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SONIC DEATH

#3

OFFICIAL SONIC YOUTH
FAN CLUB ZINE

EXIT

THESE GUITAR AMPS
BOTH SUCK
BIG MOOSE

YESSIR



* JUST got back From Pretty F*cking Dirty
Tour 1992 USA! Thanks to Everyone who
Came AND Boogied with us. And the hep
punk superstar bands we played with; PAVEMENT
ROYAL TRUX, JON SPENCER Blues Explosion, Mudhoney,
Laughing Hyenas, ERIC'S TRIP, PAIN TEENS, PICASSO TRIGGER,
Superchunk, Boredoms, PRIMUS(?), Fire hose, Meat
Puppets, kurt, CELL, and Zeke.

* We leave for Euro-tour in a day or
two so we're rush-jobbing this issue. We'll
be back For Christmas in time to shoot a video
for "SULAR KANE" with director TAMRA DAVIS ("Kool Thing +
100%") and it'll be starring the exquisite DREW BARRYMORE.

* IN JANUARY KITTEN (Kim + Julie Cafritz duo group) and
MOSQUITO (steve + JAO FALA + Tim F.) and THURSTON (doing solo
and/or playing with Ya JAPANESE) and HALF JAPANESE will be doing
shows throughout JAPAN. They'll meet up with LEE in
Australia and SONIC Y. will do Festivals (with IGGY, NICK CAVE,
Mudhoney, Disposable Heroes...) and gigs. Also New Zealand.
And then SY goes + does Japan themselves. Then home? I hope.
so.

OH Yeh - send away for
HIT IT OR QUIT IT FANZINE for Chit + Dix
40 SENECA BLVD - 3238 BRYANT AVE. S. #26
MINNEAPOLIS, MINNESOTA 55408

Ⓟ XXX Ⓟ

SONIC YOUTH

SEND AWAY FOR KITTEN KORE

FANZINE-IT ROCKS! — PO BOX 66561 LOS ANGELES, CA.
90066 USA

DESIGN BY
BARRY + CARIE

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Hi g~~u~~ys - j's got bac from S.Y.'z U.S. tour. Saw lots of you at the shows. It mad me feel all tingly and proud that so many gurlz com to r showz. The "Free Kitten" EP. will come out eventually. It's soo slow. We recorded a cover version of Oh Bondage! Up Yours by X Ray Spex for a pro choice comp that features women doing 70's hits by female performers. Roseanne Cash and other heavy weights are on the comp.

Julie and I recorded with Yoshimi, the genius drummer in The Boredoms. She plays trumpet ~~and~~ also and screams in the most amazing way. She is playing with us in Japan. We also recorded a Kitten song called Yoshimius.

That's all I know
rite now
K&M



Dear Sonic Death,

Count me in. Sonic Youth is by far the best band going today. The Castaic Lake show was amazing (dust and all). Teaching high school gives me the opportunity to turn students on to the incredible music the band has put out through the years. Is there any way of obtaining printed lyric sheets for the last two albums? Thanks for all the great times. I hope to hear from you soon.

Karen Carpenters
home town. I live
near her
parent's house.

love

Raul Pineda

10403 Western Ave
Downey Ca 90241

phn: (310) 806-3506

HEE

P.S. Butch Vig is a GREAT producer.



DYSFUNCTIONAL / FAMILY CIRCUS



"Billy's teacher committed suicide."



"Eatin' and shittin', eatin' and shittin'.
What's the point?"

FANZINE OF THE ISSUE HAS TO GO TO DYSFUNCTIONAL FAMILY CIRCUS -



"Please, hold back the hideous nightmares
that torment me, for just a moment."



"Did I say, 'fuck you'? I meant 'thank you'!"



"If I can just round-up these tracers, I'll have my acid flashbacks licked."



"Did you bring us anything, Daddy?"

"Retribution, you worthless little shits."

You can have
lots more fun with
**THE DYSFUNCTIONAL
FAMILY CIRCUS**



"Oh, okay. Sure, I'm naked."



"If it's too loud, you're too old."

Buy these books at your local bookstore!
Collect 'em all!

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RECORD REVIEWS

- SEBADON - SEBADON VS. HELMET - LP (20/20/21A MAURY RD. / London, U.K. N16)
This is either SEBADON'S MASTERPIECE OR AT LEAST their EVOL. Whatever, it's grrreat - equal parts T. REX, MASCIS, and MAGIC BAND. Steal it.

- COME - FAST PISS BLUES - 10" - (PLACEBO, UK)
COME are good eatin'. MEASURED, moving, heartfelt, etc. THALIA is a much happening singer who can probably kick the living shit out of IZZY STRADLIN. The humid MASSACHUSETTS sound will reign.

- A HANDFUL OF DUST - A little Aesthetic discourse - 7" (TWISTED VILLAGE/PO BOX 19/WINDHAM, CT. 06250 USA - OR- XPRESSWAY / PO BOX 85/PORT CHALMERS, OTAGO, NEW ZEALAND)
This is a pretty cool single of Instrumental-noise-amp stuff that works well as "composition". Not wanky. It's a solo live to 2-track thing by BRUCE RUSSELL of the infamous DEAD C. (A New Zealand combo Sonic Youth is trying to get to tour with this winter over down under)

- BIKINI KILL - LP (KILL ROCK STARS/120 STATE AVE. NE #418/OLYMPIA, WA. 98501)
THE MOST visible of the exciting network of RIOT GRRRL groups have released a record. An unfortunate lack of imagination has the group exploiting their own unique "Sonic-Youth-as-sacred-cow" angle by semi-pseudo-dissing Thurston on "THURSTON hearts the who" (they dissed Kim in option magazine after Kim told option to check them out - they apologized to the audience at MAXWELL'S there to see KITTEN [Kim + Julie CAFFITZ] and Bikini Kill but not to Kim. I guess they know which side their bread is buttered on.) I like Bikini Kill because they're Reactionary and they're tacky and they probably know they're self-righteous to the point of being faulty and spotty and Corny. They Rock. Good Fucked-up garage core. IAN MCKAY's old-style HC mix works perfectly. "THURSTON HEARTS THE WHO" has a great chorus and is about kids wasting thought: synapses on whether famous punk-rockers would think they're cool or vice-versa!?! A retarded review of a BK show is recited over the song and it's total chaos. Who cares what people say about you? I don't!?!?! BIKINI KILL'S SEX IS BEAUTIFUL.

