



**THE HISTORY OF AMERICAN PUNK ROCK
1980 – 1986**

A documentary film by Paul Rachman
Inspired by the book *American Hardcore: A Tribal History* by Steven Blush

A SONY PICTURES CLASSICS RELEASE

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SYNOPSIS

Generally unheralded at the time, the early 1980s hardcore punk rock scene gave birth to much of the rock music and culture that followed. There would be no Nirvana, Beastie Boys or Red Hot Chili Peppers were it not for hardcore pioneers such as Black Flag, Bad Brains and Minor Threat.

Hardcore was more than music—it was a social movement created by Reagan-era misfit kids. The participants constituted a tribe unto themselves—some finding a voice, others an escape in the hard-edged music. And while some sought a better world, others were just angry and wanted to raise hell.

AMERICAN HARDCORE traces this lost subculture, from its early roots in 1980 to its extinction in 1986.



ABOUT THE PRODUCTION

Paul Rachman and Steven Blush met through the hardcore punk rock scene in the early 1980s. Steven promoted shows in Washington, DC, and Paul directed the first music videos for bands like Bad Brains and Gang Green.

Steven's book *AMERICAN HARDCORE: A Tribal History* (Feral House), which detailed the scene's rise and fall, came out in 2001. By that time, Paul had made some of MTV's most important videos for Alice In Chains, Temple Of The Dog and Pantera. The two reconnected when Paul moved back to NYC after completing his first feature film, *Four Dogs Playing Poker*. They ran into each other on the street, and talked about making a film inspired by the book.

After weeks of discussion, they got down to work. Their first interviews came in December 2001 when Paul joined Steve in his decrepit '84 Chevy Blazer for a five-hour drive up to Boston. Excited by their first efforts, they conducted interview after interview. With the shot footage accumulating, they took numerous meetings to secure funding—but quickly realized that few potential backers had ever heard of most of the bands. They realized that a film on the subject of hardcore—like the music itself—would have to be a 100% Do-It-Yourself effort.

Paul had a digital video camera and a laptop editing system. Steve had lots of punk rock contacts, and no day job. Five years, 100+ interviews, and untold urns of coffee later, a documentary film emerged.

AMERICAN HARDCORE is a testament to the power of youth, and an exploration of an unheralded subculture. Hardcore punk rock was more than just loud, fast music—it was a way of life.



Director Statement

Hardcore punk rock in the early 1980s created an underground movement that championed independent thought and a fuck-you attitude—all with a fierce “Do-It-Yourself” aesthetic. These core values helped shape that generation’s creative expression through music, against the backdrop of a newly conservative America. Writer Steven Blush and I participated in this scene and still hold some of those values today. In making this film we hope to unveil the story, and the ethos, of American hardcore punk rock for generations to come.

—Paul Rachman
Director, American Hardcore

Writer Statement

AMERICAN HARDCORE—inspired by my book of the same name— is a 100% independent effort about a 100% independent subculture.

—Steven Blush
Writer, American Hardcore



Interview with Paul Rachman and Steven Blush

“Everyone was saying it was ‘morning in America.’ Someone had to say, ‘it’s fucking midnight.’”
– Vic Bondi, Articles of Faith

This history of rock music is often and most visibly told in music documentary films that usually employ interviews, performance footage and archival material in order to tell the story of an artist, band, event or movement. In relating the intensity, passion and anger that was the basis of the hardcore punk rock scene in the early 1980s, the makers of the film AMERICAN HARDCORE have offered something that is just as much an archeological expedition as it is a traditional music documentary.

In fact, hardcore punk represents one of the first examples of, “Do-it-yourself” music that was not only documented on tape and vinyl (as had been the case after nearly 20 years of “garage bands”), but also one documented extensively on home video. Thus, filmmaker Paul Rachman and writer Steven Blush knew that the trove of video material available for their film would be of a substantially different quality than the “official” performance material, television interview footage and commercially sanctioned promotional swag which is usually the only material available to contemporary music historians.

The result is a compelling and surprisingly nuanced examination of a relatively brief period of time – 1980 to 1986 – that manages to reinvent the explosive energy of the movement while simultaneously suggesting how the music can only be read against the restrictive, repressive social consciousness of American life during “the Reagan years.” A music scene which, for the most part, was created, performed and revered by working and middle-class white teenagers, is seen as the primary outlet for unleashing that generation’s rage, hatred and anger at a system they knew was inherently unfair, unjust and unable to contain what it was fighting so hard to conceal.



