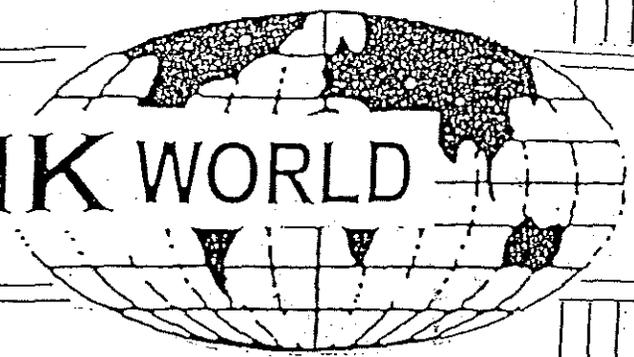
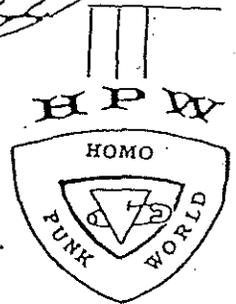


HOMOPUNK WORLD

WINTER 2008 ISSUE # 6



An interview with
JACKIE O. of
Girlcrush!



COMIX!

OPINIONS

Queerpunk
cd
Reviews

What is the most
HOMOPHOBIC
PUNK Record?
PART FOUR



PLUS

an interview with

G.B. Jones

director of

THE

LOLLIPOP

GENERATION

Pictured: Jena Von Brücker, the
Star of the film!

HOMOPUNK WORLD



WINTER 2008



HOMOPUNK WORLD
C/O TONY ARENA
PO BOX 1502
OLD CHELSEA STATION
NEW YORK, NY 10113

BACK ISSUES

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- #2: G.B. Jones, Joe Butcher, Abby Denson, Rick Turkeybaster
- #3: Anti-Hit List rant, Punk Fans of Porno Hunks, C.Bard Cole,
- #4: Limp Wrist, Lance Loud (RIP), Abby Denson, reviews
- #5: QueerPunks.com, BeJay Rose, reviews and stuff.



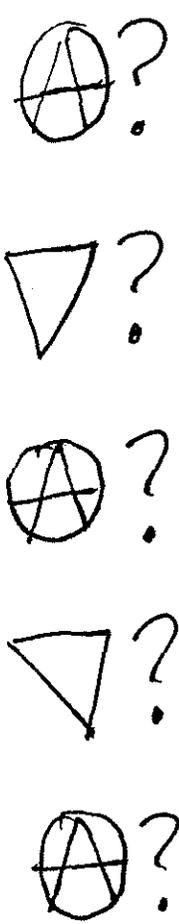
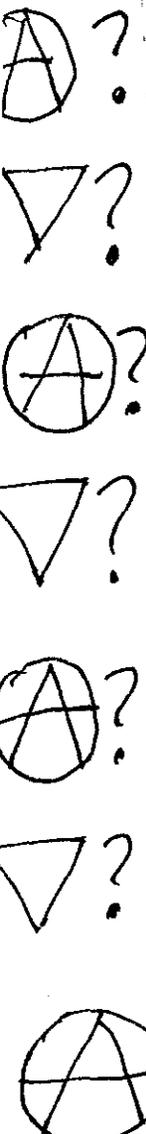
Anonymous Boy on Equal Marriage Rights: It is completely disgusting that California overturned the right for same sex couples to marry each other. I know many in the so-called radical queer community think that queers should be opposed to marriage of any kind on the grounds that it is an archaic, patriarchal institution, but I think they are way off-base. For one thing, anyone's marriage is what they make it. Another thing, if a couple thinks that being married will make them happy, who is the Government to deny them that right? The Declaration of Independence says that the USA is based on the concept that "all men are created equal" and they have the "unalienable rights" of "life, liberty, and the pursuit of happiness." It also says that "to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed." That is a CRUCIAL concept to understand in the United States of America. It means the government doesn't grant your rights to you, but that the government is supposed to recognize that you already HAVE rights, and the government only exists to "secure" them. It says those rights are "unalienable." That means you cannot be alienated from your rights. If your straight friends have the right to "pursue happiness" through marriage and you are alienated from those same rights then the government is NOT doing what it's supposed to do, which is to SECURE your rights. It does not matter if vast majorities vote that they think you shouldn't have equal rights. The government isn't there to enforce a tyranny of the majority; it is ONLY there to secure your unalienable equal rights! The government cannot enforce unjust judgments upon you without your consent because THEY only have the power to act through the consent of the governed. And YOU are part of "the governed." You are not excluded. There is nothing in there that says: "all heterosexual couples are equal, but homosexual couples are inferior to heterosexual couples, therefore the unalienable rights to life, liberty, and the pursuit of happiness do not apply to them and the government is not obligated to secure such rights to those couples, and it may enforce unjust powers upon them without their consent."

As to the question of whether marriage will bring you happiness, which is up to you. We all know that some marriages have brought people misery, but the government doesn't guarantee happiness, only your pursuit of it, and if you think getting married will make you happy, go for it, I say! We all know that there are couples who will say that getting married was the best thing they ever did and the happiest day of their lives. But to those queers who want to say that we should NOT fight for the rights of equal marriage, all I can say is that the ancient Greek named Aesop told a fable about you in 620 BC. It is where we get the phrase "Sour Grapes" from.

"The Fox was famished when he slinked into the vineyard where the ripe grapes were hanging upon a trellis too high for him to reach. He took a running-jump, snatched at them and missed again and again. He retreated muttering, 'I never wanted those grapes anyway because I'm sure they're sour.' The moral of the story is: Any Fool Can Despise What He Cannot Get."

When so-called queer radicals declare that queers should not be fighting for the equal rights to marry, they transform us all in to the fox from the fable of The Fox & The Grapes!

If you are one of those who feel you want to make some sort of statement about how radical you are by REJECTING same-sex marriage, you'd need to have the RIGHT to be married first before you can reject it.



AN INTERVIEW WITH G.B. JONES



Readers of Homopunk World are no strangers to my wonderful friend G.B. Jones. Her art, music, and films are the subject of an extensive interview in Homopunk World #2, and I often mention that she helped kick-start and inspire my "Anonymous Boy" career with her "Tom Girl" drawings. Her latest triumph is her long-awaited full length feature film, THE LOLLIPOP GENERATION. Which shall be seen in New York City on Tuesday, December 16, 2008 at 8pm at Light Industry, 55 33rd Street (between 2nd and 3rd Avenue), 3rd Floor Brooklyn, New York. For more information visit www.lightindustry.org

Do you remember when you first got the idea for the storyline for The Lollipop Generation, and what was happening in your life at that time?