**Some interviews and conversations
from the 1992 US Tour,
recorded by Lee...**

cast:

Lee, Steve, Thurston: Sonic Youth
Jennifer, Neil: Royal Trux
Kim (Deal): Breeders, Pixies
Jim Greer: Spin Magazine
Ian: Fugazi
Jon: Blues Explosion
Tim: Boredoms, Mosquito
Yoshikawa: Boredoms
Mac: Superchunk
Maurice: vibe-ology, merchandise

COLUMBUS, OHIO 8 Oct 1992
Newport Theatre, backstage

Lee: So Jennifer where were you born?
Jennifer: In a hospital
Lee: In what state?
Jennifer: Wash, D.C.
Lee: Where do you live now?
Jennifer: In my van. (Laughter) In
somebody else's van, actually.
Lee: Did you have a happy childhood?
Jennifer: Oh, yeh I did.
Lee: Where were you born, Neil?
Neil: Baltimore, Md.
Lee: So do you guys know each other a
long time?
Neil: Eight years, comin up on nine in
March...
Lee: Did you go to school together?
Jennifer: No.
Lee: Where did you meet?
Jennifer: His roommate had a thing for
me, I was in high school and he used
to like wait for me everyday after
school and I would always go over to
their warehouse just so I could see Neil,
and then I saw his band play, and then
I was always over at their warehouse...
Lee: What band?
Jennifer: Jet Boys of NorthWest.
Neil: You know, I had 800 square feet in
D.C. for \$80 a month.
Lee: What was the first record you ever
bought? Do you remember?
Neil: Yeh, it was like a 45, y'know? It
was probably -- but the first album I
bought was the Beatles, 'Hey Jude', the
greatest hits.
Lee: So do you still talk to Spencer?
Neil: Yeh, he was at the Coney Island
show. ...very polite...
Steve: Are you doing the Sonic Death
interview?
Lee: I am! What was the first record you
ever bought?
Steve: 'Don't shoot me I'm only the
Piano Player'
Lee: Come on!
Steve: 'Beatles, 1967-1970'.
Lee: Neil's first was Hey Jude...
Steve: Yeh? Neil, how old are you?
Neil: 27.
Lee: How tall are you?
Jennifer: Five ten.
Lee: Is that with or without those Nikes?
Jennifer: Without, without. Taller than
Five ten with...

Lee: Maurice, what was the first record
you ever bought?
Maurice: (sighs)
Lee: think hard...
Maurice: The first record? Probably that
song that goes, that goes...(sings)
"White..."
Lee: Fat Boys! (laughs)
Maurice: No, it's not that, that song
goes (sings) "White..."
Lee: White Lines? That's Kurtis Blow.
Maurice: Nah, is it that song, it goes
(sings) "Ba-doom, ba-doom, ba-
doom..."
Lee: Kurtis Blow?
Steve: No no no no...
Maurice: This is fuckin' hip-hop, bro.
Steve: Sugar Hill Gang?
Maurice: Nah, I don't know who it is...
"Ba-doom, ba-doom, ba-doom...", "Ba-
doom, ba-doom ba-doom..." and they
dance on the break, that's where break
dancing comes from...
Steve: White Lines?
Lee: That's Kurtis Blow!?!
Steve: No it's not! Who did White
Lines?
Jim: Oh, that was the Sugar Hill Gang,
yeh.
Steve: Yeh, I was right.
Lee: Okay, confirmed by Jim Greer.
Maurice: (singing) "Ba-doom, ba-doom
ba-doom... White Lines!"
Steve: Kim Deal! The first record you
ever bought?
Kim: Gilbert O'Sullivan, (sings) "Claire,
the moment I met you I swear..."
Lee: What was the most recent record
you bought?
Kim: The most recent record was the
time we went into Tower records, I
think, in New York, and we got that,
uh, Melanie record.
Lee: Melanie!?! Excellent!!! Was it
"Candles in the Rain"?
Kim: Yeh!
(laughter)
Lee: So do you have a good relationship
with Charles?
Kim: I don't know! He's not here right
now...
Lee: Do you call him Black? (laughs)
Kim: No, Charles, Charles, everybody
calls him Charles, pretty much.
Lee: Nobody calls him Black?
Kim: No, uh-uh.
Lee: So how did you and Bob Bert get
along?
Neil: I dunno, he was worried about me
alot...I annoyed him alot.
Lee: How did you annoy him?
Neil: I used to play "Funk 49", every
place we ever stayed at...
Lee: The James Gang song?
Neil: But I used to play the record, every
time we stayed at somebody's house,
I'd get that record out, "The James
Gang Rides Again"...and crank it up,
and he was always tryin to sleep,
because he'd been through so many
tours, you know...
Lee: Bob must have been into the whole
'Exile' thing, when you guys did that...
Neil: Yeh. That was my idea, y'know.
Me and Julie...

Lee: Was it really related to our thing?
Because it was always seen as a counter
to our boast of doing the 'White
Album', which we never did...
Neil: I knew about it...everybody was
conscious of Sonic Youth, and it was
like, 'How do we get some publicity?'
Jennifer: They OK'd the idea due to the
fact that you guys were goin' to do
that...
Lee: Yeh, but you guys went through
with it, which was cool...
Neil: And we sold a ton of them, man,
people were buyin' it...I wish you guys
would do the 'White Album'.
Lee: We started to, I think we learned
"Back in the USSR". That's as far as we
got, hah, hah.
Thurston: It was a pretty good version,
though. Bob played on it...
Lee: No, Steve did, he was the Beatles
guy.
Lee: First concert you ever saw?
Neil: Queen.
Lee: And you?
Jennifer: Bad Brains, with Minor Threat,
a reunion show.
Lee: Well there's a dichotomy, right
there!
Jennifer: I had, like, just turned 13, and
my dad was drivin me down there, I
was allowed...
Neil: Her dad was, he is cool... he got her
tickets for the Stones...
Jennifer: We were driving to soccer
practice and they announced it over
the radio...
Lee: You played soccer?
Jennifer: I was on the soccer team for
ten years, and I coached boys soccer.
Lee: Aha, your jock past comes out here!
Jennifer: Yeh, one of the guys I coached
came backstage at the Columbia
show...
Lee: Is that why you have this sports tee
on?
Jennifer: Yeh, it's pretty much always
what I wore...
Lee: So, do you know Lisa Carver?
Neil and Jennifer: No.
Lee: But she interviewed you, for what
was one of the, literally, best rock and
roll interviews I have ever read...
Jennifer: I liked Neil's part, but I hated
my part.
Lee: He had a bigger part in that one
than you...
Jennifer: Yeh, except I think I did a lot
more talking, I was just deleted in
favor of a bunch of non-musical
things that were totally off the
record...
Lee: Like drug stuff?
Jennifer: No no...
Lee: I dunno, there was something
about that interview that I thought
was really cool. Were you in like a
rehab when that was done? On the
phone or something, right?
Neil: Yeh, I was in rehab, the nurses were
tryin to get me to go to bed, and I was
like, I gotta do this interview... Royal
Trux was mentioned in Rolling Stone
at that time, about the 'New York Eye
and Ear Control' record, that we were

like, I gotta do this interview... Royal Trux was mentioned in Rolling Stone at that time, about the 'New York Eye and Ear Control' record, that we were one of the good bands, and I was showin' the nurse, sayin', 'this is my band...'

Lee: How long did you guys live in San Francisco? You guys have lived like all over the country...

Jennifer: A little over two years...

Lee: Was it good, or was it a drag?

Nell: We were high from the day we got there to the day we left...

Lee: So, (laughs) was that a drag?

Jennifer: It was a drag, it was good, it was on and off, y'know.

Nell: It was a stone drag.

Lee: It's kind of a wastoid city, isn't it?

Nell: Everyone is on drugs there, man, I swear to god.

Lee: Do you care if we print this in our next issue?

Jennifer: No.

Maurice: (singing) 'It's the pickles that I hate...'

BROWN ISLAND, VIRGINIA 11 Oct 92

Lee: So, what are you guys gonna do, are you gonna come watch the debates or drive to Oberlin?

Mac: I wanna see the debates and then go to Oberlin.