Recently, Rachman and Blush had a conversation about the origin of the film project and their own reflections as hardcore fans, now perhaps two decades older but still with plenty to say about the music that defined their youth.

*We are tired of your abuse, try to stop us it's no use
Society's arms of control, Rise above
We're gonna rise above
Think they're smart, can't think for themselves
Rise above, we're gonna rise above
Laugh at us behind our backs
I find satisfaction in what they lack*
-- "Rise Above" by Black Flag

Question: How did you decide to approach the film as a historical document?

Paul Rachman: The book was published five years ago, and after I read it, I ran into Steven and that was the crystallizing moment. My idea was to take Steven's material from the book and broaden it to a social history, something a little broader than a rock movie. We knew going into it that we would be able to talk to the actual participants about the scene, and we believed that we could weave the story out of what the subjects were saying. We wanted to take those stories and apply that context to the political aspects of the era, the moment in history that where that specific youth subculture came into its own.

Steve Blush: One way that the film is a very different from is that there is no single narrator, it is told by the pioneers of the hardcore movement.

Paul Rachman: It's the people who wrote the music, the fans who traveled, the people who put out the records. We tried to put them in the context of the politics and the economy and the social



structure of the era, so that there was a very clear picture of what it was like to be that kind of person back then.

*You see me and you laugh out loud
You taunt me from safe inside your crowd
My looks, they must threaten you
To make you act the way you do
RED, I'M SEEING RED*

*You see me and you think I'm a jerk
First impressions without a word
You can't believe your eyes at first
But now you know you've seen the worst
RED, I'M SEEING RED*

-- "Seeing Red" by Minor Threat

Question: How much did you appreciate the social context of the music and the scene at the time?

Steven Blush: We were all kids who were fans of punk rock; we loved the Sex Pistols and the Clash, but we weren't in fucking London. When this new version of punk came out, what is now known as hardcore, that came out of the suburbs of Los Angeles. That music arises from the darkest suburbia that was ever invented, in that hyper-Conformist Reagan era. And as far as politics goes, I don't think resistance to that conformity was articulated in a political movement. It was articulated in the D.I.Y. ethos that emerged out of that scene. In the book, I compare it to the novel Lord of the Flies, a world where we defined our own culture. Something snapped in all of us, and this scene was an avenue for us to express that. We were very young, just teenagers; we knew something was wrong in the world, but we couldn't grasp much beyond that.

Paul Rachman: At the time, 1980-81, you didn't really think about it in terms of a movement, it was so small. Steve was in DC and I was in Boston, but these were shows that were done in tiny



rooms on the side street near the train station. Every single kid there was 17 and under, and they were from the suburbs. Early on it was really a product of boredom of the suburbs and finding something that you could call your own that you could be a part of. It was a social structure based on a certain D.I.Y., watch- out-for-each-other ethic. Today, with the re-packaging of punk rock by the commercial music industry, it's very hard to convey what this scene actually was like because the idea of "punk" has become very diluted and re-written by commerce; what lends the film this authenticity, I hope, is the first-person account of what was.

*I've kept it bottled up for years
Instead of fighting or shedding tears
Now it's time to let go
My boiling point's about to show
I don't know if I'll lose control
Of my mind, my body, or soul
Boiling Point boiling Over
Boiling Point, now it's over*

-- "Boiling Point" by SS Decontrol ("SSD")

Question: Where did you get the home video footage and visual material for the film, and how did you approach selecting, editing and arranging that footage?

Paul Rachman: The footage in the film is stuff we found in people's shoe boxes, on big VHS tapes on 6 hour, super-slow speed. There's also a bunch of stuff that I shot on Super 8 at the time. We got the footage from a variety of sources. We knew it was out there but we weren't exactly sure of what we might find.

Steven Blush: Ever since I started on the book, I felt it was like an archaeology project; these fliers and photos were unearthed by these explorations. We found someone, Karen O'Sullivan, who had a bunch of undeveloped photos that were great. Through the course of our interviews,



we'd talk to a band, and they'd have some 2nd generation VHS copy of a show from some other band, and at the end of the tape there was an episode of "Star Trek."

