

Rhythm Collision

Rhythm Collision exploded onto the alternative music scene in 1989 with their debut five song EP entitled "Pictures on My Wall". Rave reviews followed which subsequently led to the band signing with Dr. Strange Records. Soon after, "The Collision" released the "Look Away/Should've Known" (1990) single. Following a great response to the single, **Rhythm Collision** returned to the studio to record "Pressure." This critically acclaimed debut LP was produced by Brett Gurewitz of Bad Religion and was completely sold out within months. With worldwide distribution came increased popularity and further releases. Nineteen ninety-two saw **Rhythm Collision** gaining popularity both in North America and overseas with various releases out of Germany, France and the United States. Also, a tour took the band through the Western U.S. and Canada. This brings us to the beginning of nineteen ninety-three and the release of "The Collision's" second full length album entitled "NOW". Released both domestically and in Europe on Spain's B-Core records, "NOW" has virtually sold out within three months and a second pressing has begun.

Rhythm Collision, described as melodic punk with an aggressive edge, has been widely accepted throughout the alternative music scene. Harlan Margolis' (vocals, guitar) powerful lead vocals coupled with Corey Baim's (vocals, bass) catchy background vocals and a rhythm section headed by Tony Cicero's (drums) attacking drums have thrust their diverse style to a new level.

In response to increasing support from around the world, **Rhythm Collision** is looking toward the future and has set up an extensive touring schedule. This schedule will see the band roll through the midwest in July and take on Europe in September and October. With the up and coming tours, **Rhythm Collision** decided to add another guitarist: Troy Taroy. Troy has added even more power to their sound which has catapulted the live show to another dimension. Nineteen ninety-three will also see the completion of **Rhythm Collision's** first video (NOW). In addition, the band plans to record a new single and full length LP.

For more information contact Tony Cicero at (818) 880-6511.

Rhythm Collision ■ po box 865 agoura ca 91376 ■ 818. 880. 6511

RHYTHM COLLISION Now

A paradigm of melodic, yet explosive punk rock. Now astonishes with its consistent start-to-finish excellence. Each song plunges on an uncontrollable downhill path bound for a head-on clash with the boredom you felt only moments earlier. Sneering harmonies and heartfelt, emotional shouts perfectly punctuate each cut, particularly the phenomenal "Irrepressible." If you can't get it up over this song (or LP), you might as well hang up your Doc Martens and take up shuffleboard. (Dr. Strange)
—MB SCRAPE #8

RHYTHM COLLISION

Now" Dr. Strange

con infinita passione. Il secondo 33 giri del Rhythm Collision, dopo il già ottimo esordio di Pressure (contenuto come bonus in questo CD...), è una conferma di talento da questa band di Los Angeles. La grandezza del Rhythm Collision sta nel saper miscelare il punk rock melodico con una notevole aggressività e potenza e i dieci brani di "Now" lo dimostrano ampiamente. Power punk? Due uscite imperdibili per tutti coloro che hanno con la musica punk un rapporto affettivo e riescono ancora a continuare ascoltando un disco.

The second 33 rpm from Rhythm Collision, after the great debut LP "Pressure" confirms the talent of this L.A. band. The greatness of RC is in mixing melodic punk rock with a lot of aggression and power and the 10 songs included on "Now" show it clearly. Power punk? An unmissable release for all fans of punk who can still be moved listening to a record.
ROCKRITIA #151 (Italy)

RHYTHM COLLISION

Now" LP on Red vinyl

Great new album by RC. Sounds really clean and tight. fuck. Their SLF and Clash influences are still there but they have introduced a poppier sound for this album. There are some really strong and melodic cuts on this puppy. Cuts such as "Burning Bridges", "Irrepressible", "Outside" and "Now" will make for certain that this stays on my turntable for a while. Be on the lookout for them at a club near you... - CAKE
(Dr. Strange POB 7000-117 Alta Loma, CA. 91701)

RHYTHM COLLISION

FLIPSIDE #82

Now" LP

On this their second release they've tightened up quite a bit. Like the first LP this album is chock full of heavy melody laden punk rock with heart. These guys have been slugging it out for sometime now and they kick ass. Check this LP out, it's a good one. - Thrashhead
(Dr. Strange Rec. P.O.Box 7000-117, Alta Loma, CA, 91701)

4 May 1993 70p \$ (US) 3.25

NEW MUSIC EXPRESS CHARTS HARDCORE

- 1 CRANK! EXPANSION DEVICE (CD) Facepuller (Temple North)
- 2 WASTING SPEED (10") Fluf (Headhunter)
- 3 EVOLUTION (Cassette) Rectify (Taffcore)
- 4 NOW (LP) Rhythm Collision (Doc Strange)
- 5 PERILLESS IN PARADISE (CD) Badtown Boys (Sil Of Life)
- 6 WIGGLE (LP) Screaming Weasel (Look Out)
- 7 TOWNED (LP) Big Drill Car (Cargo)
- 8 THEY CAN'T GET (10") Naked Aggression (Neighbour Annoyer)
- 9 DON'T TURN AWAY (LP) Face To Face (Doc Strange)
- 10 SKA CORE (12") Bossstones (Polygram)
- 11 BETESTATION (CD) Gism (Beast Arts)
- 12 IT'S NOT UNUSUAL (7") DOA (Alternative Tentacles)
- 13 SOMEONE GOT THEIR HEAD KICKED IN (CD) Various (BYO)
- 14 PHONO PHOBIA (LP) EHT (Vinyl Japan)
- 15 WE MUST BURN (LP) Poison Idea (Vinyl Solution)
- 16 MONSTERS RULE (LP) Bug Eyed (NOW)
- 17 SINK WITH KALIFORNIA (CD) Youth Brigade (BYO)
- 18 LAR (LP) Jesus Lizard (Touch & Go)
- 19 THE SYSTEM YOU HATE (LP) Crude SS (Last 'N' Found)
- 20 UNITED COLOURS (LP) Beggars ITA (NOW)



Rhythm Collision- "Now" CD

"Now" includes previously released "Pressure". "What does that mean?" You may ask. It means nearly 70 minutes of the greatest music that I have heard in ages. I liken Rhythm Collision to pre-metal Hard Ons with blaring guitars and smooth vocals. I sure hope someone will bring these guys to Spokane soon (hint). I just got this disk & I have played it constantly for days on end. If you think that listening to the right music can make you cool, then this is your best bet.

DISCOURSE #2

Rhythm Collision

Now

Doctor Strange

MUTE vol 3 #2

Wow! This record flat out smokes. Their best release hands down. Rhythm Collision has matured and evolved into a musically cohesive unit. After four years of playing, the band seems to be hitting their stride. "Now" is much more focused and direct than anything they have ever recorded. The melodic sing-a-long choruses and hook-filled up-tempo thrashers that RC are famous for are still apparent. The tunes now have this indescribable, totally original groove to them. The vocals are a tad raspier, the guitars are a bit crunchier, and the drumming is solid as a rock. This is the record RC fans knew this band was capable of producing. This is punk rock at it's finest.

RHYTHM COLLISION "Now" LP

With this fabulous LP the melodic Ca band bypasses all their colleagues who "complicate" their music (All without going much further), with a base of simple and direct punk rock. For this one could remember Bad Religion, but sincerely, I believe that little could make Generator rise to the heights of this LP, as Now is much more fresh and varied. The truth is that already the time has come for someone to take the change of the guard from Brett and Co., and at the moment, RC arrives with all the right numbers. Of the best of the year, yes sir!

REPTIL MAG #9 (Spain)

RHYTHM COLLISION-NOW.

R.C. pone más en este álbum que muchas otras bandas en toda su discografía. La banda sigue progresando a cada momento. Punk rápido y melódico que no te puedes perder. El CD incluye el LP Pressure.
R.C. puts more on this album than a lots of bands into their whole collection. The progression of the band goes on and on. Excellent and imlc fast melodic punk that don't you wanna miss. CD includes Pressure LP. #3.

LA COSTRA #6 (Mexico)

RHYTHM COLLISION - NOW CD/LP/MC

The second ultra punchy long player from Cali's RC goes another step down the road to proving what a killer label Dr Strange Records is. This is punk at its anthemic best, a cross between Denkos era Dag Nasty and Bad Religion, topped out with a harsher vocal delivery. Call it emo core if you want but I'd settle for awesome.

DR STRANGE RECORDS

VISION ON #5 (SL)

RHYTHM COLLISION Now LP

Have you ever seen an album you thought you would not like but just totally blew you away? Well, that is what this Rhythm Collision LP did to me. The music is very SoCal melodic HC, but what do you expect when that is where they are from? This record at times sounds like Bad Religion and The Offspring, so if SoCal melodic HC is what drives you nuts this lp should satisfy your needs. (Frank)
Dr. Strange Records / PO Box 7000-117 / Alta Loma, Ca 91701 PROFANE EXISTANCE #20

MRR #76 **UMROCKNROLL** **MAXIMUMROCKNROLL**

TOP 15 For what it's worth, here's some of the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible—one for review and one for airplay). The address is: MRR, P.O. Box 288, Berkeley CA 94701.