It was thirteen years ago, in the 1990's and thirteen years is a long time...

When was the oldest piece of footage in the movie shot, and when was the most the most recent?

The oldest footage was shot in the very early 1990's, during tours with Fifth Column, before I had even thought of making "The Lollipop Generation". I knew I would use it for something, someday, but in the beginning I was just filming images out of the window of the tour van that I wanted to remember.

The most recent scene that was filmed was with Andrew Cecil at Jarvis Collegiate, which is the school they used in the original "Degrassi High" television show. We filmed that scene in September of this year.

Of the following aspects of filmmaking; which would you say you prefer most; writing; shooting; working with the actors; working with the *animal* actors; editing; or post-production work?

The writing and shooting and working with the actors is all one thing. On the day we're shooting we're figuring out what to do, writing the scene as we go along. The actor is writing the scene as he or she decides how to play the scene, and I'm writing it as I decide how to film it, and it's really all about what happens at that time, in that location, and what occurs in front of the camera. And that's exciting.

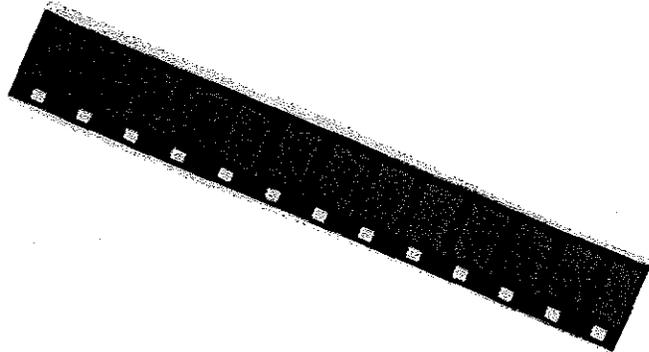
With the dogs, Batgirl and Big Ethel, it was different, but both of them loved being in front of the camera. Everytime we would take a camera out they would get so excited, they always had fun so that always made it fun for us too. They loved being movie stars.

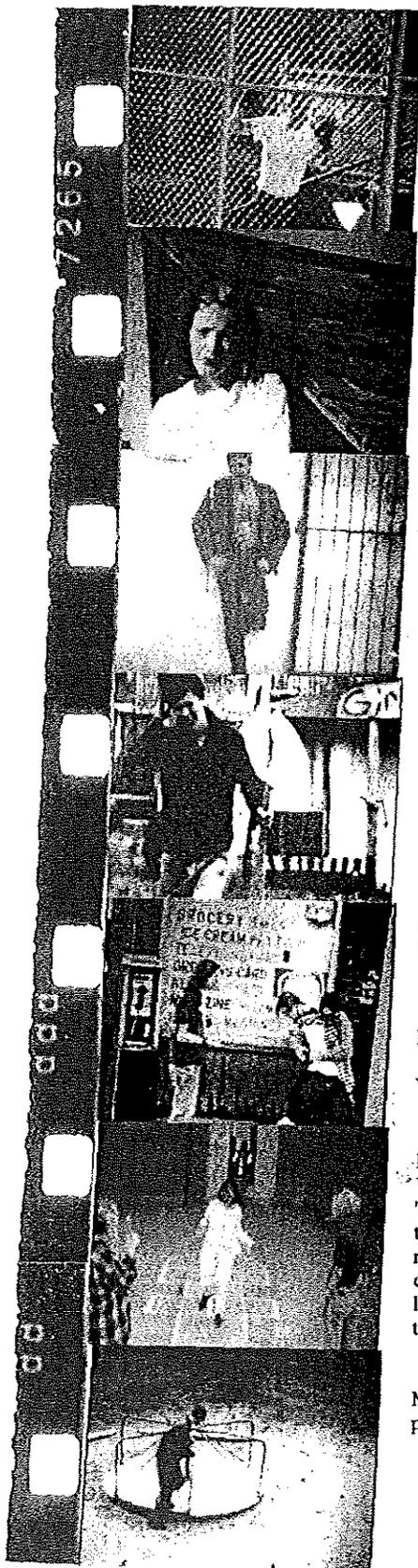
Editing and post production is where everything you've done gets recontextualized into the larger framework. You get to watch the scenes with music and hear the voices and see it all come together.

You couldn't pick any one part over another because it's all so great. But I think the best part is going to the theatre to see it after it's done.

Who are some of the people who have been most helpful in the making of The Lollipop Generation?

A lot of people helped make this movie and it would never have got finished if it wasn't for them. From the beginning Jena von Brucker has helped me with everything. Even though she hated acting in the movie, she helped in every way to make it. Kids On TV did a benefit for the movie that made it possible for me to finish filming it and if it wasn't for them, I couldn't have done it either. Scott Berry at Images Festival did everything possible to make sure I could finish the movie and helped me in so many ways, he's really responsible for the film getting finally finished. All the actors and all the musicians who wrote songs for the movie were all so fabulous, I really wanted to finish the film for them so people could see how great they all are.





As with your previous films such as *The Troublemakers* and *The Yo-Yo Gang*, and the film you collaborated on, *No Skin Off My Ass*; it is also true that *The Lollipop Generation* looks almost like a silent film except with voiceovers dubbed in later. In some ways it reminds me of the *Godzilla* movies I loved as a little kid, but in other ways it reminds me of the old silent movies that I never saw until film-study class in college. But if I say something like that, would it be irritating to you? Shouldn't I relate to your stylistic choice of using voiceovers instead of real-time audio on its own terms?

Whatever you see in the movie, if it reminds you of movies you saw and loved as a kid, then that's what's yours to appreciate in the experience of watching it. That's all part of watching movies. It's always something different for everyone, each person sees something different and that's what so good about watching movies. Even though it's a form of mass communication, it's still different for every person.

"*The Lollipop Generation*", unlike the earlier movies, includes videotape, which has sync sound recorded on location, so that's something really new and it was great to be able to work with it. It's great to mix it up with the Super 8 and see the difference between them both.

You're right, the first movie, "*The Troublemakers*", is kind of like a silent movie and with each new one it's like a progression through the decades of film history in a way. Not Hollywood movie history, but home movie history. Now that videotape is a part of it, it's kind of like they've reached the 1970's, when people started making home movies on video. And one day my movies will probably even catch up to today.

Do you think of your films as within the genre called "queer experimental film?"

