

**Tacoma Community History Project**  
FINAL TRANSCRIPT – FIRST INTERVIEW

**Narrator:** Brian Skiffington  
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**Interviewed by:** Zack Pattin  
**Place:** Tacoma, WA

**Zack Pattin:** OK this is the first recording of interviews with Brian Skiffington on Tacoma hardcore for the Tacoma Community History Project. Brian will you state your full name?

**Brian Skiffington:** Brian David Skiffington.

**ZP:** Alright so basically what I'm going to do here is I'm going to ask you bunch of questions about the history of Tacoma hardcore; what is, how its expressed here, this that and another thing, and I guess I should make it clear to you that I'm trying to capture both an in institutional history, so bands, people, venues, labels, as well as you know the sort of philosophy and culture of hardcore, those intangible aspects of the scene.

**BS:** OK.

**ZP:** OK. So I guess just for the sake of making everything clear to any readers or listeners who might not be familiar with punk or hardcore, I guess I just wanted to open it as like just kind of a broad question, not specific to Tacoma, what is punk, what is hardcore, and how are they are different or at least distinguished, or are they different?

**BS:** Oh man, you had to ask me that.

**ZP:** I did. Sorry.

**BS:** Punk is a kind of music, it's an attitude, it's a lifestyle. Something that started with – I don't know maybe with the Stooges or MC5, late '60s, early '70s. And it got pretty stagnant towards the late '70s, got kinda like - turned into like a fashion kinda thing and hardcore was an answer to that. Around '78, '79, 1980 hardcore kinda exploded, and the first wave wasn't unique to America but the sound was an American thing, where punk had maybe more of a British influence. Hardcore music is characterized as being maybe more aggressive than punk, it's very suburban, it's born out of basements, garages, things like that. Shows happened at VFW halls. It's kind of an answer to arena rock and all that kind of crap, where people had really cool hair, big guitars, big stage production. Hardcore was kind of an antithesis to that, and said you don't need a stage, you don't need good gear, you just need some friends and a band. I don't know.

**ZP:** Was that out of necessity or idealism? Or both.

**BS:** Oh man. Well I wasn't alive back then so I couldn't tell you that for sure.

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**ZP:** OK.

**BS:** But I don't think it was out of necessity, I think it was a reaction to what was considered music and how accessible or inaccessible music was at the time.

**ZP:** Is that sort of a line where you draw between hardcore and punk?

**BS:** Punk I said was an attitude and it really is. Punk tends to be anti-authoritarian whether you wanna say that's just kids being mad at their parents or kids looking at war and elected leadership and cops and things like that and being mad at all those sorts of things. Punk was definitely a violent aggressive form of music and those were kinda the rallying cries. I guess when it became fashionable, not just through clothes but something that was just a pop culture buzz phenomenon, that you know, I'm sure Margaret Thatcher was making punk jokes, it just kind of became a very accessible mainstream thing. I think hardcore took it back to its roots, but made it way more aggressive, way more fierce, so it was inaccessible or so disgusting that people wouldn't want to touch it.

**ZP:** But somehow it still caught on with people.

**BS:** Yeah it still exists, its still here. Don't know.

**ZP:** Well speaking of here – and I know again you weren't around for this – but what were the origins of punk and hardcore in Tacoma and the Pacific Northwest at large?

**BS:** Well, my understanding of that – if you wanna go back – Tacoma was a big garage rock town, and kind of that punk sound, the precursor to that in Tacoma anyways would have been the Sonics and the Wailers, the Ventures. I don't know when they started but a band called Girl Trouble probably around 1980 brought that sound back, a later wave revival of the garage sound. But really, hardcore and punk happened in Tacoma, a band called Subvert and a band called Noxious Fumes, those were the early bands that I'm aware of from here. Towards the later 80s there was a band called Solger - which is S-O-L-G-E-R, I believe. When I've tried to track those guys down I've just been told their either dead from overdoses or are complete junkies that wouldn't talk to anybody about what they were doing when they were kids. Subvert was definitely the band that defined the hardcore sound in Tacoma. They were very political, very anti-war. And they had a real aggressive, almost thrash, crossover sound. And those guys have been in bands ever since. I mean they're still playing music now. I'm thinking Subvert probably started around '86. And Noxious Fumes was a band that only put out a demo tape but those guys came before Subvert, and then members formed Subvert. There's a band called – oh who the hell was I just thinking of? – I don't know where I was gonna go with that. Another band was called AMQA, which is Apple Maggot Quarantine Area, they were a very instrumental punk band. They played the first show ever at Gilman St, in Berkley. I don't remember who else was on the bill, but for a Tacoma band to be able to make that claim is pretty incredible. And then members of Subvert and AMQA formed a band called Portrait of Poverty, who were one of the bigger – more on like the well I don't know how I want to describe them – but somewhere between punk

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and hardcore, a melding of the sounds. And they were actually big enough to the point where they played the Puyallup fair one time.

**ZP:** Do you know what year that was?

**BS:** Oh it would have been...

**ZP:** Or a general frame... late '80s?

**BS:** Early '90s. So parallel to this was a band called Seaweed. And I don't have, you know, the names of all... you'd have to talk to some older folks. These guys came out of bands and all kinds of other projects. Seaweed probably started around '87-88. They were definitely their own beast. They were lumped in with the grunge crowd. They were in the Hype documentary. That's obviously a little bit later. They were a melodic, poppy take on hardcore punk. But they evolved in a place with no history of that sound. I don't know where they got their records or who traded tapes with who or how they got that sound, but it was kind of Tacoma's version of Jawbreaker, something like that. So all these bands that I just named revolved around a place called the Community World Theater. And the guy that ran it's name is Jim, I don't remember his last name but if you go search for that, there's a website that has every flier of every show that ever took place with all the line ups that ever happened at the venue. It's a pretty incredible archive. The venue only lasted for probably I'm gonna say '87-89, but it was basically the hub. At the time, there's the Teen Dance Ordinance in Seattle that made it so impossibly expensive, 'cause of insurance, to do all ages shows that all the big shows that came through town came to Tacoma instead of Seattle. And community world theater was the hub of the whole northwest during those years. Fugazi played there, Dag Nasty, Underdog, all... early NOFX shows that happened up here, all kinds of stuff happened there. 'Cause it was the only venue in the northwest basically at that time.

**ZP:** When did the Teen Dance Ordinance end?

**BS:** The Teen Dance Ordinance didn't end until probably the mid-90s. Greg Bennick, Lorie LeFavor, I wanna say John Pettibone, a whole bunch of people up in Seattle were instrumental in getting that thing – you know, petitioning the city and building a movement about getting that thing overrun. I remember I've seen multiple bands who've come through – long running bands who played Seattle in the last 15 years or so, this is the first time we've ever gotten to play here because there was this TDO thing when we tried to come up here in the late 80s and we couldn't play here. It was a long running thing.