Lee: That seems like a good idea. How many more dates have you got.

Mac: This tour? Uh, who knows? 15, something like that. It's a relaxing East coast romp.

Lee: What did you think of the Boredoms?

Mac: I thought they were totally amazing.

Lee: I was trying to figure out how to describe it. As their set wore on all these different images came to mind, like, ah Charlie Chaplin meets ah...

Mac: (laughs) I know. It should be captured on film somehow. It's so amazing.

Lee: I can't tell how much of it is just the weirdness of the translations, you know, that it's like so... so foreign. The whole system of, like they're obviously tight but you can't figure out how they are cueing, some weird Japanese cueing system...

Mac: I know, there's these pauses and then they all come in at the same time but like how'd they figure out how to come in at the same time right there? I like the way they keep time with little grunts and like squeals and stuff like that -- you know it's like eee oop eee ooo takatakatakate -- and they'd stop in the same place!

Lee: So Tim have you learned any Japanese yet?

Tim: I have.

Steve: (laughs)

Tim: Ok, this is what you say when you see a really pretty girl, or, what I say, that's not what they told me, but you say, 'oh shoo', which means 'delicious'.

Lee: 'Oh shoo'...

Tim: Yeh. It's usually used, I think to, uh, it means food... but umm ok and uh...

Lee: Oh you're keeping a Japanese notebook here I see.

Tim: Yeh, 'Oh shoo', and uh, 'dee jszoh boo' is, uh, 'are you ok?' -- 'dee jszoh boo?' And you say 'Hil!' 'Hil!'.

Lee: Yeh, I know that one -- 'Hil!'.

Tim: 'Hil!' OK.

Lee: Excellent.

Lee: So, how do you like America?

Yoshikawa: Oh. Fine, fine, ...and ...audience...

Lee: Fine, yeh?

Yoshikawa: And... audience... uh... very, very ...wiry and hot...

Lee: Yeh, they loved you.

Yoshikawa: Ahh!

Lee: ...they're gone now...

Yoshikawa: Just, oh fashion.

Lee: Fashion!

Tim: The purple things were duct tape.

Lee: No, I know they were tape but I wanted a further, ah --

Lee: So what's up with you guys?

Ian: Uh, we just got back -- we moved to Connecticut for a week, and we practiced at my grandma's house.

Lee: Wow!

Ian: The house built 1804, and we just like, spent a week just writing and stuff. We got six songs written -- it was pretty fuckin' cool.

Lee: Did your grandma like it?

Ian: She's dead, so she had no problem with it!

Lee: Who lives there?

Ian: My sister.

Lee: Are you guys gonna do a new record soon?

Ian: Yeh, we're gonna record, hopefully in November. I don't know where, we're still gonna finish writing and we're gonna go, uh, we're gonna go to, ah, ...I don't know we might go to Chicago to record, we're talkin' about it. We'll go do two songs at Albini's and see what it's like.

Lee: Make sure he doesn't bury the vocals.

Ian: Huuhmm... For us, we've never really worked with anybody outside of the band, so we're gonna see what it's like there. It should be interesting...

Lee: Do you ever get asked about 'Youth Against Fascism' -- your participation? We always get asked about it: 'How'd you get Ian on it?'

Ian: When I was on tour in Europe everyone was askin' me about it -- it had just, the news had just come out, and all the English papers were babbling on about it. But I've been on tour so no-one has anything to say to me about it. Actually most people were saying, most people had heard it before I did so I was sorta like, I was asked like -- God, which guitar is you? I said I don't know, I have to hear it -- then I heard it and I still can't tell!

Lee: I think it's the one that goes 'Whoodle whoodle whoodle', kinda like that...

Ian: Gotta be -- that's me... It's kinda my thing, I guess... And I must say, I always tell them it was a pretty hilarious situation, a one track, one take -- I'd never heard the song before... So that was kinda funny. But yeh, it's going well, Brendan was gone for a month, and now we're just, like, playin' hard and havin' a good time...

Lee: Ok.

NEW YORK CITY 24 Oct 1992

Roseland, backstage

Lee: Can I ask you three quick questions for our fan club?

Jon: Sure

Lee: Alright, so uh, what's the next step for the Blues Explosion?

Jon: Ah, we're going on tour all through November, the western half of the United States, opening for, most of it's opening for the Jesus Lizard, and uh at the end of it we're gonna go to Memphis and do some recording at Doug Easley's studio. We're hoping to have a new album out in March -- March or April.

Lee: You gonna have the Therman along?

Jon: Yeh, we'll take the Therman.

Lee: Thurston wanted me to ask you what your parents think of you?

Jon: Aah, I mean you know, they're my parents, they love me.

Lee: And is the other -- Is Boss Hog gonna continue also?

Jon: Yeh, I think uh, we have a new drummer, her name's Hollis and we went out about a month ago, we went out to Steve's house in Chicago to try to record and it was a, maybe a little too early. I think we might try to work -- we're workin' on somethin' -- hopefully we'll be playin' some more dates, maybe, around New York in December or January.

Lee: You're tight with Albini...

Jon: Yeh.

Lee: Have you spoke to Bob Bert lately?

Jon: Not for a few weeks.

Lee: You're on speaking terms, though?

Jon: Oh yeh, yeh, are you?

Lee: Yeah, sure. Hey, how come Christina's never around?

Jon: She'll be comin' by tonite, she had to work. She works at, uh, she's the production manager for Straight Arrow, who do Us, Rolling Stone, and Men's Journal. It's like a serious job, she's quittin' though.

Lee: Does she still do dancing?

Jon: How do you mean?

Lee: Doesn't she do dancing at one of those Stringfellows type of places?

Jon: Nah.

Lee: That was a big joke?

Jon: She did phone sex when she first came to New York but she was never a dancer.

Lee: Were you ever around when she talked on the phone, when she had work like that?

Jon: Nah.

Lee: OK Thanks.

Record REVIEWS

* 7 YEAR BITCH - "SICK 'EM" 10" picture disc (C/Z/1407 E. MADISON #41 / SEATTLE, WA. 98122)
Hot grungy (← great word!) Rock with cool lyrics. The guitarist died a young death so it's sad to listen to. Kool Record.

* MONSTER MAGNET - "EVIL" / "ELEPHANT BELL" 7" (GLITTERHOUSE / GRUEN WEG 35 / 3472 BEVERUNGEN, GERMANY)
MM make burly-psycho singles. They always scorch 100%. The Caroline LP was a bit thin but when they do 7" blasts they KILL!! on multi-swirly-sicko vinyl. Kinda mudhoney meets St. Vitus.

