

Alice donut



Alice Donut is simply one of the best bands in these here United States.

- Philadelphia City Paper

Alice Donut barge carelessly through taboos to apply their **fearsome intelligence** to some of the most vital topics on earth – sex, death religion, the apocalypse and set their mutant musings to **some of the most beautifully dirty pop music you'll hear anywhere.**

- Melody Maker

Brainy, subversive pop-core from New York. Rhythmic guitar layers and desperate whooping vocals invoke a lyrical world of butchered bodies, nuns straddling Gatling guns, lustful mutant Chihuahua-like beasts and other timely images of fascist doom. You'll laugh, you'll cry, you'll wanna kill the president.

- Giron, Spin Magazine

One of the best indie bands in the land.

- Pandemonium

Formed in 1986 in New York City, Alice Donut was quickly signed by Jello Biafra's Alternative Tentacles label where it released 7 albums and numerous singles. Furious touring across the States, Europe and Japan cemented the band with a large cult-like underground following.

A band for the sweaty freaks, hyper-literate fringe dwellers, paranoid misanthropes and worshipers of the 100-watt mosh, Alice Donut is impossible to categorize within a genre. Mixing garage, folk, punk, metal, Kurt Weill, noise, glam & danzon with shamelessly inappropriate harmonies, the music is a disorienting hybrid of chaos and hooks. Ugly to bombastic to melodramatic to banjo-picking to spastic to Sabbath on a trombone. The lyrics veer between heartfelt little stories about twisted losers to self indulgent delusions of grandeur.

Alice Donut has made a career of making the wrong music at the wrong time for the wrong people and somehow making it, oddly, right. In 1996, Alice Donut played their 1000th show to a packed house in London, then went, exhausted, back to NYC and called it quits.

In 2003, the band has re-emerged re-energized and will soon release a new album, *Three Sisters*, on Howler Records.

Alice Donut can't be pigeonholed. Blending influences as varied as Led Zeppelin, The Dead Kennedys and Frank Zappa they manage to sound like six different styles of hard rock, and **nothing you've heard before** – all at the same time.

- Punk Crossover

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Selected Press

In a lot of ways, **the Donuts fulfill the rock'n'roll ideal**, charged with energy, condemning convention, pointed towards the ultimate goal of exposing their album and their sound to as many people as possible.

- *Alternative Press*



Alice Donut was a singularly impressive, hard-rocking, arty, punky combo with several solid (and a couple of legendary) albums under their belts when they called it quits in 1996. Their sound was characterized by searing guitar lines, a roiling bottom-end and the high, quavering, eerie warble of lead singer Tomas Antona. Oh, and an occasional trombone. They dealt in the darker side of the American dream with humor and anger; in other words, they did everything Marilyn Manson did, except they a) started doing it in 1987, and b) they didn't suck. Thankfully, they have decided to continue not sucking in the year 2003.

- *Splendid, September 2003*

THREE SISTERS



There's nothing remotely subdued about **PURE ACID PARK**, a daffily psychedelic set that incorporates everything from banjo and washboard to remarkably ugly spuzz-guitar into dour millennialist rants like "Dreaming in Cuban" (which allows Antona to revisit his heritage) and "Shining Path." The band's most focused and affecting release, *Pure Acid Park* crystallizes its maverick raving and boundary-pushing instrumentation with a thoroughness that poseurs like Perry Farrell could never imagine.

- *David Sprague, Trouser Press*



Alice Donut have recorded what will probably be considered their Dark Side of the Moon/White Album masterpiece [**THE UNTIDY SUICIDES OF YOUR DEGENERATE CHILDREN**]. And to tell the truth, it almost works for the band . . . Its good to see intelligent groups play unintelligible music. Listen to "Everybody Is On Sale", and they will throw it back to you because "you only maintain your erections by soiling the ones you possess." The band is definitely out to lunch, but there is a rather appealing (gulp!) quality to them.

