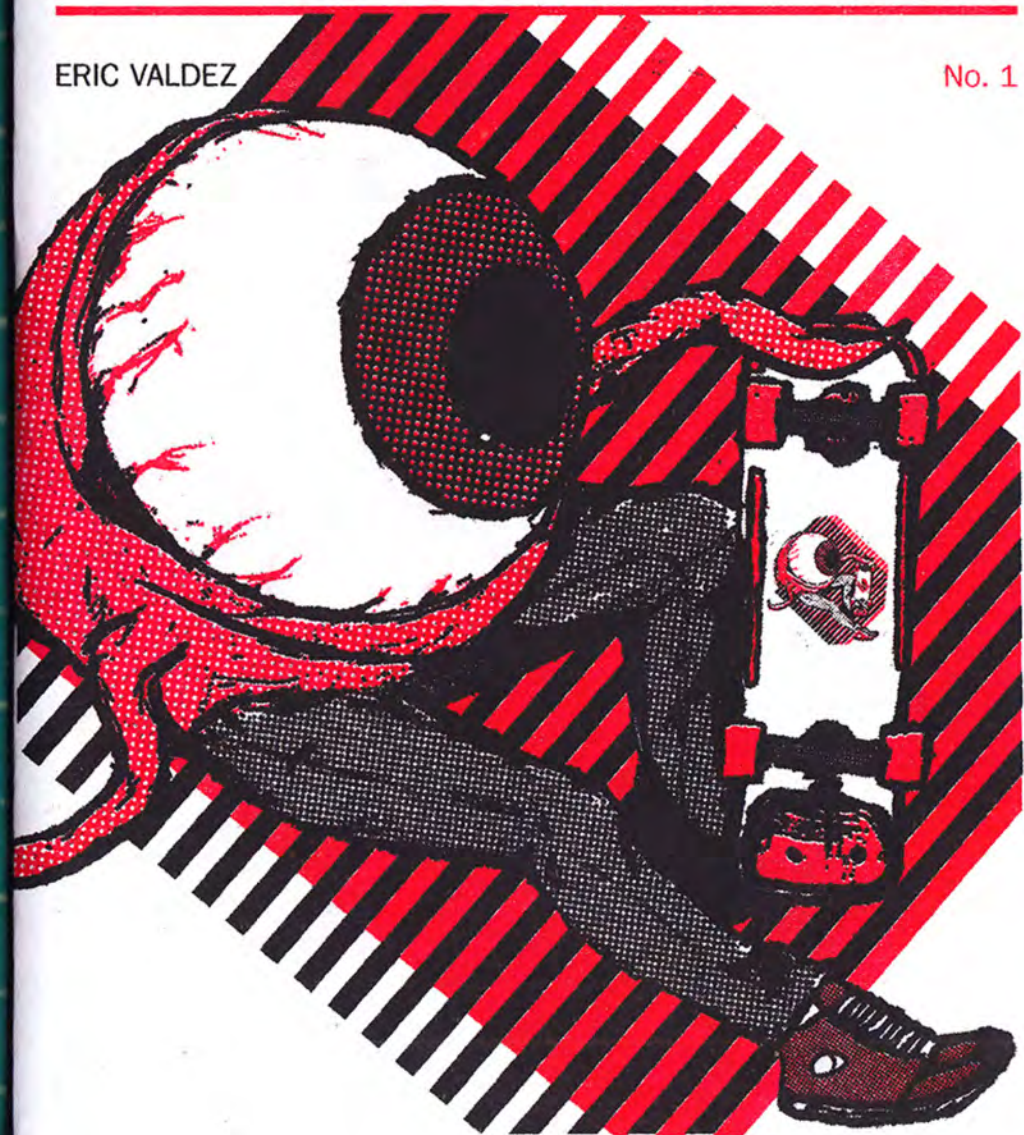


# RANDOM BULLSHIT

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ERIC VALDEZ

No. 1



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No. 1



My grunge phase was in full effect by the time I reached 7th and 8th grade, so I was ready for heavier music when punk bands started getting played on the radio.





February 13, 1998

L.D.S. at Anti-Club, Hollywood

Left to right: Ariel, Whitey, and me at 16 years old  
Not pictured: Mike Lai and Dave "Hunchback" Lau



“Mommy, can I go out and kill tonight?”



