactly the way we sounded then. That's what I like from it, that's the experience that I get. It's a fun snapshot. I don't know that I have a favorite record, but I really do like it.

You've got a documentary out now that's also called Born Innocent. What were your initial reactions when you were approached about the making of a Redd Kross film? What do you think your teenage selves would have thought about the existence of a documentary about your band?



\* YOKO ONO \*



\* JOHN LENNON \*



\* BORN INNOCENT \*



\* E.T.'S HOUSE \*



\* JEFF PERFORMING AT M HOW \*

S: I would guess that Jeff's teenage self would assume— J: I would've been way into it.

S: Jeff would have just assumed "of course that's going to happen, it's an inevitability." I certainly wasn't thinking in those terms. When Andrew Reich, the filmmaker, asked us I probably had some hesitations just because it's weird to have your whole story documented. It just seems like we should've been older or something too.

J: It also kind of infringes on your privacy!

S: There's that too! It's like, for instance, Drew Barrymore wrote an autobiography at I think fourteen?

J: And she has yet to write the sequel!

S: But yeah, luckily the film—have you had the opportunity to see it?

I have! When it premiered in New York. I actually had tickets to go to a show the same night but I blew it off so that I could watch it because it was the only day it was playing, I think.

\* IT WAS A KRAUS SHOW AT TRANSPICOS - SORRY KRAUS.

J: Yeah, it's still not really "out" yet. It's still playing in random festival circuits.

Something I noticed was left out of the film was your involvement with Desperate Teenage Lovedolls. How did you both come to be actors in the film and also make the soundtrack?

S: Well, we were just friends with some of the other actors and the filmmaker. David Markey and Jennifer Schwartz and Hilary Rubens. We were just kind of hanging out and David Markey had a Super 8 camera. He had this loose idea about making a film about the meteoric rise of an all female rock group. We were big fans of the Runaways—

J: And Russ Meyer's films and John Waters and Brady Bunch-

S: And 70s sketch comedy like 70s SNL, things like that. It was just all very collaborative and improvised-which maybe you can tell.

J: What's amazing about that film, about both films, David's camera, it was not only a Super 8 camera, it was plastic! And it had a plastic microphone. It was as cheap as you could get. And then all the film was processed at a local drug store.

S: Didn't they get flagged? J: No, there's no-

S: There are some disturbing moments!

J: [laughs] Yeah there is!... But those are like our childhood home movies, those films. Well, it's our *teen* home movies.

S: It's insane though Jeff and I just saw it for the first time in decades. We went to a screening of the film at USC film school... Who's hall was it at?

J: Francis Coppola and what's his face... Star Wars guy. Those are the people.

S: Oh yeah, the George Lucas theater! Who would have ever imagined that? Now *that* would have been more surprising to me than the documentary. If someone said this is going to screen someday in the George Lucas theater at USC film school [laughs]-

J: I'm trying to think, say around the time when we made-what year was Born Innocent made?

S: I think it came out in '82 but it was made in '81?

J: By '82 there weren't-now there's millions of rock documentaries but then I don't think there were any. There was just maybe the weird, really poorly done Beatles rock documentary.

S: There were kind of more fake documentaries like The Rutles and Spinal Tap was soon after that.

J: Yeah I don't know that many rock doc- there were some but it's not as common as it is now.

S: Oh and the thing about the Love Dolls soundtrack- we didn't really set out to do the soundtrack. Basically what happened was, when the first movie was made, Desperate Teenage Lovedolls-it was originally entitled Desperate Teenage Runaways. And then on top of it, the girls were lip syncing to Runaways songs.

J: 'Cause we didn't have any idea that we were ever going to show these movies to the public.



## DESPERATE TEENAGE RUNAWAYS LOVEDOLLS

S: Well, I also don't think we knew anything about creative license and intellectual properties or anything like that. So we did show the first movie in a nightclub in LA and premiered it as

Desperate Teenage Runaways. Then Kim Fowley, the producer of the Runaways, showed up to the screening and he threatened to kick all of our asses and he said that if Joan Jett was there, she would have punched us in the face.