- *Chris Fiato, Indie File*



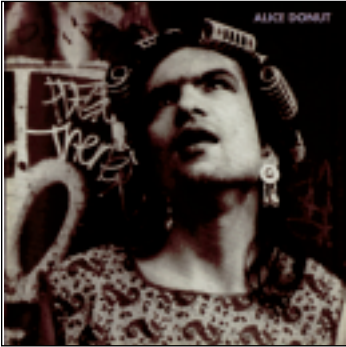
If a band's greatness is judged by their live performances, then slide this slab of mocha chocolate-chip cheesecake [**DRY HUMPING THE CASH COW**] down to Alice Donut's side of the table. This riotous live recording demonstrates the group's tendency to warp all convention with their bizarre assortment of grooves and vocalist Sissi's aura of demented invincibility. "Hose" and "Helter Skelter" are sheer inspiration, while "Dead River" splatters the listener with muddy, psychedelic blues.

- *Paul, Mag Pie Weekly*



With the release of the band's fourth LP, **REVENGE FANTASIES OF THE IMPOTENT**, Alice Donut has earned the right to be compared with powerhouse bands like The Buzzcocks, Fugazi, and the Pixies... Alice Donut has managed to build a following of extremely devoted fans in rock's underground, throughout the U.S. and Europe . . . Alice Donut continues to be a bearer for a brand of music the industry has been determined to kill off for years: guys playing guitars with something more to sing about than girls, cars and booze. Alice Donut addresses reality more than most rock music today, yet at the same time gets beyond the preachiness of many of today's rock icons. They make music the listening and thinking experience it should be.

- *Punk Crossover*



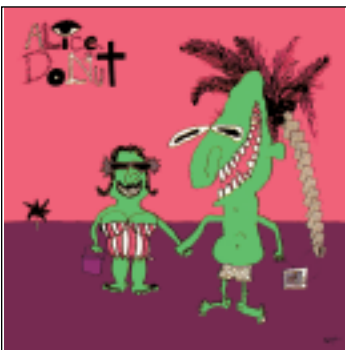
These men's minds are not just sick, they are on the critical list – and that's why **MULE** is such a glorious record. Alice Donut barge carelessly through taboos to apply their fearsome intelligence to some of the most vital topics on earth – sex, death religion, the apocalypse – and set their mutant musings to some of the most beautifully dirty pop music you'll hear anywhere. And yeah, I do mean pop music. Alice Donut live in the twilight zone of hardcore, and wrench more than enough noise out of their guitars to make themselves welcome there, but the New York quintet throw in some sturdy melodies, clever song constructions, and even elegant harmonies along with all their twisted thoughts... *Mule* is devastating, visionary stuff.

- *Dave Jennings, Melody Maker*



Rock Album of the Week: Alice Donut, **BUCKETFULS OF SICKNESS AND HORROR IN AN OTHERWISE MEANINGLESS LIFE**. Among the millions of suburban males who grew up with too much Led Zeppelin during their formative years, the members of Alice Donut have found a constructive outlet by making music. The band's songs combine the Zeppelin lurch and crunch with bratty, smart-alecky, occasionally foul-mouthed but usually right-thinking lyrics, sung in an urgent whine by Tomas Antona. The songs ricochet from self-loathing to bitter amusement to self-righteous annoyance (as in "Testosterone Gone Wild"), as they bash and squall to battle a tempting complacency.

- *John Pareles, The New York Times*



Alice Donut comes fresh off the streets of NYC's Lower East Side to rock the underground. They do so with a solidly grounded rhythm section and a twin guitar attack that move together, lashing out high-voltage garage-charged melodies and short, well chosen licks and riffs that can hit hard, thrash and burn, or kick up a twangy/bluesy SoCal rootsy feel. The personality of the band, however, lies in their oft-sharp, oft-non sequiter, oft-critical, oft-comical, oft-scurzy, oft-graphically twisted lyrics, as delivered by Tomas Antona (who looked like a homeless Smurf at a recent gig). At times Tomas just punkishly blurts and spews his words, at others he grunts, speaks and just plain sings 'em, but he's most effective when he climbs into the high register and hits the nasal shrill tones that Johnny Rotten or Geddy Lee couldn't pierce if they cut their noses off. Wondering what he sings about? Howzabout "Mason Reese" (the Underwood deviled ham kid), "Green Pea Soup" (about Linda Blair), "World Profit" (an attack on the corporate and TVangelical worlds), "Tipper Gore" (easy prey, and probably why Jello signed these guys to his label), a cover of Donovan's "Sunshine Superman," and the S&M inspired "Bedpost," which contains the couplet "She might be the Marquis de Sade/But when she hits me I see God." Bring your own milk.

