



Shahrom Donald Bahi Hawley, aka **Coz the Shroom** aka S.D.B.Hawley, Zombiac, etc.,
Born September 2nd 1967, Daka Bangladesh

Left handed, subversive underground, DIY, Cassette Artist, Recording Artist, experimental music,
Punk, Psychedelic, guitar rock, Goth, Early 70's Glam, prog rock, Vocalist, composer, guitarist
Numerous talents other than music.

At the age of three I wrote a few simple songs on a toy organ. I Took an interest in recording with
cassettes before attempting to compose and record my own music.



Shahrom with a Panasonic Cassette Recorder Creating a Star Wars Parody with therapist.

I self taught (with some coaching) guitar and keyboard on an acoustic owned by my brother. The synthesizer was really something-- this was in our family since at least 1978, but the keyboard was a touchpad. It had some waves you could select and a few sliders you could modulate it with. By 1979 I recorded two lost tapes of music, one as "Coz the Shroom" and another as "Coz the Shroom and Poger Cho" These were recorded live to a boom box and only a single copy was made and distributed. After a few more formative years, jamming, recording live jam sessions, and modest formations of early bands.

When I moved to Austin I thought about copying and packaging tapes. I also wanted to do overdubs but didn't have a four track, so I took some radio shack parts, and a couple of tape decks and managed to rig my own multitracking workaround.

In Austin I quickly gained a lot of experience in distributing fliers, fanzines, and ways to network and promote myself.

I became known, along with Daniel Johnston for being an outsider artist who made his own tapes, did his own artwork, and prolifically promoted himself. To me it was as though we were rivals, and I was certainly considered his peer.

I first entered that wonderful scene at a bookstore called Paperbacks Plus that held poetry readings and events that served as early open mic type venues. The basement had been closed down as a fire hazard, but had been a legendary punk club in Austin called Voltaire's basement.

Me and the guy who created that venue became friends and formed a sort of experimental performance and music duet called "the Runs."

I was also expanding to other literary venues as a solo artist presenting myself as would a (or actually an electric) folk guitarist. and trying to form a more conventional band. After a lot of playing a round and a lot of exploring I ended up in Dogfish and in 1987, the year I turned 20 both my cassette recordings and my live band started to enjoy a pretty good bit of local popularity. One of my cassettes got an unsolicited review as a recommended Christmas gift for 1987.



“Bride of Mars” one of “the Best Christmas Presents for 1987” (Austin Chronicle)

Although I was barely aware of the club kid phenomena, a lot of that got filtered down to me through the more creative aspects of the punk aesthetic of the mid 80's and I would always try to create a new outfit for every show-- although these costumes were always on the shabby/thrift store side of eye-catching. I

couldn't invest a lot of money and time in making anything really high quality.



People came to see the band often just to find out what I was going to wear or what my hair would look like. We had a weekly gig and often played independently run counter-cultural festivals, often deliberately staged against the backdrop of some tourist-trap festival first there was Aquafest, and we would stage a counter-festival for freaks and wierdoes.

I loved Dogfish. We practiced a lot and Dogfish remains the tightest band I was ever in. But the guys never were satisfied without our recordings and I thought we needed to push a demo and get a good indie record deal.



Dogfish at "the A-club" another venue from the makers of Voltaire's Basement

Soon I was networking into national fanzines such as Gajoob, and ND. It was through ND that I met another cassette artist who wanted me to collaborate and go on tour with her, and I was just plucky enough to decide I could do it.



Coz the Shroom and Lisa Carver, rehearsal 1998



On Tour with Lisa Suckdog in 1998, Lounge Axe, Chicago

I was in awe of Lisa Carver-- her press kit and cassette were a knockout. I was star struck-- it was something far more raw and primal than I had ever been connected to before and I really connected with it. Lisa was just 19 at the time, and I was 21. I was struggling for all the exposure I could get, and Lisa had an article about her in SPIN magazine with a large photo of her and her then husband Jean-Louis Costes.

So began my collaboration with Lisa Suckdog and my broader involvement in performance art, guerrilla theater, subversive, counter cultural, and iconoclastic events.

Lisa got me world wide exposure. She chronicled our tours in her famous fanzine "Rollerderby" and later in a book called "Suckdog-a-Ruckus." Because of Lisa I am able to say that I performed at such venues as the Knitting Factory and ACME arts, both prestigious venues in New York City. Working with Lisa exposed me to a broader audience.