J: No he said that if Joan Jett was there she would have smashed the projector!

S: Oh she would have smashed the projector and then Kim Fowley said something threatening like he had a blow torch in the car. At the time we were like "Oh my god, how lame!" But now looking back, maybe he had a point. But it was also kind of funny that he would claim we were stealing his life story when the character that was most aligned with him was my character Johnny Tremaine, which, I don't know if I would really want to claim ownership of that character. In fact, when I saw it recently, looking at it through a 2024 lens, I was a little shocked by the fame has a price scene. But you know, it was a different time.



I'M GONNA SMASH THE PROJECTOR!

I'M GONNA KICK YER ASSES AND I HAVE A BLOW TORCH IN THE CAR!



If you could make a soundtrack for any film director in any time period, who would you pick?

J: That's difficult-

S: Maybe a Russ Meyer movie. That would be so fun to score. He's just so visually inspiring and all of the performances are super fun.

J: Oh, and any kind of involvement with John Waters would be great because he is a big inspiration.

You guys just played the John Waters festival too, right?

S: Yeah it was our second time! We did it once before in 2017 or something.

J: He did a ten minute stand-up piece on us, it was really an honor!

S: Yeah! He knew all this deep knowledge stuff that was moving to hear. It was really funny, he was saying that we named our band after the crucifixion masturbation scene in The Exorcist. It was ludicrous stuff but it felt like a real win.

J: John Waters was always such a huge inspiration for us. Even before VHS machines, if there wasn't a show or a band to see, we would go to the midnight showing of Pink Flamingos and we saw it so many times. I had a cassette tape of the movie-

S: Of the audio!



J: Yeah! And then his first book Shock Value was really a how-to for young artists who seriously want to do something, how to do it yourself. It was very inspirational.

S: The spirit in which he made those films was definitely the same spirit in which we started our band and made those movies with David Markey. Kind of like finding other misfits that you identified with. It was harder to do in the pre-internet world, I'm guessing. It was always kind of like a flare or a beacon to say "we're here, over here!"

J: And it helped that we made records because we'd find people who liked our music so they were into the same stuff that we were into.

S: But John and the island of misfit toys that coalesced around him and Baltimore in the seventies was super impressive.

J: And we came up in a time where if you had an interesting idea, you had to just do it yourself because nothing else was really going on at the time. The same thing with John Waters, they had such weird ideas and no one was going to help them out. You had to learn how to do it yourself, which we still kind of operate that way. We produce our own records and we do a lot of stuff ourselves.



\* JOHN WATERS + DIVINE \*

Keeping on the topic of movies, I've always wondered why you guys weren't in *The Decline of Western Civilization*. What were you doing when that was being filmed?

J: We were watching from behind the camera!

S: Well, I think when Penelope Spheeris really started to film bands, we were on a hiatus of sorts.

J: A lot of the interviews were filmed in our rehearsal room.

S: Yeah 'cause we were always kind of falling apart and putting it back together from the very beginning.

J: Our drummer had just quit our band in some big dramatic fashion on stage and then he became the lead singer of Black Flag. So, that all happened within a couple of months and that's when Penelope Spheeris came in.

S: Are Circle Jerks in that movie? I don't remember. \* THE CIRCLE JERKS

STOLE THE BASSLINE ON  
'I JUST WANT SOME SKANK' FROM  
TWELVE YEAR OLD STEVE!

Yes, right towards the end.

S: Right, so both Black Flag and Circle Jerks were in that film—the singer of Black Flag at that moment had been in Redd Kross as a drummer, and then the guitar player of Circle Jerks had played guitar for Redd Kross. It was just the timing was such that right when those two guys left our band and went off and did those other bands, we were still regrouping. So we were robbed of that glory moment. But, another Penelope Spheeris connection that's kind of interesting is the film *Suburbia*, which I've actually never seen.

J: There's a lot of it in our documentary.