DONUT COMES ALIVE

- *C.M.J.*

Recent Press and Interviews

Center City's

Weekly PRESS

Noise annoys: Loud music for the masses By Mark Ginsburg

The Legendary Alice Donut

When I referred to July as “Alternative Tentacles Month” in my last column, apparently I was a little short of the mark. It looks like we’re smack dab in the middle of Alternative Tentacles Summer. The label has mounted one of the most amazing underground rock tours in recent history. Four classic bands from the AT roster are back on the road; Victim’s Family, Ultra Bide, Buzzkill and (dramatic pause please) the legendary Alice Donut. Yes, boys and girls, Alice Donut has reunited. The folks who brought you such album titles as “Revenge Fantasies of the Impotent”, “Bucketfulls of Sickness and Horror in an Otherwise Meaningless Life” and “The Untidy Suicides of Your Degenerate Children” are back.

Vocalist Tom Antona’s bizarre high-pitched wail has always been a perfect match to his lyrics, which tend to wander into places most people would avoid. On the band’s 1988 Alternative Tentacles debut, “Donut Comes Alive”, Antona offers up the twisted anthem “American Lips”, in which he declares “I’ve got a Jackson Pollack tattoo on my ass” and then proceeds to rhyme this with “video priests screaming out high mass.” Now there’s a combination of images. Later in the tune he makes reference to Ronald Reagan’s bout with colo-rectal cancer, which somehow leads naturally to the phrase “Bloody french fries at my McDonald’s McMassacre”.

The rest of the lineup had an equally unusual approach, playing in a manner that was anything but ordinary. The guitar work of Michael Jung and David Giffen (who returns to the band for this tour) had an unsettling ring to it. Less about lead and rhythm and more about creating two strange lines that bounced off each other, the result was a mix of punk, 70s rock and something very, very creepy. Toss in the thundering drums of Stephen Moses and the sinister bass of Sissi Schulmeister (truly one of the great names in musical history), and what you have is the sound that is so far into left field it is nearly out of the park.



In the distant annals of Philadelphia rock ‘n’ roll history (who knows when, my memory clouds), I had the good fortune to see Alice Donut at the Trocadero, playing a pro-choice benefit, alongside such incredible acts as Pink Slip Daddy, King Missile and the Lunachicks. Despite such competition, Donut managed to be the most mind-blowing band on the bill. All five members surged forward and then backward with each song, pulsing like a single, gelatinous mass. Oh yes, and they rocked too.

Unfortunately, my lengthy tirade on the glories of Donut has left me little space to detail the many lovely aspects of Victim’s Family, Buzzkill and Ultra Bide. Suffice it to say, each band has its own personal sickness, a perfect compliment to the boys from Donut. We’re talking big bass, rock ‘n’ roll, experimental, spleen-splattering, fun as freakin’ hell music with plenty of social conscience and a healthy, heaving helping of sarcastic wit. Yes, if you squashed all three acts together, that is what you would get.

Stop by and be part of this trembling mound of goodness, on Sunday, August 10th at the Khyber, 56 S. 2nd Street. For details, call the club at 215-238-5888.

Splendid > Features > Alice Donut



article by brett mccallon. photos by steve nelson.

Donut comes alive again

Given the length of time that the independent rock scene has existed, the hipster cognoscenti probably has three discrete, age-group-based reactions to the fact that Alice Donut has gotten back together:

1. I Saw The Clash Before Their First Album Was Released: Jesus, I'm old enough that bands I was too old to get into in the first place have had their careers, broken up, and fucking re-formed? I need a drink.
2. I Spent My High School Years Obsessed With The Pixies: Alice Donut got back together? And they're playing at CBGB's? And they're releasing an excellent new album? Sweet! Let's have a drink.
3. I Think Way Too Many Of This Year's Bands Are Ripping Off Originals Like The Strokes: Who's getting back to what now? Is Fab Moretti going to the show? I wish I was old enough to drink.

As we both fall solidly into demographic number two, we (or at least Brett) nearly wet ourselves when, innocently cruising through the Alternative Tentacles website, we came upon an announcement that, yes, Alice Donut had gotten back together, and yes, they would be playing their first of three reunion shows at CBGB. We leapt at the chance to sit down and catch up with three of New York's most interesting (and oddest) sons, and one daughter.