MIKE KELLEY "HALF A MAN"



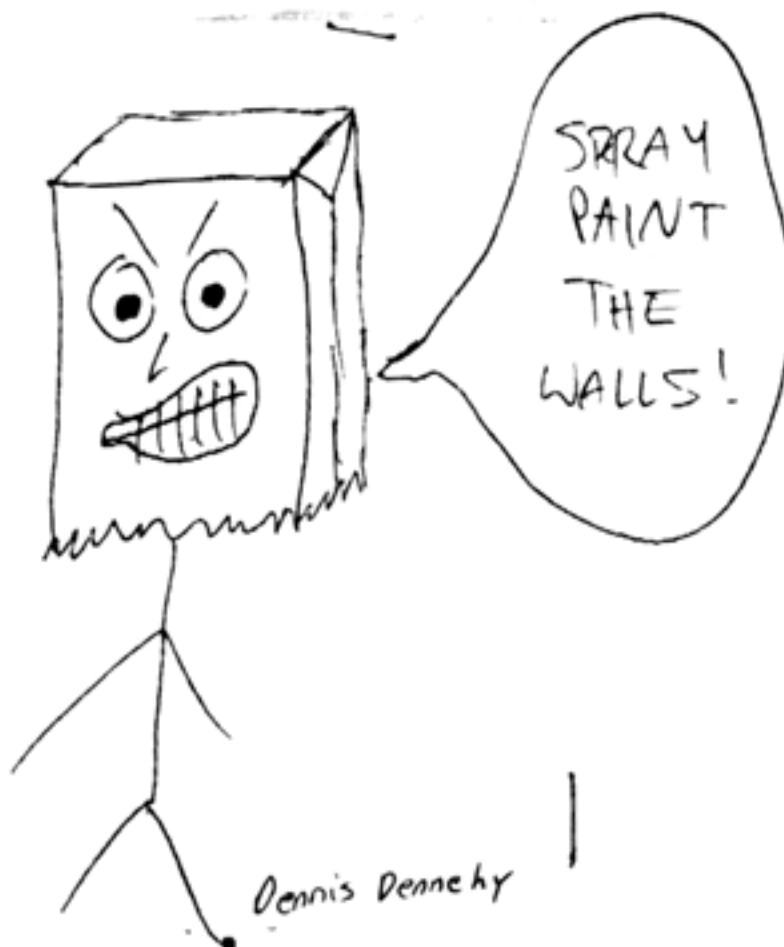
The pink button eyes on this homemade doll mimic the male vestigial nipples hidden under this 15 year old's shirt



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11/4/86

WE'RE IN COLUMBIA MISSOURI NOW, IT'S PRETTY COLD HERE IN THE CLUB AND FIREHOSE ARE JUST ABOUT TO GO ON. IT'S BEEN WET AND RAINY ALL DAY BUT WE DID GET TO SPEND SOME TIME IN A COOL RECORD STORE IN ST. LOUIS which was good. any leisure time is always good. watt rode w. us today and the van ride was t. rex blue oyster cult janet jackson and the beastie boys. oh yes and a long blast of the who w/ mike giving the blow by blow throughout. there were red leaves covering the sidewalks today, all soggy and splashy but it was nice to walk about outside on some small streets. real cool nowheresville smalltown. suzanne's boots clinking along on the wet cement. we gave the promoter from last night some of the money back today because he was straight with us and lost quite a bit. he had to sell his vcr in consequence. it seems like we've been out a long time but i know it's only been a few days so far. i'd like to be so much more descriptive about the sights but there's just been no time to do much besides what there's barely time to do. (sights vs. visions, hmmm.) i realized that one of the reasons i've found myself so attracted to landscape, and moved by it is that somehow the shapes are signif. to me, just looking at them. the land and the roadways cutting through-- something really strong and permanent is here. i can't explain it any more than that tonight.

*Flying Telepaths from journal
by Lee*

STOLEN FROM Boston Phoenix 4-24-92 - Sue US and We burn down your paper mill.

FIREHOSE frontman

How punk rock changed my life — and history

by Mike Watt

Punk rock isn't just always on the airwaves and in the clubs, at least in the heart of Mike Watt, who discovered the music as a high schooler in San Pedro, California, and made it his life. This bassist and songwriter was a founder of the Minutemen, who, from 1980 to 1985, joined Black Flag and Hüsker Dü in popularizing punk's aggressive, guitar-based sound and making — at least for a while — SST the nation's most important new-rock label. The Minutemen's contribution to the SST dynasty was 13 albums and EPs, including the politically and musically riveting double-LP *Double Nickels on the Dome* (1984).

This clumsy thinking-blue-collar-man's band folded in 1985 with co-founder and guitarist D. Boon's tragic death in an auto accident. Watt and Minutemen drummer George Hurley have gone on to play in FIREHOSE with guitarist Ed Crawford. FIREHOSE have released six recordings, including the roaring new *Toten Pole EP* for major label Columbia. They'll appear at the Paradise this Wednesday, April 29.

Recently Watt, touring through Boston to play duets with his wife and ex-Black Flag bassist Kira Rosenthal under the name of Duo — perhaps the most fiercely independent of Watt's do-it-yourself, punk-inspired projects. During his tour, he reminisced about the conspicuous equipment of being part of LA punk's birth — the birth of a sound and aesthetic that became the guide wire for rock in the '80s.

— Ted Drozdowski, Associate Arts Editor

Punk rock really didn't have any records when it came out. It was all clothes and pictures in magazines. Until that Damned record.

"New Rose," no one really knew what it sounded like. We thought it was going to be this modern music — the next music. And when we heard it and it was guitar, it really blew our minds. It was just like the old Who. The only thing new about it was the way they did it, which was really different for us, because we were used to the LA Forum and Long Beach Arena. We thought that was the only way you did rock and roll. We didn't know about clubs.

The first punk show I saw was at the Whiskey on a Sunday afternoon — the Bags, the Germs. All ages. There were, like, 200 guys from Hollywood. A lot of runaways. It was kids running away and then trying to make something their own. A lot of them were burnt out glitter people. So guys coming in from P-rille, San Pedro, was kind of rare. The Hollywood kids hated the suburbs. And I don't blame them. God, look, when punk went to the suburbs, it really changed — hardcore and all that. But when it was in Hollywood, it was kind of a community.

What we dug about punk was the religion of it. The idea of making your own songs? Playing your own gigs? God, that was a flying blow! Making your own records. That was really, really flooring us. It sounds fucking naive, man, but nobody in our town wrote their own songs. No one! The first punk single I had was "New Rose," which is weird, because the first song D. Boon learned on guitar was "Ramblin' Rose." It was sort of a version of that. Boon's name had made him learn it. But we were in high school, class of '76, and "New Rose" blew our minds. We were still in the arena-rock thing. We didn't understand rebellion. We thought everything was part of a system: first you learn to play, then... just like jobs, just like school, just like everything. We didn't understand about art. Even though D. Boon was a painter, very sensitive guy, we didn't

understand about expressing yourself and that you have to take things in your own hands, make your own little system.

It took about a year and a half before we would try our own thing, as the Reactionaries. We watched the other bands for a long while. D. Boon kept saying, "Bones, these bands are too lame." And I kept saying, "No shit. So are we. Let's do it." Meanwhile, we were in Pedro playing copy songs with our buds. It was like building models. "Look, it looks just like the real thing." What a waste of fucking time.

Then we heard Watt and the Pop Group. We said, "Here is a way we don't have to sound rock and roll." Besides somebody

to the singer being too bourgeois. Not the singer himself. Just the idea of a singer. Because they don't play. In a way, he was more San Pedro than us; he was born there. That was an important thing for us — to be from Pedro, working class. On my first bass, I spray-painted "Pedro." Everybody thought my name was Pedro.

