

BILLY ZOOM
GUITAR



DJ BONEBRAKE
DRUMS



EXENE
CERVENKA
VOCALS



JOHN DOE
BASS VOCALS

Power ... Passion ... Poetry!

Attack the world. Let's do some damage.

What a band. Four monsters of skin. My favorite rockers of the then time. John Doe - Mr. Handsome - of the deep rich voice, the hard, strong jaw, the angular bass stance and the hot/cool lyrics. His harmony - someone say Schoenberg - partner, Exene the voluptuous. Of the wailing scream in the night, the clear eyed pinning of American failings, the fine words of love and booze and madness in the midnight dawn of Los Angeles.

"Johnny Hit and Run Pauline..." and he's got a sterilized hypo filled with a sex-machine drug, and he only has 24 hours to shoot all Paulines between the legs. So get busy, boy. And he does. Listen to those words. Written by a woman? Who could believe it. And Billy Zoom on guitar, or is that at least 3 or 4 guitars. How does he do it? It's so massive, so sharp, so bright, so fucking LOUD!!! And he is so silver smooth and cool. Effortless fingering, impeccable on the frets. Doesn't he ever make a mistake? Is he a flesh and blood Valhalla guitar god? Yeahhh! And who is that madman beating the living shit out those drums? Ladies and Gentleman ... D. J. Bonebrake. Always driving the band, pushing the whole thing forward at some furious clip like a cocaine train out of control but locked in to his internal metronome that keeps perfect time, perfect pulse. I love his power and that big marching snare that cracks like a rifle shot every 2nd and 4th beat. Wow! X - the band.

I first saw them at the Whiskey a Go Go on the Sunset Strip in the City of Angles. The City of Night. At the very place the Doors - my band - got their start. Dorothy and I had gone to see a swell double bill with a neo rock-a-billy band called the Rockcats and opening for them was a band I had knowledge of only through their lyrics which I had read in the LA Reader in an article by Chris Morris entitled "Sounds Like Murder." Chris talked about the exploding punk rock scene in LA and included lyrics of tunes by 4 or 5 punk bands to illustrate his thesis of mayhem. And who's lyrics are in the article but X!!! And it's "Johnny Hit and Run Pauline." Holy shit ... I loved those crazy sex and death words!

I had to see them and a few weeks later they were at the Whiskey. Well, they destroyed me. So tight and fast and wild and twelve tone row like harmonies pouring off the stage that I had sat upon behind my Vox Continental organ and Fender Rhodes keyboard bass a decade or so before. It was like being home again. But twice as fast. God, they could play fast. And they even played the Doors' "Soul Kitchen"... of course at a thousand miles per hour. I didn't even recognize it. Dorothy said to me, "Do you know what they're playing? It was maybe the 5th or 6th song of their set. I was buzzed out. Overwhelmed. In aural shock. "Honey, I have no idea what any of these songs are," I said. "Well, listen close, you'll recognize it." And I put my ear brain to it and lo and behold it's "Soul Kitchen." Holy shit, again!! The set ended in flaming heat and we ran back to the dressing room, completely forgetting the Rockcats. I introduced myself. Said I'd love to produce you guys and help you in the studio. Nothing fancy. Just like you are. You play the music, I'll make sure it sounds as powerful as I can make it. It should be a mother-fucker. And it was! They called it "Los Angeles."

- Ray Manzarek





1980

With the early seeds having already been sown with two 7 inch singles "Adult Books" and "Los Angeles" on L.A. based Dangerhouse Records, X was gelling in a growing music scene that was beginning to find its voice.

At the time no one really knew that the band would end up so completely associated with that era or serve as an artistic catalyst and inspiration for so many who followed in their wake.

Slash Records had already released the Germs (GI) in 1979 and was the obvious label partner to bring the band's first full length to the world.

Armed with nine solid songs clocking in at just under thirty minutes "Los Angeles" quite simply set the bar so high that the band were catapulted (willing or not) to flag bearer status within the Los Angeles music community.