For those of you in groups one and three, Alice Donut was a singularly impressive, hard-rocking, arty, punky combo with several solid (and a couple of legendary) albums under their belts when they called it quits in 1996. Their sound was characterized by searing guitar lines, a roiling bottom-end and the high, quavering, eerie warble of lead singer Tomas Antona. Oh, and an occasional trombone. They dealt in the darker side of the American dream with humor and anger; in other words, they did everything Marilyn Manson did, except they a) started doing it in 1987, and b) they didn't suck.

Thankfully, they have decided to continue not sucking in the year 2003 — self-releasing an album, playing a few dates, and getting back into the whole music scene on their own terms, a bit greyer and wiser but with no less fire. During a break from sound check at the first CBGB's show, Tomas Antona filled us in on a little band history, both recent and less so. Later, bassist Sissi Schulmeister, guitarist Michael Jung and drummer Steve Moses filled in everything he missed.

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Splendid: What was the impetus for a reunion now?

Tomas Antona: Sissi, Michael and Steve had been playing for a long time. Starting about two years after we broke up, they started playing and they kept asking me every now and then. And I realized I missed it. I guess we all did. It's also a great excuse to get together. So when we first started (again), we kind of eased into it. It's a great way to make an album every year and do a few shows, and to do it for the right reasons.

Splendid: So you were the one they had to convince?

Tomas Antona: Yeah.

Splendid: Do you all still live in New York?

Tomas Antona: We all live here, except Dave (Giffen), who will be doing an encore with us, and Richard Marshall. Dave was in Kazakhstan — he had this weird job — and Richard is in San Francisco, so they would be in as well. I wouldn't be surprised if they were in some capacity later. It's fun to get together and it's fun to do it. It's meaningful to get together and come up with something.

Splendid: So this is just the amount of time it took to come together? There is no specific rationale for a reunion now?

Tomas Antona: No. There is no rationale. We just started playing and it clicked and it's nice. When you're constantly touring you sometimes get involved with a lot of bullshit and now we work on making the music. And

there's the website, it's a really cool thing. So now we can just kind of target where we want to play. And the people on the website, it's been kind of an eye opener, 'cause its not like they want to hear *Mule* again or *Untidy* again, or whatever; the people are actually very cool — they want to be surprised. And the people are funny, bizarre, and it's a really cool thing. And it's a smarter way to tour, because we're not going to tour like we used to.

Splendid: Where you just go everywhere?

Tomas Antona: Right. We've got no problems just going to like Edinburgh for a weekend play two shows and come back. So we go to where they are rather than everywhere.

Splendid: This leads to the next logical question — why break up in the first place? Was it just because of the stress of constant touring?

Tomas Antona: It's not a good reason to break up, but I was just sick of it. I was tired of it. Maybe it was touring too much. I kind of fired myself after the last tour because I was a dick during the last tour and I needed to be stopped.

Splendid: Was that a tough meeting that you had with yourself, when you had to let yourself go?

Tomas Antona: It was.

Splendid: Were there tears?

Tomas Antona: There were tears, you know, I had to get security to drag me away from the desk.

Splendid: That's the worst part really. It sounds very *Fight Club*.

Tomas Antona: It was kind of quick.

Splendid: What came first, the plans to play the live shows or the album?

Tomas Antona: The album. We had an idea for the next three albums, to do three albums at the same time. It was a really cool way to get into it because, we have this weirdness, this very weirdness, and then the straight one. The one that we're putting out now is the straight one. Well, straight for us. It was a good way to organize the kind of things that we wanted to do and how to ease into it, without worrying about other things. So that's how we started. And then we finished the album and we're happy about it. If Steve hadn't called Louise (from CBGB) a few months ago, we wouldn't have even set this as a deadline — we would have kept putting it off — but it was good that he did. Then we called Victim's (Family) and (Ultra) Bide and got them to come over.

Splendid: Is anyone married, or do any of you have kids?

Tomas Antona: Sissi and I. That's a big reason why we're not going to tour. We have an eleven month old.

Splendid: So that obligation comes first.

Tomas Antona: We probably wouldn't be touring a lot, but that, especially. We'll do, like, a week here and a week there, bring her, bring a babysitter.