**ZP:** When it finally did end, did a lot of shows stop coming to Tacoma, or did Tacoma...

**BS:** I couldn't speak to that. I could give you all kinds of names who could talk forever about it.

**ZP:** OK.

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**BS:** But I wouldn't be the person to talk to about that.

**ZP:** Sure.

**BS:** The first show I went to was the Monkees at the Puyallup fair, so that's, you know, that's about all I know about the early '90s in Tacoma.

**ZP:** Well that said, my next question's gonna be: how did you discover and get involved in hardcore? Or did you get into punk first, and then into hardcore, or just how would you describe that?

**BS:** This is gonna take a second.... In 6th grade, my parents told me I had to take band class for a semester and if I didn't like it they would never make me do it again. And for whatever reason I was so just disgusted with the idea of putting my lips on a brass instrument or blowing a horn, I chose to play drums. I blew my college fund on a drum kit and me and some buddies started our first band. I don't even know what it was called, we just practiced in the living room. And we basically were just like a bad Nirvana cover band. But through Nirvana, back in the days before the internet when you used to look at liner notes and CDs and look at pictures of bands and read their thank you lists, you know we got, we were like young 10-11 year old kids getting into Scratch Acid and Jesus Lizard, all this stuff that was surrounding Nirvana – it just kinda opened the doors to us. That kinda got us, took us to Ministry and Lard and some weird industrial kinda stuff. But that was kinda where I came from. A lot of goth, Bauhaus, and stuff like that. We were just these weird little mutant kids that worshiped Kurt Cobain and pretty much that's what we listened to. As we evolved as musicians, you know, we got older and got into some weird stuff, but you know maintained our friendships. Me and some friends started branching off more into the kinda skate punk thing. There use to be things called compilations, believe it or not, long before the internet and you used to go pay a couple bucks and get a CD and it would have 30 or 40 bands on it, maybe all from the same label, or series of labels, or maybe just one style of music. And we used to get these skate compilation CDs that would have you know, for me, paying 3 or 4 bucks with 30 bands I'd never heard on it was great and I used to just religiously buy comps whether I knew what they were or not, and one of these comps that I ended up getting is hilarious in hindsight cause it had all this ridiculous tough, New York hardcore music on it. It had bands like Krutch and Comin' Correct, and I guess not just New York bands, but you know East Coast-sounding bands. I'm trying to think who else would have been on these comps. But you know it was a natural evolution, me hearing a harder sound, led me to get into Victory Records bands, like Strife and Merauder and Blood for Blood, things like that. And my best friend at the time, Kyle – I'd been in a couple of bands just playing bad punk music – but my best friend, Kyle, and I just got into hardcore full fledged. So much so that when we were freshmen in high school we used to take over the stereo in the weight room, and all these guys that would normally just be head banging to Pantera we'd put in Marauder or some really hard, scary, street-style hardcore band. And you know, all the guys in the weight room would be like, "You know this is pretty good, guys, but whatever." Anyways, me really getting involved in the actual scene I guess, my friend Stephen Cahill was a couple years older than me.

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And I knew his younger brother cause his younger brother and my younger brother were good friends and Stephen played in a band called Hybrid. And the used to play community centers out in Gig Harbor, random shows and I used to go hang out at their band practices. And they were – I don't even know how to describe what that band was about – but that was my first concept of I'm going to a show that's completely off the grid in a rental hall, there are no parents, there's no security, this is two speakers, and kids with mohawks are running around, and there's kids drinking beers and its just all crazy. That would be my first concept of that. Outside of that, Kyle and I were going to – he had just gotten his drivers license – and we would drive up to Seattle, to Graceland and DV8, and spots up there. The first shows I was getting into up in Seattle you know I went and saw the Vandals, Suicide Machines, AFI, stuff like that, but we went and saw Earth Crisis and that kind of changed everything, as far as me going to a big, you know, mind-altering hardcore show. The line up was Earth Crisis, In Flames, Skinlab, and Walls of Jericho, which is a pretty silly show, but, that had a very lasting impact on me. Maybe not so much as – well that was the show that made me really want to get involved in hardcore, and make that a thing. I survived that show. I didn't die. I saw all kinds of weird violent stuff happen but it just seemed so energetic and crazy to me.

**ZP:** Is that was it was about it? The – that kind of raw energy?

**BS:** Uhuh.

**ZP:** That really compelled you to...

**BS:** Yes. At the time, especially as a drummer, I was always trying to find something harder, more intense, more aggressive, more interesting, and going to a show like that, it wasn't necessarily a lot of people talk about you know finding some kind of family or something weird in hardcore, for me it was finding that energy and the music was so intense. So that's really what got me plugged into shows was following music where it got the most real to me.

**ZP:** What do you mean by “real”?

**BS:** Up to that point, you know the first shows I ever saw were the Monkees and Grand Funk Railroad, and stuff like that, which was cool but they were all wearing sequins and shit – and that's not that cool. Even going to see the Vandals, and at this time I was a goofy punk kid trying to figure out who I was, you know I had bright (when I could actually grow hair) I had bright neon orange hair, green hair. It was finding out who I was and everything was like a joke to me, I didn't take anything seriously, just kinda bouncing around, trying to find my way or whatever and that's how I kinda looked at punk. And you know at a certain point the lyrics and the attitude for some bands are what really kind of caught on for me because I'd go see a band like the Vandals who are just total pranksters, none of their lyrics are serious, they're all satire its all a goofy joke. And I think hardcore skips all that and has a whole other attitude. That's more of a – not always focused but more of like a real representation of anger. Kinda like what I was feeling. And I'm from you know a pretty affluent middle class family in a really nice area. I had a great childhood but I think me bouncing around through like ska, and punk, and all this funny crap

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ceased to be real to me because that wasn't helping me figure out who I was. So I think that's why I would have naturally gravitated toward hardcore or I think that's what I'm getting at.

**ZP:** I wanna return to that theme of economic backgrounds at some point. Maybe I ought to just do that now. [muttering] Well OK, so you mentioned something earlier about hardcore having some roots in suburbia, you know, and.... as opposed to where punk got its first kick in the city, like Detroit, and London, and NY, and then hardcore really explodes especially in Hermosa Beach with Black Flag and the suburbs and then I don't really know what neighborhoods they grew up in DC with like Minor Threat and Bad Brains...

**BS:** DC... New Jersey...

**ZP:** But a lot of this was that suburban angst, you know, and one of the things I've always thought was so fascinating about hardcore is that its a place where regardless of economic backgrounds, everybody's just kinda mad [Brian chuckling] and then everybody comes together over just whether its – whether they're mad at their parents, or the government, or just they kinda feel like something's wrong, you know? Social alienation were all these popular themes of a lot of these early punk and hardcore bands so I guess in your opinion, what is about – and I know this isn't unique to hardcore – but in the context of hardcore, what is it about hardcore that brings kids from totally down and out poor broken homes and ultra-rich kids in gated communities outside of Hollywood together in some sort of cohesive mass.