Word spread fast across the country and the album fared well, selling in excess of 50,000 copies on the indie imprint before later being absorbed into the major label system in a deal that sent most of the Slash catalog to Warner Brothers for manufacturing and distribution.

The album was the first in a set of four albums to be produced for the band by Door's keyboardist Ray Manzarek. Ray's touch was gentle enough to allow the rawness of

the band's anger and message to shine through but reining enough to give the L.P. balance and poise.

The result has been written about, discussed, treasured and even worshipped. But it was just the first salvo in a body of work that is recognized as being exceptional, unique and enduring.

Rated #16 on the Village Voice Critics Poll (1980)

Rated #24 on Rolling Stone's list of top 100 albums of the 1980's (1989)

Rated #287 on Rolling Stone's list of top 500 greatest albums of all time (2003)

HELLO, I LOVE YOU
INCLUDES

NAUSEA



Side 1
Your Phones Off the Hook, But You're Not
Johnny Hit and Run Pauline
Soul Kitchen
Nausea
Sugarlight

Side 2
Los Angeles
Sex and Dying in High Society
The Unheard Music
The World's a Mess It's in My Kiss

Art: J Ruby Prods. Inc
Photos: Frank Gargani

Engineers: Rick Perrotta, Norm Graichen

Recorded: January 1980
Golden Sound Studios, Hollywood, CA.

Slash 104
PHR-2010

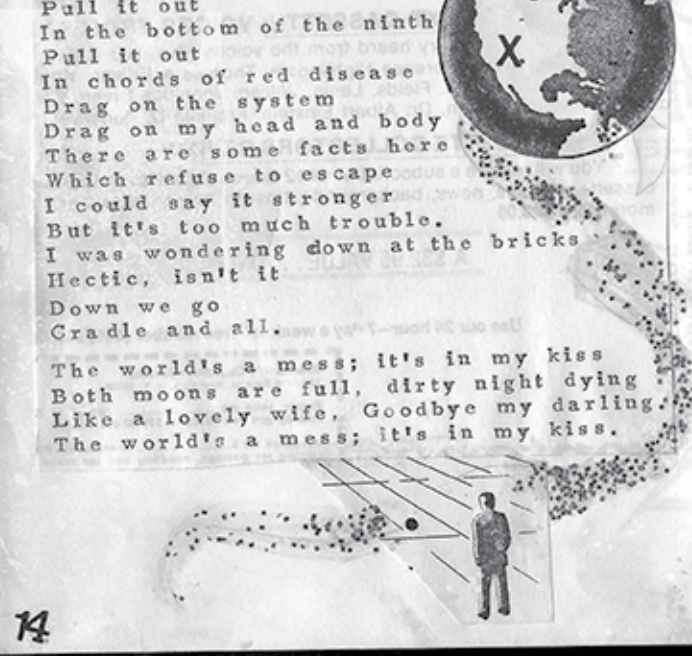
LUCKY THIRTEEN



YOUR PHONE'S OFF THE HOOK BUT YOU'RE NOT

SOMEONE CLEAN TO CHEW ON
A WIFE
THAT NO ONE LIKES
HE CALLED & THEY SAID
ALL OF NEW YORK IS A TOW-AWAY ZONE
ALL OF NEW YORK IS A TOW-AWAY ZONE
ALL OF NEW YORK IS A TOW-AWAY ZONE

YOU HATE MY OLDER SISTER
& BURGLARIZE HER HOME
YOUR DIRTY INVITATION WAITS
RUN OVER ON MY STREET
I DON'T CARE
WHO YOU DON'T LIKE
YOU DON'T HAVE TO CARE



"A powerful, upsetting work that concludes with a confrontation of the band's own rampaging bitterness and confusion."

- Ken Tucker
Rolling Stone

john

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billy

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exene

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dj

We had momentum. By the time we recorded 'Los Angeles' we had played two or three years of shows. We had some critical acclaim, we had resolve, and we were determined despite being turned down by major labels. And we had Ray Manzarek confirming that our music meant something.