Splendid: The new album is available on-line and at a few record stores in Brooklyn, but there hasn't been a huge amount of press.

Tomas Antona: (laughing) No press.

Splendid: Is it officially "out" now?

Tomas Antona: It's basically out now. We just don't have our shit together yet.

Splendid: I wasn't really looking for it. I knew that you guys were playing but I didn't know that there was an album until I talked to Mike.

Tomas Antona: Yeah, we've been kind of busy. Even the website's not updated, we should probably have that on the front. We don't even have the Baltimore and Philadelphia shows up. Dave actually has a label and we might put it out properly. At some point during the next couple of months we're going to let everybody know. We just gotta get our shit together.

Splendid: Why not just put it out on Alternative Tentacles again?

Tomas Antona: That's a good question. One reason, you know — we talked to (Jello) Biafra, and everything is cool, we have no problems, it's just that we're trying to keep it just us. Part of the bullshit for breaking up was all the little hassles of every time you start a tour, that you have to do this and this and this and line things up. We were just like, "Let's put it out ourselves and see how it goes." And Biafra was cool with it; he thinks it's absurd, and that we'll come back. He might be right. Maybe we'll do the next one with him or we'll do singles with him. But then Dave has a record label.



Splendid: What's it called?

Tomas Antona: Howler. So there might be something with Dave's label. Basically we're just trying to keep things within us — our timeline, our schedule, and we're not worried about...

Splendid: Expectations?

Tomas Antona: Yeah, we don't care about... like, okay, the album comes out; now you have to tour here, here, here and here. We're just gonna check this out, get press as it comes, and see what happens. It's not the smartest way, but it's the smartest way for us.

Splendid: So you're not looking at this as a...cash cow?

Tomas Antona: (Laughs) No.

Splendid: No one is looking to do this as a full time thing, again?

Tomas Antona: No, I don't think so. We're not looking to do it as a full-time thing, but we're not looking at it as a hobby. It is important to us, and maybe because it is important to us, we have to stick with what is important. That's making the music every year, and playing to people who want to hear us, and that's it. We'd love it to sell well. Hopefully we'll get our shit together and do the press correctly. We don't want it

to languish. Doing it on the web, it's not like it's released and you have a month. You don't sell consistently over a year. We usually sold everything in the first month, then we go to Europe and have that push and that's when everything gets sold. The way I look at it is there is no reason we can't do it and have it out for a couple of months and when we have time do a big media thing, and then play some shows and then launch the album, just keep it going until we have the next one.

Splendid: That's really interesting, because you hear bands get back together and sometimes they do one shot, sometimes they do it as the full-time thing with a full push, but I don't think I've ever heard of somebody taking it like this. Is there any band that you had modeled this behavior after? When I think about what you just said, it makes a lot of sense, but I've never heard of a band getting back together, saying, "This is what we didn't like about what we were doing before, this is how we're going to avoid it," and moving in the direction you were just talking about. It's a really neat idea.

Tomas Antona: If we sell even half of what we used to sell, we'd be more than happy. We just know who we are and we know what we're not, which is probably more important. So we don't have that kind of bullshit to worry about, so it's easier to do it like this.

Splendid: It has to be the lowest-key reunion I have ever heard of, for a band that has a considerable audience.

Tomas Antona: Yeah, I guess so, but (the show) is sold out.

Splendid: It's impressive that it sold out when you really had to look for it, without expecting it to be there.

Tomas Antona: I don't know if we expected it to be like this. We knew a lot of people were going to come because of the website, and they were coming from all over. And it just fell into place.

Splendid: You mention the website a lot. I was up on the message board the other day and I noticed that all of the band members get on there pretty frequently; is that part of the reason that everything came back — the influence of the fans?

Tomas Antona: I think so. The guy who put up the site, this guy Doug Moeller who had alicedonut.com, put up this web board and all these people started talking. It was interesting to see what they were talking about. They were swapping shows and stuff. Then we had an idea that we were going to put all of our back catalog on (the site), because we think that people who like us already own one or two albums, so the difficult-to-get stuff people can get it and the cool people will buy more stuff. So we put everything up, and this web board is the coolest thing. We lost three months of it recently. It crashed, that's why you see it go from August to May.

Splendid: People lost their stars...