Paul Rachman: In much of the film, the sound that we use is the sound from the videos. We also don't cut the videos very much – the idea behind the presentation of that footage is really "don't fuck with me." It's exactly how it was, how it was recorded, so if there is sound on them, it's the sound from the cameras. That's really how the show sounded, too – they weren't in concert halls or anyplace designed for that kind of noise, so that was part of the experience. We tried to preserve that aesthetic, make the footage very immediate, very strong, decisive, moment by moment, no hesitation in the cuts, just kind of get through it, because that's the way it was.

Steven Blush: The interviews in the film were very much conversations, we didn't have prepared questions, it was just two guys with a camera, and come in and let's talk. Talking about the historical context was very important to us. This is something that happened at a moment in time 25 years ago: the context of Carter is out, Reagan is in, the hardships, the oil crisis, the fiscal crisis, these elements form this bigger frame. That's a context that I think is not included in a lot of rock films, and certainly this scene, hardcore, has never quite been framed that way. For example, Black Flag is featured in the film "The Decline of Western Civilization," but that film was made at the dawn of that era. There was no context, there was no perspective on what it meant. AMERICAN HARDCORE is about making that story more complete, where the perspective can be a little broader.

*Don't care what they may say we got that attitude.
Don't care what they may do we got that attitude.
Hey we got that PMA.
Hey we got the PMA.
Hey we got the PMA.*

-- "Attitude" by Bad Brains



Question: One of the surprises in the film, for those unfamiliar with the scene, is that perhaps the most influential groups was entirely African-American – Bad Brains. As fans who saw them play, can you describe what they represented to the young, white men in the audience who became their protégés and biggest fans?

Paul Rachman: The best thing to describe your introduction to Bad Brains back in the day was going to the first show. You've kind of heard of this band, and you've heard these great things and you don't know what to expect. And they would come on, and within six seconds you were so drawn in and pounded on, you felt it in your guts and your heart, this intensity that was so right on. They had you. And you felt "This was what I wanted to be a part of."

Steven Blush: They were overwhelming, and everyone we interviewed had these stories about the group, about the first time they saw them, about their influence. We could have made a movie just talking about them because they were so different and revolutionary and thought-provoking and pushing every boundary that could be imagined. After Bad Brains, challenging the punk rock formula became the prototype. After them, you see Henry Rollins emerging as the prototype of the front man, that intense but thoughtful singer who would also kick your ass. It was very hard for people to wrap their head around that too, and that became one of the enduring symbols of hardcore. That was what was so threatening to the outside world, they saw someone with a shaved head, but it was someone developed into so someone far beyond that, so intelligent, and someone that really challenges you with force.

*No you won't - tell me what to think
No you won't - tell me what to do
Government! Religion! Drugs! Drink!
Parents! Peers! Bosses! Teachers!
No you won't - No you can't
No I won't let you - No!*



*Mind control is here rebel in every way
Don't accept their rules, don't let them fuck your mind
Police at every corner religion has the rules
Parents try to tie you down drugs are just for fools*

*No you won't tell me what to think
No you won't tell me what to do
Cause I see right through you
Can't you see I've gotta be this way?!*
-- "Mind Control" by Negative FX.

Question: What do you think is the legacy of hardcore punk, especially considering today's alternative and "punk" music scenes?

Steve Rachman: I think hardcore helped redefine rock and roll. That broodish tough-guy skinhead, the idea of music as an assault, started with hardcore. Anything you see today that has stage diving and a mosh pit, the kind of things you see on the independent tours, Warped Tour, Action Sports Rock, I think you can narrowly trace it back to hardcore.

Paul Rachman: Still, that music has remained mostly underground. When we started the film project, I had my contacts in the industry that I thought might support the film. And when we did the pitch, you could feel that to a certain point these people realized that these bands sold only 20,000 records about 25 years ago, and it just didn't register as totally viable from a commercial standpoint, because hardcore was still the subculture and it still hasn't reached that point of social acceptability.

Steven Blush: Greg Ginn from Black Flag always talked about success in non-economic terms. That's what these bands achieved, that's not something you are rewarded for economically in this culture. This is what stands as real in our culture – does the music make a difference.