Side 1 The Once Over Twice
We're Desperate
Adult Books
Universal Corner
I'm Coming Over
It's Who You Know

Side 2 In This House That I Call Home
Some Other Time
White Girl
Beyond and Back
Back 2 the Base
When Our Love Passed Out On the Couch
Year 1

Cover Art: John and Exene
Photos: Frank Gargani and Chris D.

Engineer: Clay Rose
Assistant Engineer: Carl Hogan

Recorded: March 1981
Clover Recorders, Hollywood, CA.

"White Girl" Recorded at:
Golden Sound Studios, Hollywood CA.

Slash 107
PHR-2006

1981



"Wild Gift" is the not so distant cousin of "Los Angeles". The two records have a symbiotic relationship and in fact, the album might even be considered an extension of "Los Angeles".

Filled with the same brooding darkness of it's predecessor, "Wild Gift" expanded on the band's debut while closely guarding its spirit. The track count jumped to a lucky thirteen (no mistake) and there were mid tempo numbers like "Universal Corner" and "White Girl" that showcased the band's secret weapon... tension.

Certainly the fact that the record was recorded and released within 13 months of "Los Angeles" gives it a kindred spirit but "Wild Gift" also expands on it's themes in dramatic and aggressive style.

The record still sounds self assured to this very day, as if armed with the confidence of the initial success and recognition X had received as a young band. But it never sounds cocky or takes anything for granted. The themes are gritty but poetic, complicated yet visceral.

In 1981 things were changing quickly in popular music as well as in American politics. Hardcore as a musical genre was breaking off from what was considered "punk rock". The sound of '77 was evaporating, shows were becoming violent and the art of punk was about to be thrown aside. There would be no opportunity to go back and recapture what was fast slipping away.

In so many ways "Wild Gift" is one of the last signposts before that turn.

Rated #16 on the Village Voice Critics Poll (1980)

Voted #333 on Rolling Stone's list of the 500 greatest albums of all time.

Reached #165 on the Billboard top 200 chart. (1981)



WHEN OUR LOVE PASSED OUT ON THE COUCH

billy

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dj

'Wild Gift' was a continuation of the first album in that we had so many more songs that we were playing live and we wanted to release.



She's blonde
she come along the sidewalk
leave a trail of blue & black
up 2 YOU
fighting back
Steel chains
a noose of charms on our necks
I find out nothing when we talk & sit
blue heart passion and watch the set
Easy to fall

part of your skull
starts 2 break away
a cheater's walk
down the block
behind this evil street
She's a White Girl
but I'm living w/ a White Girl

Nineteen
missing her man for an old girl
drain every beer left over at home
& listen to ghosts in the other room
why not
your alone inside his keeping
I'll replace your drunk old man
sit in the parking lot and hold your hand
Easy to fall
part of your skull
starts 2 break away
drugged and in love
out at a club
pulling me outside
She's a White Girl
but I'm living w/ a White Girl



exene

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john

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1982

The album "Under the Big Black Sun" has been talked about as a game changer many times in the scope of X's career. It's an expansion of the band's core sound, a heartfelt expression of growing up and a pointed description of what such a transformation entails.

The blinders were now completely off and any pretense of innocence or playfulness was relegated to the past. The band was showing us the world as it appeared to them, callous, vengeful and unforgiving.

The fact that X had now left the confines of the indie label world and had decided to engage with a major label at a time of growing distrust in corporate America had to have an impact as well. There was no turning back... and they themselves knew it.

Hungry Wolf may be the best opening track on any of the band's records and is so lyrically raw that it made you feel as if you were about to be fed to that snarling animal so eloquently acted out by Billy's right hand.

As a consistent fan favorite though the years, when "Under the Big Black Sun" is studied in the context of X's body of work, it clearly has its own cadence and demeanor. The closing number "The Have Nots" expresses the loneliness of being human in a strident and almost shocking manner.

No one is the same after listening to this recording.

Reached #76 on the Billboard top 200 chart.