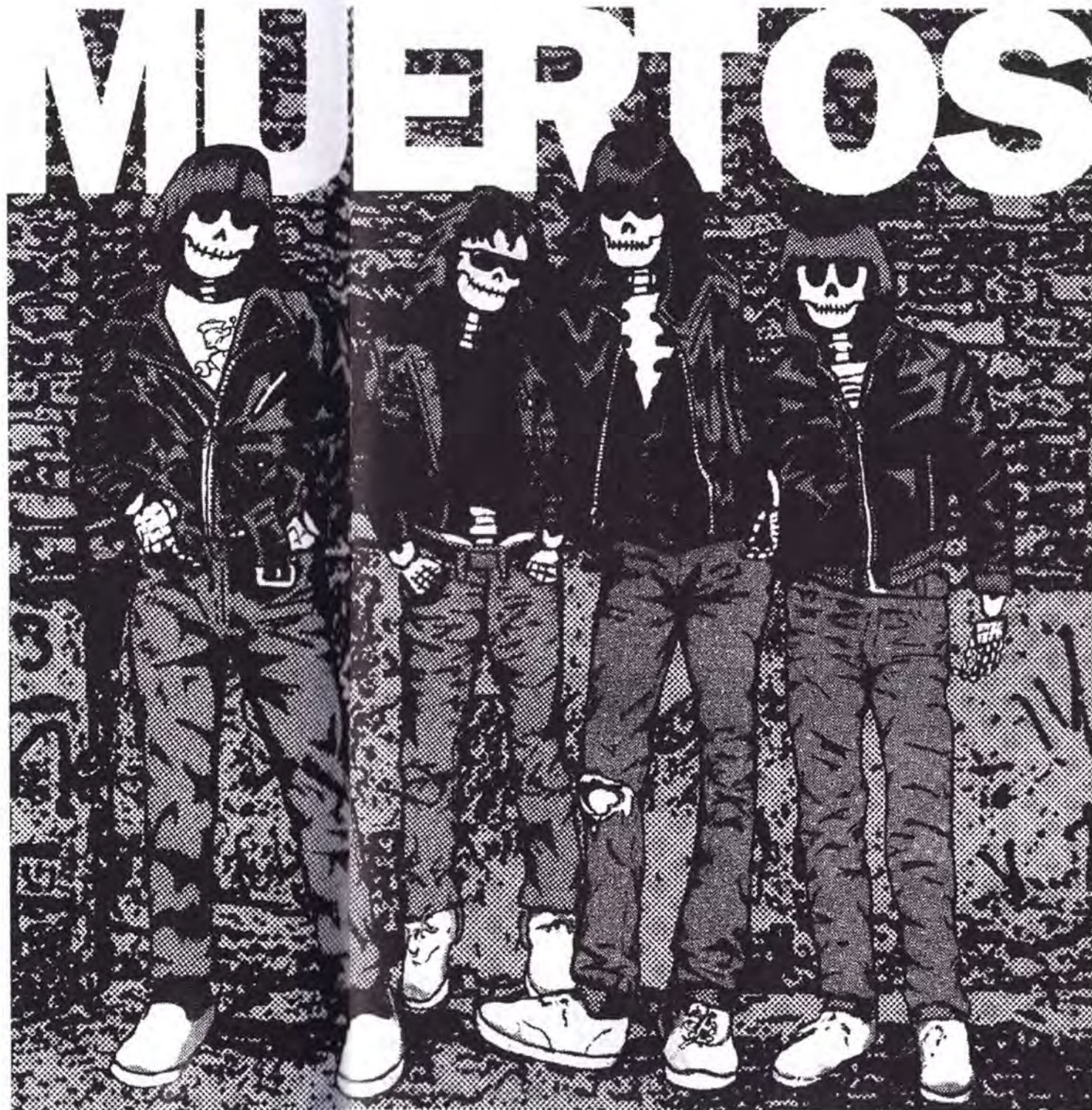
## Ramones LP X Día de los Muertos

I heard "Beat on the Brat" for the first time in the spring of '94, when I was in the 7th grade. I'm sure I had heard "I Wanna Be Sedated" a while before I had seen Rayanne Graff ruin it on *My So-Called Life*, but I didn't know it had been a Ramones song. Any Ramones songs that I might have heard were mixed in with the weird and unidentifiable alternative rock I had started discovering during some of KROQ's Flash Back Weekends. Somehow, I was at least familiar enough with the Ramones to know they most definitely weren't The Rolling Stones or in any danger of being offed by Mr. Burns' goons.

A small group of friends and I were bugging Mr. Morgan during lunch recess because he had taught a couple of us the year before and we dug talking to him. When I was his student, Morgan was one of the first people to encourage my dorkiness and creativity. He also used to regularly lend me age-appropriate tapes of old classic flicks after I had told him how much I liked watching old movies on Channel 5 if I happened to wake up in the middle of the night and couldn't get back to sleep.

Anyway, on this particular day he let us turn KROQ's Flashback Lunch on in his room. After a couple of songs he started singing "Beat on the brat, beat on the brat, beat on the brat with a baseball bat, oh yeah, oh yeah, oh oh" during a song that was kind of dumb, but also lots of fun.

I asked him how he knew that song and who the band was, because if Morgan was into it, I knew it had to be good and needed to know more. After telling me it was a Ramones song, he mentioned something about knowing all of the other songs that were being played on KROQ's noon show. At the time, he was one of the coolest adults I had ever met, so that didn't surprise me at all.





### Operation Ivy CD X Spider-Man

I became aware of **Operation Ivy** in '94, after flipping over the CD cover of **Green Day**'s first album and noticing that "**Knowledge**" had been credited to them. That was all I knew about Operation Ivy until a few months later when a friend of mine told me that two guys in **Rancid** had been in another band that was also really good. I loved **Let's Go**, their second album (I had no idea it wasn't their first one) and became determined to get my hands on something that sounded like it.

I got a ride from my aunt to the **Tower Records** in Monterey Park so I could get one of their CDs. As it turned out, the **Operation Ivy CD** was their only CD. Well, kind of. It's their only official CD, but there are bootlegs of demos and live radio sessions out there. I wish Operation Ivy would clean those tracks up and turn them into an official release. I'd buy that record!

The Operation Ivy CD booklet had thumbnails of the releases that the tracks came from, and I knew right away that I needed to get those, too. The shrunken images of those covers piqued my interest and I wanted to see them up close at full-size. They did not disappoint. As it turned out, the covers and inserts were illustrated by **Jesse Michaels**, the band's singer and lyricist.