**BS:** First of all, you know each... everybody's kinda a product of their surroundings and each scene that's noteworthy or place that spawned a lot of bands or really had an impact on the broader hardcore community basically developed in unique circumstances. New York is known for having a much harder, angrier sound and that's cause all the kids that were in these bands came from fucked up, broken homes, you know drug dealers in the alley, murders, really violent, crazy situation. And then you take a place like California where Black Flag and Circle Jerks and bands like this are coming out, and you got a laid back surf, skateboarding culture developing that completely influenced the way that music sounds. You go to Detroit with like Necros and Negative Approach and that kinda thing, you've got this old school, blue collar, working class vibe that comes out of it that really honors the rock 'n' roll history of that town. So I guess coming back to what you're saying, for me it was first and foremost always about the music. So whether that's me being bored, living at the end of a nice country road with horse pastures and whatever, as a drummer I had to take it to the next level and for me the music was my escape or the thing that was able to take me away from Gig Harbor and able to – I wouldn't say that I was going to be with likeminded people, but I think the music is definitely what bridges that for everybody. 'Cause the angst or anger or frustration that I might have is in no way, I don't think parallel to what was going on in a lot of other places. I have no idea. But yeah for my experiences, just me and a couple people – now you go look at a high school and there's kids with tattoos walking around. [laughs] Half the kids have facial piercings and look all crazy. Kids just wanna be crazy and extreme and defy their parents and take it to the next level, that's every fucking kid. And when we were in high school, there might have been seven or eight of us who were into anything remotely extreme. And that's from the spectrum of me having green hair and

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wearing some ironic goodwill t-shirt to some baggy pants you know weird metal kid to whatever. There weren't a lot of us and now you turn on MTV and there's death metal playing and it's just hilarious to me. But so maybe that's in a roundabout way an answer to that question that – I don't know if it's just a defiance of their parents generation or what but kids are always trying to be more intense, radical, extreme more the complete opposite of their parents whatever it is and it's just bizarre. I don't know.

**ZP:** You think there's anything unique to your time and place that shaped that? For example a huge impact on punk and early hardcore was you know turmoil of the '60s, the Watergate scandal, Vietnam, that downwardly mobile middle class...

**BS:** Reagan...

**ZP:** Yeah.

**BS:** Thatcher...

**ZP:** Yeah there's all this socio-political, economic stuff that was happening that clearly a huge impact on making the '70s and '80s what they were...

**BS:** I was so upset about the Clinton-Lewinsky scandal that I found punk rock [laughing]. I mean... no? I mean, the only thing, punk tends to be on the left-progressive side of things and I think the times of, like you're saying the big kinda explosions in music reacting to the political climate or culture have typically formed around anger, resentment, towards right-wing, conservative, I don't know, political movements, people in office, yadda yadda, things like that. But I couldn't say my time and place coming into things had anything to do with that. I think by the time Bush was in office I had already been pretty ingrained in things but...

**ZP:** Well that said, bringing it back home to Tacoma a little bit like what you were saying about how punk tends to be on the left and there's these longstanding themes of equality, or egalitarianism, and anti-authoritarianism in punk, there still is a small minority of right wing, racist and neo-Nazi punk bands, not just skinheads. But you know this right-wing racist element that still kinda lingers around in Tacoma... What is that? Where does that come from and then also what have anti-racist, more progressive punks done to stifle their activities in Tacoma?

**BS:** Well there was a long, long history of neo-Nazis – not there's a distinction between racist skinheads and non-racist skinheads but straight up...

**ZP:** Could you explain that for people real quick?

**BS:** Skinheads are just skinheads, skinhead punks whatever. Are just a fashion and a culture surrounding the reggae, rude buy, mod, Caribbean scene in the '60s in England. Some of the early punk bands basically went over to – punk and hardcore bands – went over to England to go on tours probably – I don't even wanna pretend like I know dates or anything like this – but I

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mean where that really came into the punk scene was probably the early '80s. People basically taking the style and the culture back here. Not only the skinhead culture, the tattoo culture, people just adopting what they saw in England and bringing it back here. Because not only the intimidating image but... what am I trying to say here? Ask me another question I don't know what I wanna say here.

**ZP:** Real quick, what is that image? What is the classic skinhead look?

**BS:** Classic skinhead look looks like a British factory worker from the '70s. Doc Martin boots, cuffed jeans, probably suspenders, and just a clean-shaven head. There's a pretty far-right nationalist movement that rose up in – when would that have been? '70s?

**ZP:** Like the British National Front?

**BS:** Yeah probably mid '70s to mid '80s.

**ZP:** Yeah.

**BS:** And a lot of these kind of you know, displaced, disenfranchised suburban youth skinhead punks latched onto that shit. And basically it was a real effective recruiting tool to these movements to get these angry young kinda misguided youth who already look crazy to come be part of these groups. So there is a faction of that that still exists in the US. In the '80s it was a huge problem. Crews, gangs of these guys would out to hardcore shows and just start beating the crap out of people and a lot of hardcore punk kids got together and fought back. Ran them out of town. Kinda 'no tolerance policy' for racist, neo-Nazi, KKK whatever guys. And if you wanna go back to Community World Theater, a hardcore band called Brotherhood was pretty instrumental, the Accüsed, these are some of the bands that fight on sight. If a Nazi comes to a show they're probably gonna be bleeding from the forehead running down the street for their lives so.

**ZP:** Was Brotherhood the one with that slogan? What was the...

**BS:** "No tolerance for ignorance."

**ZP:** Yeah.

**BS:** But you asked about Tacoma neo-Nazis. There's been some old families of real crappy people in this town whose kids latched onto punk culture. People who have gone to prison for manslaughter, violence, all kinds of stupid stuff and now they have kids and younger brothers and the legacy continues. They don't tend to come out to shows too often. I've gotten on a microphone before and stopped the show that was happening in Tacoma because there were white power guys 'Sieg Heiling' in a circle pit...

**ZP:** Can you tell the rest of that story?



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**BS:** There's not much to tell other than I thought I was gonna get the crap kicked out of me but then the whole venue went nuts on these guys and drug them out by their collars and it was pretty fun. And then a very beautiful woman came up to me and said thank you and kissed me on the lips. So...