No no no. I mean, I think some people don't really get what we're doing, so they try to stick a label on us, to try to define and limit us. Some people call it experimental film, some people call it documentary filmmaking, other people call it 'New Queer Cinema'. But we're going beyond the borders they're trying to impose on us. It is an experiment. It's an experiment every time I try to make a movie, cause we're trying to do things differently, differently than it's been done before. It's an experiment with underground stars and songs, from an underground scene.

Do you see any similarities between the character Jena Von Brucker plays in *The Yo-Yo Gang* and the character Jane Danger plays in *The Lollipop Generation*?

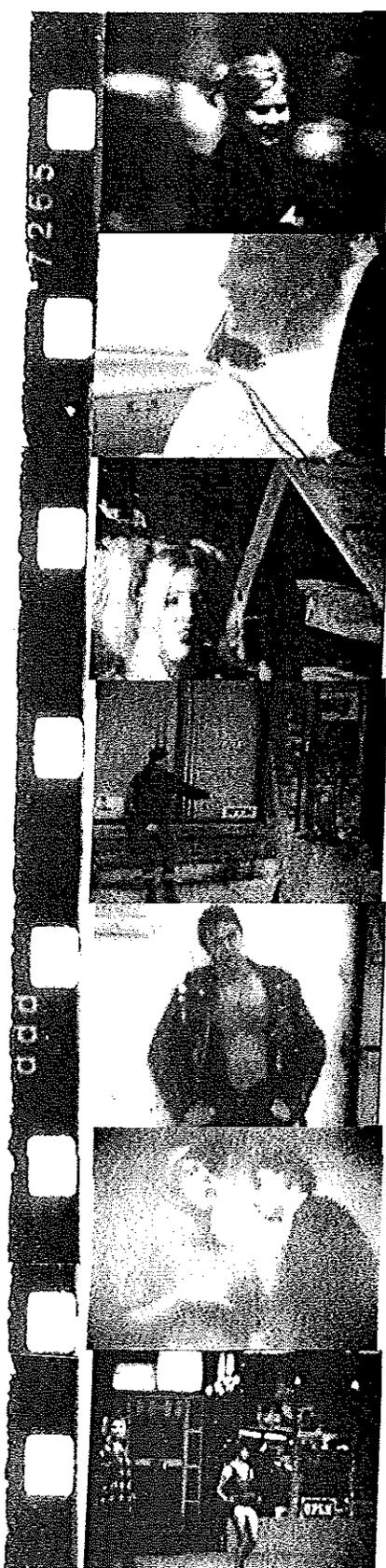
Do you?

Yeah, both seem pretty tough to me, but with an inner soft side, if that makes any sense.

Really? It's so amazing how Jena could create a character that's so different from the role she played in "*The Yo-Yo Gang*". She was so tough and mean in that movie but in "*The Lollipop Generation*" her character 'Georgie' is so sweet and innocent. She can be a brat, too, which she has to be to survive on the streets, but I think Jena really makes each role so different that it's hard to remember it's actually the same person in both roles, they are both such distinct personalities. That's why it's interesting that you think Jane Danger's character seems more like Jena's character, Spills, from "*The Yo-Yo Gang*". Jane is playing a girl who is a lot more street-wise than 'Georgie', so she's a lot tougher, and Jane was so good at playing her. I don't really try very hard to make the characters seem realistic so that just proves what good actresses they both are.

Maybe if Jena's character 'Georgie' stays on the street, she'll end up being just like the girl 'Spills' that Jena played in "*The Yo-Yo Gang*".

To watch trailers of **THE LOLLIPOP GENERATION**, and other **G.B. Jones** films and videos go to:
www.youtube.com/GBJonesTown



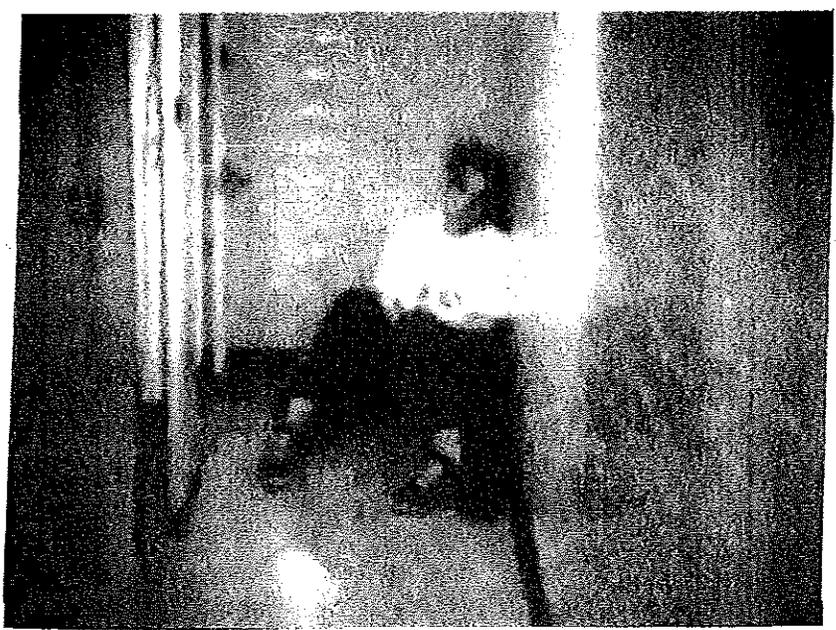
You mentioned that there may be an official release of the film soundtrack of The Lollipop Generation. Has there been any further discussion about that project? And can you say a word or two about the music you included and what function you believe music should play in cinema?

Yes, a soundtrack is going to be released because all the songs are so great. I asked the musicians that are in the movie to write a song for it and the only thing they had to do was to include the word 'lollipop' in the song, or title, or both. I wasn't in touch with some of the people since we'd done the scenes so long ago, but the people I was still in touch with all gave me great songs they all wrote specifically for the movie.

Because there aren't only actors in the movie, but actors and singers and musicians and artists and writers and filmmakers, it's not like a Hollywood movie where everything is compartmentalized, where each person involved is assigned only one task. With the movies we're making, everyone can try different things, so that some people did acting and cinematography, and some did acting and the lights, and some did acting and writing songs. With our movies, it's like all the different scenes come together, the music scene, the acting scene, the art scene and the movie scene and it makes it more exciting. And everyone who is in the movie and wrote a song comes from a different city; your project, Anonymous Boy and the Abominations, are from New York City; The Hidden Cameras are from Toronto; Jane Danger is from Chicago; The Swishin' Duds, Gary Fembot's band, is from San Francisco. So it's not just music and art and acting scenes coming together, it's scenes from all different places in North America. And then there's also Mariae Nascenti, from Milan, Italy, which makes it intercontinental.