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|--|---|
| <p>MARTIN SPROUSE</p> <p>FUGAZI-Margin Walker-mini LP
DISSENT-Epistle Of Democracy-LP
JAWBREAKER-Busy-45
SCREECHING WEASEL-Punkhouse-EP
GORILLA BISCUITS-Start Today-LP
TRUSTY-A Name To Depend On-EP
BABES IN TOYLAND-Dust Cake Boy-45
SHAMROCK SHAKES-House Of Jap-EP
MOSS ICON-Machina Luta-45
VIA-CALANAGORY KIDS-split LP
H.D.O.-Sinking-LP
RHYTHM COLLISION-EP
URGE-Dog's Life-EP
GROOVIE GHOULES-Appetite....LP
CAPITOL PUNISHMENT-Zippy pantsup-LP</p> | <p>TIM YOHANNAN</p> <p>BABES IN TOYLAND-Dust Cake Boy-45
BRATS-Junkie-45
FREAKS OF NATURE-Same Difference-EP
INSTED-We'll Make The Difference-EP
LIP CREAM-LP Cream-LP
MENTAL-1st Dischord-S* flexi
MEOSS-Brain Itches-S*
P-NISSARNA-EP
RHYTHM COLLISION-Pictures On My Wall-EP
SCREECHING WEASEL-Punkhouse-EP
TRUSTY-A Name To Depend On-EP
VIA-Homelown Arcotics-EP
VIA-Kyoto City Hardcore-EP flexi
VIA-Underground Rockers Vol 2-LP
VIA-Wir Sind Alle Schlawiner-EP</p> |
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| <p>MRR #95</p> <p>MARTIN SPROUSE</p> <p>VIA-New World Order-EP
MR T EXPERIENCE-Sex Offender-45
TVTVS-Television Religion-45
BAD MUTHA GOOSE-Be Somebody-12"
FUCK BOYZ-Rock n Roll Problem-EP
DEVIL DOGS-Devil Dog Rd-EP
VIA-Pre-Moon Syndrome-LP
RHYTHM COLLISION-A Look Away-45
VIA-Bleeseasuummghhh-EP
REV. HORTON HEAT-Psychobilly Freakout-EP
HITMEN 3-March And Die-EP
CHEATER SLICKS-If Heaven is Your Home-EP
SUPERCHUNK-Fishing-EP
MUMMIES-Shitsville-EP
DOG FACED HERMANS-Too Much...EP</p> | <p>TIM YOHANNAN</p> <p>DEVIL DOGS-Devil Dog Rd-EP/GITS-EP
INTENSE DEGREE-Releases-EP
MR T EXPERIENCE-Sex Offender-45
RHYTHM COLLISION-A Look Away-EP
ROVSVET TRAPED TEENAGERS-split EP
SCUM PUPS-EP/SEA MONKEYS-EP
SPERM BIRDS-Thanks Live-LP
SUICIDAL SUPERMARKET TROLLEYS-EP
TOXIC REASONS-Nobody Tells Us-EP
VOODOO DOLLS-Bad Feeling-45
WARZONE-Amenika The Pitbull-EP
VIA-Bleeseasuummghhh-EP
VIA-House Arrest-EP/VIA-Epidemie-LP
VIA-New World Order-EP
VIA-Sasquatch-EP</p> |
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| <p>THE WRIGHT BROS</p> <p>BLOODHOUND GANG-EP
DAWSON-Bart Market-LP
DRIVE-Greasegun-12"
FACE OF DECLINE-EP
JESUS LIZARD-Coast-12"
MR T EXPERIENCE-Sex Offender-45
PLAD RETINA-Mind Tracing...LP
RHYTHM COLLISION-A Look Away-45
STEEL POLE BATH TUB-Arizona-45
TVTVS-Television Religion-45
WALTER ELF-Homo Sapiens-LP
VIA-New World Order-EP
VIA-Sasquatch-EP
Gross-#1-zine
Pop And Politics Do Mix-zine</p> | <p>CHUCK SHERRILL</p> <p>SCREECHING WEASEL-Punkhouse-EP
RIPCORD-Harvest Hardcore-EP
STENGTE DORER-Hiver Dag-LP
TARGET OF DEMAND-Grass-LP
TRUSTY-A Name To Depend On-LP
VIA-Homelown Arcotics-EP
JAWBREAKER-Busy-45
FUGAZI-Margin Walker-mini LP
DISSENT-Epistle Of Democracy-LP
BABES IN TOYLAND-Dust Cake Boy-45
H.D.O.-Sinking-LP
PLOT-Game Over, Insert Coin-LP
SHAMROCK SHAKES-House Of Jap-EP
RHYTHM COLLISION-EP
MOSS ICON-Machina Luta-45</p> |
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| <p>MRR #100</p> <p>TIM YOHANNAN</p> <p>RED CROSS-Born Innocent Demo Tapes-EP
RHYTHM COLLISION-Pressure-LP
S.P.T.H.-Maximum Tolerance Overdose-EP
SEEN RED-EP
SELFPIETY-Jesus Big World Love-EP
SONGS SAVED-EP</p> | <p>MICHELLE HAUNOLD</p> <p>RHYTHM COLLISION-Pressure-LP
ANDARADA 7-A Mala Hostia-LP
FASTBACKS-Never Fails-LP
GARGOYLES-Down On You-12"
ALCOHOLICS CRONICOS-LP
CAPTAIN SS & THE KNICKERBOCKER TRIO-EP</p> |
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MRR #116 **UMROCKNROLL** **MAXIMUMROCKNROLL**

TOP 10 For what it's worth, here's some of the MRR crew's current Top 10 lists. Please send us your records (2 copies of vinyl, if possible—one for review and one for airplay), CD-only release, or cassette-only release.

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| <p>TIM YOHANNAN</p> <p>RHYTHM COLLISION-333x Up & Down-EP
HANSON BROTHERS-Gross Misconduct-LP
MUMMIES-You Must Fight To Live...EP
MONO MEN-Tm Hangin'-45
PROFESSIONALS-All The Way-LP</p> <p>BRUCE ROEHRS</p> <p>WRETCHED ONES-Sideburns-EP
JACKKNIFE-My Girlfriend's Back-45
KILLRAYS-The Prisoner-EP
BLANKS 77-Bastards-EP
ROCKET FROM THE CRYPT-Circa Now-LP</p> <p>MICHELLE HAUNOLD</p> <p>WRETCHED ONES-Sideburns & Beer-EP
HANSON BROS-LP/SENZA BENZA-LP
PROFESSIONALS-LP/PAINTING KINGS-Burn-45
BUM-Debbie Speak-EP/STRAWMAN-LP
PENNYWISE-Wild Card-EP</p> | <p>KILLRAYS-The Prisoner-EP/NIGHT KINGS-Burn-45
BRAINLESS SOCIETY-Horrible Visions-EP
DEAD LAZOS PLACE-For Sale-EP
URGENT FURY-Demos '84-'86-10"
GITS-Frenching The Bully-LP</p> <p>RHYTHM COLLISION-333x Up & Down-EP
MONO MEN-Tm Hangin'-45
BUM-Debbie Speak-45
HANSON BROTHERS-Gross Misconduct-LP
DIZBUSTERS-Carnal Action-EP</p> <p>RHYTHM COLLISION-333x Up & Down-EP
PANSY DIVISION-Fem In Black Leather-EP
JACKKNIFE-My Girlfriend's Back-45
DEVIATORS-Seeing Double-EP</p> |
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| <p>MRR #111</p> <p>GREVEY KADET-Bizarre Domination-EP
E SKINK-Static Buster-EP
DISRUPT/DISDAIN-split EP
CIRCLE JERKS-Live Fast Die Young-LP
DEVIL DOGS-Live at Revolver/GORIES-To Find Out-45
ROCKET FROM THE CRYPT-Juniper K-45</p> | <p>DISRUPT/DISDAIN-split EP
CIRCLE JERKS-Live Fast Die Young-LP
DEVIL DOGS-Live at Revolver/GORIES-To Find Out-45
ROCKET FROM THE CRYPT-Juniper K-45</p> |
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RHYTHM COLLISION - "Irrepressible" EP
As the name might tell you, the tight rhythm section is the core of this band's sound, reminiscent to some extent of early DKs. The guitar and yelping provide an adequate backdrop for the ever-snappier rhythm antics. Includes a version of the CLASH classic "Tommy Gun". Not real original, but they do what they do well. Clear vinyl, nice packaging. (EW)
(Stiff Pole Records, 3665 E Bay Dr #204-271, Largo, FL 34641) MRR #111