**ZP:** Have there been other, similar...

**BS:** That is...

**ZP:** Like where the crowd has reacted either violently or non-violently towards the presence of these kinds of folks?

**BS:** In Tacoma I haven't seen it too often. I've seen these guys in bars, they usually keep to themselves. They don't flash their colors or for the most part don't let their crappy, racist tattoos and things like that show. But if you've been around long enough you know who these guys are. But I've seen that happen in Seattle many times. I've seen guys get chased down the block, I've seen people get the crap kicked out of them. This scene, both punk and hardcore, fought pretty hard to get these guys so they don't feel comfortable at our shows. I think people take it very seriously if they come around. The place where I see those guys exist now is just at big metal shows where, you know a guy with tattoos and a shaved head and a tank top – how could you tell these guys apart? They just get lost in crowd at like a Slayer show or some big metal show, but that's where I see those guys. The last time I think I saw a Nazi around here was a security guy at a Cro-Mags show. And he was surrounded by kids at the show and he came in wearing a heavy leather motorcycle jacket and the way it went was, "If you don't wanna die you are going to wear your leather jacket while you do security for this show." And then that guy basically had to sweat profusely the whole time. Pretty afraid for his life and that was the ultimatum: "If you're gonna come here with your crappy Klan tattoo showing, you're gonna wear a leather jacket and suffer through this whole show." It was probably 100 degrees in there. It was crazy.

**ZP:** Did he keep working there or did he find a different job?

**BS:** Oh I've never seen him there since, but this was also a sketchy venue that hired a biker club to do security for the night, so...

**ZP:** Oh ok.

**BS:** You get what you pay for I guess.

**ZP:** I guess. Well how about we go over to the flip side of this issue and talk about radicalism in hardcore. And you know anarchism, anti-consumerism, anti-capitalism, anti-war, have like really deep, deep roots in punk and hardcore music the world over.

**BS:** Sure.

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**ZP:** How are those sorts of radical or left-wing issues expressed in Tacoma? Or are they unique to Tacoma in their own ways.

**BS:** Uh. You're gonna get more than you bargained for with this answer. For starters the political aspect of punk and hardcore goes way, way back. Since we're specifically talking about hardcore, I mean a lot of that was born out of the UK peace punk or anarcho-punk scene, bands like Discharge and Crass and stuff like that. I think Reagan – the Reagan Era is where that really took off in America. On the west coast bands like Dead Kennedys were super political and outspoken. On the East Coast a band called the Proletariat from Boston comes to mind. I'm drawing a blank. Anyways, the political thing has kind of been a point of contention in the hardcore scene off and on. And I'll answer in that in two ways or I'll... anyways. A lot of people think if hardcore is supposed to be so extreme, so raw, so you know true to that original energy, that politics are a dogma, or a religion or something to put on it, but I don't even know what the hell I'm trying to say here. I know where I was trying to get to.

**ZP:** [laughs] Well you're saying there's a an anti-political...

**BS:** It's not anti-political. Punk, first of all, the underground punk and hardcore scene is political in and of itself. Whether you think that or not.

**ZP:** What do you mean by that?

B: The fact that it was born out of an idealism to eliminate middle people, big stages, the arena rock, the fact that its very hands on, do it yourself, anybody can do this, is already counter to what is accepted by the broader culture as how you would see or participate in music. Beyond that the DIY aspect of punk has kind of taken on all these other forms that have paralleled the growth of the music scene. The DIY way that you could start your own band, you could similarly become an entrepreneur and start your own t-shirt making business, or your own production company, or your own art studio or whatever you wanna do. Basically all this energy that allows you to participate in punk can transfer to all these other kinds of ideas. So in its own way, punk and hardcore have an independent economy that exists outside of what we encounter normally. Not that it doesn't require money but that the things you're consuming and you as a consumer pumping money into an independent economy. So that to me are reasons why punk and hardcore are inherently political whether you want them to be or not. And through that I think there's just some status quos that tend to parallel... there's status quos that are just unspoken provisional rules of what we do. And they've risen out of this tension between a political punks and a-political punks. And the things we all agree on when we participate in this community are not allowing racism, and homophobia, and sexism and things that would push people out of our community rather than bring them in. And I think those ideas stem from political, progressive minded people in the scene leaving their mark. Which isn't to say a-political people would automatically be racist, homophobe, sexist people, but its just me growing up in this culture, There's just things that you do and you don't do. And we've learned to eliminate language and

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certain parts of our broader culture just from being around punk all the time, being around like-minded people.

**ZP:** Do you mean, like when you talk about “this culture” do you mean that broadly or Tacoma?

**BS:** This is not about Tacoma. I'm saying the thing about hardcore and punk is even though each scene has developed kinda according to its own circumstances and surroundings this thing is worldwide. Like whether its twenty people in South Korea that form the nucleus of a hardcore community or whether it's New York where there's thousands of people that are involved, these are things that transcend location and its a commonality between punk and hardcore people around the world. Ask the original question that you asked again about getting me back on track to talking about Tacoma and politics.

**ZP:** [laughs] Well OK so you used a term “independent economy” when you're talking about DIY projects, how has that manifested itself in Tacoma? Like, and not going back, I'm talking let's talk contemporary hardcore so from 2000 to the present you were talking about this independent economy, you know what are some of those things?

**BS:** Well another example of – and this would go all the way back to the beginning of this up until now is – let's just take an example of running a record label. You can go all the way back to SST Records starting in 1978 you could go way before that but up 'til now basically there's nothing to stop me from putting out a record for my band or my friends band and basically eliminating the corporate, not corporate but just middle people that would profit off of that. And that is a tried and true entrepreneurship... I don't know what the word would be. That's just a classic example. I don't know what you want from me.

**ZP:** I'm asking about, well I guess what I'm trying to ask about is not why but what, who? What are some of the institutions in this independent economy in Tacoma like record labels, screen printers, recording studios, venues, whatever?

**BS:** Like you want me to list of names of companies?

**ZP:** Yeah but where they gimme their history. Like who was the first... I don't know tell me about a DIY punk record label in Tacoma.

**BS:** I don't think there are any...

[laughing]

**ZP:** There have been though right?

**BS:** Oh there have I just am drawing a blank

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**ZP:** Well what about not a label, but just putting out records. Like you've put out your own vinyl before right?

**BS:** Yes it was a pain in the butt, but I did it. And it felt great.

**ZP:** Well tell me about it. How did that come about? What was the label called and how did it get formed? Or was there a label?

**BS:** In 2003 I put out a record for my band Sidetracked. It's a 7 inch record. It was a split with a band from Italy. And it was my first foray into the record label industry. I had an OK job at the time, but for \$1400 I was able to make 500 copies of a record. I didn't know anything about running a record label. I sent copies to magazines to be reviewed sent them to some distributors. We were able to sell a bunch of them. But basically instead of somebody else doing all that work I think I have a more genuine appreciation for the record that came out cause I was the one on the phone with all these people kinda charting this territory for myself. After that I didn't really do anything. I ran a distro that I took to shows for a long time which was just hundreds and hundreds of different records and CDs of bands at the time and I used to set up tables and just sell basically brought the record store to people. I don't know. This isn't interesting to me.

[laughing]

**ZP:** Alright. Well how about instead of labels and whatnot we talk a little bit about – well actually let me go back a little bit. Before we talk about venues, what is a punk house?