When we got back together as the Minutemen, George actually wasn't the first drummer. We had a welder from Pedro; he ran off stage on the second gig. I didn't see him for two years. In those days, they spit a lot. Not as much stage-diving yet, but there was spitting big time. Kids were jumping around, and he was scared shit-



MINUTEMAN: "What we dug about punk was the religion of it. The idea of making your own songs."

seeing your old driver's license with long hair, the most embarrassing thing was someone calling you rock-and-roll. But we thought that by copying these English bands, with their little songs — yuh, we were still in the fucking copy mode. But little songs. No solos. We're talking about guys who had been playing five solos a song — like (Blue Oyster Cult guitarist) Buck Dharma — going right down to zero. It was great. It made us ourselves.

When we started playing, we were really ideological, we would not use tuners. We thought that was right wing. That was another weird thing about punk rock. We started to think about politics. I got to give it to punk rock, singing about who are you going to vote for and shit. We tried to get it into our music — I mean the music part of it. And with no tuners, we would end up the set about two steps down, because we were just stretching the strings out. A lot of those things, God I listen to them now and... Double Nickels, you know. That was eight years ago, my best shit was eight years ago. Jesus.

Before we could play out, D. Boon and me had to find a drummer with a shed to practice in, and George was making surfboards in his shed in the backyard. He gave up surfboards for the drums. Now George was a really happening guy on campus. He worked out, had surfboards, was very popular, and he went and played with us. He lost a lot of friends on that.

The Reactionaries had a singer. It was three plus the singer. That ended in '79. After that band busted up, Boon wanted to get back together to form Minutemen, but no singer. We thought the idea of having a singer like Led Zeppelin was very right wing. So, uh, it came down

less, he thought they were going to kill him. He didn't know. Pedro is detached, redneck, 10 years behind the times.

Greg Ginn (Black Flag's guitarist and SST Records co-founder) saw that gig, and asked us to do *Paranoid Time*, our first record. So George learned all our songs in three weeks. It was so great for us, the idea that all the music could be in your hands, you could make it up. I know that sounds ridiculous, but the best band in P-rille, literally, were the guys who could do Deep Purple's *Burn*. So when we started doing this, the world was a blank canvas and we were re-inventing everything. D. Boon would not use fuzz boxes, he would not play power chords, all because of ideology, 'cause we were somehow going to get more real, we were going to get more pure, to make sense.

The Minutemen recorded so much because we thought there was this big mistake, and we had to just keep doing this until somebody woke up and pulled the plug. We recorded albums every seven or eight months. But we did blow it — economy, did everything econo. I still do. We just made the new FIREHOSE video for \$400. Hah! And the Minutemen did try to build economy into almost any tune — it was about the three little feldoms of guitar, bass, and drums, and the insanity of the friction between them. That first FIREHOSE record — I had written a lot of those songs for D. Boon, because I didn't know what was coming. I think the Minutemen were going to be a really intense band. I couldn't ever have imagined it ending how it ended. We were breaking new ground.

What I liked about being part of SST was there was up an SST sound yet. And there were these other tricks on SST, Hüsker Dü

and the Meat Puppets. We thought it was really important to challenge each other. We made our double album, *Double Nickels on the Dome*, for \$1100 — 45 songs — because of the Hüskers, we found out they were making a double record.

So for us, punk rock was about owning labels, writing your own tunes, coming up with your own sound, playing with your buddies, making your own gigs. And being econo — always. Econo was a religious thing. That was like the reward, you could look the world right in the eye, and you had nothing to be ashamed of.

When we started to tour, it was #2. Black Flag really set up the circuit in a lot of ways. They went out and did it when it was lame-ass rock-and-rollers who ran the clubs and hated punk rockers. And they broke down a lot of doors. Our first tour was with Black Flag, both bands, 10 guys, traveling in one van. When we were on our own, we followed this path the Flag had, playing all the anti-clubs. Every town had one, which was really neat, because it was a parallel universe to the commercial shit going on.

At the Cuckoo's Den in Costa Mesa, after we'd played there seven times, the club got bought by a new guy. He heard what we sounded like — one soundtrack song — and we were out of there. "Fuck it up, boys!" We got a lot of heavy shit like that. Egged — in our own town. One time Fear got us in the Roxy, but that night we also got a Pedro gig. We thought, "Great, we finally get to play our own town." So we rush home after playing the Roxy, and these motherfuckers, in our own town, they

LING ANTONIO

egg us, get us fire-extinguished off the stage. That was an ego blow. There was lots of ego blows like that. But in a way that gives you calluses, makes you stronger.

Our first paid gig was actually our 15th, with Black Flag at the Starwood. We were drenched in the spins, the knugs. If you were on the outside, you might think we were taking hits, but for us it was total victory. I mean, today everybody is in a band. In those days, you really had two classes: the playing class and the listening class. I love the way punk rock just fucked that up. Everybody was playing for each other.

Another good thing about punk rock was: no shame. I remember seeing the Nerves, and the motherfucker runs up the stairs at the Whiskey with his amp still plugged into the guitar, dragged his amp right up the stairs. To come from Blue Oyster Cult at the Arena and then see these guys — seeing the Nerves' guitar player come across the stage to tune the bass player's bass for him — that was like, what? We learned that whatever you wanted to do, you could. It's all yours.

I wonder if that can be done anymore? It's like virginity, maybe musicians can lose it only once. But things do come in cycles. Look at how punk rock re-invented almost every kind of music, from jug bands to heavy metal. But now it's the draw. Club owners don't care about what kind of music you are doing. They just care about the door. A man is only as good as his draw. They run a business, but that is weird, because of course that is going to make musicians try to find successful formulas. In those days, anything went, 'cause nothing made money. Nothing to lose. Everything to gain. I wonder if that could ever happen again?

Q

Theresa's Sound World

date

page

Light girl come walkin thru the corn, free
Light blue vibration thru the sea
I know I'd love her to breathe, again
Light cubes are talkin her down
I've been a wasted day
Light spinning round a saint
Light colored wild sign
Theresa talkin the rain

Light girl be glowin thru town
Windows are thoughts in disdain
I know I'd love her to stay
Whispering signs are agreeing
Light talkin gold into rain
Lights vibing dark in the saint
A cat in gold goes alone
~~With~~ Theresa's sound for the king



Photo: SPIKE JONZE

GILA MONSTER JAMBOREE

VIDEO 13005

Sonic Youths first gig in L.A., 100 miles out into the Mojave Desert on January 5, 1985, just prior to the release of Bad Moon Rising. Shot with two cameras by the people at Flipside Magazine. About 45 minutes, color.

NTSC (U.S. - JAPAN - CANADA) \$15.00
 P.A.L. (EUROPE - AUSTRALIA) \$17.00



SONIC YOUTH / SUN RA 4TH OF JULY T-SHIRT
 SD1308

This shirt is white with a great big Bomb Pop™ and July 4th show info on the front. On the back in way psychedelic color is Sun Ras' Saturn and show more info.

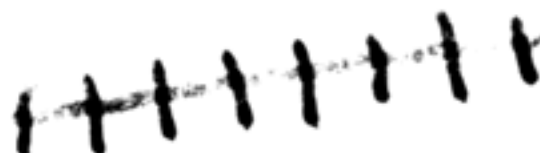
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SONIC POP
 10010

\$12.00

T-SHIRT

Just like the 4th of July T-shirt minus the show and RA info.



SONIC YOUTH SAT. 12 APR. '86
 SD13002

CD

This live recording from the Continental Club in Austin, Texas was the first performance of the material from EVOL. Lee designed the cover for this one...nice!