It seems to me that some of the organizations that are allegedly supposed to be there to help the runaway and throwaway youth who become ensnared in prostitution and teen-porn, are often revealed to be exploiting the youth as well. (One such scandal involved a place called Covenant House that was right on the corner of the street I live on.) The regularity of these scandals might be one reason why teens choose not to put their trust in such institutions, but I wonder if one message of your movie is that such teenagers can learn to put their trust in each other and in themselves? And if that is the message, do you think that is enough of a solution?

There's no doubt that such scandals seem to occur with regularity in a variety of institutions. It would only make sense that young people feel they can't trust such institutions, but what I hope is that this recognition begins to go even farther. Religious institutions have been seen to have betrayed the trust of young people but, as well, government agencies are also accountable; in fact, the government itself should be accountable for the circumstances of the lives of the young people who are regarded as "throwaway kids". In so many ways, on so many levels, the fact that kids have to grow up on the street is a testament to how government,





police, religious, economic and educational institutions, in almost every country, don't really work and certainly don't have the best interests of their younger citizens at heart. It's time to realize that all these institutions, the very countries we live in, have abandoned the younger members of their societies, have let them be exploited, have not protected their rights, have put them in jails, or mental institutions, invented new 'disorders' so they can drug them up, or let them live on the streets, and as such, are not deserving of any respect, or sense of loyalty or patriotism. Young people have to put their trust only in themselves and, if possible, each other. There's no other choice.

Is that enough of a solution? No. But pragmatically, right now there's not a lot of options. I think young people have to trust themselves and each other. And if they can help each other survive, then the next step will be to try to educate themselves so they can find a way to tell others about their lives and the truth can get out.

What were the most fun and least fun experiences for you in making The Lollipop Generation?

The least fun was running out of money and NOT being able to make the movie! The MOST fun was being able to make the movie!

I was thrilled that one of the scenes I shot for you made it into the movie, but I also wonder why the second scene we shot didn't make it in. Is it typical that some of the scenes you shoot do not make it into the finished films, and what are some other examples of scenes that were shot for the movie that didn't make it to the final cut?

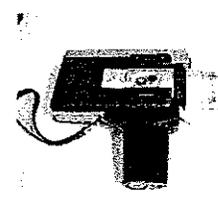
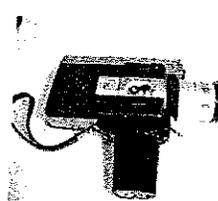
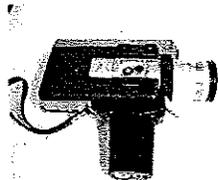
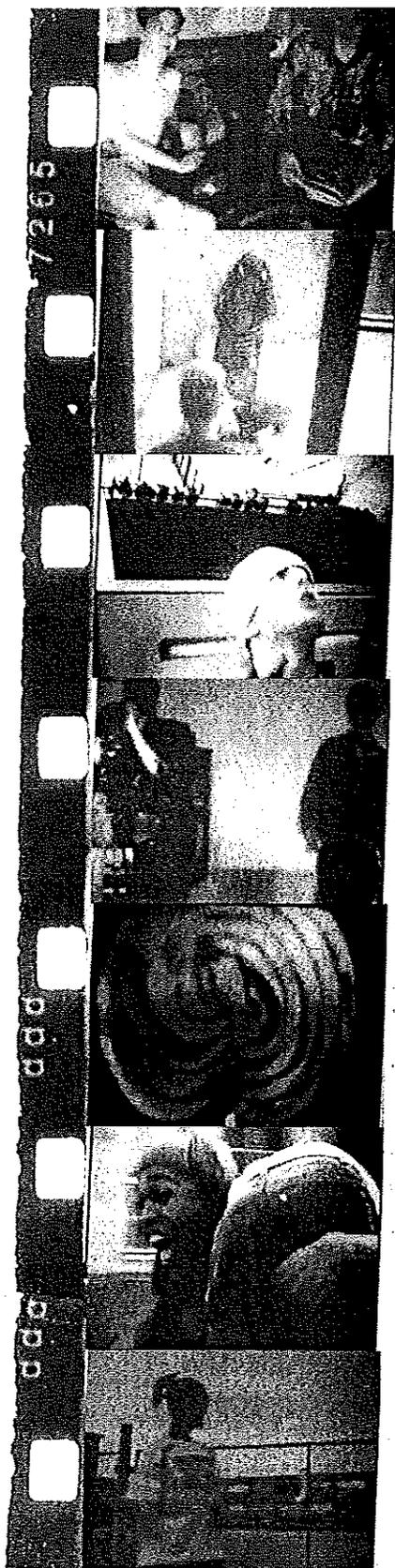
I don't remember the other scene we shot, Tony! Maybe it didn't turn out, because I don't remember ever seeing it and I don't have it on any of my outtake reels. You never really know if a roll will turn out or not. When we were rushing to get the film done in time for the Images Festival, I had filmed some scenes with Jena for the credits, and Scott Berry had filmed some scenes of me and Andrew, and we sent the film off express post so we could get it back as soon as possible. As soon as it arrived, Scott phoned me up and I rushed over to watch it. We were really excited to see it so we set up the projector right there in the office, turned off the lights, and turned the play button on and...nothing. There was nothing on the film at all!

That's the thing about Super 8, you never know what you'll get. Sometimes a roll will come back and everything is tinted blue and it will look beautiful. Other times they'll be some big flash of light like an explosion, and other times suddenly in the middle of a scene everything will go red. It's very exciting because you never know what will happen. Some people think these kinds of things are mistakes, but I love them. I put all the mistakes that ever happened right into "The Lollipop Generation".

You recently uncovered a can of footage that was shot for the movie which didn't make it into the version of the film that was screened at Toronto's Images Film Festival. You've since edited this footage into the final film. I am curious to know whether when you were editing the film for the Images Festival, did you remember the lost footage at that time, and were you fretting and wondering where it was...or had you simply completely forgotten about it until you re-discovered it? And I'd also like to know how and where this footage was found, by the way.

When I was editing the film, I did keep wondering if there was footage that I was forgetting, but I'd looked through almost 20 rolls of extra footage and hadn't found anything, so I assumed that the shots I thought I remembered filming must not have come out when they returned from the lab. This was besides the three half hour reels that constituted the original edit of the film, all done using the Super 8 viewer and splicer. When I





went back to do a re-edit, I decided to look through every single roll one more time. It took me about a week to look at everything but I finally found all this footage that I hadn't seen in years. It wasn't all on one reel however, it was on various reels that I'd labeled as 'outtakes'. All in all, it was about three minutes worth of footage and it was really exciting to be able to use it for the re-edit and incorporate it into the film.