**BS:** Well I'll use the analogy of a record. The recording industry recommends that you only fit about 4 minutes of music on each side of a 45 minute record and...

**ZP:** You mean 45 rpm?

**BS:** 45 rpm record. Well punk songs are usually pretty short, so if you're really good at it you could fit like 40 songs on an 8 minute record. So keeping that in mind, if you've got storage closets, basements, pantries, places that you could put a small bed and have somebody live in there and cut your rent down by more of a fraction, you get a punk house. Where a whole bunch of degenerate kids go in on a house together, they're usually filthy. It's like not necessarily runaway children, but people who don't know how to respect other peoples space all living within close proximity to one another. Often the purpose or way that the house congregates is having shows in a basement or a living room which are usually covered in beer, but this also goes into this eliminating the middle people routine where instead of paying a sound guy, paying the rent on a venue, paying a promoter, paying at booking agent, you are hosting bands in a place completely free of middle people and usually you're able to get some money together – *maybe* – depending on what kind of kids are at the show, to pay a band. And then most often it ends up being a squat, crash pad for touring bands, or depending on how punk you are – "punk" in quotation marks – you might end up being a sort of free hostel for really gross traveling kids that

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usually have crusty dogs. To me if you can't get the picture from that – I mean that's a punk house.

**ZP:** I take it you've lived in a punk house or two?

**BS:** Many. I can't do it anymore.

**ZP:** That's fine. What was the first punk house you lived in?

**BS:** First punk house I lived in was called the Bunny Ranch.

**ZP:** Where was that at?

**BS:** It was on 8th and Stevens – N 8th and Stevens. After that was a house called Gecko Hawaii.

**ZP:** Well hold on. Before we go on, tell me a little bit about the Bunny Ranch.

**BS:** Why?

**ZP:** 'Cause this is part of the history of Tacoma hardcore.

**BS:** Ugh.

**ZP:** What year did you...

**BS:** Bunny Ranch was 2004 and we were probably there until the very beginning of 2006. I think.

**ZP:** Who all lived there? Or who was some of the people who lived there?

**BS:** Tony Wolfe, Taiga Dinger, Casey Sizer, Adam Meeks – in quotation marks – Jay Tichy, Josh Cahill, and I think that was it. You can also put Kael – “k-a-e-l.” Who lived in a van in our driveway until he got arrested and then we never saw him again.

**ZP:** I remember that guy. Was this the first time that you lived on your own?

**BS:** No, I had – previous to this I moved out to work at a year round weekend retreat in Yelm, WA. Where I lived for two and a half years. But this was the first place I lived moving back to Tacoma.

**ZP:** I guess if you could help me out with the narrative here, I'm trying to capture the...

**BS:** Actually I lived in an apartment for two months before that.

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**ZP:** That's fine. [mumbling] I guess if you could tell me about how this crowd came together, why, and then what happened there as far as the music scene.

**B:** Prior to this house forming there was a house called the 1227 House. Which was definitely a punk house. There were shows there, bands practiced there, bands stayed there. When that house fell apart and split up some of them started a new punk house called the 4511 House. And some of us formed the Bunny Ranch. So Jay and I had been playing in a band together called Sidetracked since 2001, he needed to get out of his parents house. Adam Meeks never actually lived there but he paid rent the whole time. Tony Wolfe and I shared a room and we just made furniture – like walls out of crates and furniture and curtains but we could totally throw something at each other if we wanted to, like we literally shared a room. Casey, we had known, he moved in. Taiga ran away from home and moved into the garage with Casey. So the two of them shared a garage. And taiga's dad used to come by and pound on the garage door and yell, “I know you're in there! Come out!” And I would just hear Taiga yell, “Fuck you!” and they would get in a shouting match through the garage door. Josh Cahill lived there for a while. That's Stephen Cahill's younger brother. And he eventually moved out, Tony moved out of my room and moved into that room. I don't know what you're looking for as far as why the house formed or...

**ZP:** Well what happened there as far as its place in Tacoma hardcore history. Tell me about the bands practiced there, performed there...

**BS:** Sure.

**ZP:** Recorded there and played there.

**BS:** Taiga and me and Josh Cahill and Tony, we'd all been involved in music and I had already been booking shows for a couple years at this point. But we just opened our basement to shows, not even our basement, we opened our laundry room area up to shows. It was a long narrow hallway with a washer and dryer, and the foundation of a chimney and like a heater, forced air heater unit, and then in every little nook and cranny of that room we would fit people and a band would play. But some bands – we booked so many shows there it was insane. There was a festival called Sink With Cali in Southern California and all these bands who were in town for that all were doing a West Coast tour at the same time. So in 2005 we hosted a Set It Straight show that happened there. The next day we hosted this band called Jealous Again. A couple days after that we hosted a band called At Risk. I'm trying to think who all would have played there. There was an infamous show with this band called Dangers and a gang, crew of hardcore folks from Seattle, who felt disrespected by the band Dangers showed up to my house and threatened violence against them if they went through with playing the show. So that was a really awkward time. So Dangers cancelled the show. The first show that I remember doing there might have been a New Year's Eve show. And a Devo cover band played and it was great.

**ZP:** Is that where you started booking shows?

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**BS:** No, I had been booking since before this.

**ZP:** Oh OK.

**BS:** One thing that I think was important that happened there was I booked a band called Tiger Uppercut who were pretty crummy, just kinda fastcore band from Northern California. But at this show all these kids from Bremerton showed up to my house and the only reason they were there is they heard this band Tiger Uppercut was playing. And I think the only reason they were interested is they thought it was a funny name cause they were all into Nintendo and arcade games, and I think Tiger Uppercut has some stupid reference to a Nintendo game. Basically these really, really young punk kids showed up to my house with super soakers full of milk and squirted milk all over my windows. And in a roundabout way I've been friends with all those kids for years now. But basically that was the first time I ever met any of these kids from Bremerton. And all of them have gone on to play in tons of bands now. I've been in bands with some of them over the years. They're all a bit younger than I am, like 6 years younger than I am. But I count some of them to be my really good friends and that happened just cause of this funny show at my house. We used to be really hospitable to bands that's one of the things that I had learned from 1227, which was that previous house that a bunch of my friends lived at. Bands would come to town, we'd cook for them, we'd give them a comfortable place to sleep. And we'd take them out on the town and do all kinds of funny stuff with them. We used to be really into dumpstering. We had bolt cutters and one of my roommates had a pickup truck so we'd fit the whole band in the back of the pick up truck and we'd roll to like Big Lots or something and then we'd break into their dumpsters and get all kinds of ridiculous stuff. And then there used to be these mental – the Western State mental health asylum, the rooms from that are, have been torn down now – but we used to take bands out there and all these bands have come through years later and are like, “You took us to this crazy place one time!” And we used to do stuff like that all the time. The last show that ever happened there, a band called Lords from Louisville, KY were playing, and they just had this huge wall of amps. The neighbors called our landlord, the landlord showed up and there were like 30 people drinking and hanging out on our front lawn, and we basically got kicked out of the house, and that was the end of that.