TOP 30 LP'S/CD'S OF 1991

1. SUPERCHUNK-No Pocky For Kitty
2. DEADSPOT-Built-In Paisa
3. SAMIAM-Sear
4. SLAP OF REALITY-3 Lefts Make A Right
5. 411-This Isn't Me
6. JAWBOX-Grippe
7. JESUS LIZARD-Ghost
8. BORN AGAINST-Nine Patriotic Hymns
9. TAR-Jackson
10. PEGBOY-Strong Reaction
11. BIG CHIEF-Drive Is Off
12. MERCURY REV-Yerself Is Steam
13. MUDDHONEY-Every Good Boy Deserves Fudge
14. SWERVEDRIVER-Raise
15. SOUNDGARDEN-Badmotorfinger
16. SCHERZO-Suffering and Joy
17. NIRVANA-Nevermind
18. DIDJITS-Pull-Nelson Rellly
19. COSMIC PSYCHOS-Blockes You Can Trust
20. HUNGER FARM-Dogma
21. MY BLOODY VALENTINE-Loveless
22. FUGAZI-Steady Diet Of Nothing
23. HAD-ONS-Yummy
24. CORROSION OF CONFORMITY-Blind
25. SCREECHING WEASEL-My Brain Hurts
26. RHYTHM COLLISION-Pressure
27. MONSTER MAGNET-Spines Of God
28. PENNYWISE-Pennywise
29. SKIN YARD-Flat-Sland Chunks
30. ANTISEEN-Southern Hostility

SUBURBAN VOICE #32:

RHYTHM COLLISION Irrepressible 7" EP
Three songs of loud guitars, '77-style punk full of the healthy youth rebellion that made punk such a threat when it first appeared. These guys really have taken this style to a new level with modern production through their releases which this one is by far my favorite. Even includes a cover of the Clash's "Tommy Gun." (Troll) PROFANE EXISTENCE #17

bounds. Good fast paced punk rock with some melodic overtones to it. They have a good LP out too which a lot of the material played came from. Great line up.

MRR #118 **UMROCKNROLL** **MAXIMUMROCKNROLL**

TOP 10 For what it's worth, here's some of the MRR crew's current Top 10 lists.

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| <p>ENDPOINT-Burn Sassy Idiots-EP
EARTH CRISIS-Ecocide-EP
GAMEFACE-EP
RHYTHM COLLISION-Now LP</p> <p>MICHELLE HAUNOLD</p> <p>SUPERCHARGER-Goes Way Out-LP
GORE DOCTORE-Doc Lobotomia-EP
VIA-Killed By Death 15-LP
VIA-Smash The State-EP & book
EVAPORATORS-Welcome To My Castle-EP</p> | <p>SPARKMARKER-EP
SINKER-Ive
DYBBUK-Breakfast T-LP
NO ONES HERO-Healing Of Time-EP</p> <p>FACE TO FACE-Don't Turn Away-LP
DEVIL DOGS-Twist And Burn-45
GAN-Do That Again-LP
RHYTHM COLLISION-Now LP
SCREECHING WEASEL-Wiggle-LP</p> |
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GORE DOCTORE-Doc Lobotomia-EP
VIA-Killed By Death 15-LP
VIA-Smash The State-EP & book
EVAPORATORS-Welcome To My Castle-EP</p> | <p>SPARKMARKER-EP
SINKER-Ive
DYBBUK-Breakfast T-LP
NO ONES HERO-Healing Of Time-EP</p> <p>FACE TO FACE-Don't Turn Away-LP
DEVIL DOGS-Twist And Burn-45
GAN-Do That Again-LP
RHYTHM COLLISION-Now LP
SCREECHING WEASEL-Wiggle-LP</p> |
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Rhythm Collision "Irrepressible 7"ep."
Stiff Pole Records.

Well the band isn't from Florida but the record label is, so here it will be reviewed. The title cut is a really neat song with cool sounds abound, and an attention grabber ending Song "2 'Out Again', sounds a lot like the verse of DOA's - "The Prisoner", this sort of takes my mind off this song and to DOA's "Tommy Gun", yes the Clash song, is really well done and sounds great. All in all the killer recording and clear vinyl make this ep a yes, for your collection.

FLORIDA CONTACT LIST #19

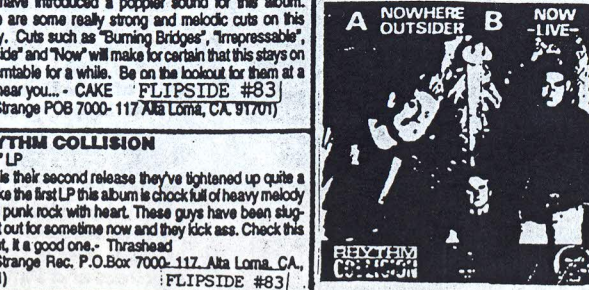
RHYTHM COLLISION - "333 x Up and Down" EP
Recorded in '89, this is raw, driving punk from a label with a terrific track record. "Nowhere" edges on HC, and is reminiscent at times of FUNERAL ORATION. The rest is assured, with agro to spare. Recommended. Limited edition. (SS)
(Incognito Records, Hochfirststr. 23, 7000 Stuttgart 80, GERMANY) MRR #116

FLIPSIDE #82

RHYTHM COLLISION : IRREPRESSIBLE
This 3-piece band from Southern California have been together four years and this is their fourth record. It continues where the "Pressure" LP left off meaning an energetic, nervous blast of power pop punk, very tuneful guitar riffs and infectious vocals. They combine the pounding harmonies of the '77 wave and the faster rhythms of never punk rock a la Screeching Weasel or Bad Religion. Two own compositions and a snotty cover of "Tommy Gun" from The Clash who clearly influenced RC as well. Clear vinyl and rather personal lyrics. This is how Mega City Four should sound like. (J) SKOINK #7 (Belgium)
(Stiff Pole Records, 3665 E. Bay Dr. 204-271, Largo, FL 34641, USA)

RHYTHM COLLISION: Now-LP/ Irrepressible-7"
There's a melodic bend in this speedy, driving (as opposed to hitch-hiking?) punk volume. Kicks ALL's wimpy butt, that's for sure. The 7" has a CLASH cover & a non-LP track too. (Var)
(Dr.Strange/see ADI) NO IDEA # 10

RHYTHM COLLISION
"Now" LP on Red vinyl
Great new album by RC. Sounds really clean and tight as fuck. Their SLF and Clash influences are still there but they have introduced a poppier sound for this album. There are some really strong and melodic cuts on this puppy. Cuts such as "Burning Bridges", "Irrepressible", "Outside" and "Now" will make for certain that this stays on my turntable for a while. Be on the lookout for them at a club near you... - CAKE
(Dr. Strange POB 7000-117 Alta Loma, CA 91701)



RHYTHM COLLISION
"Now" LP
On this their second release they've tightened up quite a bit. Like the first LP this album is chock full of heavy melodic laden punk rock with heart. These guys have been slugging it out for sometime now and they kick ass. Check this LP out, it's a good one. - Thrashhead
(Dr. Strange Rec. P.O.Box 7000-117 Alta Loma, CA, 91701) FLIPSIDE #83

RHYTHM COLLISION - NOW CD/LP/HC
The second ultra punchy long player from Cali's RC goes another step down the road to proving what a killer label Dr Strange Records is. This is punk at its anthemic best, a cross between Demos and Bag Wasy and Bad Religion, topped out with a harsher vocal delivery. Call it amo core if you want but I'd settle for awesome.
DR STRANGE RECORDS [REVIEW ON #5] (SL)

RHYTHM COLLISION PRESSURE

RHYTHM COLLISION "Pressure" LP

Tres su magnifico 7" ep "A look aways" RHYTHM COLLISION nos vuelven a sorprender con su nuevo LP "Pressure" lleno de sencillo punk rock empapado de grandes dosis de BAD RELIGION.

Este nuevo LP está lleno de dulces melodías que se hacen irresistibles de tararear y que se enganchan con una facilidad tremenda. Ahí este disco también está producido por Mr. Brett REPTIL ZINE #4 (Spain)

RHYTHM COLLISION Pressure LP

Dr. Strange/Collision Records

Brett "Religion" sure is producing a lot of great bands. 12 songs of melodic rhythm with hard core bite and instant sing-a-long choruses. High energy from start to finish. Not one dull song! First 500 on red vinyl. So find one soon!