So, since the last time you saw the movie at the premiere, there are new scenes I filmed in the summer, plus the 'lost footage', and lots of new voice overs that Jena and Andrew did that are so funny and great. It's the NEW and IMPROVED Lollipop Generation!

The character that Vaginal Davis portrays is in some ways both funny and frightening. What was your reasoning behind this disturbing and seemingly unhinged character in the film?

No one could have played that character except Vaginal Davis. She is, of course, a true comic genius. But because of her comedic talent, it's easy to overlook the fact that in the thirteen minutes she's in the film she'll teach you everything you could learn in a seven course, three semester year at University. People pay thousands of dollars to learn what she can reveal to you in one film. She's covering so much ground in this performance, it's astounding. People don't really notice all this because she's just so funny, and they're laughing too hard to pick up on everything she's doing.

People have commented, and it's true, that Vaginal is so far ahead of her time. We filmed this more than ten years ago and yet all of Vaginal's dialogue, which she conceived and improvised on the spot, is totally contemporary and totally relevant to everything that's happening today.

As an actress she's absolutely fearless, and it's so amazing to watch. That's why she can embody two seemingly contradictory impulses and be both funny and frightening at the same time. And make it all work.

With the film, I wanted to create something that could be both funny and frightening all at once. I mean, the film is presented as a kind of children's story, very like a movie made for younger people, almost like a fairy tale; it's the story of a girl who runs away from home, only to enter a kind of bizarre world filled with monsters that she must contend with if she ever wants to find her way back. Except in my film, the monsters are paedophiles, and pornographers, and playground perverts. Just like in real life!

I fear I offended *one* of the actors Andrew Cecil when I innocently (I swear) compared the "explicit" scene in the movie to "porn." Were you similarly offended?

It's a tricky question, because of course the word pornography means so many different things to so many different people. Certainly "The Lollipop Generation" isn't pornography by today's standards. But it would have been fifty years ago, just like Jack Smith's movies and Warhol's early movies and Kenneth Anger's movies were considered pornographic, or even twenty years ago, like Nick Zedd's movies were considered pornographic. For that reason, I wouldn't say I was 'against' pornography, since I'm sure you can still find plenty of people who would think all the underground movies from the 1960's right up till today, including "The Lollipop Generation", are pornography.

But I'm not 'for' the pornography industry. They're just putting out another product, adding to the endless dross that fills up this consumer society we have the misfortune to live in, and like all big industries they don't care about their consumers or their employees. They only care about making money. I'm not 'for' any industry like that.

So, in that sense, "The Lollipop Generation" is the exact opposite of pornography.





And Andrew is working with me, starring in my movies, doing the voice overs and helping with the sound recording and lots of other stuff, and we're trying to create an alternative to that, so it becomes very important to make it clear that we're doing something really different. So even if people are nude in the movie and having sex onscreen, they're doing it for very different reasons, with totally different ideas behind it and with very different goals, and that's what we want people to know.

People were shocked by that scene with Andrew and Paul and Scott and Mark, but that's good because then they begin to see what it is we're doing differently and why we're doing it.

When do you envision yourself beginning work on a new movie, and can you say a little bit about what you would like such a potential new movie to be? Is there anything you feel you would like to express through the medium of filmmaking that you haven't done yet?

I think a lot of people liked "The Yo-Yo Gang" and they thought this new movie would be just like it, but it's very different. I don't want to make the same movie over and over and it would be impossible to do that, anyway. So, I think a lot of people were surprised by "The Lollipop Generation", it wasn't what they were expecting at all. And the next movie will be different too, so, if people think it will be the same as "The Lollipop Generation" then they're going to be surprised all over again!

I'm just figuring out what the new movie should be based on what people are saying about this one. Someone wrote that I just point the camera at my friends and let them do whatever they want and, actually, I didn't really do that, but I think that's a great idea and next time I will do that. And people have written that there isn't much of a story, so for the next movie I want to have even less of a story. Anything that people think is bad about my movies is what I aim for. They're just going to keep getting worse and worse and worse. Or better and better and better, depending on your point of view.

For "The Lollipop Generation", I put in every shot that was a mistake. If the colour changed in the middle of the scene, I put it in. If there was a big flareup on the film because of a light leak, I put that in. If there were weird white lines on the videotape, I put it in. I love all the mistakes. All the things that people think are mistakes are good. That's my message.



Be sure to see **The Lollipop Generation**,
December 16th, 2008 at 8PM at Light Industry,
55 33rd Street (between 2nd and 3rd Avenue) 3rd Fl.
Brooklyn NY, www.lightindustry.org



HERE AGAIN IS...

THE SAD TALE OF DENNIS DOWN-N-OUT

EPISODE TWO

WHEN MY DAD MADE ME LEAVE HOME FOR BEING QUEER, I SOLD ALL MY STUFF AND MOVED INTO A TENAMENT SLUM; THE ONLY PLACE I COULD AFFORD.

ONE DAY, SOMEONE WAS STABBED TO DEATH IN THE LOBBY. THEY DIDN'T EVEN WASH THE FLOOR. THE SUPER JUST THUMB-TACKED A PIECE OF LINOLEUM OVER THE BLOOD.

EVERYDAY THE PROSTITUTES DOWNSTAIRS THREATEND TO KILL ME! I DIDN'T KNOW WHY.

I CUT YOU UP!

I WAS DESPERATE FOR A JOB. ANYJOB!

WE'RE NOT HIRING RIGHT NOW BUT YOU CAN FILL OUT THE FORM.

I SAW THE HUSTLERS ON THE CORNER, BUT I WASN'T READY TO RESORT TO THAT... YET!

JUST A MATTER OF TIME.

SOMETIMES I SAT AND THOUGHT OF WHAT MIGHT HAVE BEEN... WITH WAYNE.



OTHER TIMES I'D SEE MICE, AND FLIP OUT!



ONE TIME I CAME HOME FROM A DAY OF LOOKING FOR WORK AND...



Even I have a crush on her.... here is... an interview
with



Jackie O.

of...

GIRL CRUSH!

Whenever you expect to see Jackie O. there's no telling before-hand what fun new color her hair is going to be! Will it be platinum blonde? Green? Fiery Orange? Violet? Who knows? But one thing you CAN expect when you see her exciting new pop-punk band is that you'll have a real blast at the show!