ABOUT THE ARTISTS

BAD BRAINS

BAD BRAINS grew out of a jazz fusion group called Mind Power. Lead singer H.R. joined the group around the time that musicians Dr. Know, Darryl Jennifer and Earl Hudson began listening to the first wave of punk rock, borrowing their new name from a song called "Bad Brain" by the Ramones, and also beginning to follow the religion of Rastafarianism. The combination of the loud energy of punk and the sophisticated potential of jazz made the Bad Brains one of the most influential bands in the early years of the hardcore punk movement in Washington, D.C. In 1979, the group's high energy act, which included stage dives and acrobatics by H.R., were not welcome in most performance venues, leading to their song "Banned in D.C." Later, the band relocated to New York, where their high energy performances influenced the hardcore scene there as well. As the hardcore scene faded, the band continued to experiment with different musical styles such as heavy metal and reggae, but H.R.'s volatile personality led to a number of break-ups, reunions and substitute lead singers over the next two decades, but the members of the band continue to perform separately and together, including a two-night gig in February, 2006 at the legendary New York Club CBGB.

MINOR THREAT

After forming the band the Teen Idles in high school, Georgetown Day School students Ian Mackaye and Jeff Nelson started MINOR THREAT with Brian Baker and Lyle Preslar (later joined by Steve Hansgen). Forming their own record company to distribute their music (Dischord Records), the band's first gig was opening for their heroes, the Bad Brains, in 1980. A song from the band's first EP called "Straight Edge," which urged listeners to avoid drugs and alcohol, eventually became the rallying cry for the subgenre of "Straight Edge" punk, a movement that continues today with Ian Mackaye's current band Fugazi. Minor Threat also recorded and performed "Guilty of Being White," a song that has been misinterpreted by many as racist. The band broke up for good in 1983, but the various members have continued to record on Dischord Records and their recordings continue to influence new generations of performers.

HENRY ROLLINS

Born Henry Garfield, HENRY ROLLINS was a troubled youth in Washington D.C. who attended military school. He befriended Ian Mackaye of Teen Idles/Minor Threat and became a part of the young D.C. hardcore scene with a short-lived band, S.O.A. When he first heard the music of the Southern California band Black Flag, Rollins became one of the band's biggest fans. Traveling to New York to see the band perform, Rollins was asked to stand in and sing the song "Clocked In," and was later voted as the band's new lead singer. Rollins' muscular build, tattooed covered body



and angry performance style became a paradigm of rock performance, while his writings about life with Black Flag (eventually published in *Get In the Van*, a memoir based on his diaries) revealed a sensitivity and intelligence that helped foster his reputation as a poet. After Black Flag broke up in 1986, Rollins continued making music with the Henry Rollins Band and also performing as a spoken-word artist. His continued growth as a writer and performer has led to various stints hosting radio and television programs, including the recent debut of *The Henry Rollins Show*, which debuted on IFC in April 2006.

BLACK FLAG

A native of Redondo Beach, California, guitarist Greg Ginn and singer Keith Morris formed the band Panic in 1976. Ginn's insistence on extensive rehearsing and a new vision of the possibilities of punk music led to some fits and starts until the band renamed itself BLACK FLAG in 1979. With a logo designed by Ginn's brother – four imposing black bars that began showing up spray painted on walls all over the Southland – the band became the epitome of the Los Angeles based hardcore scene. Morris left the band in 1979 (he later formed the influential band Circle Jerks) and was eventually replaced by Dez Cadenza, while volatile bassist Chuck Dukowski complemented Ginn's machine-gun guitar style (the band went through several drummers in its decade of existence). Cadenza later decided he'd rather play guitar than sing, which led to the band auditioning Henry Rollins while touring in New York City. Rollins' intensity contributed to the band's increasingly serious and intense reputation as powerful musicians – run-ins with the police were frequent as Black Flag shows were notorious for whipping up fans into a frenzy, with Rollins himself often the center of the fistfights. Though their reputation led to some brief interest from big record labels, the band continued to release on Ginn's own label, SST Records. When Dukowski left the band (though he continued as their tour manager), he was replaced by Kira Roessler. While the band continued to mature, record and tour, they were never financially stable and tension between the band members led to them disbanding in 1986, after Ginn called Rollins to say he was quitting.