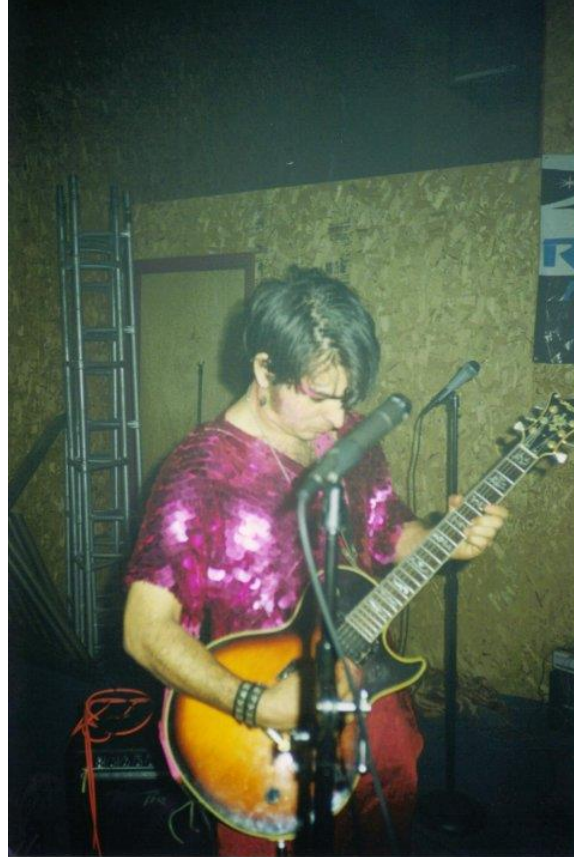
But my involvement with Lisa was spotty over the 10 year period I worked with her. Much of my time was spent developing a new band, first just "Coz the Shroom," then "Coz the Shroom and the Girl Robots" And finally just "the Girl Robots."

In our various line ups the Girl Robots sometimes worked with renowned local drummers, such as Greg “Psycho” Jones, Lisa (credited in many of her recordings as “Dave”) Cameron, and Thor Harris.



The Girl Robots: L to R DG, Coz the Shroom, Steve Landry, Thor Harris

I often made recordings or live guest appearances with Space-rockers ST-37. I joined a highly abrasive and theatrical group of punk rockers from Mississippi called “Meat Truck,” and performed locally and recorded with them.



Coz theShroom, Indianapolis, 1997

I also wound up being part of a very small indie record label from Indiana called Septic Shock Records, recording and playing with a younger set of kids called the Neophytes. I did a few live events in Indiana and event went up there to record the album we ended up releasing.

By 2002, however, I wanted to get out of Austin and for many reasons returned to New Mexico. In New Mexico I continued to record and even formed a short lived band that played a few gigs, but by now I was mostly playing live guitar and singing to pre-recorded tracks.

Sometimes I would go to Austin and continue to play there.

In 2013, I received the News that Lisa Carver would be appearing in Austin for the first time, not as Lisa Suckdog, and certainly not doing any sort of music, but performing at something called “Sux By Suxwest” which was a noise festival.

I taught my wife to play drums in three months, we went up there and practiced with my then 16 year old daughter and my Saxophone player from the Girl Robots, and played what is at the time of this writing the last band performance I ever made.

A photo that Lisa took of me and my second wife Phyllis ended up in vice Magazine, my first photo in a National Magazine of some notoriety.