S: Yeah because the scenes of the punker kids walking around in the vacant houses sort of depicted what our childhood neighborhood was like, those were actually scenes from *Suburbia*. Those neighborhoods weren't our neighborhood but they were the exact same type just about ten miles east of us. 'Cause there was the freeway project, the 105 freeway, that went right through our neighborhood. So we had a similar experience to some of the kids in that film. But once again, I haven't seen the movie so I don't want to say it was *that* similar other than we just lived in a neighborhood where it was like a forties, fifties tracked home community that was being slowly decimated by a freeway project.

J: It was a mid-century nightmare. But fun for kids.

S: Fun for us. As Jeff calls it that's where our Huck Finn adventures were.

This last one might be tough but, looking back on your entire career, is there anything that you are the most proud of or that has given you the most satisfaction to have made or done?

S: I'm really proud of what we're doing now, I know that's a very cheesy Paul Stanley kind of answer. We realized on this tour, or maybe a little bit before, that Jeff and I had been doing this together, playing live and making records for forty five years. I think I'm the first Gen X-er to make that claim, that I'd been in rock for forty five years [laughs]. I guess that's something to be proud of.

J: We grew up with the Osmond Brothers and seeing little kids on stage and Judy Garland, too she was another little kid. You can have all of this incredible experience but still not be *that* ancient.

S: But also I'm still very hungry for it. Maybe it's foolish but I'm still trying to grow the audience. The same things drive me that drove me when we started the band and I think that is reflected in the new record. The set that we're doing now is sort of this retrospective of a little bit of everything but it doesn't feel like nostalgia. Especially because it's peppered with the new album. It doesn't feel like everyone is just showing up to remember their high school years. It feels more—

J: Now!

S: Yeah, now, or the future or something. Or at least, that's what I'm projecting on to it.

J: But the very best thing that I'm most proud of, I think it's the fact that we can still have interesting experiences. That we haven't done everything yet. It's still really exciting to get on an airplane and go somewhere. We haven't won a Grammy yet, though. The funny thing about the Grammy's is, you know they have those alternative categories that they don't show on TV. These people are always getting Grammy awards that you've never heard of and we found out that to get nominated, it requires about 20,000 dollars cash and you have to send out gifts to all these people, so, we're not going to win our Grammy.

S: Unless we do it our own way...but once again, robbed! So kids, when your whole family gathers around the TV this year for your annual ritual of watching the Grammy's, know that Redd Kross were robbed because they weren't willing to cough up the cash.