SCENE ZINE #0

RHYTHM COLLISION

are from Southern California and have a single out on Dr. Strange Records. This 2-song gem is great. The Doc's batting 2 for 2 with me. Strong vocals and a great production make this thing work. File it under extremely well done punk with strong pop sensibilities. It's \$3.50 postage paid from P.O. Box 7000-117, Altaloma, CA THRUST Vol. 3 #3

RHYTHM COLLISION

Pressure LP
(P.O. Box 865, Agoura, CA 91376, USA)
Gute Laune-Punkrock aus Kalifornien. Höchst melodisch, dabei aber treibend, schnell und dreckig. Also keine Weichspüler-Musik a la BAD RELIGION, auch wenn die Platte von Mr. Brett aufgenommen und produziert wurde. Klingt wie 'ne Mischung aus DICKIES, OFFSPRING und CRINGER. Feine Platte. Joachim

OX #10 (Germany)

Rhythm Collision
"Look Away/Should've known" ep
Great melodic, late-seventies punk rock from one of the best local bands. Produced by Brett of Bad Religion, this little slab of red vinyl will have you screaming for more. Don't fret a full length lp is on the way Grade A- Eddy Numbakull MUTE #1

RHYTHM COLLISION - PRESSURE (LP)

Happenin' Bad Religion-type pop hardcore that will surprise a few of the overly cynical of you out there. With a spirit that reminds me of early Jam in their attempt to be sharp and meaningful within pop, RC forge a little niche into the hardening artery of punk and kick in some well-put-together and catchy, hook-oriented p-rock. Nothing really furious or too Anarchist-oriented but songs like "Can't Wait For Tomorrow" and "Forward" draw you in with melodic riffs and chunky basswork. -Tomás BEN is DEAD MAGAZINE #15

RHYTHM COLLISION

"A Look Away"/"I Should've Known" 7 inch
Tearing punkie glass gashes with melodic vocals, a heaping bowl of "How Could Hell..." Bad Religion, and a pinch of Stiff Little F's. Good lyrics about girlfriend trouble and apathy. Both taken from the forth LP "Pressure". All you collector dorks can get hard nipples and hard ons cus it's on red vinyl.

FLIPSIDE #72

VARIOUS 'Shouting Music' SD Tapes

The already classically silly 'E.R. Pinkus' by the rather wonderful BBMF's cranks 'Shouting Music' intolife. The fourth showcase compiled by Gaz, one half of the Suspect Device team. This 60 minute tape features 11 bands whose 20 odd trax mirror the varying forms of Punk/HC being played nowadays very nicely indeed! 'Pant Mosh', the BBMF's other contribution, is pretty mega too. As are the numbers supplied by Flame On, Older Than Dirt and The Ans. Tho' it's Rhythm Collision, hailing from L.A., who steal the show for me. Their two well tight ditties, 'A Look Away' and 'Color Blind', are reminiscent of The Ruts at their brill best.

SUSPECT DEVICE # 15

RHYTHM COLLISION 'Pressure' Collision/Dr. Strange
Rhythm Collision continue to progress from '77 wannabe's, to hardcore contenders. This sees them step from the Brit sounding debut Ep (two tracks from that Ep are here) on their way to a clean, and distinctive, sound that's already gained fans at MAX.R&R, among other zines. Mr. Brett's good production helps the songs along, and there's plenty of tunes, and energy to keep everyone happy. Check it out, and watch this band. (T) Suspect Device #15

RHYTHM COLLISION

"Pressure" LP
Some real driving straight ahead punk rock with harmonies that made bands like the Buzzcocks and Stiff Little Fingers what they were. Good observational lyrics on everyday life and relationships. Harlan's voicesounds really good on this. One solid release here
-Thrashhead -FLIPSIDE #75
(Dr. Strange, P.O. Box 7000-117, Alta Loma, CA, 91701)

RHYTHM COLLISION-Pressure (Collision/Dr. Strange)

Nothing needing complex analysis, here...just basic fast, catchy 3 chord punk stuff. Perky, energetic, with songs that hit all the right buttons. Inspired by SLF and other punk oldtimers, then wound up and released for a breathtaking joyride.

SUBURBAN VOICE #31

The other release is a one sided picture disc featuring the likes of GUTTERMOUTH, JOBBEKNOWL, 18 PACK PRETTY, FACE TO FACE, THE BOLSHEVICS, and the amazing RHYTHM COLLISION (who happen to have a killer 7" on my label, Stiff Pole Records). This 12" won't be around long, so I suggest writing to the good Doctor and reserving a copy: Dr. Strange Records, P.O. Box 7000-117, Alta Loma CA, 91701. THRUST

RHYTHM COLLISION "Pressure" Lp Collision/Dr. Strange.

(Collision rds / Po Box 865/ Agoura ca, 91376/ USA), Yeah, score un bon vinyl (rouge en plus). Premier Lp, après deux 45 t remarqués par la presse alternative US, pour ce groupe crée il y a 3 ans en Californie du Sud. Bon ok, ça sonne californien. Là aussi c'est carrément béton, hyper mélodique dans les voix et les riffs, énergique à souhait. Ça rappelle GOO GOO DOLLS dans la musique et GREEN DAY dans l'esprit. Bref ça fait aucun faux mouvement, tout est merveilleux. Je reste en admiration devant un tel talent !! rah ! N'hésitez surtout pas à vous offrir ce "pressure", vous m'en direz des nouvelles. rah Lovely!! FV

VIOLENCE #5 (FRANCE)

RHYTHM COLLISION "PRESSURE" LP

Dr. Strange/Collision, PO Box 865 Agoura, Ca 91376
An endless onslaught of catchy, hooky, buzzsaw popcore with bright buoyant vocals and a slightly snotty twist. I remember hearing a 7" by them a few years ago and thinking they would make a good album one of these days. Well, here it is. JERSEY BEAT #44

RHYTHM COLLISION

Pressure on Dr. Strange Records

This local trio's first full-length LP is loaded with the youthful exuberance, upbeat energy, and get-off-your-ass-and-do-it-yourself ethics that made early punk rock so damn appealing. Pressure is like a walk through the late seventies, early eighties punk rock archives. There are infectious vocal choruses ala Bad Religion, and basic three-chord thrashers in the Ramones vein, all played with a Clash-like intensity. However, Rhythm Collision aren't living in the past, all the tunes are spiked with a distinct nineties twist that is truly their own. Do yourself a favor and buy this. MUTE #1

RHYTHM COLLISION - "A Look Away/ I Should've Known" EP

You can tell Mr. Brett produced this. While the band maintains its driving, melodic HC sound, there's a decided BAD RELIGION feel too, which only adds to the end result. A winner that jumps at ya. (TV) MRR #95

RHYTHM COLLISION 'Pressure' Dr. Strange
Rhythm Collision are probably the best tuneless hardcore band I've heard since Bad Religion. Definitely less '77 punk than their old stuff. Wonder if they'll make it over to the UK? (MH)

SUSPECT DEVICE #15 1/2

RHYTHM COLLISION "PRESSURE"

Posez ce disque sur votre platine, fermez les yeux et écoutez "when did you find out", des premières notes...le son de la batterie... ça vous fait penser à quoi? BAD RELIGION, bien sûr! Rien d'étonnant car ils ont été enregistrés chez Brett et, c'est produit par ce même Brett. Mais certains de groupes comparant on aux BAD RELIGION, parce qu'ils sont sur EPITATH RDS ou produit par Brett? Les RHYTHM COLLISION FONT aussi un H.C. mélodique très proche du Punk Rock, ça peut-être un Punk Rock très proche du H.C. mélodique, où est la limite? On ressent aussi une très forte influence des STIFF LITTLE FINGERS, surtout au chant. Mais qui s'en plaindrait? COLLISION Rds: PO BOX. AGOURA, NO MAN'S LAND (France)

RHYTHM COLLISION - PRESSURE

Punk melódico pegandole a H.C. que muchos comparan con E Religion, pero creo que la originalidad del grupo les impide ser comparados con cualquier otra banda. Es su primer L.P. y ya muestran sonido sólido. Producido por Brett de Bad Religion. Adquierelo. LA COSTRA#5 (Mex.)

SV PLAYLIST

(Alphabetical order)

411-This Isn't Me LP/Say It 7"
BIG CHIEF-Drive It On
BILLINGSGATE-No Apologies
BLACK MARKET BABY-Baby Taxes
BULLET LAVOLTA-Swandive
DEADSPOT-Built-In Pain
DIDJITS-Full Nelson Reilly
FUDGE TUNNEL-Hate Songs in E Minor
FUGAZI-Steady Diet Of Nothing
HARD-ONS-Yummy
JAWBOX-Grippe
JESUS LIZARD-Goat
NIRVANA-Nevermind
RHYTHM COLLISION-Pressure
SAMIAM-Soar
SLAP OF REALITY-3 Licks Make A Right
SOUNDGARDEN-Badmotorfinger
SUPERCHUNK-All

RHYTHM COLLISION - Pressure (Collision Records)

Sehr guten, nicht untypischen Westcoast-Hardcore vollziehen Rhythm Collision, die in Kalifornien mit Bands wie Green Day und Bad Religion auftreten, was nicht alles, aber schon einiges über den Stil aussagen mag. Melodien, wo man hinschaut, kompakte Rhythmen allerorten, ein Beach-HC-Hit auf den anderen. Ich werde das Gefühl nicht los, daß die Band auf ihren Instrumenten surft. Gute Laune auf Hochgeschwindigkeit, oder besser hoher Geschwindigkeit. Wer die Platte in Deutschland vertreibt, weiß ich nicht. Vielleicht sollte man mal bei Fire Engine nachfragen.
Mingo Diener GOAR #6 (Germany)