Side 1
The Hungry Wolf
Motel Room in My Bed
Riding With Mary
Come Back to Me
Under the Big Black Sun

Side 2
Because I Do
Blue Spark
Dancing With Tears in My Eyes
Real Child of Hell
How I (Learned My Lesson)
The Have Nots

Cover Illustration: Alfred Harris
Cover Photography: Frank Gargani

Engineer: Clay Rose

Recorded: February 1982
Cherokee Studios, Los Angeles, CA.

Electra - 60160
PHR-2010

CAT of GOOD LUCK



RIDING WITH MARY

They can't
go to sleep at four
The car is parked
outside the door
scars of a knife on his arm
Her husband knows they're together
riding with Mary
protection to pass
Riding with Mary
protecting Immaculate Love

Rows of numbered doors
behind
the car warms up
the street is clear
and empty and green with lights
They talk and never stop moving
Riding with Mary
protection to pass
Riding with Mary
protecting Immaculate Love



"America needs to hear this album. It's been many years since the country has germinated a group with so strikingly original a sound"

- Parke Puterbaugh
Rolling Stone

I LIKE COFFEE
I LIKE TEA
I LIKE A PRETTY BOY
HE LIKES ME
A MOTEL ROOM
IN MY BED
BUT BOTH DOOR KNOBS
ON MY SIDE
I GO TO BED
SOGGY & FORGETFUL
HOPEFULLY
NOT WAKING UP SO
FITFULLY
MOTELS DO THAT
WITH RUBBER SHEETS
SO I CAN'T SLEEP
STARTING AT 11



john

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dj

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billy

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exene

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1983

"More Fun in the New World" was the fourth and final X album to be produced by Ray Manzarek and it acts as the perfect book end to the relationship that nurtured this body of work.

At times raucous and at times elegant "More Fun" saw X in a more comfortable and celebratory mood. Perhaps as if to say, "We've somehow made it this far and we're going to stop and give ourselves a pat on the back!"

Warner Brothers pushed the record hard and there were television performances, heavy tour schedules and plenty of press. The band's rendition of "Breathless" appeared in a major motion picture. The single "Hot House" was being pushed at radio. X had completed the transformation from punk rock poets and troubadours to hard working musicians and it showed.

Polished and confident "More Fun" embraces folk, funk, blues, Americana and rockabilly. All the while with the poise and grace that X is revered for.

After "More Fun" had been worked through it's lifecycle, the band stopped to catch it's breath and consider the next move. There were more big changes coming and some of those changes would be wholly unexpected and in some ways even drastic.

But what else would you expect from the band who sang "This is the game, that moves as you play."

Reached #86 on the Billboard top 200 chart.

Side 1
The New World
We're having Much More Fun
True Love
Poor Girl
Make the Music Go Bang
Breathless
I Must Not Think Bad Thoughts

Side 2
Devil Doll
Painting the Town Blue
Hot House
Drunk in My Past
I See Red
True Love Pt. #2

Front Cover: Exene Cervenka
Back Cover: Norm Ung
Photos: Raymond Bridges, Nick Schmidlin

Engineer: Clay Rose
Assistant Engineer: Brian Scheuble

Mixed By: Clay Rose, Ray Manzarek, and Brad Gilderman

Recorded: June 1983
Cherokee Studios, Hollywood, CA.