Visit the band at: www.myspace.com/girlcrush

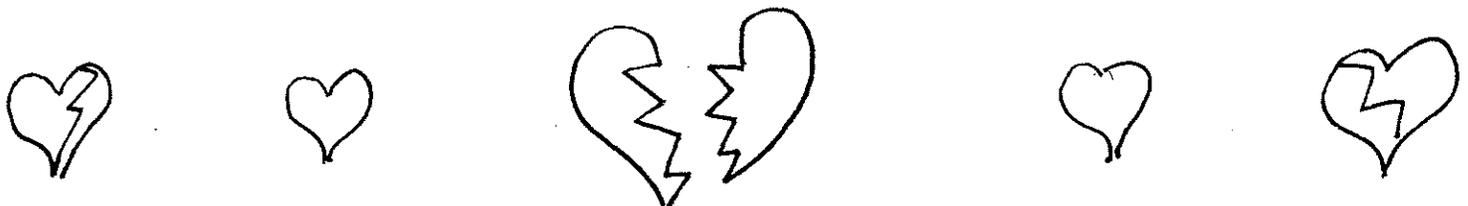


How did you come to decide that you wanted to start a band?

Honestly, I don't remember a time when I didn't want to start a band. I think the more appropriate question would be; what took me so long to start one? I'd been writing lyrics and melodies (together) since I was about 12, and I'd fiddled with the bass guitar (separately) since 14. For years, I recorded a cappella songs on a handheld recorder. I finally started telling my pop-punk friends that I write songs around 2005, and Mikey Erg said, "Let's do something with them." He figured out the music and we recorded a ton of demos. When it became clear that his other music obligations were too much for him to continue with the project, I found other fabulous people to play with.

You said on stage that the reason the band is named Girlcrush is because you have one. Care to elaborate?

A girlcrush is basically just a crush on a girl. I usually have at least one.



Before you were in Girlcrush you've jumped onstage and sang along with many of your friend's bands, isn't that so? How is singing along to your friend's bands different from being in your own band?

You can get off the stage when you start feeling uncomfortable!



The other members of your band are all males, and I presume "heterosexual?" Are there special challenges to being a queer female in a band of all-male heterosexuals?

Well, my lead guitarist, Al, is a transguy, so although he does like women, he's still very queer. As far as challenges, I can't really think of any for me personally. I tend to feel more pressure to do well and not fuck up when I am playing with boys than when I am playing with girls, but if I know the songs well, that shouldn't be a challenge.

I remember back years ago, we used to talk to each other about which boys in what bands were cute and sexy and stuff. Back in those days were you just sort of "humoring me" or was there something else going on at that time?

Ha. I'm sure I wasn't humoring you. I'm sure that I was young and still figuring myself out. But just because I prefer one gender doesn't necessarily mean there haven't been aberrations or that I can't appreciate when a guy is cute, or even sexy.

So far, what's been the most fun aspect of being in Girlcrush?

Playing shows! Also, playing a Discount cover.

Besides writing music and lyrics, you also do visual artwork. Do you find there are aspects of what you want to say that can be expressed in visual artwork but cannot be expressed in music, and vice-versa?

Absolutely. Sometimes words are limitless, and other times, limiting. The same can be said for music and visual artwork. I think I need all three in various combinations in order to really get everything out.

You were in charge of the Groovie Ghoulies fan club. Do you think there is anything about the Groovie Ghoulies music that influences you in your own songwriting?

I ran Groovie Ghoulies Online from June 1997 to July 2008. I don't think our band is very reminiscent of the Groovie Ghoulies musically, but I will say that they have definitely influenced and inspired me in other ways. I spent a lot of time with them and went on many mini tours where they either took me along or I followed them around, and I definitely learned a lot about what it means to be in a band from them. They, more than any other band I know, really toured their butts off, and were very successful, gracious, and extremely well-liked (as people and as a band). I think that's all one can really hope for, and I'm so glad I was able to be a small part of it.

You used to live in Philly. Why did you want to make the move to New York City?

I moved to New York for the music scene, and to try something new on a broader scale. I already had friends here through going to shows over the years, so it made sense. I was also secretly hoping to start a band.

What would you say is the most important thing you want people to know about Girlcrush?

That we're awesome and you should come see us!





MUSIC
REVIEWS



Parody of Pleasure CD – Three Dollar Bill. The last time we reviewed a Three Dollar Bill cd was *Insurrection* way back in Homopunk World issue #4 in 2002. This cd is actually from 2005 but I did not get it until this year, (given to me by Jane Danger herself! Thanks Jane!) It rocks pretty good in a nifty mid-tempo kind of way. Most of the lead vocals are by the group's sole male vocalist Chris Piss this time around, with the women contributing vocals here and there. Sometimes it really works great like on the vocal counter-points in the choruses of the song *Dominate*. I really love when they sing together in unison and then diverge into different vocal parts. I think another one of the songs I am impressed with this time is probably *Let's Get Class Conscious*, which bounces along nicely and then speeds up at the end. Another really excellent one is *We All Know* which is sung mostly by Jane, but with some duet parts. It's herky-jerky beat builds and gets frantic. The chorus on this song takes flight and just sails, making *We All Know* my favorite song on the cd. As usual, Three Dollar Bill excels at making melodies and riffs that are catchy and memorable in very unconventional ways. www.threedollar.net

The Official Limp Wrist Discography CD – Limp Wrist. Interestingly, I think the last time I wrote about Limp Wrist was for the interview with them I did in the same issue of Homopunk World that the Three Dollar Bill *Insurrection* cd review was in. Before I continue with this review of Limp Wrist's newest release, first I'd like to state a warning! When I tried to play this Limp Wrist cd on my computer, it automatically took over my computer and went into some sort of multimedia thing! I am not used to this sort of hijacking, so imagine my shock when I was trying to work on something on my computer while listening to Limp Wrist in the background, when all of a sudden, up pops a giant full-screen picture of Limp Wrist and there is seemingly no way to get out of it! I couldn't find any icons to divert away from it either, so I eventually just ejected the disc in panic. I am no fan of multimedia, frankly, and in fact I am so hopelessly old school I still prefer listening to my vinyl records to be honest. I'm sure it is way cool for those who expect it and know how to handle it, but for me it's just complicated and scary. I see stuff like that and I go "YAAH! What do I do?? How do I get rid of it?!?!?" If you want to make me cower in fear, just present me with new technology. I eventually ended up playing the disc on a regular standard cd player so that I would not be shocked silly by unexpected animated screens of images and colors. Limp Wrist's music, for the uninitiated, is the hardest of hardcore, which would easily make them the champs of the battle for who's the most hardcore queercore band, if there were such a competition. I wouldn't classify them as "Thrash" so much as just really great early eighties style hardcore in the vein of everything I ever liked about the early Washington DC compilation "Flex Your Head," although none of the band members are from DC. Regardless of that, Flex Your Head has always been my most very favorite hardcore record, and so you know any comparison from me to that record is just about the highest of compliments. I actually have most if not all of the records that the material on this cd is from, making it a complete retrospective of sorts. All the songs sound as great as they did when they were first released. If you don't have their album and ep and demo, or even if you do, you are probably going to want this. Anthems like "I Love Hardcore Boys, I Love Boys, Hardcore" still have the power to rouse. There are FOUR record labels listed on this release and I don't know which of them carry the cd, so I figure if you want it and cannot find it in your local shop you can go to www.interpunk.com because I checked that website and they carry it.