Tomas Antona: People lost their stars. There was this whole absurdity with stars and different levels. It's funny; there was this one kid from France who was like (doing a hipster French accent), "So, are you guys too fat and old to show your new pictures?" And we were like, "Yes." So I started putting up Photoshop pictures of my head on a really fat body, then one of Sissi, one of Steve. Steve likes to golf so I put one of him like golfing, and then they (the fans) started putting up pictures

of us. They'd take my head and put it on another enormous body and it was pretty funny. So yeah, we're on it, once a week.

Splendid: So was that sort of challenging you? Was it that that led you into the idea of getting back together?

Tomas Antona: No, it just happened at the same time. It was really strange, because the web board was up for a month or two without us knowing, and then we started playing, and it all just happened at the same time. But we're on it all of the time.

Exit Tomas Antona, enter Sissi Schulmeister.

Splendid: The new album (Three Sisters) almost sounds like you never broke up, and this was just the next album you released. When you started out, was there any temptation to go a completely different direction than you had been in before? You already did sort of "out there" stuff...

Sissi Schulmeister: Actually, the first plan was to make three albums called Three Sisters, but each would have been one album and this was like the straight-forward one. We might still do the other ones too. We'll see. The other ones might be more kind of "out there" and have more samples involved. This was gonna be the straight-forward one, a

kind of back to the roots sort of thing. We didn't use too many different instruments like we did with Pure Acid Park. It was straightforward bass, guitar, drums, vocals and that was basically it.

Splendid: Where and when were the songs written? Were any of them old songs that were never recorded or was it mostly all new stuff?

Sissi Schulmeister: Some stuff Michael had, that he cut in his basement, and we just kind of reworked it. And Tom and me had some stuff that we had

been working on. We all own computers, we all have Macs, we all kind of record at home, Mike has the most (equipment). We play the stuff we like the best for each other and then we start from there. Some of the stuff just came while we were playing, like one song called "Up is Down" -- it was just kind of instant. It was just there all of a sudden, but there are different processes for different songs. None of this was old Donut stuff.

Splendid: So it hadn't been sitting around?

Sissi Schulmeister: Maybe Mike might have had some stuff, but I kind of doubt it.

Enter Michael Jung and Steve Moses.

Splendid: The recording of this album, putting it together, writing it -- Sissi was just saying that you had a bunch of material and y'all started picking stuff out and just kind of worked from there.

Michael Jung: Basically it became the old way of working.

Sissi Schulmeister: We started with an idea and started working it all together until everybody was happy.



Michael Jung: Once there was a cool idea, they just kind of go off on their own and that becomes a song.

Splendid: So that's the way you've always put songs together?

Michael Jung: Mostly.

Sissi Schulmeister: Mostly.

Steve Moses: Yeah, we usually start with a guitar riff and we develop it, and then change it and throw it away and then pick it up again. Then we play it backwards and decide that we like it backwards and then we put in a Barre F7.

Sissi Schulmeister: And a break.

Splendid: And then the trombone?

Steve Moses: No, that comes later.

Splendid: We were listening to Untidy Suicides the other day and whatever else we could get off of Kazaa, and we were both struck by how modern and not dated all that stuff sounds. To what do you attribute the ability of the music to age well?

Michael Jung: That's easy. We never tried to follow a trend. So we never sounded like 1995, because we weren't trying to play like other people in 1995. You know just do what we feel like doing. Of course we listened to bands like Victim's Family, and there are bands we like, so there are definitely influences. We're not completely out in left field. You know, we just play what we like.

Sissi Schulmeister: We don't watch MTV, basically.

Michael Jung: And since we have great taste...

Splendid: You guys have all kept in touch since the break up?

Steve Moses: Well, we broke up and then kind of took a break. We all stayed in touch and then maybe two years later the three of us started playing. Michael had a bunch of ideas and we realized we just enjoyed playing. After a while we figured we'd look for a singer, so we tried different singers.

Sissi Schulmeister: A lot of them.