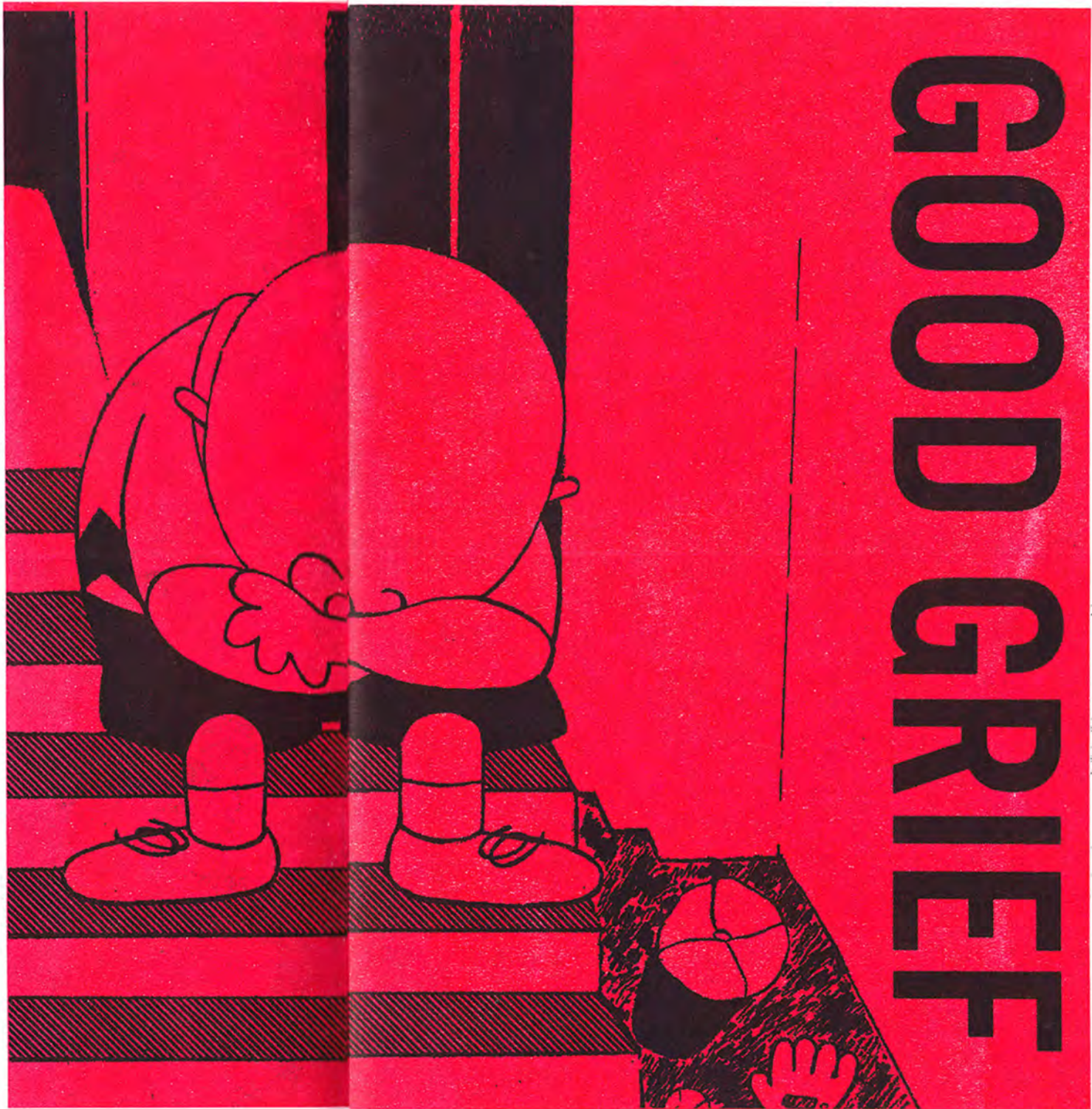


## Minor Threat LP X Charlie Brown

It wasn't listening to **Minor Threat's** music that turned me into a fan. I got hooked on them as soon as my friend Julia had finished reading the lyrics for "Filler" from the cassette insert of their **Complete Discography** compilation. That might have been the first time I was able to relate to someone else's writing.

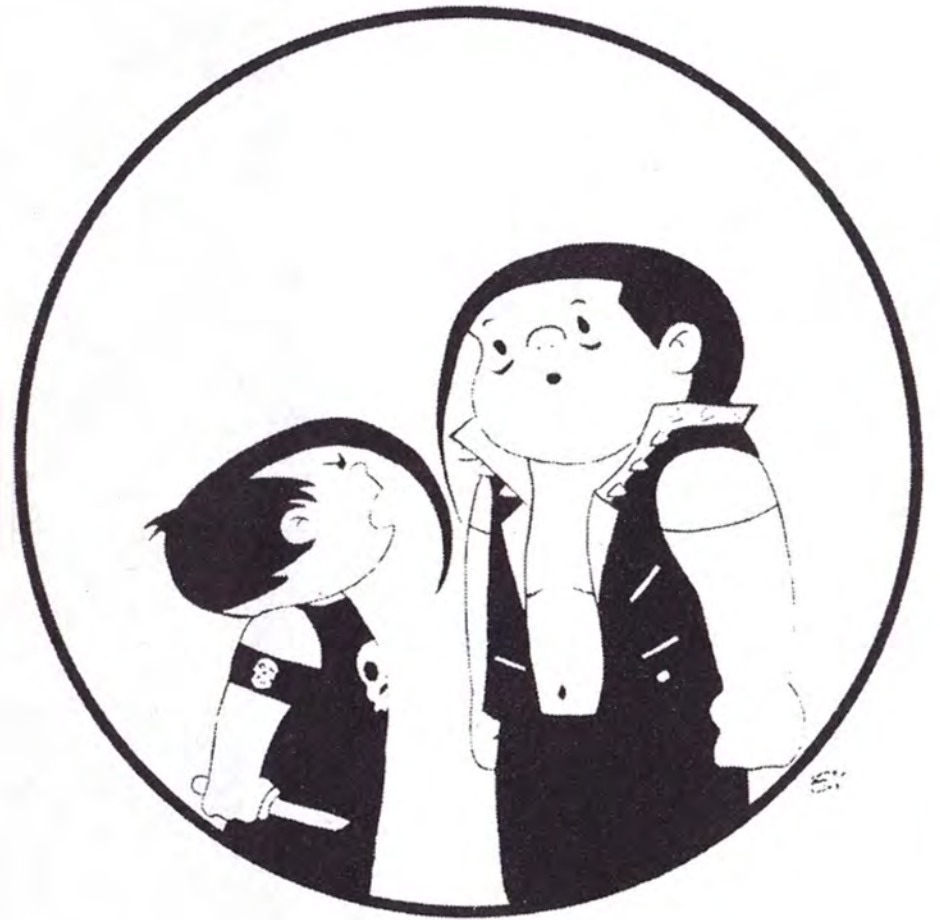
In October of 2008 I met **Ian MacKaye** after a Q&A tour stop that was weirdly at Hollywood High School's auditorium. After the Qs were A'd, I waited in the lobby for a chance to speak with him, but mostly to get my **Minor Threat LP** and **Repeater** record sleeves signed because I'm a huge vinyl dork. I decided to also use that moment as an opportunity to thank him for being an inspirational figure or something. I'm not sure what I had uttered when I nerded out all over him, but his reply was something about how all he and our punk forefathers did was give us permission to go forth and start some bands of our own.

Back in the day, my old band covered "Seeing Red" a couple times, but I couldn't really pull it off. We went with "Small Man, Big Mouth." instead. I've always wanted to give "Betray" a shot. That's the jam! I think I could handle it.





Horror Business



“I’ll put a knife right in you! I’m warning you!”