**ZP:** What did you guys do next?

**BS:** We moved to a house called Gecko Hawaii.

**ZP:** Well let's hear about Gecko Hawaii.

**BS:** Gecko Hawaii was a punk house. It was on S 10th and Orchard. Uh we never did any shows here, but countless bands spent the night on the floor there. I guess there's nothing too important about the house. I don't know.

**ZP:** Did any bands practice there?

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**BS:** We tried to sound proof the garage but it upset the neighbors too much and it didn't happen.

**ZP:** How long did – what years did you guys lived there?

**BS:** 2006 'til probably 2007. And that house was me, Jay, Taiga, Casey, Tony, Anton, Ian Howden on a couch for a whole summer, and then Adam Flowers lived in a weird little shed out behind the house.

**ZP:** I remember that. That's the house that Anton put the basketball through the ceiling right?

**BS:** Yes.

**ZP:** Was there a house that any of you moved into that that continued to do shows like the Bunny Ranch had?

**BS:** Oh god...

**ZP:** Or did you move, you moved over to Sheridan after that right?

**BS:** Yeah that house was called the Money Pit.

[laughing]

**ZP:** Were there shows at the Money Pit?

**BS:** No but there were band practices.

**ZP:** Yeah I was there for a lot of those.

[laughing]

**BS:** Oh god... it's hard to remember my own life.

**ZP:** So other than bands like crashing at Gecko Hawaii you wouldn't really say that it has much of a place in...

**BS:** Yeah you probably don't need to put that in there.

**ZP:** What about the Money Pit?

**BS:** Uh other than my bands practicing there, god that house doesn't matter, we don't have to talk about that. I don't even remember where else I lived.



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**ZP:** Was the Bunny Ranch the last place you lived that did shows?

**BS:** Yes. I think. You'd have to ask Jay. But yeah. I'm not including your going away show that happened at...

**ZP:** Yeah that doesn't count.

**BS:** 11th street. Pine St.

**ZP:** Pine St. Well what about, let's go back a little bit, what about the 1227 House but I know you spent a whole lot of time there.

**BS:** Yeah. What time is it by the way?

**ZP:** 2:56.

**BS:** Oh we're golden.

**ZP:** Oh yeah!

**BS:** I wish you'd make me coffee though. And bill it to the UW.

**ZP:** Do you wanna take a quick little break and we'll resume this.

**BS:** Yes.

**ZP:** Signing off.

**BS:** Should you even stop that?

**ZP:** What do you just want it to record...

[BREAK]

**ZP:** Alright second tape, continuing with the same interview on May 13th, 2014. So alright before we took a little break...

**BS:** Do you just want me to start talking about all the venues from the beginning of Tacoma venues and my experience with them?

**ZP:** That is perfect!

**BS:** That's what you need?

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**ZP:** I don't even have to ask you any questions.

**BS:** There we go.

**ZP:** Talk about... venues... houses and venues.

**BS:** The first venue I remember – distinctly remember in Tacoma is the Lake City Community Center – the LCCC, it's out on Gravelly Lake Drive. Jeremy Bushmill, who's a couple years older than me, him and his brother ran the space and it was a rental community hall, kinda like a big gymnasium. And actually I just pulled the flier outta here. Let me get the flier for ya. One of the first shows I remember at there. Or ever played there anyways. First show I remember seeing there I went with Stephen Cahill's band, Point No Point and – or Stephen wasn't in Point No Point at the time, he was in Hybrid. But Point No Point also played. And they played with Eviscerate, who's a death metal band that eventually turned into Infernal Legion. And Divinity of Truth played. Divinity of Truth was Timm Trust and Adam Barnes' old band and Chris Sherman. And then Chris Pancho hasn't really done anything else and the drummer hasn't done anything else but... so that was my first impression of – I'm gonna say that's my first impression of what a Tacoma “metally” hardcore kind of show would have been 2000? I'm gonna say probably 2000. And things that stand out about the show are DOT was one of the craziest things I'd ever seen at that time. They were really chaotic, frantic metal hardcore. And the bass player, Adam Barnes, who ended up being one of my really good friends over the years, he went on to sing for Marrow and Greyskull. He also played bass in the most infamous Tacoma band ever, called Gag Reflex.

[laughing]

**BS:** Anyways at that show Adam played bass in Divinity of Truth and some crazy part of the music's playing and Adam just walks out in the crowd, throws his bass on the ground and grabs me by the collar and just starts screaming the words to the song in my face. And he drug me to the ground with him and was just screaming in my face, just some weird “I'm gonna mess with this guy” kinda thing. And I probably would have been a junior in high school at the time. So that was my – how I met Adam. And that will always stick with me. The other thing that sticks with me, the band Eviscerate, talked in the death metal voice between songs. So instead of just growling really intensely, they would talk like that on a microphone. And I will never forget this, in the hardest death metal voice the singer says, “This next song is about my wife and I love her very much. This song is called ‘Human Urinal.’”

[laughing]

**BS:** Anyways, just had to share that with you. The LCCC would go on to do lots of shows, I bet they stopped around 2005. Probably is the last time I remember something happening there. I didn't book at LCCC ‘til about 2004, 2003, 2004, or 2005, and off the top of my head, I don't remember the shows I booked there. Not too many. The LCCC was around though all throughout the mid to late ‘90s and I know there was a thing called, it was either Tacoma Unity Fest - I think