Steve Moses: Which is pretty wild, and the videotape is pretty fun to watch. None of the singers really worked out. We liked some, but they got institutionalized. None of them really worked out. One person worked out, our friend Denise worked out, but then it just kind of fizzled. Then we decided to do just instrumentals. Then Tom heard what we were doing. Sissi and Tom, they've been together longer than we even know. Since the Blind Melon tour. Then Tom decided he wanted to do it again and Alice Donut is back together. This is two years ago. For the last two years we've been mostly trying to find times to rehearse, because we were all busy with life. Then, finally, we found time. Michael got together all of the gear to record the record.

Splendid: I know that you mixed it at your (Michael's) house.

Steve Moses: We recorded it at his house.

Sissi Schulmeister: We all have computers, Macintoshes, and we all have little hard drives...

Steve Moses: Plug Macintoshes.

Sissi Schulmeister: ...to take the files back and forth. Mostly we would sit at Michael's and listen to all the stuff and mix it.

Steve Moses: We put together ideas for songs and Michael would email them to us.

Sissi Schulmeister: We'd upload it to a server and then download it and see what we like. We each did a lot of computer work.

Splendid: So to some extent, the process has moved into the digital age.

Michael Jung: Only because it's affordable. Well, not only...

Splendid: It's got to make scheduling band time easier, because it has to be more complicated now than it was before.

Michael Jung: It makes it possible. We spent basically two years making the album, whereas if we had done it in the studio, it would have taken a lot less time, because we were learning the process at the same time.

Splendid: So one would assume that another album would go more quickly.

Sissi Schulmeister: There were a lot of breaks we had.

Splendid: We covered a lot with Tom already.

Steve Moses: Well he's a liar.

Sissi Schulmeister: We've gotta double-check.

Splendid: We were thinking the same thing. In the time that you weren't playing together, were you involved in other bands?

Steve Moses: I was playing with Rasputina. I toured with them for a year, or a year and a half.

Splendid: Has music ever not been your full time job?

Steve Moses: Has it ever been my full time? I've been doing music continually and I have been doing a solo thing that I call Drumbone that I do every once in a while. I did it here, actually (CBGB's Gallery). It's drums and trombone together with some electronics; solo wank. And I played with Stuffy Schmidt, Middle Finger, Mary Lowry. Some of things I may want to forget, but...

Michael Jung: I play in a rhythm section with a few guys from Graham Parker's band. Their drummer plays with the Mekons, the bass player



has played with a lot of people. He was a Kink for a day actually. He played a lot with Ray Davies, and actually played a gig with the Kinks, as a Kink.

Splendid: You know, Ray Davies could probably make a lot of money having a service where you could be a Kink for a day.

Michael Jung: Yeah, that would be cool. Like the Rock and Roll Fantasy Camp. I guess you'd need to have a little talent to get away with it.

Splendid: You've had a lot of response for the small number of shows that you're playing, and now the album is out on the website. Tom mentioned something about maybe putting it out on a label.

Steve Moses: He's lying.

Splendid: He was talking about feeling it out and seeing how things are going to go. I have to say that it's hard to be aware that the album is out.

Michael Jung: Yeah, how would you know?

Splendid: I was able to find out you were having the shows, but up until I actually asked you (Michael), I didn't know. I assumed there might be.

Michael Jung: That's understandable. We've never told anyone.

Splendid: The surprise album.

Michael Jung: Over the years that we've been broken up, we've had people contact us and we put them on a mailing list, and then last year we developed alicedonut.com to find out what's going on. All these people were interested, so they're the people who know. When people

ask, we tell them, as opposed to us telling everybody. The only people who know are the people who go to alicedonut.com right now. We're trying to get the press to help. You guys found out.

Steve Moses: A fan did this message board and we became aware of this message board. I don't know when you became aware of the message board...

Splendid: Tom said you found out about the message board after you had been playing together, which is nice serendipity.



Michael Jung: This fan named Doug owned alicedonut.com so we knew about it. He was like, "I'm a fan. If you want alicedonut.com back you can have it. If you want, I'll help you set up the website." So he helped us set it up and runs the message board. He'll be here tonight.

Steve Moses: A lot of people are flying in for tonight.

Sissi Schulmeister: We weren't sure we were going to have it ready. We were busy with so many other things like

production that we couldn't publicize it.

Splendid: The Alternative Tentacles website has information about the show...

Michael Jung: Oh, they're very cool.

Splendid: But you've decided not to...

Michael Jung: We're not releasing it with AT.

Splendid: So it's on us to get the word out.