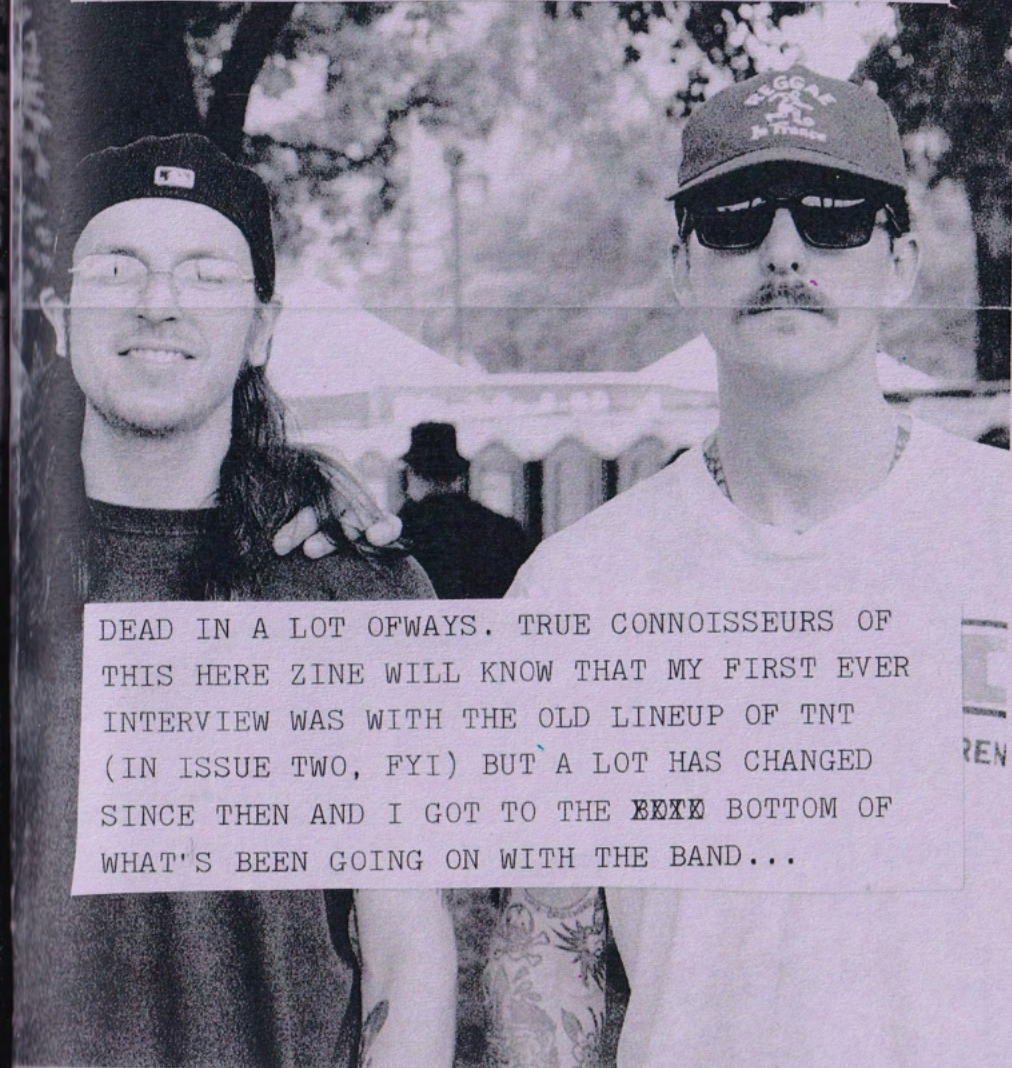
THIS IS:

HOTLINE TNT

FROM LEFT TO RIGHT: LUCKY, WILL, MIKE, HAYLEN



SO, WILL AND I GO WAY BACK NOW. I LOVE TELLING THE STORY OF THE TIME I BOUGHT A COPY OF "DESERVE" OFF OF HIM AT THE SD BRIDGE SHOW AND HE SAID, "YOU KNOW THIS IS OLD NEWS, RIGHT?" AND I WAS ~~VERY~~ MORTIFIED. SINCE THEN THOUGH, I'VE BECOME A BORDERLINE GROUPIE AND HAVE SEEN THE BAND A WHOPPING SEVEN TIMES! THEY'RE SORT OF LIKE MY GRATEFUL



DEAD IN A LOT OF WAYS. TRUE CONNOISSEURS OF THIS HERE ZINE WILL KNOW THAT MY FIRST EVER INTERVIEW WAS WITH THE OLD LINEUP OF TNT (IN ISSUE TWO, FYI) BUT A LOT HAS CHANGED SINCE THEN AND I GOT TO THE ~~XXXX~~ BOTTOM OF WHAT'S BEEN GOING ON WITH THE BAND...

SHANNON: So, Will and I have been in the midst of an email chain these past few months... We've been going back and forth about generator shows. What's everyone's best advice for putting on a good generator show?

WILL: It's really hard, and it's funny because someone recently asked me to help with a show in NY the day before we left for a month-long tour and I was like man, I wouldn't do that on the laziest day of the year for me. The day before, it's like the most stressful thing in the world to throw a generator show. It's ~~getting~~ getting more and more rare as I get older, but, they're very fun and when they go off they're awesome. But, yeah it can get torn apart in a heartbeat if the cops show up. All of your work can just be... blown up.

LUCKY: So, what do you do if the cops show up?

W: They've never shown up for me, so, I don't know! I just hope for the best.

L: Wow! W: What you've had that happen?

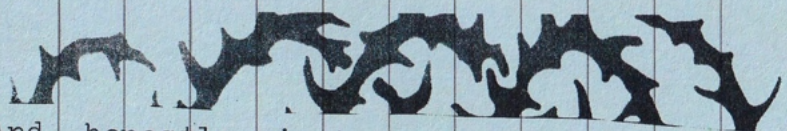
L: Cops show up to the show? Yeah! a couple times.