\$13.50



front

back



Front and Back

GOO DEMOS
 SD13001

CD

The Goo Demos were recorded at Waterworks studio, NYC in Nov. '89 working title was 'Blowjob' & based on the Pettibon t-shirt and imminent signing to the Geffen / DGC label). Jim Waters was the engineer and Don Fleming & Jay Mascis assisted as producers. Recorded on 8-tracks, the sessions have appeared on several inferior bootlegs. But here they are from the original master tapes in beatituous stereo cd

Sound! Thurston designed the cover for this one...cool!

\$13.50

SONIC YOUTH



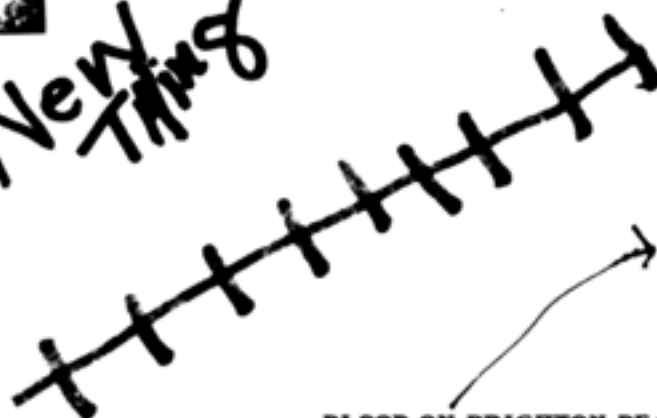
HUG ME I'M DIRTY

13011

Just like those filthy critters sold at the shows on the Dirty tour, these little lovelies will grace any room that's got any heart and give some to rooms without it. This creature comes with a "Hug me I'm Dirty" button and real dirt...the sort that can only come with time, life, and the experience of a human counterpart.

CREATURE \$6.00

New
Thing



BLOOD ON BRIGHTON BEACH
SD13003

T-SHIRT

Commemorating the first of two gigs played at Brighton Beach, England, this cool shirt has a very large design made even larger by Savage Pencil

It comes in size large and extra large.

\$12.00



TWO WEEK EURO TOUR

T-SHIRT

During the last two weeks of August '91, Sonic Youth did a series of festival gigs with some other cool bands. It was only during those two weeks this shirt was available. Now you can get it here. It comes in large or extra large.

\$ 12.00.

Actual size:
not this honkin'!



SONIC DEATH
SD13004

BUTTON

You can get an extra of the button that comes in the sonic death membership kit.

\$1.25

Postage chart + order form →

The following folks have up and moved without notifying us. We have tried to track them down but, no soap. These folks have goods sitting here at our fort. We will hang on to the stuff but we'd rather it be hangin out at the rightful owners respective peds. So...if any ye reading this has any scoops on any of the Sonic Deadeaths listed below, please ask them to contact us.

They're missin out! THANKS BILLS, S.D.

PHR 201-420-0238 OR FAX 201-420-5404

Thank guys →

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51	14.75	28.50	29.00	51	16.25	80.00	82.50	23.00
52	15.00	29.00	29.50	52	16.50	81.50	84.00	23.00
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95	25.75	50.50	51.00	95	27.25	146.00	148.50	23.00
96	26.00	51.00	51.50	96	27.50	147.50	150.00	23.00
97	26.25	51.50	52.00	97	27.75	149.00	151.50	23.00
98	26.50	52.00	52.50	98	28.00	150.50	153.00	23.00
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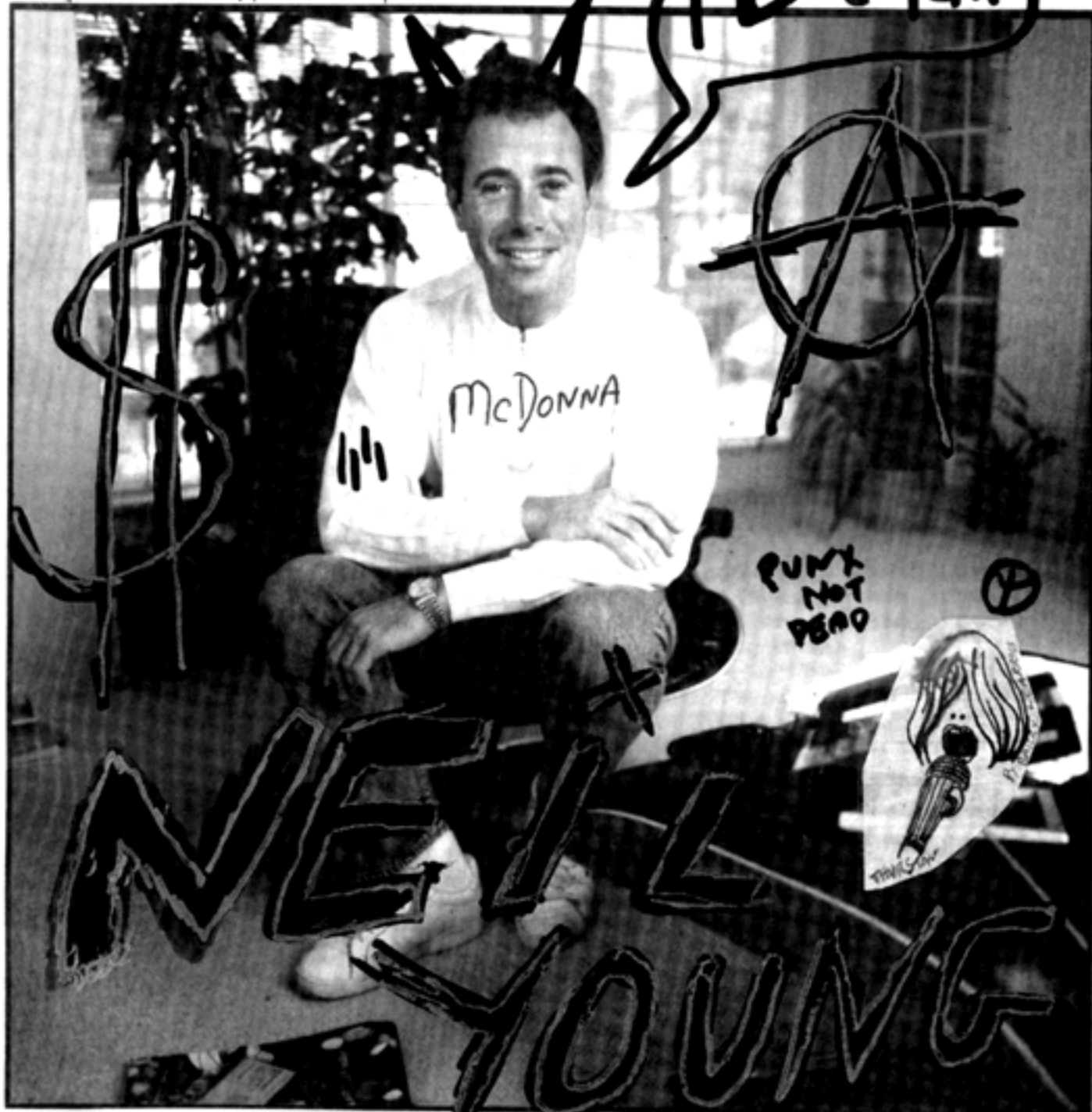
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NEW ADDRESS OUR BELOVED ADDRESS

page 16

I'd like to thank my Record Company...