SSD aka SS DECONTROL (SOCIAL-SOCIETY DECONTROL)

Al Barile was working as a machinist at a General Electric plant when he formed SS DECONTROL in 1981. Embracing the "straight edge" lifestyle of Minor Threat (Ian Mackaye was an early supporter of Barile), the band's explosive concerts brought them to the fore of the rough Boston hardcore scene, as they developed a passionate group of followers known as the Boston Crew. After two releases ("The Kids Will Have Their Say" and "Get It Away"), they shortened their name to SSD. As the hardcore scene faded, the band began to experiment with heavy metal until breaking up in 1985.



NEGATIVE FX

A legendary but very short-lived band that had a profound impact on the Boston hardcore scene: NEGATIVE FX played only five shows and released one album. Their sound was faster, harder, and noisier than most hardcore fans had heard, with lead singer Jack Kelly (aka "Choke") screaming barely decipherable lyrics to songs such as "Mind Control," "Nightstick Justice" and "Punch in the Face." Their last concert is featured in AMERICAN HARDCORE where, supporting the band Mission of Burma, the crowd turns on a stagehand who unplugs the band's equipment.

D.O.A.

Formed in 1979, D.O.A. has been one of hardcore's most enduring and influential bands, and it was their release "Hardcore '81" that many believe gave the movement its name. Founded by Joey "Shithead" Keithley in Vancouver, D.O.A., the band toured relentlessly in the earliest years of punk, inspiring many other young bands to pile into vans and make their way across the country. D.O.A. has also always been one of the movement's most explicitly political acts, continuing to live by the credo TALK-ACTION=0. Now having been part of the hardcore scene for 25 years, they continue to perform in concerts and political rallies across North America.

MDC aka MILLIONS OF DEAD COPS

Along with the Dicks and Big Boys, MDC was the center of the hardcore scene in Austin, Texas. Founded in 1979 and fronted by lead singer Dave Dictor, the group relocated to San Francisco in 1982, where they found fans in the so-called "peace-punk" movement centered around the Dead Kennedys. With songs such as "John Wayne was a Nazi" and "Corporate Death Burger," the band's incendiary left-wing politics made them one of the movement's most outspoken bands. Dictor continues to perform and record with MDC which has a loyal fan base across the country.



ABOUT THE FILMMAKERS

Director – Paul Rachman

Paul Rachman began his film career making underground hardcore punk films and music videos for bands such as the Bad Brains, Gang Green, Negative FX and Mission of Burma while he was in college. He quickly rose to become one of the of the industry's top music video directors at Propaganda Films in Los Angeles where he worked with such artists as Alice in Chains, The Replacements, Temple of the Dog, Sepultura, Roger Waters, Joan Jett and Kiss. He has also directed several award-winning short films most notably *Memories with Joe Frank* (1992), *Drive Baby Drive* (1995), *Bang Bang* (1999), *Home* (2001), and *Zoe XO* (2004). Paul made his feature film directorial debut in 2000 with *Four Dogs Playing Poker* starring Forrest Whittaker, Tim Curry and Olivia Williams. In addition, Paul was one of the founding filmmakers of the Slamdance Film Festival.

Writer – Steven Blush

Steven Blush is the author of two books on the subject of rock—*American Hardcore: A Tribal History* (Feral House) and *.45 Dangerous Minds* (Creation Books). Throughout the early 1980s, he promoted hardcore punk shows in Washington, DC, and later went on to found *Seconds Magazine* in 1986, publishing it until 2000. Blush has written for over 50 publications including *Interview*, *Village Voice*, *Spin* and *The Times Of London*, and he currently serves as contributing music editor at *Paper Magazine*. Blush is also a noted veteran of NYC nightlife—he produced the critically acclaimed “New York City Rock N Roll” CD, and is DJ/promoter of the long-running NYC “Röck Cändy” parties.

Motion Graphics & Design – John Vondracek

John Vondracek is an award-winning Graphic Designer who specializes in motion graphics, animation, and identity. His work has been recognized by the AIGA, Art Director's Club, Type Director's Club, as well as several other design annuals. He has co-taught Design In Motion for the past 8 years at NYC's Cooper Union, from which he is also a graduate. Vondracek is a regular consultant with Adobe Software, both for educational and professional disciplines. He is based in New York City. www.johnvondracek.com



Music Supervisor – Anthony Countey

Anthony Countey has been working in the music industry since the early 1980s, managing bands including: Bad Brains, dufus, Black Train Jack, Token Entry, Ceezy, and Me & I. His firm a. C. enter., Inc. consults rising musicians and managers, with the goal of bringing uniquely important voices and undiscovered talent to light. He is based in New York City.