BOOK REVIEW

The Book of Boy Trouble 2: Born To Trouble—edited by Robert Kirby and David Kelly. I am proud to have another Anonymous Boy comic strip in the new Boy Trouble gay alternative comix anthology. This one includes comix and artwork by Craig Bostick, Jennifer Camper, Michael Fahy, Tim Fish, Andy Hartzell, G.B. Jones, Sina Shamsavari, Bill Roundy, Steve MacIsaac, Derek Charm, Howard Cruse, Abby Denson, Todd Brewer, Brett Hopkins, Nick Leonard, Ed Luce, Dave Ortega, Jon Macy, Justin Hall, and Robert Triptow and of course Robert Kirby and David Kelly. What differentiates this one from previous editions of Boy Trouble is the expanded number of contributors and the fact that all of the comics are now in full, fabulous color! There are comics in almost every style you can imagine, from the romantic to the dramatic to the horrific to the humorous. www.greencandypress.com



WHAT IS THE MOST HOMOPHOBIC PUNK RECORD?

In this issue we'll examine yet another kind of homophobia, different from what we have seen in previous issues of Homopunk World. If you have those back issues you already know we determined the most homophobic punk record we've yet encountered was The Meat Shits vinyl seven inch ep "Homosexual Slaughter." As the title implies, it's all about the need of "society" to murder all homosexuals because, according to the liner notes; "while not all punk bands are fags/dykes this does not change the fact that many punk bands are homosexuals, and these same individuals disguise their depravity." It continues with statements such as "I despise homosexuals," and "to all fag-supporting liberal pussies out there who think gays deserve to publicly admit and discuss their depraved sexual lifestyle, you are also a danger to humanity! I hate you all, you sick fucking homosexual scumbags, die..die..die!" To reflect this attitude, all of the songs on the "Homosexual Slaughter" ep express the pathological wish to murder all gays.

But other contenders in our homophobic punk examination were equally disturbing and deranged, such as the 7 inch single by K.G.B. entitled "Rock Hudson" which insists that AIDS is "God's holy war against homosexuals" and predicts that all homosexuals will inevitably have to obey God's command to get infected and die. Another record we had a look at was the Destroy Your Enemy album by E.B.S. It includes claims that Adolph Hitler was a homosexual in the band's unimaginatively titled song "Hitler Was A Fucking Queer," which warns that the very existence of Homocore punk bands heralds the revival of Nazism. The solution to this problem according to E.B.S. is that Homocore bands should "just shut the fuck up."

The record I want to explore in this issue however is a little tougher to pin down. While the other records I've looked at in past issues were quite obviously and blatantly homophobic, the record by Blimpy And The Heavies seems to me to be trying to sidestep or camouflage it's homophobic message with attempted humor. Only one of the four songs on the ep is homophobic, and it is called either Stephen Gray (Photographer of Men) or it's called Stephen Gray (Photographer of Men) depending on whether you look at the way it was spelled on the picture sleeve or on the label.

The sound of the song is sort of thin and somewhere between a non-inventive Wall of Voodoo and standard non-descript indie new wave pop. (The other songs on the record use different musical styles, the most punk rock of which is in the "Killed by Death" style on the song What The Hell Am I Working For? which is the best song on the ep.) The singer sounds a bit like an untalented version of David Thomas from Pere Ubu... (a very untalented version of him.)

Here are the lyrics that I could decipher:

*Walking down Third Avenue on hot and muggy night,
(unintelligible) in my hand, (unintelligible) on my right,
a crowd was forming on the street near a sea of flashing lights,
Celebrities were stopped along the way,*

*There was a youth of twenty-one and a crowd surrounded him,
A camera in his hands, some hairs upon his chin,
He looked at me and suddenly I got goose-bumps on my skin,
And then he spoke in a most peculiar way.*

The next part is sung in an exaggerated affectation that can best be described as a sickly sounding "icky-queen" voice:

*I'm Stephen Gray, photographer of men,
I own a haberdashery, on 53rd & 3rd,
I will snap your picture if you will watch my bird,
Stephen Gray, photographer of men.*

Ha Ha, Ah ha ha ha.

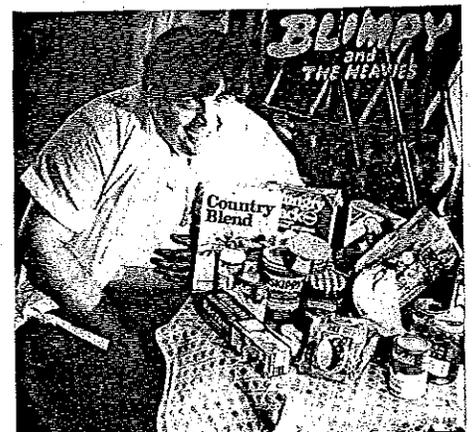
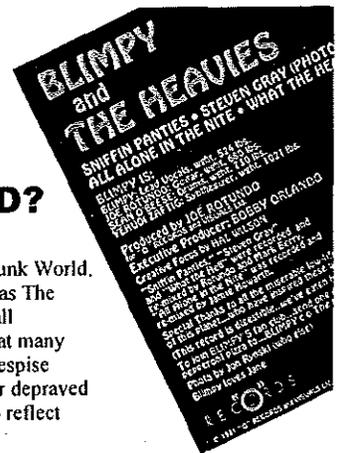
The singer resumes his usual singing voice for the next bit:

*A bunch of guys were smiling as he led me by the hand,
Now I know I am a weirdo, but at least, I am a man,
I beat him and I hit him and I kicked him on his can,
And he held me as I tried to get away.*