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KURT & COURTNEY DAVE MARNEY IS A GENIUS

Photo Credit: Aaron Rapoport

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YOUTH
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S
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S

This is a letter from Patti Smith to
A ROCK JOURNALIST scumbag early '70's
-mid-

To Gerry Rothberg et al

this is to inform you that i have instructed
my record company to pull proposed ads for my
forthcoming album radio ethiopia because of your
recent direction which does not encompass the highest
american art ROCK N ROLL.

i was once your biggest fan. hullaballo was a great
rock mag. early circus was too. i began my career
as a rock writer w/ a cover story on the Band in the
early seventies. i still treasure your full color
beggars banquet spread.

i am now ashamed to carry your magazine on the subway.
caroline kennedy...chevy chase...captain and tennille?

you want to get obscure...do it with dignity. how about
buck dharma or a group shot of rocks top ten roadies...
your direction is mor...hollywood, the worst of tv...
the cheapest media shots...like the don kirshner rock awards

not enough sales ? that, your excuse ? try fighting.
my groups works hard to fight censorship and mediocrity.
we refuse to support a magazine...once the greatest...
now selling out.

i know it might not mean shit to you one ad...but i
got connections. and i want you to know i'm discussing
this with all my friends in rock and roll.

thank you.

patti smith

Drawing
by Ornette Coleman
1989



ECSTATIC PEACE RECORDS

FE-028 NELS CLINE TRIO "Lady Speed Stick"/"Rumpus Room"/"Showbiz Casualty" 7" EP. A cooperative release between FE, Ecstatic Peace and 5 other L.A. labels (giving this one of the longest matrix #'s you'll ever see), in an edition of 800. This is v. sharp guitar/ba/drums instrumental clutter, with a noisy S. Youth inspired edge ("Lady Speed Stick" is dedicated to Kim G. if you must know). \$3.00

MANUFACTURED AND/OR DISTRIBUTED BY FORCED EXPOSURE/NEW RELEASES:

WILLIAM HOOKER SEXTET: Subconscious LP (Ecstatic Peace E#21). Hooker is the master free jazz drummer of NY, who has recently teamed up with guitarist Thurston Moore to play a handful of incredible duets on the East Coast. A Hooker/Moore duo LP will probably appear on Ecstatic Peace at some point in early '93; until then, here is the recorded debut of his Sextet on Thurston's label: William Hooker (drums) Richard Keene (reeds), Louis Belogonis (reeds), Lewis Barnes (trumpet), Jesse Henry (guitar) & Marc Dale (bass). Subconscious is a document of a 6/29/92 session at WFMU studios in NJ; four long tracks of sonically dense & beautifully outward-bound instrumental interplay. A new piece in the historical New York stream of emotional new jazz freedom-pursuit that you should seriously consider supporting. \$7.00

Some of this stuff is limited beyond the control of mere mortals, and it has been impossible to buy enough to meet expected demand on every single item, so list a few alternates if you feel like it, or indicate whether you would prefer a refund or credit.

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For 7" 45s ordered with LPs/CDs: 1 to 3 45s count as 1 LP, 4 to 6 count as 2 LPs, 7 to 9 count as 3, etc.

Double sets count as two, etc. T-shirts or books count as 1 LP.

Orders in the US will normally be sent via the US mail, special 4th class. For First Class/Priority Mail service, add \$2.00 to your postage total (for up to 15 LPs/CDs). For over 15 LPs/CDs, please add \$4 to your postage total for Priority Mail. Insurance is available on US orders only, for an additional \$1.60 (up to \$100 coverage). Up to \$200: \$2.40; for up to \$300: \$3.50. If you would like UPS service in the US (street addresses only), please double the regular postage amount (this includes insurance). This is as simple as I can make the postage rates, and in most cases quite accurate. If the actual postage is significantly less than the amount you paid, you will receive a credit.

All orders should be in US funds (cash, check, money order) and payable to:

FORCED EXPOSURE
PO Box 9102
Waltham, MA 02254-9102 USA

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Other Ecstatic Peace items (not distributed through Forced Exposure):

CELL - Sloblo CD - E#23
Sole through DGC/GEFFEN
RUDOLPH GREY - Implosion 7" E#9
RUDOLPH GREY - MASK OF LIGHT LP E#10
Sole through New Alliance
THE COACHMEN - Failure to Thrive LP
RUDOLPH GREY - TRANSFIXED LP E#3
Again through New Alliance
RUDOLPH GREY AND THE BLUE HUMANS CO
E#24
" " " " 7" E#25
FORTHCOMING FROM New Alliance

ECSTATIC PEACE (MANUFACTURED/DIST. VIA FE):

VELVET MONKEYS: DBL 7" EP (Ecstatic Peace E#8). Demos from the early '80s in presented in crude form. \$6.00

DIM STARS Triple 7" EP (Ecstatic Peace E#11). The legendary original triple pack release. \$8.00

DIM STARS T-Shirt. A mostly promo-only edition, featuring the front cover of the above EP, as rendered by Raymond Pettibon. Batman as you've always dreamed of him, being stroked tender. White on black, 100% cotton Hanes Beefy T's, large or x-large only. \$10.00

CELL "Never Too High"/"Stratosphere" 7" (Ecstatic Peace E#14). Long, build-up tracks of shockingly powerful twin guitar rock. Real good and non-pedestrian heaviness, minus the stupidity. \$3.00

LUCKY SPERMS: "Walking The Cow"/"Tomorrow Never Knows/Glass Onion" 7" 45 (Ecstatic Peace E#15). A side project of Mike Watt and Steve Shelley. Daniel Johnston's "Walking The Cow" features Watt on guitar, bass and vocal, with Shelley on drums; "Tomorrow Never Knows/Glass Onion" has Watt on basses/vocals with Shelley (drums) and "special" guest appearances by "K" (tambourine) and "L" (guitar). "L" did nothing. Weird, fractured and beautiful sound. Handsome cover drawing by Raymond Pettibon. \$3.00

DOS The Bob Lawton EP 7" 45 (Ecstatic Peace E#16). Mike & Kira Watt in their stunning style of double-bass inner elegance: a cover of "Imagine That" (P. Cline) with Kira on vocals, and an instrumental entitled "Intense song for madonna". Very handsome cover drawing by Raymond Pettibon. \$3.00

MIRROR/DASH: "Electric Pen"/"Gum" 7" (Ecstatic Peace E#12). If you've studied your Sister lyric sheet, you'll remember Mirror & Dash as the special little code names for Mr. Thurston Moore and Ms. Kim Gordon. This is a special little duo single recorded recently in the city of NY. Kim's breathtaking voice over some of the most destroyed instrumental passages these two have ever birthed. \$3.00

KITTEN LP E#22
Coming soon!!!

E#26 will be a split
Single with CELL on one
Side and SONIC YOUTH with
EYE (Boredoms singer) on the other.
It's a give-away single in a German
FANZINE CALLED WHAT'S THAT NOISE
POSTFACH 103185
HERMANNSTR. 32
W-4800 BIELEFELD 1
GERMANY

THE BIG DAY

WAS COMING.
SONIC YOUTH AND
SUN RA IN CENTRAL PARK
ON THE 4TH OF JULY! I
KNEW IT WAS GONNA
BE A HOT TIME ALRIGHT!