Associate Producer – Karin Hayes

Karin Hayes produced and directed two documentary films: *The Kidnapping of Ingrid Betancourt* (HBO/Cinemax) and *Held Hostage in Colombia* (Sundance Channel, The History Channel, and excerpts on CBS *60 Minutes II*). She is currently working on a documentary film about friendship and race relations titled *Pip and Zastrow: An American Friendship* www.pipandzastrow.com. Additionally, Hayes has field produced, directed and associate produced programs for National Geographic Channel, TLC, PBS and the Travel Channel. American Hardcore is her first foray into hardcore punk music.



Credits

Director	Paul Rachman
Writer	Steven Blush
Producers	Steven Blush and Paul Rachman
Inspired by the book "American Hardcore: A Tribal History"	
Camera and Editing	Paul Rachman
Motion Graphics and Graphic Design	John Vondracek
Associate Producer	Karin Hayes
Music Supervisor	Anthony Countey
Assistant Editor	Jennifer Lilly
Post Production	Sony Music Studios
Post Production Sound	Sound One
Sound Edit and Mix	Robert Fernandez
Re-recordists	Shane Stoneback Mike Patrick
World Sales	Films Transit International, Inc. Montreal, Canada



In Order of Appearance

Lucky Lehrer (Circle Jerks)
Vic Bondi (Articles Of Faith)
Joey "Shithead" Keithley (D.O.A.)
Keith Morris (Circle Jerks)
Angie Serappa (Boston Hardcore scene)
Nancy Barile (Boston Hardcore scene)
Mike Watt (Minutemen)
Dave Markey (filmmaker)
Jordan Schwartz (filmmaker)
Howard Saunders (Philadelphia promoter)
Perry Webb (Culturcide)
Ian MacKaye (Minor Threat, Fugazi)
Bobby Steele (Undead, Misfits)
Greg Hetson (Circle Jerks, Bad Religion)
Richard "Crispy" Cranmer (White Cross)
Ken Inouye (Marginal Man)
Jesse Malin (Heart Attack)
Henry Rollins (Black Flag)
Jeff Atta (Middle Class)
Mike Patton (Middle Class)
Chris Foley (SS Decontrol)
Dave "Springa" Springs (SS Decontrol)
Dicky Barrett (Impact Unit, Mighty Mighty Bosstones)
Dave Dictor (Millions Of Dead Cops)
Chris Doherty (Gang Green)
Brett Gurewitz (Bad Religion, Epitaph Records)
Greg Ginn (Black Flag, SST Records)
Moby (Vatican Commandos)
Sean Taggart (New York Hardcore scene)
Jack Grisham (TSOL)
Paul Mahern (Zero Boys)
Dan Kubinski (Die Kreuzen)

Kimm Gardner (CH3)
Paul "H.R." Hudson (Bad Brains)
Brian Baker (Minor Threat, Dag Nasty, Bad Religion)
Chuck Treece (McRad, Bad Brains)
Gary "Dr. Know" Miller (Bad Brains)
Flea (Fear, Red Hot Chili Peppers)
Steve Soto (Adolescents)
Frank Agnew (Adolescents)
Casey Royer (Adolescents, D.I.)
Curtis Casella (Taang! Records)
Tony Cadena (Adolescents)
Harley Flanagan (Cro-Mags, Stimulators)
Darryl Jenifer (Bad Brains)
Jerry Williams (Bad Brains/Beastie Boys producer)
Dave Brockie (Gwar)
Alec MacKaye (The Faith)
Dante Ferrando (Iron Cross)
Dez Cadena (Black Flag, Red Cross)
Phil Anselmo (Superjoint Ritual, Pantera)
Hank Williams III (Superjoint Ritual)
Duff McKagan (The Fartz, Guns N' Roses, Velvet Revolver)
Kira Roessler (Black Flag)
George Anthony (Battalion Of Saints)
Jack Rabid (The Big Takeover fanzine)
Rev. Hank Pierce (roadie)
Dave Smalley (DYS, Descendents)
Kevin Seconds (7 Seconds)
Al Barile (SS Decontrol)