*I thought he was a sissy but I knew it couldn't be,
His muscles were like mountains, his body like a tree,
He looked like such an athlete, I'm sure you would agree
And then he said in a most peculiar way,*

"lcky-qucen" voice again:

*I'm Stephen Gray, photographer of men,
I own a haberdashery, on 53rd & 3rd,
I will snap your picture if you will watch my bird,
Stephen Gray, photographer of men. Woo!*



**BLIMPY
and
THE HEAVIES**

SNIFFIN PANTIES • STEVEN GRAY (PHOTOGRAPHER OF MEN)
ALL ALONE IN THE NITE • WHAT THE HELL AM I WORKING FOR



Join me sometime, in my emporium for men at 53rd & 3rd,
 I'll fit you for a stylish pair of undies,
 And the price is right, and the rewards are great,
 Not only that but I'll snap your picture, and add it to my collection on the walls,
 And you'll enjoy coming in with your friends and family, and seeing yourself in most unusual positions,
 And then you can say, you were at Stephen Gray's

Delicious Stephen Gray, Please come down my way, I will show you ... my way! Ha HA!

Now the singer assumes a nerdy, innocent adolescent voice:

*My name is Joey from up the street,
 Is Stephen here to take my Bah Mitzvah picture?*

"Icky-queen voice again:

Come right in!

BLIMPY IS:
 BLIMPY: Lead Vocals, wght. 524 lbs.
 JOE ROTUNDO: Guitar, wght. 680 lbs.
 SEAN O'BEES: Drums, wght. 730 lbs.
 YERUOI ZAFITIG: Synthesizer, wght. 1021 lbs.

Produced by JOE ROTUNDO
 for 10" RECORDS and VISUALS LTD.
 Executive Producer: BOBBY ORLANDO
 Creative Focus by HAL WILSON
 "Sniffin' Panties," "Steven Gray"
 and "What the Hell" were recorded and
 re-mixed by Rotundo and Mark Berry.
 "All Alone in the Nile" was recorded and
 re-mixed by Jamie Howarth.

Special Thanks to all the miserable low-lives
 of this planet...who have inspired these works.
 (This record is digestible...we've eaten hundreds of them.)
 To join BLIMPY'S fan club...send one diseased
 pepperoni pizza to...BLIMPY c/o The Kremlin, Moscow, RU
 Photo by Jon Rynski (who else)
 Blimpy loves Jane

10" RECORDS
 © 1991 10" RECORDS and VISUALS LTD. All Rights Reserved.

YEESH! Where do I begin with this one? Perhaps I should start my critique by stating that I am not so "politically correct" as to get up in arms over every bit of punk rock music that may seem at first listen to be homophobic. For instance, I recognized pretty quickly that the song by The Meatmen entitled "Tooling for Anus" about gay bashing, is a tongue-in-cheek satire ABOUT the ignorant mentality of a gay basher and not a glorification of it. And what I could presume from the song just by hearing it, was confirmed for me later when the singer and songwriter for The Meatmen, Tesco Vee, bluntly stated as much, a number times.

It is also interesting to me that on this Stephen Gray song, they reference The Ramones song 53rd & 3rd, which at one time, decades ago, was known as a corner where hustler's picked up their "Johns." There are those lacking ironic perception who might imagine 53rd & 3rd to be a homophobic song, considering, after all, that Dee Dee sings the bit that goes "Then I picked up my razor blade." But it is important to note that it's followed by "then I did what God forbade. Now the cops are after me," which reveals that the subject in the song knows that what he did was wrong, and that there are serious consequences from it. That's followed by "but I proved that I'm no sissy," which reveals that the song is a matter-of-fact story about a sexually confused youth who's desperate enough to sell his body for cash, and the resulting conflicted feelings he has from it. Namely, he's trying to turn a trick but he's the one they never pick, and that makes him, feel sick. He's upset the Johns do not desire him, while he's not even mentally prepared to do what he needs to do to hustle them at the same time. So again what we see here in 53rd & 3rd is a song ABOUT homophobia and gay bashing, but not in any way a justification of it. It is also worth noting that one of Dee Dee Ramone's closest friends for the entire Ramones career is a gay man, namely Arturo Vega who designed their world-famous American Eagle logo, and who remained The Ramones lighting director right up until when the band disbanded. It goes without saying that Arturo would not befriend a homophobe.

What I do not discern in the Blimpy & The Heavies song is any indication that homophobia is a wrong reaction. The "icky queen" voice that the singer employs is so stereotypically disgusting it would make *anyone* repulsed. The assertion that "I know I'm a weirdo but at least I am a man" is clearly meant to imply that a homosexual male isn't one. The part where he sings "I beat him, hit him and kicked him in his can" certainly sounds to me like the singer's idea of a proper response to the situation, and a response to be proud of. The fact that the attempted gay bashing had little effect because Stephen Gray was too muscular and athletic only seems to heighten the dangerous threat to society that Stephen represents. This "danger" is emphasized by the fact that the singer is astonished that Stephen does not fit his assumptions about what a weak and pathetic "sissy" like Stephen ought to be. And in case you somehow missed just what the dangerous threat is that Stephen poses, they add the bit at the end about the boy looking to have his Bah Mitzvah photo taken, with Stephen's menacing reply of "come right in" recorded with a deep echo on it for extra added effect. The statement being made of course is that homosexuals are by their nature, the ultimate corrupters of youth, and pederasts.

Although there is certainly an attempt at humor in this song (lame as it is), the humor is entirely at the expense of the homosexual, who is depicted to be a sick freak deserving of scorn and ridicule. The idea that a homosexual actually exists in the world is what is seen to be preposterous. Whatever satire there is being attempted here, it certainly does not seem to me to be directed at homophobia or gay-bashing, but at the one who would be bashed. Of course unlike The Ramones or The Meatmen who I know quite a bit about, it is tougher to discern the motives of a virtually unknown and obscure band like Blimpy & The Heavies. Regardless of that, I still feel very secure in my assertion that there's no misinterpretation on my part here. This is basically just a homophobe's idea of a joke.

And you know what? - it just ain't funny.

The Homophobe Hit-Parade in review:



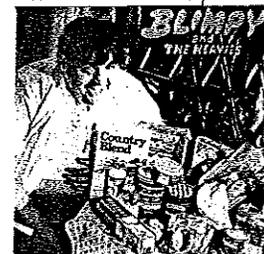
A pathological wish to murder all homosexuals.



A religious fanatic's desire for God's extermination of gays.



A paranoid assertion that all gays are Nazis who admire Hitler.



A sick joke about gay bashing a pedophile.



Anonymous Boy
2008