SUBURBAN VOICE

Issue #31—Fall 1991

NO MAN'S LAND (Fr)

(Nasty Slam) T.O.F A DOLL demo
SAMIAM "soar" LP
R. COLLISION "Pressure" LP
MONSTER MAGNET "spine of god" 7"
O. DESEASE (les 2 demos)
FONT & VAL "Conardland" 7"
DOWN BY LAW LP
CONDENSE demo
PORTOBELLO demo
NOFX "Liberal A." LP
REDRUM EP
BEARDSLEY "diamond" EP
HUSSES "promised land" EP
OVERFLOW EP
DRIVEBLIND EP
+ tous ceux que j'ai oubliés

GREEN DAY, RHYTHM COLLISION

May 30 at UCLA by Carmen Hillebrew FLIPSIDE #73
RHYTHM COLLISION came across as sincere and easygoing, and with something to say. Their closing number, 'Now', took off in a different tangent than the rest of the set into an experimental, almost Minutemen-ish territory. With more songs like this RHYTHM COLLISION could be developing into something really special. GREEN DAY came on next, and will

October 8, 1991 The Sting

This single contains "A Look Away" and "I Should've Known" which represents two of the best songs from the band's first album "Pressure". Melodic hardcore Punk rock at it's best. If you can only afford one single, buy this one. It's undoubtedly one of the best we've heard.

Dr. Strange's first full-length album comprises their sixth release. The album is a formidable effort from the aforementioned Rhythm Collision. Entitled Pressure, the LP contains the two songs from the single plus ten other ditties with the same driving force of the single. We can't think of a better album to have as your premier full-length release. We give it eighty-one thumbs up.

By Dan Punk and Dave Punk Punks

collision

Since its conception in 1988, L.A.'s Rhythm Collision has consistently released quality records, which have proven it to be one of this scene's most promising bands. One LP and four singles later Rhythm Collision returns with an outstanding new LP entitled "Now" which takes the band into new territory, while at the same time maintains its commitment to creating exciting, powerful music. Simply put, RC is a great band that deserves your attention, so check 'em out. The following conversation took place on 1-6-93 at Corey's house.

interview by roger blonder

all photos by patrick haley

INTERVIEWS

TC: So that's when we start getting nervous.
CB: Yeah, and so then a few minutes later she comes back out and says we can go. I don't know if she couldn't find someone to help her or she was just lazy, but we were pretty lucky.
TC: And we found out later that if they would've found the stuff, they would've confiscated it, fined us and not let us in the country. We heard of another band that got caught had to write an essay on why they should get their stuff back!
MRR: You're kidding! That's hysterical.
HM: Here's another story that's pretty interesting. On the last day of the tour, the RV was running really bad, like on the verge of overheating every 10 minutes. So we're leaving Oregon going back into California and on the way out the last 7 miles are straight uphill. And so we hit the grade, and the fastest we can do is literally 5 mph, otherwise it overheats and maybe blow the engine. And all these guys are asleep, because they were up driving the whole night before. At this point we had already been driving for about 8 hrs. with about another 6 to go.
TC: In a normal vehicle the trip from Eugene to San Jose probably would've taken about 8 or 9 hours, but at 40 mph it took us about 14. So we had to leave right after our show in Eugene and take shifts driving through the night and next day to make it to the next show on time.
HM: So all these guys are asleep and it's just me and the RV trying to make it up this last hill, to the home stretch. Like a scene out of a Rocky movie, the final challenge. All that was missing was that music you know—and so I'm doing 5 mph and the needle is in the red, way past hot. And you can hear the water in the radiator boiling. And 18-wheelers are passing me by. So I end up having to pull over 3 separate times in a 7 mile stretch to let the thing cool off, and each time I pull over one of these redneck tow-truck guys tells me that I'll never make it up this hill without blowing the engine and that I better let him tow me. It's like they were vultures just waiting for the kill you know. And all

MRR: So where is the RV now?
CB: They guy who loaned it to us still has it but I don't think he drives it anymore.
MRR: Alright well we better get to some of these questions here. Let's see you guys will have a new LP out in a few weeks and from what I've heard, it seems like it's a bit different from what you've done in the past. Would you agree, and if so, was it a conscious change on your part?
TC: I think we're definitely heading in somewhat of a new direction for us, a little more creative. We're utilizing all the different elements of the band like we really haven't done before. Trying new things.
CB: Some of the newer songs are definitely a bit different, but were still holding true to the same base from which we started. We're just branching out a little more, creating a little more creative.
MRR: Creating more of a Collision sound?
HM: Yeah, we hope so. Something that's original.
TC: We don't want to sound like anyone else.
MRR: How do you feel about being compared to other bands, like in reviews I've seen you compared to everyone from SLF to Bad Religion, and everything in between.
CB: I personally don't like it very much. I'd rather have the music judged on its own merits. But I can see why people do that. It gives them an easy reference point to describe the music in a few words. It just gets a little annoying after a while.
TC: I don't think we sound like any of those bands. It's just on Pressure because it was produced by Brett so a lot of people say it sounds like Bad Religion. The fact that his name is on it has a lot to do with it.
HM: We should've put his name in tiny letters hidden away on the inside.
CB: I've seen other bands that put his name in large letters as like the main selling point in their ads, which I think is pretty cheesy. It doesn't say much for the band.
CB: Hopefully with the new record people will find it more original and judge it on that basis.
MRR: Lyrics-wise, how would you say RC has changed on the new album, if at all?
HM: I spend a lot more time with the lyrics now than in the past, and I look for ways, different ways of saying things. Less obvious. I'll use fewer, but more expressive words, sometimes use a thesaurus to help out. It requires a bit more concentration from the listener, but I think it's better that way.
CB: Plus it's easier for us because we don't have to remember as many words!

MRR: What about subject-wise, has there been any change?
CB: Things are still from a personal perspective, but I think they deal with larger issues.
HM: We don't write songs about boy/girl relationships anymore, more about the relationship between the individual and the world around him; and how that individual is effected by, and

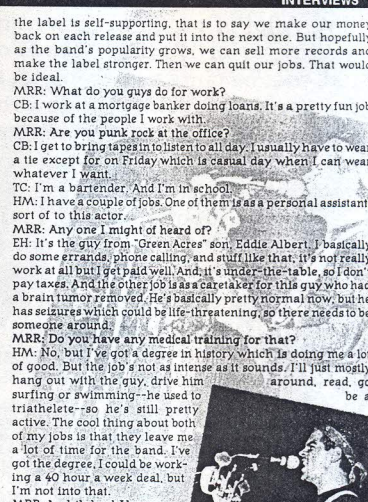
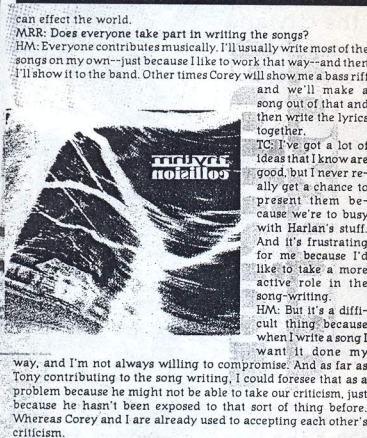
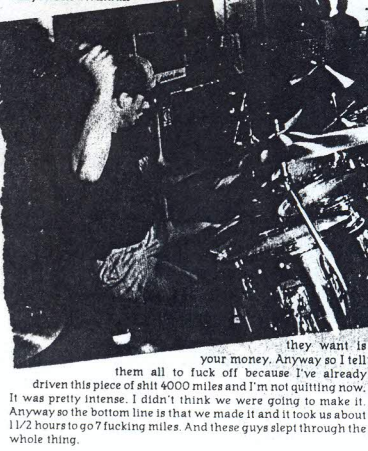
as we start the interview there's already some sort of conversation going, something about vitamins and a colon cleanser?