### The Clash LP X Día de los Muertos

Up until I was about to turn 15, I probably only knew **The Clash** from their singles on **Combat Rock**. Along the way, I had learned they were considered a hugely important punk band, but I didn't understand why.

One day I happened to be in Old Town Pasadena with my mother, so I went into Moby Disc to look around until she was done doing whatever she was there to do. After a while, I happened upon a used copy of **The Story of The Clash Vol. 1** on cassette. I can still vividly recall seeing both of those rubber banded tapes, pulling them down from the shelf in the back of the store, and looking at the song titles.

A few years later, for my 20th birthday, my girlfriend at the time got me my first tattoo: **Paul Simonon** in mid-swing from the cover of their 3rd and best album, **London Calling**.







#### Circle Jerks' "Skank Kid" x Día de los Muertos

After our freshman year of high school, my friend Hector gave me a CD with the first two **Circle Jerks** albums on it. He had gotten way into poppy skate punk like **Blink-182** and **MXPX** and was no longer interested in old school hardcore punk. He also gave me a rad Circle Jerks t-shirt.

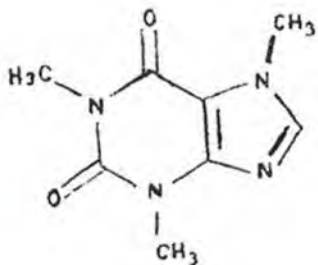
A couple months later, the shirt was confiscated by a dean, or whatever, as I was leaving Saturday detention. I probably shouldn't have worn a shirt that said "**GROUP SEX**" on the back of it to the all-boy Catholic high school that I had to attend for three years, but that's neither here nor there. I was done with detention and already heading off campus, dammit! That was some bullshit.

# I WANT TO BE A BEAR

GET YOUR JOUE DACHE JEANS  
GET YOUR PRETTY LONG HAIR  
DINNER AND A  
TAKE THEIR  
JUST LIKE  
YOUR JUST A  
YOUR JUST F  
YOU'LL GET  
HUMANS ARE  
I WANT TO SU  
W MY LOVE M  
COULD BE YOU  
SWEETS NOT  
LADIES ARE W  
GET A SA  
YOUR  
YOUR  
AND  
I B



ON THIS PLANET  
LIKE ALL THE BEST  
WRINKLED ASS  
BE A BEAR  
I'D  
I HAVE FOOD  
ON THE LADIES  
IT



## Milo Aukerman, PhD.

A tape dub of *Descendents' Two Things at Once* (Milo Goes to College and the *Bonus Fat* EP), recorded when most of the members were in their teens, got me through my teens. "Hope," in particular, helped me stop feeling like my entire world had just ended after I was dumped over the phone by my first high school girlfriend. *I Don't Want to Grow Up, Enjoy!* and *ALL*, the albums from the band's twenties, made a lot more sense to me during my twenties. *Everything Sucks*, the excellent reunion album from their thirties, which I've loved ever since its release in '96, became much more relatable when my age lined up with theirs on that album. I'm betting *Cool to Be You* and *Hypercaffium Spazzinate* will have the same effect on me when I reach my forties and fifties.



Where Eagles Dare



“I ain’t no goddamn son of a bitch.  
You better think about it, baby!”



Misfits - Walk Among Us X old mariachi albums

When I was 17, I decided to check out a **Misfits** fansite for certain song lyrics, so I could finally accurately sing along in my bedroom when no one was home. Right after copying and pasting the "**Mommy, Can I Go Out and Kill Tonight?**" lyrics into a Word document, I got a call from a friend and took off to his house. I found out later that I had bailed without remembering to shut the family computer off. Oops.

A couple hours later I got a page and called home from the payphone outside of a 7-11. As it turned out, my old man had come home, awakened the computer screen, and saw my Word doc. My father answered, immediately asked if I was doing alright, and mentioned finding some troubling stuff on the computer. I could tell he was freaking out, which I thought was pretty hilarious.

I get why he became concerned after reading "Singled out the kids who are mean to me/get straight A's but they still make fun/I don't give a...I'll laugh last/stayed in every night/do my homework so I'll be smart," Those lines kind of matched up with what was going on with me at the time. I was finally going to the public high school that I wanted to be at, so I was happier and actually felt like putting more effort into my assignments. I wasn't going out nearly as much as I used to because my band wasn't doing very much at the time. Our then drummer was focusing more on his other band and started playing more shows with them.

Fortunately, he had seen me wear a couple Misfits t-shirts with skulls and whatnot on them, I had played a tape of theirs in his car, and it's not like I used to mutilate small animals or anything like that. Convincing him none of those words were mine and I wasn't a maniac was pretty easy to do.

PLAN  
9  
RECORDS  
PL9 09

# LOS INADAPTADOS

## CAMINA ENTRE NOSOTROS

STEREO  
SON100360







### Siouxsie Sioux

I didn't get deep into **Siouxsie and The Banshees** until my senior year of high school. By then I had heard the all of the more popular stuff like "**Kiss Them for Me**," "**Peek-A-Boo**," and "**Cities In the Dust**" and I had even picked up a used copy of **The Rapture** on tape at the **Wherehouse Music** near my house, but I still wasn't too much of a fan. Then one day, during lunch at the spot where all of us punk and punk-ish weirdos hung out, my buddy Steven mentioned that early Siouxsie & The Banshees albums were a lot more punk and a lot less dreamy goth. So I was, like, "whaaat!?"

A couple days later he brought me a mix tape that was full of songs from **Once Upon a Time: The Singles**, with a some deep cuts thrown in. I would eventually get way into all of Siouxsie's stuff. Everything! All 11 albums with The Banshees, **The Creatures** stuff, and her solo album.