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it was called Unity Fest and AFI played there, a whole bunch of big punk bands, hardcore bands played there but that was before my time. OK. This is a show, it's the first show I ever played there with Sidetracked. And there's video of this show on YouTube and it's incredible. That was one of the big, early shows. Left With Nothing, to this day is my favorite band that ever came from Tacoma. They started probably around '97, put out a couple records, broke up, got back together, and this was right after they got back together. And that show was incredible to me. When I first got involved with hardcore it was between the end of an era and the beginning of a new era. The Seattle bands like Trial, Botch, Murder City Devils, had all broken up and there was a void that was left and in that void came Champion, Stay Gold, Left With Nothing; Sidetracked wasn't necessarily a part of that scene but we were invited to play shows with all those bands and that was kinda how I got sucked into the broader stuff going on in the Northwest. But the LCCC and this show here, with Acceptance, Champion, Left With Nothing, Countless Sins, and my band Sidetracked was one of the early shows that really brought me into some of the bigger picture of what was going on around here. At the time this was 2001, that flier might be 2000 or... no that's 2001. In 2001 I booked a show on the PLU campus in their student union building, which is called the Cave – or not student union, but their social hub area. It's called the Cave. I booked a show there for Champion, Breaker Breaker, Sidetracked, and then just some goofy local bands, from the campus played and it was kind of a disaster. A couple things happened during that show. The singer of Breaker Breaker leaned down and kissed this girl during the middle of their set. And the girl's boyfriend was like the guitar player of one of the other bands playing the show so it got really weird. Ok I'm not gonna tell little anecdotes. I don't think those are important. But was important for me about this show is the Champion guys basically said, "Hey, there's a house party in Renton tonight. Everybody's invited at this show." And we all went to Renton, which seems funny now. I would not in any way go from Tacoma to Renton in the middle of the night and go to some house party, but we went there and I ended up meeting everybody! Every person that was in Seattle bands, every photographer, every show promoter, everybody was hanging out at this house party in Renton and that was the first time I got to meet people who have been good friends of mine for 14 years now. So that was an important show for me. There was some venues in Tacoma that weren't totally hip to hardcore music, but occasionally had some more aggressive stuff go on there. One was called the Usual, which is basically where Goodfellas barbershop in hilltop is. It was a coffee shop that had a side room. And I saw more arty, indie, aggressive kind of stuff, not necessarily just a hardcore show. the other one was called the Kickstand Café which was – *now* it is Karina Bakery next to the Grand Theater. But the – before Karina went in there was a record shop on the corner called Mother Records which is where I first bought – that was the first time I ever bought a vinyl record for myself was there. I would go in and buy any hardcore CD, any hardcore record I would find I would buy at Mother Records. And Flash, who would go – Flash who was in AMQA and Portrait of Poverty – ran Mother Records. He also ran a screen printing shop out of the back and used to do t-shirts for all the bands in town. And he would go on to open Hell's Kitchen. So Flash was instrumental in me getting into a lot of stuff. And he was an older guy in the scene that used to you know I was like an energetic excited kid and id ask him questions and he'd be like, "Oh yeah you know this show happened," he was somebody that – I don't want to say was a mentor, but somebody I used to bounce ideas off of. And then next door to that was the Kickstand Café, which was a little coffee shop bakery that did – I wanna say I saw Left With

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Nothing and Harkonen play there, but that was more of an indie venue, but I saw a lot of shows there. I'm trying to think Tacoma. Early 2000s. There was a venue called Club Impact, which was on Puyallup Ave kinda kitty corner from Alfred's Cafe. And Club Impact was a non-denominational Christian outreach venue sort of scenario run by World Vision. And they had a "no swearing" policy and they were open to hardcore shows but they were really heavy on the praying between – like before shows and that kinda thing. But when I was 17 or 18 I volunteered there and then got to book a couple shows there. And one of the shows I booked there – oh let me pull this flier out. And I'm gonna guess this is 2002. Was this show, Dec 1st, so that's probably actually the end of 2001. Figure Four, One of these Days, Through It All, Diehard Youth, and Sidetracked. And that was big show. It was a really good show. Through It All actually cancelled that show but all the other bands played. And then... I don't have a flier for it, the only other show I really booked there would have been in 2003, it's whenever Sidetracked's "Every Inch of the Way" CD came out. Maybe 2002. And that show was Sidetracked, No Return, Brutal Fight from Portland, and a band called xWeapon Crewx, which was a strange band... After that I really got out touch with that venue. There were a couple other shows that I helped facilitate there, but nothing that I really put my name on or booked for sure. By that time I was really not really into the no swearing policy kinda thing and all the incessant proselytizing. Around that time in 2002, I booked this show at the Cave on PLU campus. Nov 30th – so I'm guessing that's Nov 30th, 2002. Diehard Youth, No Return, To See You Broken, Reserve 34, who was an older band from Vancouver, this was the last show they ever played in the United States, and then Blue Monday, who was a pretty prolific hardcore band from Vancouver this was the first show they ever played. So to me that's what stands out about this show. And this is the only other show I ever booked at the Cave. One of the things about the cave was that you had to go through a student who had to connect you to the faculty at the college and then you couldn't take money for the shows. Or you weren't supposed to. The school would just write you a check as if it was like an expense on behalf of the student body or something. It was a really weird scenario. So Flash from Mother Records – Mother Records closed down – and Flash and some guys opened a venue called Hell's Kitchen. And Hell's Kitchen was on 6th Avenue, a couple blocks off of Proctor, and it was originally called Proctor Bar and Grill, 6th Ave - 6th and Proctor Bar and Grill. And the only show of note that I remember happening there was the last ever Left With Nothing show with Harkonen, Divinity of Truth, and Point No Point. Hell's Kitchen right when it opened catered to metal, punk, hardcore, they were a bar but they were totally open to doing all ages. This was the first show that I ever booked there, I did one of - I did two nights for Annihilation Time and Knife Fight, one at Hell's Kitchen the other one was at the Vera Project in Seattle. This was March 27th and I'm pretty sure this was 2002. It was Annihilation Time, Knife Fight, Iron Lung, and Sidetracked. And I wanna say maybe a total of 14 people showed up to that show. And the venue gave me \$18 to pay touring bands with. So needless to say I did not decide to book another show there for quite some time. But the show was cool. Except that it was very poorly attended. The 1227 house started in about 2003. There were so many people that lived there. I'm gonna fail on last names here but Adam Barnes lived there, Timm Trust, Chris Sherman, Tony Wolfe, this guy Little Adam, our friend Trent (who passed away), Rachel, Katie, I don't know. Another punk house. Lots of people. They had a really stinky basement room. Stephen Cahill lived there too. So they had a basement room – basically all these kids were – they were all collectively getting into, or deeper into collective

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radicalism, really into you know doing projects by themselves, doing scams like straight up theft, scamming things, dumpstering, all kinds of strange activity. But they dumpstered all this soundboard. But it was soaking wet when they dumpstered it so they basically soundproofed a basement room with wet soundboard. So when it dried it had this rotten horrible smell to it. So it was really hard to keep people in there between bands when a band would play. And we also put a thermometer on the wall because it would get so hot in there we would see if we could break the record when people would move around and get crazy. Harkonen played in there. I booked a band called Hit the Deck there. One of the things that was really funny about that house, there's a online resource called 'Book Your Own Fucking Life.org'. So "BYOFL.org." And basically what you do is if you are an independent, underground, off the grid, DIY sort of show space, you put your contact into there and then if you are trying to go on tour, you can search that city and that information comes up. And you can contact them and see if you can play in their stinky basement or whatever it might be. So we used to host bands there that were just hilariously awful, but we did it to kind of network and kind of further I guess culture or connection between all these different scenes. And I don't even need to name names just know that some really awful bands played in that basement and it was always entertaining. We would always hang out. There could be four shows in a week and everybody in town like the whole 20 or 30 of us – if that – would all show up and support these shows. And then all the opening bands on the shows would end up being our bands, or our joke bands, or like an impromptu cover set or something really weird would happen to open these shows. And that is kind of ground zero for what I, what my part and my friends, my peers part in what we built in Tacoma came out of that basement. Kind of the concept of hooking up any like minded band, regardless of how awful they were or not giving them a place to crash, cooking for them, it all came from how we did shows in that basement, and it was born out of all of our collective ideas. I didn't live there but I spent a lot of time in that house and we all bounced off of each other and learned from each other. So when that house fell apart, it went two ways. One: Tony, I guess just Tony, Tony came with me and we did the Bunny Ranch. And then most of the other folks did a house called the 4511 House. Which 4511 N 26th St. about a block off of Proctor. Ironically, the next door neighbors were the pastors of the church that I grew up in and there was a lot of issues between the two houses. You basically have a collective punk house of anarchists, dumpster diving *punks* living next door to a pastor and his wife it was so odd. I can remember getting cards, like nice cards on my windshield for parking in front of their house that basically in the nicest pastorly – pastoral manor. Pastoral that's not the right word. That's like a pasture.