MRR: So what's this about vitamins?
CB: We're all on a major vitamin regimen.
HM: Not me, I just take Flintstones chewables, they taste good.
CB: Well we are, it's purely psychological. Probably doesn't do a damn thing.
TC: I don't think it does, you piss it all out anyway. But it makes you think you're healthy.
MRR: What about colon cleanser?
CB: It's this stuff that tastes like sawdust and keeps you regular. It's for good digestion.
MRR: Why does the Collision have constipation problems?
CB: Not since we discovered colon-cleanser. Also, it's good to take on tour, it fills you up. That way you don't have to waste a lot of cash on food.
TC: Just a little touring tip from the Collision.
MRR: You guys just recently did a tour didn't you?
CB: Yeah, up the West coast to Canada, in October.
MRR: How was it?
CB: It was great, we took a lot of vitamins.
MRR: Oh were back to vitamins again?
HM: It's the key to our success. We definitely weren't eating right.
TC: A lot of Top Ramen, it was our "Ramen Tour".
HM: And bread and cheese.
CB: And the occasional rice and veggies that Harlan would cook up. He's the chef of the band.
HM: Yeah, he just stoves in the RV.
MRR: You guys toured in an RV?
HM: We couldn't get a van so we borrowed an old RV. We were the envy of all the other bands.
CB: But they didn't know what a piece of shit it was. It got about 8 miles per gallon and was constantly on the verge of breaking down.
HM: The fastest it would go without overheating was 50, that's on a straight away. Uphill about 10—that's out 1-5 where the average speed is about 80. People were passing us like we were standing still.
TC: I think we spent more time under that thing than in it.
MRR: You always hear stories about tour vans breaking down.
CB: It was amazing that we actually made it the whole trip without any major catastrophe.
TC: Luckily we had the brakes checked after the first couple of days. The guy at the gas station said they could've gone out at any time. We'd probably be at the bottom of some canyon in Montana right now if we didn't change them.
HM: What about the axle. The guy Carl whose RV it was said, "You might want to check the bolts on the axle because the guy at the gas station said they were a little loose." But I wouldn't worry about it. So like 10 minutes before we leave I check it, as sort of an after-thought right, and the thing is completely loose! So look, you can actually shake it with your hand.
CB: And we're not the most mechanically inclined guys in the world. Our idea of working on a car is taking it to self-serve.
HM: Yeah that's you, Luis and I—our friend Luis came with us—did a lot of work on that thing. We changed the oil a few times, flushed the radiator and did a bunch of other shit. But it didn't make a difference because it still ran like shit.
MRR: Do you guys have any cool tour stories you can tell me?
TC: We had an interesting time at the Canadian border. We were trying to be as inconspicuous as possible going into the customs checkpoint, which isn't easy when you're in an RV.
CB: Yeah, especially when you crash into the customs booth!
TC: I crashed into the customs booth thing, but I wasn't going very fast. The RV was in a drive lane, like a 25 ft. rectangle on wheels. Anyway, go after that the customs lady probably thought we were drunk or something, she could tell we were in a band from all the equipment. So she starts asking us questions like, do we have any drugs, do we have any guns, etc. Then she asks if we've got any merchandise or records to sell, and we say no because we don't want to have to pay import taxes. But we hesitated before we answered, so she got suspicious and decided to search the vehicle. And all the records and stuff were hidden in the bathroom with our amps blocking the door. So she searched for about 15 minutes and then she said she was gonna go back in the office and get some help to move the heavy stuff.

INTERVIEWS

can effect the world.
MRR: Does everyone take part in writing the songs?
HM: Everyone contributes musically. I'll usually write most of the songs on my own—just because I like to write—and then I'll show it to the band. Other times Corey will show me a bass riff and we'll make a song out of that and then write the lyrics together.
TC: I've got a lot of ideas that I know are good, but I never really get a chance to present them, because we're busy with Harlan's stuff. And it's frustrating for me because I'd like to take a more active role in the song-writing.
HM: But it's a difficult thing because when I write a song I want it done my way, and I'm not always willing to compromise. And as far as a problem because he might not be able to take our criticism, because he hasn't been exposed to that sort of thing before. Whereas Corey and I are already used to accepting each other's criticism.
MRR: Looking at the recording dates on the new album, it says that it was recorded over a year ago. Why did it take you so long to release it?
CB: Well that's sort of the way it goes when you're putting out your own records. Collision Records is our label on which we release our own records. But being very low budget, money is a problem. So we've been co-releasing our records with other labels so we can split costs and get stuff out faster. Also it allows us to keep our own label going which is something that's important to us.
MRR: How do you work out the details?
EH: Well it depends. For example with the two LPs we've done with Dr. Strange, we split costs down the middle. But for like 7 records we'll usually pay for the recording and the other label will pay for the pressing, which usually comes out pretty even. If we tried to release everything on our own, we'd probably still be on our 2nd record.
MRR: It seems that most bands would just be happy to have a label pay for everything, why is it important for you to have your own label?
HM: Well, of all the bands on Dr. Strange we're the only ones that have this sort of relationship. The others are happy to have him pay for everything. But we have larger goals in mind. We want our own label so that we can be independent. Also with our own label, we can have a closer relationship with the people who buy our records. The problem I have with doing records on other labels, and using their address on the record, is that you don't get to actually see the mail that comes in and so you're not really in touch with the people buying your record.
CB: The main reason for us co-releasing stuff with the Doc is that he has a distribution deal, which is something we haven't been able to get on our own since we don't have the cash to put out more than one release per year.
MRR: Will Collision ever be releasing stuff by other bands?
HM: Not in the near future but maybe later on. Our main goal now is just to increase the number of records we sell. Right now

the label is self-supporting, that is to say we make our money back on each release and put it into the next one. But hopefully as the band's popularity grows, we can sell more records and make the label stronger. Then we can quit our jobs. That would be ideal.
MRR: What do you guys do for work?
CB: I work at a mortgage banker doing loans. It's a pretty fun job because of the people I work with.
MRR: Are you punk rock at the office?
CB: I get to bring tapes in to listen to all day. I usually have to wear a tie except for on Friday which is casual day when I can wear whatever I want.
TC: I'm a bartender, and I'm in school.
HM: I have a couple of jobs. One of them is as a personal assistant, sort of to this actor.
MRR: Any one I might of heard of?
EH: It's the guy from "Green Acres" son, Eddie Albert. I basically do some errands, phone calling, and stuff like that. It's not really work at all but it's paid well. And it's under-the-table, so I don't pay taxes. And the other job is as a caretaker for this guy who had a brain tumor removed. He's basically pretty normal now, but he has seizures which could be life-threatening, so there needs to be someone around.
MRR: Do you have any medical training for that?
HM: No, but I've got a degree in history which is doing me a lot of good. But the job's not as intense as it sounds. I'll just mostly hang out with the guy, drive him around, read, go surfing or swimming—he used to be a triathlete—so he's still pretty active. The cool thing about both of my jobs is that they leave me a lot of time for the band. I've got the degree, I could be working a 40 hour a week deal, but I'm not into that.
MRR: A while back I know you guys were looking at a 2nd guitarist, what happened with that?
CB: We had some guy for a little while but he didn't work out. But we're still looking.
TC: It would add a lot to our live show. In the studio we can get away with it, but live it's sort of limiting being a 3-piece.
HM: There's a lot of things that I'd like to do but can't, because I'm incapable of playing certain things and singing at the same time.
CB: Plus we want someone who's going to bring new ideas to the band, so we're being a little more selective than in the past. We don't just want someone who's gonna do the same old thing.
MRR: Who'd you guys vote for in the last election?
ALL: Clinton.
MRR: Do you think he'll make any difference?
HM: Not much, but if he can keep abortion legal and instigate some sort of national health care, it'll be worth it. Affordable



health care is something that everyone should have a right to—not just the rich.

TC: I don't think he'll really make much of a difference at all, but there's no way I'd consider voting for Bush. And if Perot got in, this country would've been seriously fucked, so there really wasn't much of a choice.

HM: You could've voted Libertarian or something like that.

TC: Yeah but every vote you take away from Clinton brings you closer to Bush or Perot.

HM: Not if enough people checked out 3rd parties.

CB: That's not likely to happen anytime soon.

MRR: Being from LA, how would you say life has changed since the riots?

CB: I think there's definitely a lot more tension in the air.

HM: You're much more aware now about being in certain parts of the city and being around different races. Whereas before, you hardly thought about it. There's sort of this underlying feeling that things could erupt at any time.

CB: Especially with the Reginal Denny trial going on. If the 4 blacks who beat him are convicted, a good part of the African-American community is threatening there'll be trouble, which is bullshit in my opinion. Those people are guilty as fuck, but they're being treated as heroes by a lot of blacks. They say that since the cops got off, so should the "LA four". Obviously the verdict in the Rodney King case was fucked up, so I can understand their frustration, but if you're going to have that kind of a justice system, you might as well just forget it.

MRR: Do you see it ever getting better?

TC: Not until there's major changes in the social structure, which isn't gonna happen anytime soon. At least not without being pushed.

HM: A lot of people are leaving the city and going up North or to Colorado or somewhere like that because they think LA is history. But the problem is going to follow them wherever they go, you can't run from it.

MRR: Outside of work, what do you do when you're not with the band?

TC: I play a lot of Nintendo, I just got a bunch of new games. Also I just got a 4-track so I spend a lot of time with that.

CB: Well outside of work, not a whole hell of a lot, I guess I'm sort of a looser. No, let's see...I buy records, check out gigs, stuff like that. And watch a lot of Seinfeld!

HM: I also collect a lot of records and go to shows, and surf occasionally—when the water's not too contaminated. And I'm the kingpin at Collision Rec. headquarters, so I spend a lot of time doing mail, going to the post office, stuff like that. I know all the postal people on a first name basis. They just got the new Elvis stamps in.