### Joe Strummer

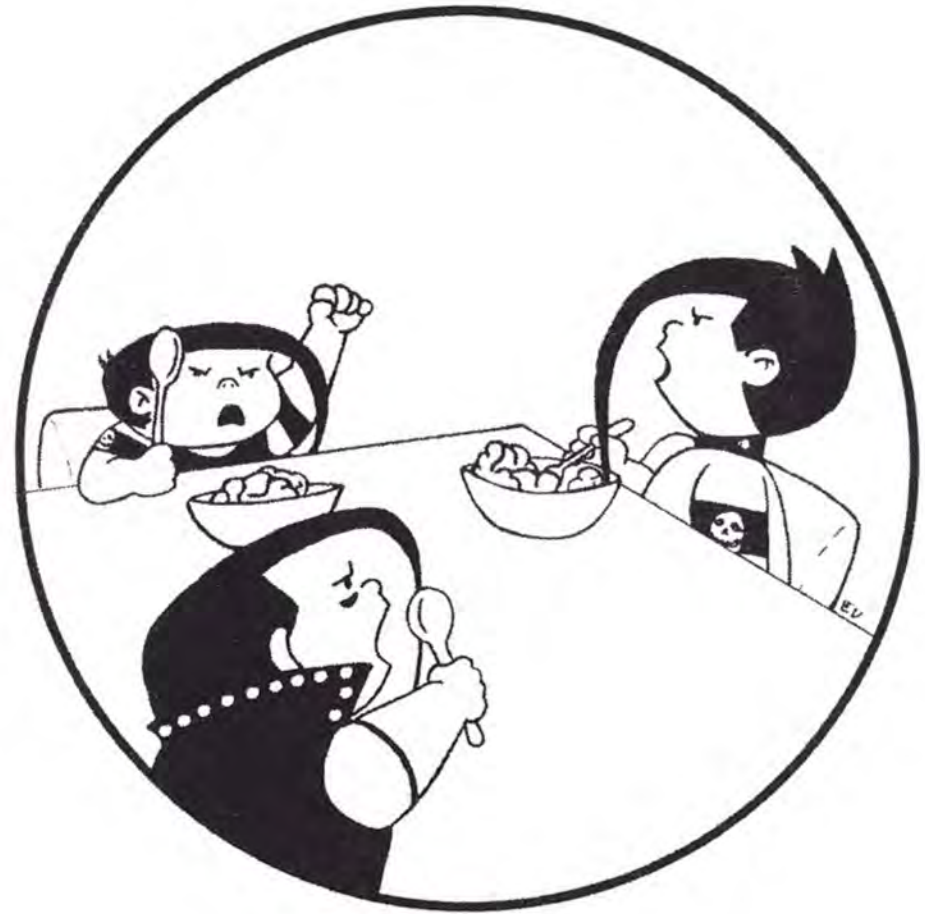
I was fortunate enough to have seen **Joe Strummer & The Mescaleros** at a mostly rockabilly-ish music festival in '02. It was an exhilarating and surreal experience. The guy on from the poster in my teenage bedroom that I used to stare at was a few short yards away from me. His voice had the same impassioned grit and that I recognized from live recordings of The Clash at their peak and percussive riffs were pounded out on the same worn Fender Telecaster that I had seen him tear into in grainy documentary footage. I was in complete awe at first, but then I was ecstatic. So was most of the crowd.

After the opening Mescaleros song, Joe shouted "On the route of the nineteen bus" to introduce "**Rudie Can't Fall**." The other fans and I lost our collective minds as soon as "route" made contact with our ears.

He was gone 5 months later.



Braineaters



“Brains at every single meal,  
why can’t we have some guts?”



**Lux Interior**

Seeing **Lux Interior** perform with **The Cramps** is an experience that I'm eternally grateful for.





### Iggy Pop

On April 24, 2007, two days after **Iggy Pop**'s 60th birthday, I saw **The Stooges** play a couple of songs for a **Jimmy Kimmel Live** taping and a few more for the small crowd. During either "TV Eye" or "I Wanna Be Your Dog," Iggy took a stage dive into a pool of hands eager to keep him afloat. I was in a prime spot to lay a hand on his bare chest and help everyone else keep him off the ground. I don't think he does much stage diving these days.

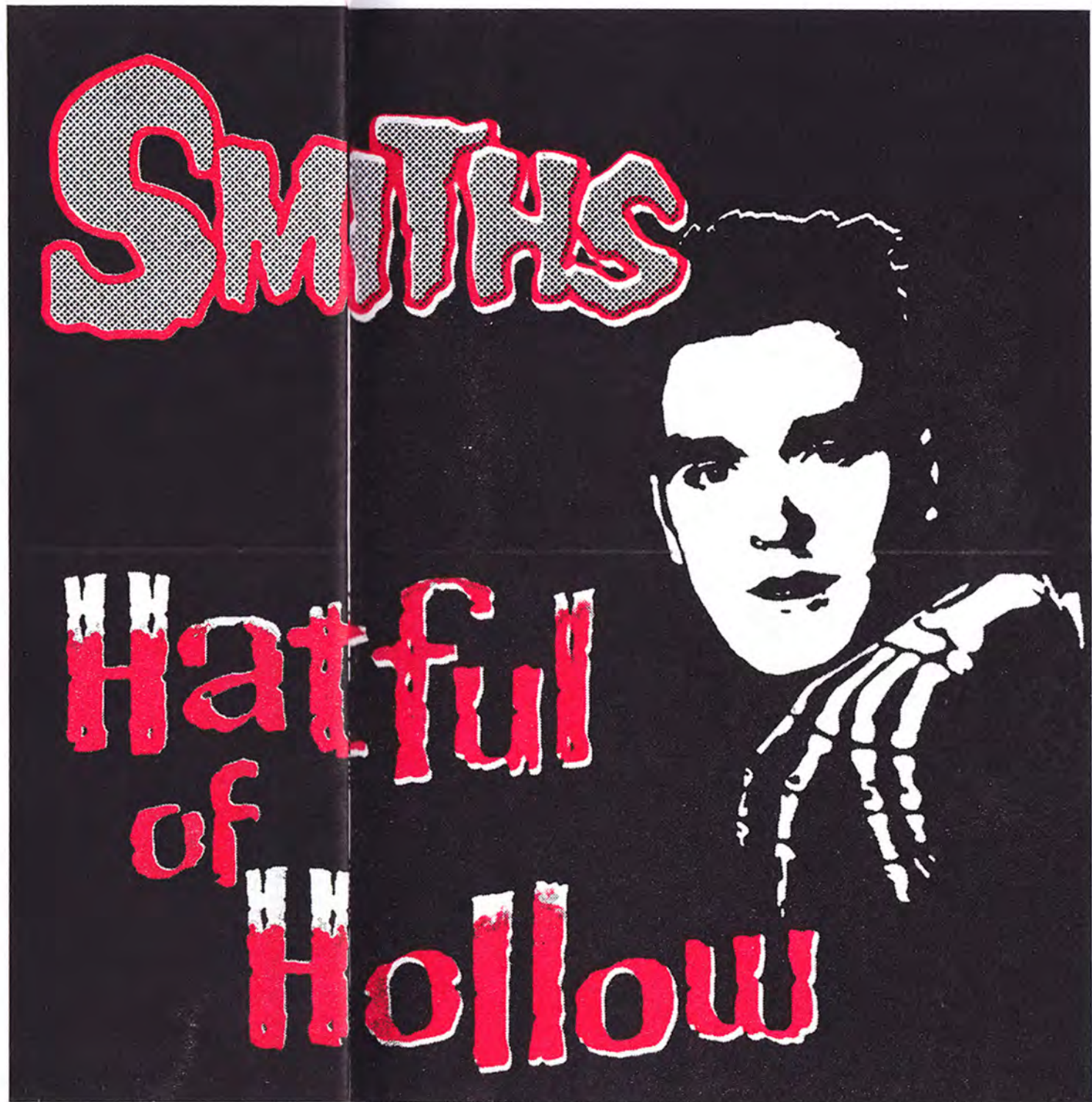
Something happened when I made physical contact with Iggy. This is my theory: all of mojo flowing within that propelling him around the stage as he writhed to the **Asheton brothers** and **Mike Watt**'s grooves – that stuff needed somewhere to go. Because I was so present and ecstatically reveling in everything that was happening, I was able to become a receiver and allowed Iggy's raw energy to flow into me. After that I started drawing and painting more. I had always been artistically inclined, but that brief moment of contact filled me with a much greater sense of creative purpose.