W: Actually, ~~you~~ just in general you've had some police encounters. Would you share?

L: I have had a lot of police encounters. This is my biggest tip, the key to success is running as fast as you can. You always get away. Those guys? They're not athletic.

MIKE: Never look back!

L: You see the police and you turn your back to them and you keep fucking going!



W: And, honestly, just to pivot a ~~xxx~~ little bit, when you're choosing band members, you should be choosing people with a fast land speed.

M: And stealth, you need stealth in a band.

HAYLEN: What are we talking about?

S: Generator shows!

H: Ah, generator shows, okay. Location, location location. It's all about the ~~xxxxx~~ location. If it's under a bridge somewhere, that's cool. If it's in a tunnel, that's even cooler. If it's in the middle of a park that's... pretty cool. That's what I have to say about it. You want it to be in a really awesome place.

L: One other big thing. You're throwing a generator show, I know as technology improves, we've got these electric rechargeable battery pack generators. That's not punk! Gasoline and fossil fuels are punk! No matter what anybody tells you, you ~~wanna~~ wanna hear that thing running in the background of the show or else it's not cool.

S: Since the last time we spoke, Cartwheel came out. You've been doing festivals, lots of touring. How have you been dealing with the change and what, if anything, has changed about your outlook on making music and the ~~xxx~~ band as a whole?

W: We've been waiting for a long time, not waiting, we've been working... Mike why don't you jump in, you were there right before Cartwheel.

M: I mean, I think ~~xx~~ the outlook on making music has stayed the same.

W: Yes.

M: The only difference is that now it's a group of people that are kind of pooling together. I feel like if anything we've just been trying to

hit it hard, play a lot of shows. I guess that the record has influenced that because if we didn't have a record to tour, we probably wouldn't be playing as much.

W: We pretty much made the decision that we would die for it.

M: ~~xx~~ I made that decision long ago.

W: Yeah, but we doubled down on it. Like Mike said, it is definitely-- I think we've solidified and fossilized this crew as a four ~~piece~~ piece that's been way more collaborative than it ever has been. So, that's a change.

H: I joined the band I think a month after Cartwheel came out and my first time actually seeing Hotline TNT live before I was in the band was the Cartwheel record release show. So, I feel like everything that I've seen so far and on that first tour we went on together was people seeing the post-Cartwheel shows live for the first time.



\* CARTWHEEL RELEASE SHOW AT TVEYE (2023) \*

M: The actual touring and playing shows feels the same as it did before.

W: Yeah, I don't think our attitude will ever really change. We're trying to keep the same energy- which is simultaneously very humble and very cocky.

M: We know ~~xxxxxx~~ what we're good at, we know our ~~xxxxxxxx~~ strengths.

S: So, is this lineup permanent~~now~~? Forever?

L: If one of us is out, it's over. So, if any of you are reading this- say your prayers at night.

W: I don't think you're ever going to get to join the band. That window is closed. No one is joining the band ever again.

M: I've played thru injuries, so, don't even count on that. Broken arm? I've done it.

W: I was on my death bed for the whole ~~xxxx~~ Cartwheel tour! it's not going to change.

L: We thought about replacing Will on the Cartwheel tour as well.

W: We did vote Matt-our last member who left the band- we had to vote him off. That was just kind of a "the weakest link" situation. But other than that, that's it! No more changes!

S: Does this mean that everyone will be working on the next record together?

W: Yes. L: Yes. H: Uh, Yes.

M: Yes... I think so.

S: I know this was a little while ago now, but there was a video game for the release of the third single for Cartwheel- "OUT OF TOWN". Where did the idea for that come from, how did that come about?

W: I'm just a big video game person. I think actually Camille might have been the one that hatched that one. She works at Third Man. She's our awesome A&R person from London. She knows we're into video games and streaming and stuff and thought it'd be a fun way to premiere our single.

M: It was cool for me, too. I got to make a little song ~~ix~~ for the ending. A little bleep-bloop song. I made it in Garageband, on a tour just in the van.