[laughing]

**BS:** “Pastorly.” [laughs] “Lordly-manner.” Asking me kindly not park in front of their house. That house did tons of shows. We really kicked it into gear at 4511. 4511 would have been in 2004, this is a stack of fliers that happened there. At that house it was less of I'm a booker I wanna book a show, here's my show and it was more of a hey, let's all work out these shows together. So a lot of weird mixed bills, a lot of shenanigans, fireworks used to go off in the basement. There was a really great fest there that we did called Tacoma Fest. Where basically all these fake kind of not-real, humorous, joke side project bands of ours all headlined and there were all kinds of bands from out of town that came in for it. It was really fun. Meanwhile at the

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same time the Bunny Ranch was in full swing doing shows. I guess I already talked about Bunny Ranch.

**ZP:** But so both of these houses were doing shows?

**BS:** Simultaneously.

**ZP:** Would you have shows like two different shows in the same night between the two venues or would you always work things out so they would bounce back and forth between the two of them?

**BS:** No no. When we started doing – the, to have the two houses doing shows is really when the scene started building. Because instead of any one venue having to carry the burden or the weight of just constantly having shows in a off the grid, illegal – you know, it's not legal to do a show and have bands play in your basement. So this is when something really started to form because we were able to bounce shows back and forth. Our friend Spencer, who's now in a big band called Trash Talk, used to be a UPS college kid, and he moved into a house, some of our buddies moved in their too, it was called the Waffle House. And the Waffle House was in between Proctor and Stevens on 6th Ave. And we did all kinds of crazy shows at that house. It started out in 2005 we did shows in their basement. And then we ended up moving upstairs into the loving room. Zach Ellis, who runs Rain Fest with me, booked his first show there as part of a school project in the Waffle House living room. Some crazy shows that happened there: there was one show in particular that was way too big if it happened now it would be a sold out venue show. It was Animosity, Set Your Goals, Set It Straight, and Stop at Nothing, which would have been 2005. And it was just an incredibly packed fun show. We did all kinds of shows there. So now you've got three houses doing shows in Tacoma. All bouncing shows back and forth. And it really made it clear that we needed a central venue. So basically to me the foundation of the scene was having houses that worked together collectively and started the basis for a bigger scene of hardcore and punk bands. And this is really starting to gel around 2005. What time is it by the way?

**ZP:** 3:39.

**BS:** Alright. I'm gonna end with the Frameshop and then I gotta go to work. And we can come back and can carry on from there.

**ZP:** Yeah sure.

**BS:** So in October of 2005, my friend Rachelle who is now married to Jay Tichy, and me, and our friend Randy Wheeler, the three of us signed a lease on a place in Midland. It was on 99th and – oh what the heck is that street. I'll get it for you. Sorry.

**ZP:** I'll look it up later, it's fine.

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**BS:** It's one of the exits off [WA-] 512. I don't remember who found the space but we found an available space that was an ideal rental situation, I don't remember how much it cost but it had formally been a framing business, turned into like an acoustic café that tanked and then we decided to come in and put really loud hardcore, punk, noise, metal, grind, anything goes music in this space. And this basically just was born out of kinda a necessity, not to take the heat off the house show venues, but it's like we built something where we couldn't fit enough people into these houses anymore and we started a venue and we called it the Frameshop. And it lasted from – I think we signed the lease in October and I think we were kicked out of the space by April of 2006. But in those six months we had a show probably five to six nights a week. We had bands from all around the world play there. We were open to everything. The venue was just a hole in the wall with a bathroom it was nothing pretty but it had sound, and any band that would hit us up if we could fit 'em in, we put 'em in there. The venue ended up getting closed down for a few reasons, but graffiti in and around the venue, parking issues, and then noise late at night. But we had a six-month run. I don't remember the last show I think it was an indie band called Some by Sea from around here, but I couldn't be sure. But that was like April 2nd. and I think that was the last show we did. The Geeks from South Korea played there. That was a favorite memory of mine. Champion played there. There had to have been 150 people easy packed into a place with like a 60 capacity, like fire code capacity rating. We booked set your goals there. Alcatraz, Blue Monday, Go It Alone, the First Step, Sinking Ships, there was a hilarious new years show that we did with Sabertooth Zombie, Trash Talk, and a we had a Bon Jovi cover band called Lady Killers that just cover Bon Jovi songs and Lover Boy songs. And it was awesome. Circle Takes the Square was supposed to play, they cancelled the day of. But yeah all kinds of bands played there.

**ZP:** Were all the houses still doing shows at the same time too?

**BS:** Yes. But they would have been on their way out towards this time. The Frameshop started and we had been kicked out of the Bunny Ranch at this time. Or right around that time. And 4511 was having some internal drama going on I think the house was about to fizzle out. So honestly I think it was just a transition point. I think the houses were starting to shut down. I don't remember the actual time line of events. You might wanna talk to Stephen Cahill. Timm Trust and Tony Wolfe, but everything of consequence happened within a year of itself. So that's your time span that you gotta track down but... um. I think I wanna end with the Frameshop because when the Frameshop ended, because we basically created – I'm not taking credit for the scene that exists, but because we had created this scene and this community at a point when Tacoma and the Northwest seemed like it had kinda fizzled out and was rebuilding itself again, just like a cyclical thing. But right after the Frameshop is when the next generation of young kids – punk kids, hardcore kids, people who had found this thing – started taking our blueprint and booking shows themselves. Not *our* blueprint, but... Started creating their own spaces for shows so I'll get into that when we talk again but basically a whole crop of brand new venues and show spaces sprang up out of all this energy right around 2006.

**ZP:** That's really when the Viaduct comes too right?

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**BS:** No, that comes later.

**ZP:** Does it?

**BS:** Yeah.

**ZP:** Oh... yeah alright.

**BS:** So.

**ZP:** Well OK... the end.

[END RECORDING]