Thanks, Iggy!



**Legacy of Brutality x Hatful of Hollow**

Look, I obviously know **The Smiths** aren't a punk band, but whatever. The Misfits are, so this thing is getting included. The classic Misfits logo, which doesn't have a "The" in it, was used for **Legacy of Brutality**. That's why, on this cover, The Smiths are just "Smiths." I wouldn't feel the need to get defensive and explain myself if lots of punks and **Morrissey** fans didn't tend to be nit-picky. It takes one to know one.





I'm not going to assume everyone reading this will be familiar with every band or whatever that I've referenced.

**ALL:** It's not one of my favorite Descendents albums, but "Coolidge," "Pep Talk," and "Clean Sheets" are some of my favorite Descendents songs. ALL is also the name of the Milo-less version of the band, with a different singer. Both the album and band are named after a belief system outlined by Descendents on "All-O-Gistics" from the ALL album. The all-caps spelling is not a typo!

pg. 21

**Anger Can Be Power:** That comes from "Clampdown" on The Clash's *London Calling*. The full line is "Let Fury have the hour/anger can be power/D'you know that you can use it?" It's stuck with me since I first heard it at 14.

pg. 28

**Ron Asheton:** One of the most influential rock guitarists, according to countless music critics, documentaries, and books. He played guitar on the first Stooges album and *Fun House*. Unfortunately, he was moved to bass guitar on *Raw Power* when James Williamson was brought into the band when it became Iggy and The Stooges. He went back to guitar on *The Weirdness* in 2007, after The Stooges reunited a few years earlier.

pg. 35

July 17, 1948 – January 6, 2009

**Scott Asheton:** He's probably just as influential as Ron, his younger brother. Scott drummed on every Stooges and Iggy and The Stooges records.

pg. 35

August 16, 1949 – March 15, 2014

**Milo Aukerman, PhD:** Lead singer of Descendents and inspiration for the band's mascot that's been used on most of their album covers. He's a biochemist.

pg. 20

**Beat on the Brat:** The first Ramones album's second song.

pg. 8

**Betray:** It's my favorite Minor Threat Song. Sick of It All does a great cover of it.

pg. 12

**Bonus Fat:** A 12" EP made up of the first Descendents single, the *Fat* EP, and a compilation track.

pg. 21

**BlInk-182:** I liked their first album, so I took the bus with

pg. 19

friends to see them at The Palace in Hollywood (now it's The Avalon) when I was 15. A year later their second album came out, but I didn't like it as much, so I didn't mind missing their set at Warped Tour '97 and waited in a long concession stand line for an over-priced soda instead. I think I was a senior in high school when their third album came out, but I was done with them by then.

**Braineaters:** A Misfits song with a British street punk vibe.

pg. 31

**Mr. Burns:** Charles Montgomery Burns, a wealthy Simpsons character who can't tell the Ramones from The Stones.

pg. 8

**Charlie Brown:** I don't need to explain this.

pg. 12

**Circle Jerks:** A hardcore punk band featuring Black Flag's first vocalist, Keith Morris and Greg Hetson, who was in Bad Religion for a long time.

pg. 18

**Cities in the Dust:** I get stoked every time this, or pretty much any, Siouxsie & The Banshees jam comes on at an '80s or goth club.

pg. 27

**The Clash:** Possibly the greatest band of all time.

pg. 16

**The Clash LP:** The first Clash album was released in the states while their second album was being released. For some reason, the track listing is different and some of the songs aren't the same. I prefer the UK version.

pg. 16

**Combat Rock:** The Clash album with "Rock the Casbah," and "Should I Stay or Should I Go." It's a good album and definitely their most well-known, but I wasn't able to fully appreciate its brilliance until pretty recently.

pg. 16

**Complete Discography:** Before *First Demo Tape*'s release in '03, this was every Minor Threat record on one CD or cassette, making it one of the most essential hardcore punk albums of all time.

pg. 12

**Cool to Be You:** Descendents' sixth studio album. Like most of their albums, there's a few good jams on it. It's not the follow-up to *Everything Sucks* that I had been patiently waiting 7 years for, but it was better than no follow-up at all.

pg. 21

**The Cramps:** The dirtiest, most shocking, exciting, and

pg. 33



dangerous punk/rockabilly/garage band of all time. I'm glad I got a chance to see them a couple times.