Electra 60283
PHR-2006

SIGNED John Doe



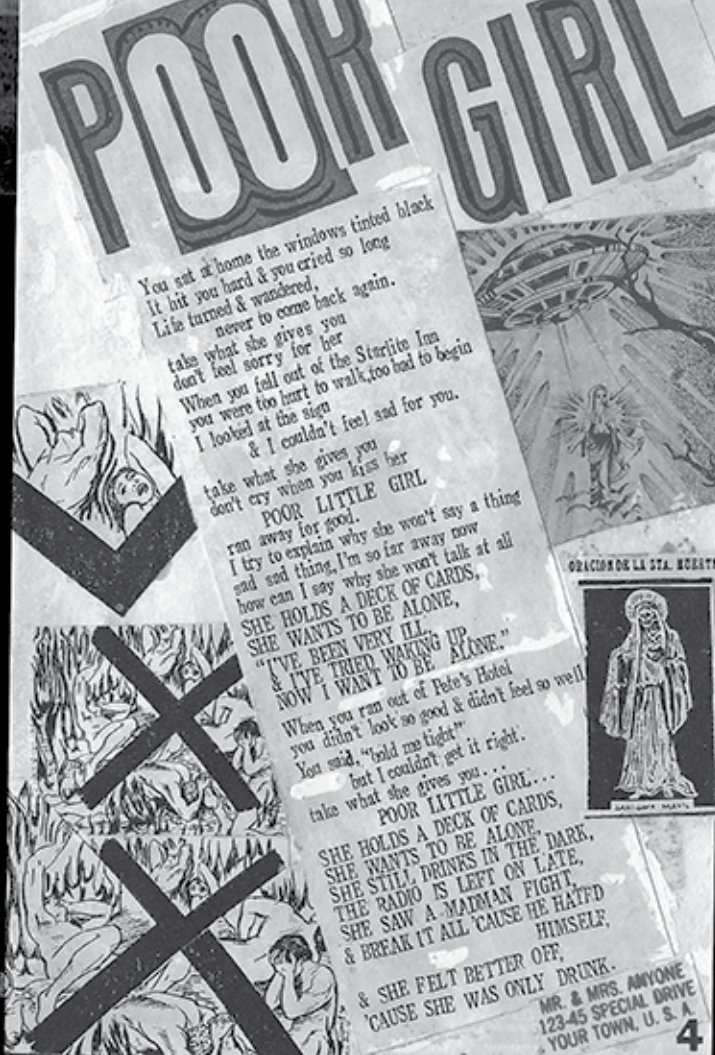
"...can only enhance their growing reputation..."

- Rolling Stone



john

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billy

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dj

This album was expansive thematically-it reflected the tons of touring we were doing, particularly through the United States.



exene

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accolades

Joe Keithley, D.O.A.
Dave Alvin, The Blasters
Tommy Stinson, The Replacements

Mike McCready Pearl Jam

"It has been an honor to watch X every night on our tours together. They are a true American band with iconic status...the perfect collection of cool punk rock music with the literary sense and style of John Steinbeck.

Exene Cervenka and John Doe have painted the American Dream - blood red, white, black and blue. With colorful imagery of love, desperation, and life, their songs take me on a journey every time I hear them.

DJ Bonebreak is one of the greatest drummers around. Billy Zoom has one of the great right hands in rock guitar and excellent leads too.

I went and saw them a few years back in San Diego and what I saw that night was magical and dangerous st@ll. X just makes me happy and I feel grateful to be able to know them as friends. Thanks X!"

Jeff Ament Pearl Jam

"A few years ago, some friends and I created some alternate criteria for what would make up a great American band -- musicianship, lyrics, originality, live performance, three consecutive great records and nothing in the later years that might soil the band's reputation.

X made the top five of everybody's list of Greatest American Bands."

Jack Rabid Editor & Publisher The Big Takeover

Thirty five years on, punk rock seems like it devolved into a rote, paint by numbers, dulled, machine stamped formula. But when it first hit like the Hindenburg, the greatest bands in fact, were actually hot musicians - like X.

They were the American band everyone pretty much agreed on. The first four albums took off like rockets in the underground I remember, transcending the sadly starting-to-narrow punk tag, because it encapsulated the original '77 outbreak's greatest strengths.

One... boy could they play! Billy Zoom's '50's inspired post-rockabilly riffs ripped through every club or hall that I saw them at (to this day), and that rhythm section of John Doe and D.J. Bonebreak was flat out relentless - fast and yet heavy.

Two... They had the fierce intelligence and raw, unfiltered poetic smarts we flat out demanded then. Exene Cervenka and Doe's lyrics delivered in their frenzied, yelped, stridently harmonic/anti-harmonic singing were like reading a Raymond Chandler novel, and it put the lie for the 1000th time to the media meme that punks were dumb, bored, lazy wastrels.

To this day they are a flat out national treasure.