W: Yeah, and there was a chiptune version of one of our old songs ~~xxxxx~~ "STAMPEDE" as the intro music... we just love doing goofy crap like that.

S: In terms of aesthetics too with the video game and even your website- what about that particular sort of late-90s-old-technology style are you drawn to? How does that inspire the music you make?

W: I mean, it ~~xxxx~~ all goes hand in hand. We're 90s kids, right? I would say that we all just have a very high level of respect for nostalgia. It feeds everything we do artistically. ~~xM~~ My guy Haylen is a big into-nostalgia type of dude.

H: Yeah, almost to a fault. I feel like I like it a little too much.

L: I actually personally ~~xx~~ feel that ~~xxxxxxx~~ nostalgia is poison, but I'm also personally addicted to it.

W: ~~xx~~ Especially duringx the pandemic, I felt like there was almost no present going on, so we had to live in the past. We had no choice. I It kept me warm! That's really what nostalgia is, it just gives you warm fuzzies. Like a Norah Jones song, you know, something like that.

L: I think ~~w~~ that with a lot of older technology and video games and stuff like that, everything was more analog and tactile. You have more of a physical connection to those things that you don't have with some stuff now.

W: Web apps, mobile games-



L: Yeah! R There's just more of an actual physical, personal connection to older technology. That's what I look for in music too.

S: It's been about a year since I saw Hotline TNT last... where do you think you will be one year from now, as a band?

W: I'll tell you one thing, we ain't going to be playing the first slot on the blue stage next year. You'll see us on the top! On the top of the chart!

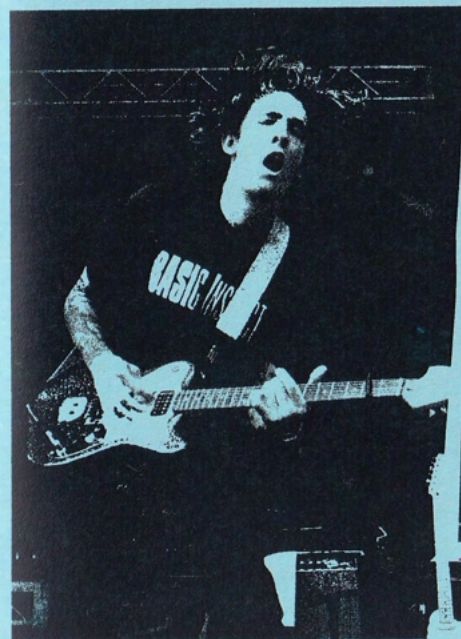
H: The record we're cooking... Can I talk about this?

W: No, but go ahead- for Shannon, yes.

H: The record we're currently cooking up right now, is gonna transcend us. We're going to transcend rather, is what I meant to say.

L: We are going to transcend feeble little horse playing directly after our band. We will be playing many slots ahead of them!

W: Yeah, if you were here this year, I hope you enjoyed it because it's the last time that's going to happen.



PITCHFORK FEST DAY 2 \*



LUCKY + WILL PLAYING THE BLUE STAGE \*

from adelaide, australia

# Swapmeet\*

SHANNON: Can everyone introduce themselves for the record? Tell me your name and what you do in Swapmeet!

MAXWELL: My name's Maxwell, I play guitar and drums.

VENUS: -and sing!

MAXWELL: And sing sometimes.

JACK: My name is Jack and I play guitar and drums and I sing as well. The same as Maxwell!

VENUS: My name is Venus and I play guitar and sing.

MAXWELL: We're also missing Josh who plays bass.

SHANNON: Josh is here in spirit!... Can you start off by telling me a little bit about how Swapmeet came to be? How did everyone meet, how did you first get into music?

MAXWELL: Do you want me to do it?



\* VENUS \*



\* JACK \*



\* MAXWELL \*

JACK: Yeah! Go ahead, go ahead.

MAXWELL: Alright, so me and Josh, the bassist, we met in high school. We played in a band together and then we met Venus because Venus took photos for that band that doesn't really exist anymore.