**The Creatures:** A Siouxsie & The Banshees side project formed by Siouxsie and Budgie, her then husband and longtime Banshees drummer. I dig pretty much all of their stuff, but I think *Boomerang* is their best album.

pg. 27

**Descendents:** There are so many bands that wouldn't exist without this influential pop punk band. Unfortunately, one of those bands happens to be Blink-182.

pg. 21

**Enjoy!:** Descendents' third album. There's a killer 5-song chunk on it made up of "Wendy," (a rad Beach Boys cover), "Kids," "Hürtin' Crüe," "Sour Grapes," and "Get the Time." Everything else isn't nearly as good. It's the only album of theirs that I haven't revisited. Maybe I finally should.

pg. 21

**Everything Sucks:** Descendents' follow-up to ALL after a 9-year hiatus and my second favorite album of theirs. Almost all killer, no filler. This album and *Somery*, their best of compilation album made me a life-long fan.

pg. 21

**Family Circus:** A wholesome and very boring old single-panel newspaper comic created by Bil Keene.

pgs. 7, 15, 23, and 31

**Filler:** Slayer does a rad cover of this Minor Threat song on their (mostly) covers album, *Undisputed Attitude*.

pg. 12

**Flashback Lunch:** In the '90s, this noon-time radio show on KROQ got me hooked on late '70s and '80s punk, post-punk, new wave, and alternative rock.

pg. 8

**Flashback Weekend:** Like Flashback Lunch, but longer and throughout most holiday weekends. A switch was made from '80s to '90s songs in the 2000s.

pg. 8

**Rayanne Graff:** A troubled and crushable weirdo played by AJ Langer in the '90s-est TV show ever, *My So-Called Life*.

pg. 8

**Green Day:** *Dookie*, the East Bay pop punk trio's major label debut, was the first punk album I ever bought. After that, I got their first two albums. The rest of their output never really did much for me.

pg. 10

A friend had an extra ticket to see them at The Rose Bowl

in September of 2017 and I got to go with her. I was at peak nostalgia, stoked on the stuff from the albums that I was into, and digging some of later songs. Then they went and played "Minority." Being surrounded by a whole bunch of Skylers, Conners, Dakotahs, Taylors, Ashtyns, and their parents singing "cause I wanna be the minority" while being an actual minority was weird.

**Group Sex:** The Circle Jerks' debut album. 14 old school hardcore jams in 15 minutes and 25 seconds.

pg. 19

**Hatful of Hollow:** The Smiths' first compilation of b-sides and radio sessions.

pg. 36

**Hope:** In high school I developed the ability to sense exactly how long to rewind a tape dub of *Two Things at Once* so I could get back to the beginning of this song after having listening to it.

pg. 21

**Horror Business:** The title track from The Misfits' third EP. I first heard it on their self-titled compilation. For a hot second, I was in a band that covered it.

pg. 15

**Hypercaffium Spazzinate:** The seventh and most recent Descendents studio album. It's closer to the follow-up that I expected after *Everything Sucks* and my fourth or maybe third favorite album of theirs.

pg. 21

**I Don't Want to Grow Up:** My fifth favorite Descendents album. "Descendents," "I Don't Want to Grow Up," "Pervert," "Silly Girl," and maybe even "Good Good Things" are solid. The rest of it is pretty skip-able.

pg. 21

**Lux Interior:** The electrifying lead singer of The Cramps.

pg. 32

October 21, 1946 – February 4, 2009

**I Wanna Be Sedated:** A single from *Road to Ruin*, the first Ramones album with Marky on drums. A video was made for the song in 1988 to promote the compilation album, *Ramones Mania*.

pg. 8

**I Wanna Be Your Dog:** With that intro, it should have been the lead-off track on the first Stooges album.

pg. 38

**Jimmy Kimmel Live:** The late night talk show's outdoor

pg. 35



performance space is one of my favorite concert venues in L.A. Musical acts only play about 6 songs – 2 for the show and 4 more for the live audience – but the crowd is pretty small and it's free.

**Joe Strummer & The Mescaleros:** In 1999, 10 years after his first post-Clash solo album, Joe assembled a killer backing band and got back to recording and touring. All three of their albums are excellent additions to his discography and totally worth checking out. pg. 29

**Kiss Them for Me:** The most successful Siouxsie and The Banshees single in the states, from *Superstition*, their most successful album in the states. It's in my top 10 list of favorite Siouxsie & The Banshees songs. pg. 27

**Knowledge:** The Aquabats do a fun campfire-style cover. pg. 10

**Know Your Rights:** Unfortunately, it seems like this Clash protest song is more relevant now, than it was when it was recorded for *Combat Rock*. pg. 29

**KROQ:** This Southern California station used to be really influential and was on the cutting edge from its start in the late '70s and well into the '90s. Or maybe into the 2000s? I don't listen to the station much anymore. pg. 8

**Legacy of Brutality:** An '85 Misfits compilation made up of previously unreleased songs and rarities. pg. 36

**Let's Go:** Rancid's second album and the first punk album on an independent label I ever bought. I wanted to get it because "Salvation" on the radio hooked me and I had seen its video on MTV and was all, like, "Whoa! Mohawks!" pg. 10

**London Calling:** The Clash's best album and also, one of the greatest collections of recorded music of all time. pg. 16

**Ian MacKaye:** Cultural icon and former member of Teen Idles, Minor Threat, Embrace, Fugazi and countless other bands, co-founder of Dischord Records, and a nice guy. His current band, The Evens, is great. I always enjoy the hell out of listening to him being interviewed. pg. 12

**Jesse Michaels:** Singer for Operation Ivy as well as Big Rig, Common Rider, and Classics of Love. He's a prolific pg. 10

visual artist, whose illustrations for his bands and other Lookout Records acts were a huge influence on me.