MRR: Did you vote for the younger Elvis or the Vegas Elvis?

HM: I didn't vote, but I prefer the younger one—he was punk. I hated the fat old lounge singer Elvis.

MRR: When I saw the cover of the new LP I was really impressed. I was curious why you chose that particular photo and where you got it? And if it has some sort of significance in relation to the title of the LP?

HM: Well the album's called *Now* after the song, which is basically about shaking things up within the government, and sort of like taking over. It was specifically written about the Bush/Reagan governments, but it can apply to any government that's out of touch with the people. It's like everyone knows they're full of shit so let's get rid of them.

CB: It was sent to us by our friend Jordi of B-Core Rec. And at the time we had the title of the record, but we were stuck on the cover. And when we saw that photo we thought it was perfect, because it shows a lot of motion and sort of like, disorder. Like things are being shaken up. So we thought it fit in well with the *Now* theme.

MRR: RC has been going for over 4 years now, how long do you see the band continuing?

TC: As long as it's fun really, and we can put out stuff that we're happy with.

CB: I think for all of us the band serves a purpose, it's like a release, you know what I mean. From the daily grind of a job or whatever, something to look forward to. And I don't see that need going away, so I'm sure the band will continue for a while.

TC: Plus, we all get along really well, so we're not likely to break up over a fight like some bands do. We've been friends long since before we started the band and so I think that works to our advantage. A lot of people in bands don't really know each other until they actually form the band, and then they find out later that they can't stand each other. If you're gonna be around someone as often as in a band situation, you better like them.

HM: We all have pretty compatible personalities in that we like to joke around a lot. We're way into comedy. Besides life's fucked up enough as it is, if you get so down about all the problems of the world that it makes you miserable, then you lose. I'm not saying to walk around with blinders on, but you should be able to be active and involved without being miserable, strike some sort of a balance.

MRR: After having been at it for a few years now, have you got what you wanted out of being in a band?

TC: Well, we really didn't have any goals in mind when we started, it was just to have fun. Maybe we thought about doing a record but that was about it. I think we've made a lot of progress since we started. 6 records in about 4 1/2 years, and we sell a decent amount of records. And we can pretty much tour where we want and be able to count on people coming down to the shows.

CB: Of course there's always room for growth. I mean the more success you get, the more you want. But overall we're happy, we just constantly try and push ourselves.

HM: Things are definitely going our way. So hopefully we'll continue to make better records, and more people will continue to notice.

MRR: Any final words?

HM: Just that we like to communicate with people, so we encourage all interested parties to write us. We answer all mail.

CB: And also that we're still looking for a guitarist, so anyone interested in that who lives in the L.A. area should get in touch.



DISCOGRAPHY

1. *Pictures On My Wall* 7" EP 1989 Collision Records, CR-001
2. *A Look Away/Should've Known* 7" 1991 Collision/Dr. Strange, CR-002/DSR 3
3. *Pressure* LP 1991 Collision/Dr. Strange, CR-003/DSR 6
4. *Inexpressible* 7" EP 1992 Collision/Sliff Pole, CR-004/SPR 004
5. *333 x Up & Down* 7" EP 1992 Incognito Records, Inc 023 (Germany)
6. *Now* LP 1993 Collision/Dr. Strange, CR-005/DSR 13
7. *Now* LP 1993 B-Core Records 1993 (Spain)
8. *A Strange Compilation* Pic. disc comp. LP 1992 Dr. Strange Rec. DSR 10 (2 songs)
9. *Welcome To Collifuckia* comp CD 1992 Signal Sound Systems Rec. SPR-005 (1 song)
10. *Pogo Avec Les Loups* comp CD 1992 On A Faïm Label, 842608 (France) (1 song)
11. *It's Good When It Hurts* comp CD 1992 Ripost Rec. (France) (1 song)
12. *Attacked From Both Sides* comp 7" 1993 Sliff Pole Records, SPR-005 (1 song)

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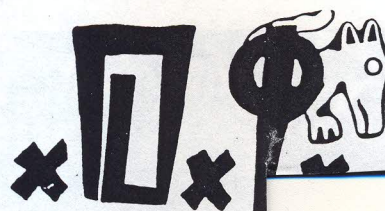
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RHYTHM COLLISION were interviewed in the Student Union at Cal State University, Northridge on May 12, 1993 after a scorching almost fifty minute set. These boys had never been interviewed by **Flipside** and... shit! Well, the time is now. Here they are - from the depths of the San Fernando Valley... by CAKE.

RHYTHM COLLISION are:
Harlan Margolis: guitar & vocals
Corey Baim: bass and vocals
Troy: guitar and vocals
Tony Cicero: drums

RHYTHM COLLISION can be reached at:
 P.O. Box 865 Agoura,
 CA, 91376 or call
 (818) 991-4428.

RHYTHM COLLISION DISCOGRAPHY

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*Includes songs not on LPs



CAKE: Wow! The crowd was going insane. There was even a lone hippie dancing to and fro. He probably thought that he was listening to the Edgar Winter Group. But that's okay.
HARLAN: I was probably warming up for Robby Krieger (for tomorrow's afternoon show).
CAKE: You guys have been together for years and I heard that there was a bidding war between you guys and Led Zeppelin and... unfortunately... Led Zeppelin won out.
HARLAN: We didn't know about the long hair thing. Tony: We kinda went from an offshoot from there...
CAKE: No, well, I heard that you guys got stuck in a time warp and landed in the San Fernando Valley and you used to shop at Another Blue Mezzanine Records where, coincidentally, I used to work.
HARLAN: Those two kids would come in and buy these records and... "You kids stay away from those magazines! You make the pages stick together!"
CAKE: (Laughs) Harlan: Well, we've been around since about 1984, but we actually started in 1987.
CAKE: 89 was our real first show.
HARLAN: And your show today is your...
CAKE: Pinnacle. It's all downhill from here.
HARLAN: It's our longest set to date. We usually play like thirty five minutes.
CAKE: It's like you guys just played a set at Lollapalooza or something. A fifty-five minute set tonight.
HARLAN: It's our longest set to date. We usually play like thirty five minutes.
CAKE: Ah, so you guys got thirty bucks then?
CAKE: This is so decadent, readers. Rhythm Collision are devouring large chunks of pizza and Cherry Cola! These guys are such rich stars!
HARLAN: Of course we have the backstage restroom and the hot towels.

CAKE: I noticed the massage parlor too. Yeah.
CORY: I'll get to you a little later, baby!
CAKE: So, you guys have released two albums and four singles. What was your first release?
TONY: We put out a single on our own label on Collision Records. You know a "do it yourself" thing. (Shows me their first single).
CAKE: With Johnny Rotten's face in the background.
HARLAN: Hey! All that stuff on the back I got from Blue Mezzanine.
CAKE: And then you guys released a record on Dr. Strange Records?
TONY: We actually put out another single before the first album came out. And then the album a few months later.
CAKE: So, Tony you're the new member of the band. How long have you been in Rhythm Collision?
TONY: Since January. So, it's been five to six months now.
CAKE: How do you like it so far?
TONY: It's cool.
CAKE: It must have also been a pinnacle in your life to do the "Cheers Theme" here today.
CORY: How ironic! "Cheers" is going off the air...
CAKE: It's a pinnacle and a apex and a cornerstone...
CAKE: How ironic! "Cheers" is going off the air...
TONY: That's why!
HARLAN: There's a whole bunch of shows going this year. "The Wonder Years"...
HARLAN: Tony does all of our covers. He's the cover man.
CAKE: What other covers do you guys do?
TONY: "Divide and Conquer".
CAKE: Hooker Da. Yeah, that's from their "Flip Your Wig" album.
TONY: Lastly we just do cheesy songs that are easy to play.
CAKE: And then you guys do better.
HARLAN: And stuff like Stiff Little Fingers and stuff like that. It's pretty easy and you can't outdo the original.
CAKE: It's like you've got to reach the psych of the first crowd here.
HARLAN: Exactly.