Penelope Spheeris Director "Decline of Western Civilization

1977. Time to tear down the old and bring in the new. I'll never forget the first time I saw X. The music was purely original, like nothing I'd ever heard before. They borrowed from no one. They ripped-off no one.

Four amazing musicians who magically came together and created a totally unique sound. To us they were L.A. royalty. They set themselves apart from the other punk bands of the time because their music was more melodic, the poetic lyrics more personal, and the performance more visceral and intuitive without being affected or artificial.

John and Exene's lyrics provoked deep thought and tumultuous emotion.

X was one-of-a-kind, totally distinct from other bands, yet they fit in perfectly with the massive and explosive Los Angeles punk rock movement. Exene's unique, inventive style has been embraced and mirrored by fashion aficionados for decades. Their longevity is well deserved, their originality carries on, and their signature sound has now stolen the hearts of an entirely new generation of fans.

Jason Fine Rolling Stone

I saw X play about a dozen times in high school, and, for me, a lot of those shows involved some pretty epic misadventures. One time, I "borrowed" my dad's Honda Prelude and drove eight hours from Orange County to see an X show at a club called the Devil House in Tucson. Before the show I met a bunch of punks in the parking lot - mohawk-and-safety-pin-through-the-nose type punks - and they invited me to a ratty apartment complex near the club to party. They were drinking Coors (which seemed very un-punk to me) and cutting each other with a pocket knife. One dude had a kitten on his shoulder, and another guy was flicking lit matches at its tail. I remember thinking these idiots had it all wrong - this isn't what punk's about. Punk isn't nihilism and violence and destruction and drinking right-wing beer. Punk is freedom and passion and joy. It's remaking the rules -- defining something real, un-ironic, un-hypocritical. At least that's what I thought punk was about - and I learned that from X. X didn't pose. X stood for something: truth. Even in the early days they were so fucking good, a big rolling freight train of electricity and emotion, menacing but human, with songs about love and lust and Los Angeles that spoke for the ages. Each time I saw them they got better--more daring, more precise. Unlike so many punk bands they were not afraid to be great. When I got home from Tucson the next day, my dad was surprisingly cool about me stealing his car- he just wondered why I'd drive 16 hours to see a punk band. I told him this wasn't just a punk band, it was X - the best band I'd ever seen. I was 16 then. Thirty years later I still feel the same way.

Eddie Vedder Pearl Jam

"Every member of the band X is a master of their craft. Whether guitar, bass and drums, or poetry, songwriting and singing...each element is being looked after by an inspired genius. To have individuals with such massive talent all in one group is something incredibly rare. I've been gleanng energy, hope and information from their records for decades. It makes no sense to me that they never became one of the biggest American bands ever."



Produced by Ray Manzarek

Original Band Artwork By Exene Cervenka

Photos from the private collections of
D.J. and Diana Bonebrake and John Doe
Fan Photo from Billy Zoom

Masterpiece Collection Executive Producer:
Steve Kravac

Management: Mike Rouse M.R. Management
Booking: Andy Somers/Bruce Solar The
Agency Group Los Angeles

Re-Mastering:

Los Angeles
E.Q. and Dynamics: Brian Gardner for Bernie
Grundman Mastering
Acetate Cutting: Dave Cheppa for Better
Quality Sound

Wild Gift
E.Q. and Dynamics: Brian Gardner for Bernie
Grundman Mastering
Acetate Cutting: Dave Cheppa for Better
Quality Sound

Under the Big Black Sun
E.Q. and Dynamics: Brian Gardner for Bernie
Grundman Mastering
Acetate Cutting: Dave Cheppa for Better
Quality Sound

More Fun in the New World
E.Q. and Dynamics: Dave Cheppa for Better
Quality Sound
Acetate Cutting: Dave Cheppa for Better
Quality Sound

Master Tape Baking: Paul Dugre for Paul and
Mikes Recording

Album Artwork Restoration and Graphics:
Olli Tervo

Box & Booklet Design slapped together by
The Evil Twin (sashaloobkoff.com) with
Smoke Porterhouse backseat driving

Porterhouse Records
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PHR-2011



Porterhouse
PRIME VINYL