**Milo Goes to College:** Descendents first, and arguably best, album. All killer, no filler! pg. 21

**Minor Threat:** One of their songs was the basis for the Straight Edge movement, but they're awesome, so don't hold that against them. pg. 12

**Minor Threat LP:** A compilation album made up of the *Minor Threat* EP and the *In My eyes* EP. pg. 12

**Misfits:** It's only really The Misfits if Glenn Danzig is in charge. Otherwise, it's a cover band. pgs. 7, 15, 23, 24, 31, and 36

**Moby Disc:** A small extinct Southern California record store chain. I only ever went to the two Pasadena locations. pg. 16

**Mommy, Can I Go Out and Kill Tonight?:** Of the two versions of this Misfits jam, I prefer the live one that's on *Walk Among Us*. pgs. 7 and 24

**Morrissey:** The former Smiths front man who, in recent years, has turned into an insufferably pompous right-wing windbag. That guy should really shut the hell up more often. He's also worshipped by legions of brown people, but not me. Not anymore! Fortunately none of that's stopped me from loving most of his music. pg. 36

**MXPX:** A harmless Christian pop punk band that never appealed to me. I think I saw them at least once. It must have been a spectacularly unmemorable event. pg. 19

**My So-Called Life:** A mid-'90s teen drama that, sadly, only lasted for 1 season. This show is why Jared Leto gets to be in a band, but don't hold that against it. pg. 8

**Once Upon a Time: The Singles:** Siouxsie & The Banshees' first singles compilation. pg. 27

**Operation Ivy:** Ska-punk innovators, and one of my all-time favorite bands. Tim Armstrong (guitar) and Matt Freeman (bass) went on to form Rancid. pg. 10

**Operation Ivy CD:** Operation Ivy's first album, *Energy*, pg. 10



the *Hectic* EP, plus a couple of compilation tracks.

**Peek-A-Boo:** It's a trippy sounding song and a lot of fun to listen to through headphones, but it's not a Siouxsie and The Banshees single that I'd ever think of throwing onto a mix tape or CD. pg. 27

**Iggy Pop:** Legendary front man for The Stooges and Iggy and The Stooges, prolific solo artist, force of nature, and the living embodiment of rock and roll. pg. 34

**Ramones:** There is nothing without this band. pg. 8

**Ramones LP:** One of the most important debut albums of all time. pg. 8

**Rancid:** Their first album, *Let's Go!*, got me into punk rock and made me a fan, but it's not my favorite album of theirs. Not by a long shot. That honor goes to *Life Won't Wait*, one of most diverse and ambitious punk albums since The Clash's *London Calling*. pg. 10

**The Rapture:** The final Siouxsie & The Banshees album and not as bad as most fans think it is. During my junior year of high school I picked up a used copy on tape at The Warehouse. I used to put it in my Walkman on and fall asleep to side 2. pg. 27

**Repeater:** Sometimes this is my favorite Fugazi album, but sometimes it's *In on the Kill Taker*. pg. 12

**The Rolling Stones:** Definitely not the Ramones. pg. 8

**Rudie Can't Fall:** A bouncy ska-influenced cut with lots of horns, from The Clash's *London Calling*. pg. 29

**Seeing Red:** Beastie Boys do a rad cover. Look for it on YouTube because I don't think there are studio versions or official live recordings of it. pg. 12

**Paul Simonon:** The coolest bassist ever and prominently featured on the cover of both The Clash's best album, *London Calling* and my right bicep. His post-Clash band, Havana 3AM, is super underrated. pg. 16

**Siouxsie and The Banshees:** I recommend starting with pg. 27

the singles compilations, *Once Upon a Time* and *Twice Upon a Time*. By the way, Robert Smith of The Cure was in the band for a while and played guitar on *Hyæna* and *Nocturne*, their first live album.

**Siouxsie Sioux:** One of the original London punks, the eponymous and legendary frontwoman for Siouxsie and The Banshees, and the main reason why I've always been fond of women who wear very heavy eyeliner. pg. 26

**"Skank Kid":** Circle Jerks' little mascot guy, created by the great Shawn Kerri, who drew up a bunch of rad early '80s L.A. punk flyers and whatnot. pg. 18

**The Smiths:** An influential English indie rock band from the '80s. Morrissey used to be in that band. Johnny Marr, who was also in The Smiths, is an incredible guitarist and was upgraded to my new favorite member of the band. pg. 36

**Small Man, Big Mouth:** It might be my second favorite Minor Threat song. pg. 12

**Spider-Man:** I prefer his black costume. pg. 10

**The Story of The Clash Vol. 1:** A double-album best of compilation. I'm still waiting for Vol. 2 to be released. I've owned it in all 3 physical formats. pg. 16

**The Stooges:** Their first three albums are essential and masterpieces. The two post-reunion albums are, at the very least, pretty decent. pg. 35

**Joe Strummer:** Everything he's ever released, from The 101ers (his pre-Clash pub rock band) to Joe Strummer & The Mescaleros, is worth taking the time to listen to. Well, almost everything. *Cut the Crap*, the last Clash album, should've never happened. pg. 28

August 21, 1952 – December 22, 2002

**Tower Records:** The best defunct record store chain. I was especially fond of the Monterey Park and Pasadena locations. The location on Sunset was cool, I guess, but whatever. It was way too far for me to be nostalgic for it. pg. 10

**Two Things at Once:** The *Bonus Fat* EP is made up of two pg. 21



releases. so this album is actually *Three Things at Once*.

**TV Eye:** The only Stooges bassline that I've managed to learn because it's just one groovy and simple riff over and over. Playing it makes me feel like a total bad ass.

pg. 35

**Walk Among Us:** Sometimes this is my favorite Misfits albums because it's full of so many classics. but most of the time it's *Earth A.D.*

pg. 24

**Mike Watt:** Icon and bassist with Minutemen, FIREHOSE, both versions of The Stooges and so much more. Back in '98, at a warehouse gig in Downtown L.A., I saw him play with a band he put together to play Stooges songs. It was rad. This was a few years before he ended up with the reformed Stooges.

pg. 35

It seems like he's never not active. The guy has at least three projects going on at once and they're constantly playing around Southern California and everywhere else.

**Where Eagles Dare:** A Misfits song that might be based on a WWII war movie from the '60s that I've never seen.

pg. 23

**Wherehouse Music:** Another defunct national record store chain. There was a location a few blocks from the house I grew up in. It had a killer used section that was essential to my musical awareness.

pg. 27

Shoutout to Hector Romero, Kristine Luu, Julia Croon, Mario Romero (no relation), Patrick Urias, David "Whitey" Andrews, Mike Lai, Dave "Hunchback" Lau, Alonso "Double AI" Alonso, Ariel Alvarado, Loreen Alarcon, and Steven Pimentel for helping me with my musical development.

Special thanks to my parents for being ok with long band practices in the garage.

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