HOT
DAMN

IN THE WEEKS OF ANTICIPATION I JUMPED
AROUND THE HOUSE CRANKIN' SY. ON THE
STEREO, WHILE JAMMIN' & SPUZZIN' ALONG
ON MY SEARS-4-STRINGED-TUNED-TO-F#
AXE.



I'M DIGGIN'
INTO HOT
WHITE...

THE NEIGHBORS, OF COURSE,
WERE NOT TOO HAPPY..



FINALLY, THE DAY
CAME! WE BUSSED
IN FROM PENNSYL-
VANIA TO DA APPLE.
IT WAS POURING RAIN.



BUT OF COURSE, IT
STOPPED WHEN SUN RA
HIT THE STAGE AT 3 PM.



A 60-YEAR OLD MAN
NEXT TO US WAS
DANCIN' UP A FURY.



HE LOOKED LIKE "MENTOR"
FROM THE SHAZAM TV
SERIES, OR JOE CAPERNICUS

WHEN S.Y. TOOK THE STAGE
HE STAPED, LOOKING PUZZLED
FOR A FEW MINUTES...



BUT AFTER "BURNING
SPEAR" HE WAS
DANCIN' AGAIN.



ANYWAYS, IT WAS AN AWESOME
DAY IN THE PARK. THE NEW
TUNES SOUNDED AS GREAT AS
THE OLD ONES. AND I HEAR SY
IS TOURING THIS FALL W/ MY
FAVE JAPANESE NOISE BAND THE
BREADBOTS! I BETTER LEARN
THEIR SONGS TOO! BYE.



OH AGNES WHY
CAN'T HE RUN
SOME GEORGE
BEVERLY SHEA??

BLAMM
THANKS

RECORDS REVIEWS



+ CARTER-JEFFRIES - "Knocked out thereabouts" 7"

Two Short Sharp lo-fi tunes from two New Zealand freaks - one of which is Peter JEFFRIES who put out the coolest LP of all time. As good as Sebadoh but even farther away. Further.

Flying Nun /
Po Box 1170 /
Auckland, N.Z.
c 1990

When's
the
New
CONFLICT
cumming
out?

I only review things I like or am at least intrigued by. If something downright sucks it's no fun to write about/slam, etc. And I just give it away or trade it to PIER PLATERS. Like any other normal human being.

© - the editor

COS-

LOY?

+ UNITED MUTATION - Gotterdammerung 7" (Lost + Found / IM MOORE 8/)

One of the bossiest HC bands of the early 80's. From D.C. - do they still exist?! Slightly more damaged and scary (like VOID) than most 1st wave straight-edge. Most of this is live '87 and is OK but 2 tracks are from '82 and are complete gems of authentic original East coast skank!!

* SUCKDOG - "...Kiss" - 7" (Smilin' Ear / Po Box 47655 / San Antonio, TX 78265 USA)

Young couples naked and kissing will transcend all evil seems to be the inherent theme on this single. I see no discussion of Lisa Suckdog within the world of Riot Grrrl / Girl Germs Fanzine-land but I'm a DUDE so I may be missing it. Lisa is historical. She left New England and moved west. The guy who drove her was left at the end of the line. I die a little thinking about it. Beyond the Riot is... Lisa Lisa Lisa Lisa. Does the Bananarish boy deserve this? MAYBE. Enclosed with this record is a personal manifesto on teenage sex/orgasm/masturbation and more written by Lisa. She should write a book. She puts out her own fanzine - ROLLERDERBY.



← STEVE
by Barry
x Carrie

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SONIC YOUTH



FOK
CITY

WED.
JUNE
12

\$3.00

BRING A DATE

© 1988-1991 MCA

YO, BOYS & GIRLS! HERE'S HOW YOU CAN
MAKE YOUR VERY OWN...

OUT/LOCK GROOVE/GROOVE

SECRET MESSAGE RECORDER

GETCHER TOOLS OUT, 'CAUSE THIS IS REALLY NEAT!
ALL YER GONNA NEED IS ONE THEM OLD RECORD PLAYERS WITH



FIG 1

THE SCREW IN FRONT
OF TH' TONE ARM THAT
HOLDS TH' NEEDLE IN,
AN' A MICROPHONE FROM
ONE OF THEM CRUMMY
OL' CHEAPO TAPE RE-
CORDERS (FIG 1) NOW,
YA GOTTA GET INSIDE
TH' RECORD PLAYER AN'



FIG 2

DO A LITTLE RE-WIRIN'. USUALLY, YOU CAN GET INSIDE BY
UNSCREWIN' THE 4 SCREWS ON TOP IN THE CORNERS.
NOW, CUT TH' TONE ARM WIRES MID-WAY AN' STRIP TH' RUBBER
OFF THE ENDS OF 'EM EXCEPT TH' ONE (IF THERE IS ONE) YA SHOULD



FIG 3

FORGET ABOUT. (FIG 2) THEN, YA SHOULD
DISCONNECT TH' WIRES ON TH' SPEAKER
AN' TWIST 'EM ONTO TH' ONES GOIN' TO
THE CARTRIDGE. (FIG 3) THEN YA GOTTA
CHOP THAT FUNKY PLUG OFF A TH' MIKE

CORD AN' CUT TH' RUBBER OFF SO YA GOT TH' SHEILD AN' TH' WIRE
IN TH' MIDDLE WITHOUT LETTIN' 'EM TOUCH EACH OTHER. NOW, TWIST
TH' MIKE WIRES TO TH' OTHER HALF OF TONE ARM WIRE THAT GOES
TO TH' AMP (FIG 3) AN' YER ALL SET! NOW, TURN
TH' VOLUME KNOB UP ONLY HALF WAY 'CAUSE
YA MIGHT BLOW OUT TH' CARTRIDGE, AN' TH' TONE
KNOB (IF YA GOT ONE) ALL TH' WAY UP. SET TH' NEEDLE
IN TH' START OF TH' OUT GROOVE AN' START
TALKIN'! YER GONNA BE AMAZED AN' SO WILL
YR PALS WHEN YA SAY GOOFY STUFF ON TH' OUT
GROOVES OF RECORDS YA BORROWED OFF 'EM! WOW!

HAVE
FUN!

Bruce ^

KING OF FUN!

P.S. 12 INCHERS GOT
LOTS A OUT GROOVE TO
PLAY WITH!

POSTCARD FROM BOB BERT 1988 to Sonic Youth

YO STONERS,

HAVING A SHIT TIME SO FAR IN GERMANY. Last night someone threw a brick through the van windshield because our set was too short and the night before our guitarist got the shit kicked out of him in a bar bathroom by a bunch of punks calling him a hippy. Saw some vids of your tour at Kronos pad, it reminded me of the fun I had with you guys. Pussy's are as much fun as a wet dishrag. Space cake is the only way to survive. Keep hearing Flower in the clubs of all things. Love Bob

• 5014TH ST. NEWARK, N.J. 07102 USA - NEW YORK
 MOST OF THE RECORDS REVIEWED IN SONIC DEATH ARE AVAILABLE FROM
 PIER PLATTERS/56 NEWARK ST./HOBOKEN, N.J. 07030 USA - NEW YORK