VENUS: While we were in high school-

MAXWELL: Yeah, was it year twelve?

VENUS: Yes, twelve I think!

MAXWELL: We all became really good friends and started hanging out and then (Jack and Venus) met?

JACK: Venus and I met at an end of year party and then we went to someone's house and we were just playing guitar and then Venus was like "you have to come play music with us!"

VENUS: There's a video. There's a very drunk video where I'm filming Jack playing guitar 'cause I think it's so awesome and I'm drunkenly saying "Oh my god you've got to come and have a jam with us!" But then it actually happened! And we were asked-one of my other bands was gonna play a gig and then we broke up. I was like, we could play, I don't know if we're ready but we could play the gig and we just decided to do it. And then we just kept on playing after that.

JACK: Yeah we got offered a bunch of gigs after our first gig that we made the set for in a week.

SHANNON: That is so awesome. So you've all kind of been in bands for a while before being in Swapmeet?

EVERYONE: Yeah!



SHANNON: When did you start playing all of your instruments?

VENUS: I started pretty late. I started playing guitar when I was maybe sixteen.

JACK: I started so young. I was like five years old when I started playing guitar. And then, I learned drums once and then I forgot how to play drums for a while, and then I remembered how to play drums.

MAXWELL: I started playing guitar when I was like six and then I started playing drums when Swapmeet started.

SHANNON: I want to talk about your first EP, Oxalis. What I find really interesting about the sound is how much it shifts in style from one song to the next while still remaining very cohesive. What was the writing process like for all the songs and how did you record it? Do you record yourselves?

JACK: We wrote a lot of the songs during the first couple of years being a band. We messed around with the recording a lot and things weren't really working for a while. Then we put out (New Wood, Old Ashes) which was really just a demo I'd made of that song that everyone agreed was a good enough



recording of the song to just put it out anyways. Then from there it was like, okay, how do we record the songs that we all wrote together in a really nice way that's going to work? So, we cut back from a few songs that we didn't really think fit together with everything. I think Ceiling Fan was one of the first songs that we ever wrote together, which is epic and so funny. Then a couple of the songs were written more around the time of recording like Collision and Lucky. And yeah! We recorded it ourselves which was really fun. In the room right behind me, actually. Well, most of it. Some of it was also at Maxwell's.

SHANNON: So every aspect is really collaborative?-



MAXWELL: Yeah! We'll all write individually and then we'll bring little bits into practice and make something from there!

VENUS: I feel like Ceiling Fan is the best OG example of how we write songs.

MAXWELL: Definitely.



VENUS: I'd written just a little part of a song and then he started going like (exclamatory noise) and then Jack came and got on guitar and started going blah blah blah blah blah and it was so awesome and I remember thinking "Holy crap! This is so sick!" We all write songs but then when we work on it together it becomes something else entirely which is cool.

JACK: I think it was just such a challenge to capture all of our creative energy for some reason, and it has been for a while which is probably why it took so long.

SHANNON: I was looking at your playlist on Spotify of songs you like, and I saw that a lot of them are American bands. But are there any local Adelaide or Australian bands who influence your sound? Could you tell me more about what the scene is like in Australia?

VENUS: Armlock!!



MAXWELL: I was going to say the same thing. A lot of local stuff influences us as well. Like all of our friends that are in bands, we all kind of like what they're doing and we feed off of each other a little bit, which is nice. The scene's really cool, at least in Adelaide which we know a bit about. We haven't been too much interstate-well, Venus you've been interstate a bit, so you know more than us.

VENUS: I think it really is a post-COVID music scene. I wouldn't say we were too influenced by bands before COVID locally with our music that we made. They inspired us to be on stage, but I think through COVID, we all listened to music that was being made in different countries, especially the US. This scene we have now is just post-COVID babies that are influenced not from just the same circle. It allowed us to break out of it and introduce something a little bit different. Does that make sense? (laughs)

SHANNON: Yeah, yeah it does!

VENUS: Any other specific bands?

JACK: Jackulson!



VENUS: Jackulson's awesome.