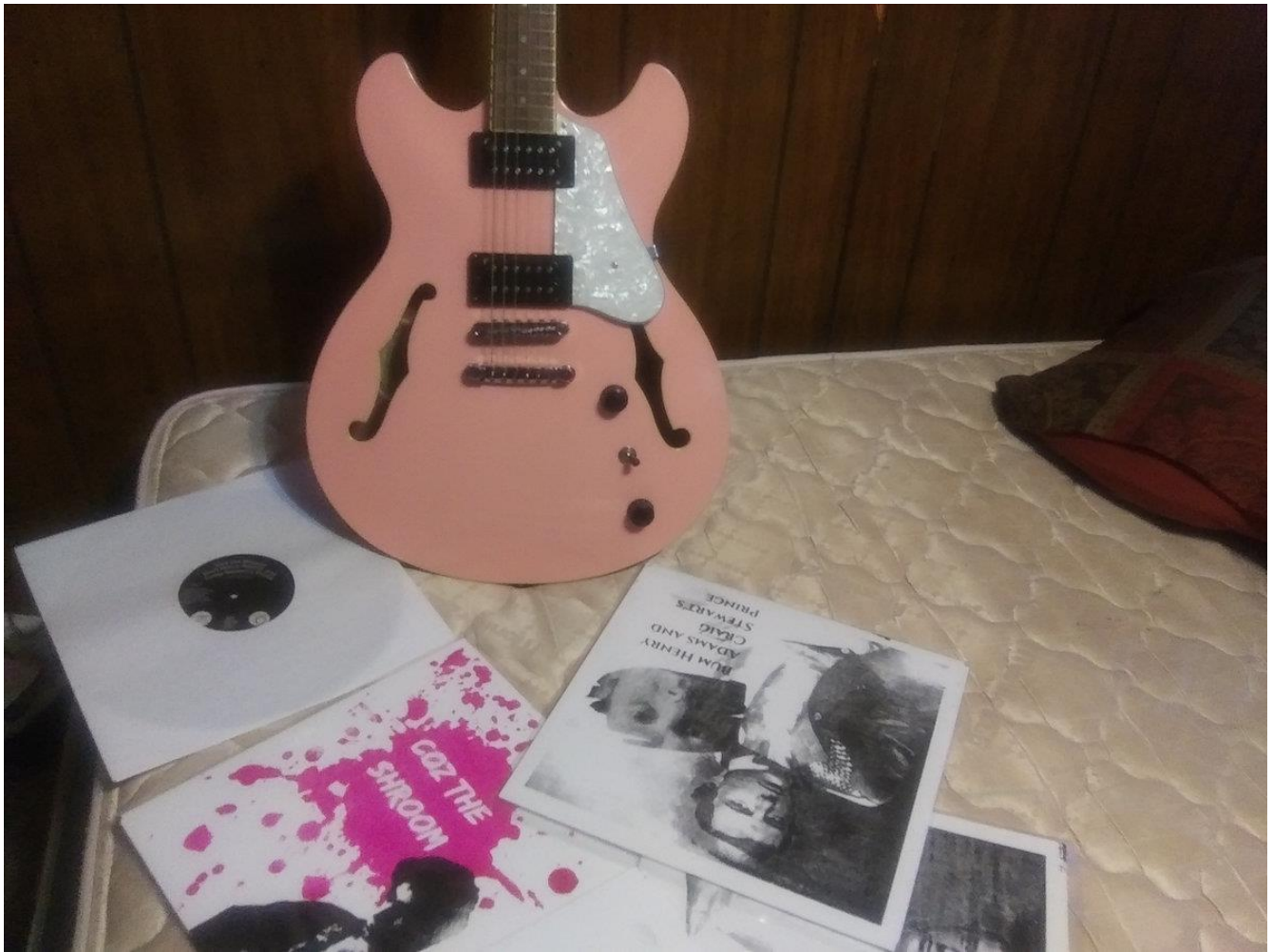


Vice Magazine, 2013, photo by Lisa Carver



Coz the Shroom and daughter Lucero

Then in March of 2020, Scott Telles of ST-37 and Craig Stewart of Emperor Jones Records released a small run of compilation LPs of my music and had a hoot night in my honor in Austin to celebrate it. I put in an appearance by webcam, now a more common practice since the Covid-19 Pandemic. It was just getting started back then and I was still proving myself to be ahead of the curve.



After enduring great personal loss, I am standing on my own and once again re-inventing my music, re-inventing myself, and trying to move forward.
I am currently composing music as a freelance artist on Fiverr and busking regularly at an appropriately psychedelic themed coffee House (“Mad Coffee”) at the Mall in Alamogordo.



Live at Mad Coffee, Alamogordo, 2021

This, of course is a bit more family friendly and features cover songs as well as originals.

I hope to integrate the writing of fiction, storytelling, and video production into what I do to share largely online. I envision it becoming the sort of thing I may take to surrounding communities and other modest venues and present more in the manner of a book signing than a full blown rock and roll show.

Just think of it as a book signing from the echoes of Voltaire's Basement and you won't be too far from the mark.