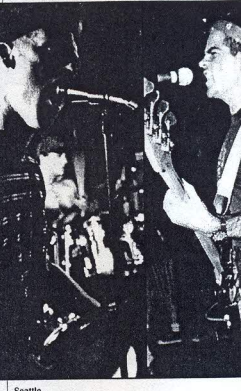
CAKE: Phil Kappa Phunka.
CAKE: What other bands were you in before Rhythm Collision?
TONY: I was in a band called Fuzzg and I was in a band called Antfarm both of who didn't go anywhere.
HARLAN: We actually met Troy at Kelbo's in Santa Monica. Disco night. He was ripping up the floor and I

the Grateful Dead did, you know?
HARLAN: They've been asking us to do it, too. But Cory works a regular job and could only get like five weeks off. And I went to Europe, got sick and came back and when I came back I just didn't want to do all this work. What we're going to do is do two weeks in July in the US and then again in September near Canada, Washington,

of months and I got this letter which was printed in Maximum and which I received through the Red Cross and he was sort of asking for help to help him escape. Actual people were cool. People wrote to me and offered to send money, but I told them to hold off until I could find a way. The last letter that I got from him was about three weeks ago and his dad had died from stano-



thought "This guy's got attitude." And we wanted to get another minority in the band.
CAKE: (Laughs)
CORY: You see... it has to accurately reflect the ethnic proportion of LA county. I mean, we have to represent our constituency. Holy Smokes! We need a latino in our band!
CAKE: Good. That way people that read Maximum Rock 'N' Roll will think, "God! These guys are so PC!"
CORY: We are. We are. We have quotas!
CAKE: Have you heard any feedback from fan Mackeye or anybody like that?
HARLAN: Um, no we haven't.
TONY: Well, we got a letter from Jello Biafra a couple of weeks ago. He bought our single. We were thrilled.
CAKE: Hey! "Fresh Fruit For Rotting Vegetables" is amazing!
HARLAN: I didn't really appreciate Dick Kennedy until I learned how to play guitar and now...
CORY: Do you know that Dick Cheney wrote a letter to Jello Biafra. I saw it in some zine before. When Jello put out the spoken word and Guff War single, he wrote him a letter which said "Thanks for making the anti-war movement look so stupid!"
CAKE: Yeah. And last night I was watching "Nightline" with the focus on guys in the military and the whole controversy and I was just thinking "These fucking insane Republican fucking assholes..."
CAKE: Yeah, it's getting old. Those people are on their way out.
CAKE: It's a pretty sick world. Those racists unacceptable pieces of shit. So, Cory you've been in the band since the beginning...
CORY:...and so has Tony and Harlan. We're all original.
CAKE: And you guys have this great expectation to go to Europe, I understand.
CORY: Well, we had a change of plans.
CAKE: Have you gotten ahead of any bands that could help you out?
HARLAN: Well, I know some bands but I would have to organize the whole thing myself. Instead we're going to go to Sri Lanka where they have a lot of mountains.
CAKE: You guys should play the Pyramids in Egypt like



Seattle...
CAKE: You guys will certainly be dressed in flannel for that one now, won't you?
HARLAN: Oh, yeah! Well, we heard that flannel's in. We're right on top of it.
TONY: As you can tell, Harlan's working on the goats there.
HARLAN: Well, I have the goat but not the tee.
CAKE: (Laughs)
TONY: We're going to be in Chicago on July 1st.
CAKE: Harlan, you wrote a letter in Maximum about a year ago about a friend you lives in what was once Yugoslavia. I was wondering if you could talk about that?
HARLAN: Well, I have a lot of people from being in the band and I was writing to some people in Sarajevo, especially this guy named Sasha. I didn't know if he was a guy or a gal and I was writing to him for like two years. And when stuff started happening in Bosnia actually have four friends from Sarajevo... this is the only person which I wrote to on a consistent basis and I sorta was wondering what was going on with him. Before that he would write little things like "Things are starting to get weird" or "There's a lot of tension" and then the whole thing broke on the news and everything. I hadn't heard from him in three months and I got a phone call one day from him and it was a really intense phone call. He was calling from the building that he lived in and it was an apartment building and everyone had either been evicted or been killed or whatnot. It was only him and his mom and his dad left in the building and he was going through apartments and using phones and he had a lot of people around the world and he called me and I was like... First of all I figured out what sex he was and then he was really nice and he was telling me about what's going on. How there were snipers everywhere and people being and here's a picture, sunny day and it was going to take a bike ride and... it really puts things in perspective. He ends the phone call by saying "Well, I don't know if I'll be able to talk to you again. I might be dead the next time you try to contact me." After that I was sort of depressed, you know? And then he called me again about a month later with basically the same type of phone call and then I hadn't heard from him in a couple

months and then we have a mutual friend, a Croatian friend, who lives in Italy and he was trying to arrange for his escape to Italy. So, that's the last that I heard from him. But, he had a lot of friends in the scene. People were writing from Brazil and the USSR wondering if I had any news from him. I have this song that we do and it's about him. I didn't know if I should do it or not because I was worried that it could be in a sense exploitation. I was writing the song and... it's really weird because I never met the guy... and even when he called me on the phone to tell me how bad things were he would go "Enough of that! How's the band?" I was like "How can I talk about the band?" It seems so ridiculous, you know?
CAKE: I mean... we can't even imagine a situation like that in this country.
TONY: Yeah, since it's so far away it doesn't face you as much.
HARLAN: It's weird because before that it was just another story or the news that didn't have much relevance to me living in America, but now I'm always thinking about it. Clinton said yesterday that he was going to send people there and today he says that he's not. They know that the people are so into it they're willing to die for it. It's a massacre on both sides. It's like Vietnam. It's never going to end. It's like the Jews and the Palestinians.
CAKE: It's this traditional bullshit.
HARLAN: I don't know if we should get involved or not...
CAKE: Well, it's like what happened during the Civil War in Russia. It's all bullshit and religion's the enemy. Harlan: Hopefully, my friend will write me back and then I'll be able to send him money safely. Use it to bribe people or whatever to get him out. But there are a lot of punks in Yugoslavia. Yugoslavia was the only state that remained non-Communist since World War II because of Tito and everything. So, there was a lot of punk rock and shit there. It's really bad because I know some people who are Croatian and I know a Serbian and they don't give a shit about the ethnicity. It's just ridiculous.
CAKE: It's religion. It shows how fucked up the institution of religion is.
HARLAN: That's why we're starting our own religion

FLIPSIDE #86 Oct/Nov '93

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"Collision Religion."

Cake: And you guys have a lot of interest in Europe, don't you? And that's why you were planning on going there.

Harlan: Yeah, especially with "Pressure." "Pressure" was a little bit more of 'old style' straightforward, you know? It got us a lot of comparisons. Some of them are justified, but we get sort of annoyed with them after a while. Yeah, I was just there a little while ago. They're in sort of a time warp as far as punk goes. I mean, of course they like Nirvana or whatever the newest thing is but they're really into that three chord Ramones stuff. Hopefully, we're not. "Pressure", I think, is a couple of steps away from that. They really eat that stuff up and with our new album, I think, like songs like "Now" and stuff, for us it's not as straightforward and between the two people out there, they would like "Pressure" more. At least the people that I talked to. I'd be wearing a Rhythm Collision sweatshirt and people would come up to me. When they were saying "I like 'Pressure' better", I was getting annoyed. I think that people are afraid of change some times.

Cake: Yeah, like bands need to change because they don't want to remain stagnant.

Harlan: Man! Why do the Ramones exist? Why?

Cake: Well, it was great that they existed, went to England and inspired the punk movement in England.

Harlan: It's a tough thing because before I was in a band I would think "Well, I like their first two albums, but I don't like their other stuff." Now that I'm in a band, I want to try new things because I don't want to do the same easy stuff. You want to sort of challenge yourself or make it interesting, but at the same time, you don't want to do things that suck. When we start to suck we'll hopefully get the message. We haven't reached the "sucky" stage yet. We still have a couple of albums to go and...

Cory: Then we'll start to suck really bad.

Cake: When is your next single coming out?

Tony: We're going to do it pretty soon but...

Cake: Any interest from other labels?

Harlan: Small, independent ones...like Stiff Pole wanted to do another one with us and some people overseas

want to do it and Australia, but we have our own label and every release that we've done has been at least a split with Dr. Strange or Stiff Pole or just ourselves. I'd like to keep doing things on our label to keep it going. So, I wouldn't mind doing the next one on just Collision. The problem is distribution. Dr. Strange has better distribution than we can get on our own. It's kinda a Catch-22. We want the distribution. We can finance our own records by saving up...

Tony: We're kind of on the search for a bigger label if that ever happens. We wouldn't say no. Dr. Strange has done a great job, but if we can take a step forward, then we'll take it.

Harlan: We have new songs and we want to go in and (bang, bang) record them with Troy and put something out for the summer, but since I got back from Europe, my voice is kinda fucked up and I can't sing things that I used to be able to sing before. I did some real damage to my throat. As soon as my voice gets better I want to record because we already know the song. I think that I'd like to do a couple of singles for a while.

Cake: Singles are my favorite format. They're still popular. It's just the majors that have taken it out along with LP format.

Harlan: I don't have a CD player, but I want to keep up with what's happening.

Cake: What are some upcoming shows for you guys?

Tony: We're playing with Green Day on the 29th (of May) and the last time that we played with them at UC Irvine there was a riot after our set and they didn't get to play. Troy took off his shirt and the crowd got way out of hand. That was a big show.

They only let two hundred people in and there were all these people outside going crazy. Then the cops came in with tear gas...

Harlan:...and the full riot gear. Like fifty cops. And we played about two songs and they asked for more security and for the people to stop slamming and it made me feel like an idiot.

Cake: So, that must have been one of the most exciting shows that you've ever played.

Harlan: It's always a riot when the Collision play. It happens all the time. I don't know what it is.



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