SHANNON: I hear a lot in your music, especially in "I Wish I," that kind of reminds me of Wednesday, like the yelling in "Bull Believer." I thought that was really awesome.



VENUS: When Bull Believer came out, I was like, "No! What?" We had been playing that for so long. I was like "they did it, they did the thing! Oh my god we need to make it sound like this. This sounds awesome." They managed to encapsulate the exact energy that I felt with that song. So that turned out to actually be a really good example of how we can make all of the noise work.

JACK: We bought Bull Believer on bandcamp just so we could analyze the mix!

SHANNON: Going back to Oxalis, I forgot to ask, I was looking at the cover and trying to figure out what the art was, and then I realized that everything you've done has either a dog or animal theme. And also oxalis is a plant genus! I was wondering how nature influences your songwriting and also your art.

VENUS: We live in Belair which is in the foothills of Adelaide, so we're constantly surrounded by nature. We felt like animals were also a good way to separate ourselves from the music. Instead of having us on the front covers and stuff, the music isn't really about us anymore once we've written it. Using the animals as these kinds of figures that we can put the music to, it's a good representation of everything we try and make.

MAXWELL: I agree with everything you said. It's kind of cool especially having the animals on the artwork so far from us, it helps detach us from the music a little bit. It's more focused on what people are hearing instead of us being at the center of it.

VENUS: And they're cute! They're cute as hell. SHANNON: Do you make the art?

VENUS: Yeah! Most of it. I'm just like an iPad baby so I'm always just making stuff.

SHANNON: What are you guys working on now? What's up next for Swapmeet?

VENUS: Okay on three! One...two...three!

EVERYONE: Album!

SHANNON: What can you tell me about this album?

VENUS: Not much (laughs).

JACK: We've still yet to figure it out.

VENUS: But there is one in the works! I mean we've got a million songs. We literally have a million thousand songs. We're just trying to figure out what's going to go on the album and start recording it.

JACK: We're going around Australia a bit as well.

MAXWELL: Yeah, a few shows!

SHANNON: Hopefully America one day!

MAXWELL: We've got some friends that are there at the moment and it looks like so much fun.

VENUS: Yeah! They're called Doris, if they play near you, they're really good. It was very hard for them to get into America to play so they did it their own D.I.Y. way which sounds really, really hard. It just seems really hard to go play in America but hopefully we can do it at some point!

SONGS I LIKE...  
THAT'S ALL FOLKS!

i walk alone - mecca normal  
tally ho! - the clean  
cafeteria rock - the rondelles  
rainmaker - sparklehorse  
poolhouse blue - 18th dye  
subterranean desire - oppenheimer analysis  
kid's alright - bettie serveert  
you have a way - sharp pins  
read a book - pylon  
pain without a touch - sweeping promises  
bronwyn - red theme  
birthday cake - cibo matto  
sneaking into yer house - emily's sassy lime  
sports - viagra boys  
motor mouth - worlds worst  
bhang, bhang i'm a burnout - dum dum girls  
i wanna live - galaxie 500  
to parter - butthole surfers  
wristwatch - mj lenderman  
born in the wrong time - the great unwashed  
engine(i think i'd know) - oldstar  
glorious tales of wes - the smashing times  
dream baby dream - black tambourine  
be a fish - bardo pond  
a picture of aorian gray - television  
personalities  
brontës in the attic - suckdog  
ever falling in love - times new viking

I'M GOING TO BE  
A ROCK'N'ROLL  
STAR!



\*ME IN THE 2ND GRADE I THINK\*

SPECIAL THANKS TO: JILL, BERNARDA,  
BENNY, JOSEF, DARLENE, MILES, JAMIE,  
JMAC, TALIA, MITCHELL, MALCOLM,  
KALLIOPI, AARON, JAKE, ALEX, EMMA,  
PAULINA, CHRIS, GERARD, PATRICK,  
WNYU, LUSTER PHOTO LAB, BURN ALL  
BOOKS, & ALL THE BANDS. I LOVE YOU  
SAN DIEGO.



**CementLand, USA**  
**Between Rts. 8 and 28,**  
**Monroe, Louisiana**



what we do is secret