-continued-



In Order of Appearance

Jamie Serappa (SS Decontrol)
Christine McCarthy (Boston Hardcore scene)
Alec Peters (promoter, manager)
Jon Anastas (DYS)
Jimmy Gestapo (Murphy's Law)
Vinnie Stigma (Agnostic Front)
Alvin Robertson (Bad Brains roadie)
John Joseph (Cro-Mags)
Todd Youth (Agnostic Front, Murphy's Law)
Matthew Barney (filmmaker, sculptor)
Tommy Stinson (The Replacements)
Reed Mullin (Corrosion Of Conformity)
Steve DePace (Flipper)
Mark Arm (Mr. Epp, Green River, Mudhoney)
Bruce Loose (Flipper)
Ted Falconi (Flipper)
Mike Dean (C.O.C.)
Joe Carducci (SST Records)
Steve "Mugger" Corbin (Nig-Heist)
Greta Brinkman (Wasted Talent, Unseen Force)

Brandon Cruz (Dr. Know, Dead Kennedys)
Louiche Mayorga (Suicidal Tendencies)
Alex Gonzales (LA Death Squad)
Edward Colver (photographer)
Sean Stern (Youth Brigade)
Mark Stern (Youth Brigade)
Sal Canzonieri (Electric Frankenstein)
Gary Tovar (promoter, Goldenvoice founder)
Wino (The Obsessed)
Anthony Countey (Bad Brains manager)
Sid McCray (original Bad Brains member)
Jack Flanagan (The Mob)
Winston Smith (graphic artist)
Zander Schloss (Circle Jerks)



The Bands

Adolescents (Orange County, CA)
Agnostic Front (New York, NY)
Articles Of Faith (Chicago, IL)
Bad Brains (Washington, DC/ New York, NY)
Bad Religion (San Fernando Valley, CA)
Battalion Of Saints (San Diego, CA)
Big Boys (Austin, TX)
Black Flag (Hermosa Beach, CA)
Channel 3 (Orange County, CA)
Circle Jerks (Los Angeles, CA)
C.O.C. (Corrosion Of Conformity) (Raleigh, NC)
Cro-Mags (New York, NY)
D.I. (Orange County, CA)
Dicks (Austin, TX)
Die Kreuzen (Milwaukee, WI)
D.O.A. (Vancouver, BC)
D.R.I. (Houston, TX)
DYS (Boston, MA)
The Faith (Washington, DC)
Fartz (Seattle, WA)
Flipper (San Francisco, CA)
The Freeze (Boston, MA)
Gang Green (Boston, MA)
Gwar (Richmond, VA)
Heart Attack (New York, NY)
Iron Cross (Washington, DC)
Jerry's Kids (Boston, MA)
McRad (Philadelphia, PA)
Marginal Man (Washington, DC)
MDC (Millions of Dead Cops) (Austin, TX/San Francisco, CA)
Middle Class (Orange County, CA)
Minor Threat (Washington, DC)
Minutemen (San Pedro, CA)
The Mob (New York, NY)
Mr. Epp (Seattle, WA)
Murphy's Law (New York, NY)
Necros (Toledo, OH)
Negative Approach (Detroit, MI)
Negative FX (Boston, MA)
Nig-Heist (Hermosa Beach, CA)
Poison Idea (Portland, OR)
Really Red (Houston, TX)
The Replacements (Minneapolis, MN)
Scream (Washington, DC)
7 Seconds (Reno, NV)
S.O.A. (Washington, DC)
SS Decontrol (Boston, MA)
Suicidal Tendencies (Venice, CA)
Teen Idles (Washington, DC)
TSOL (Orange County, CA)
Undead (New York, NY)
Unseen Force (Richmond, VA)
Vatican Commandos (Darien, CT)
Wasted Talent (Harrisburg, PA)
Wasted Youth (Venice, CA)
White Cross (Richmond, VA)
Void (Washington, DC)
YDI (Philadelphia, PA)
Youth Brigade (Hollywood, CA)
Zero Boys (Indianapolis, IN)