

issue 8
vol. 2

Savage pink



Probably one of the hardest parts of getting this fanzine together all the time is sitting sitting down to write this--my "editor's bit"...so why the fuck do I do it, you ask??? Who knows...mostly because I feel this need to make some sort of a unifying statement I guess...you know, pull the troops together and re-think what we're fighting for...so anyway, Savage Pink has slowed down it's production a bit, partly because we're putting more energy into promotion and distribution, partly because we're getting involved in alot of other projects, and mostly because the scene here in Philly/Jersey has slowed down quite a bit too. So there's not that much to write about. But things look great for July and August, so we expect to have a killer issue next time around, pecked with local shit, as the saying goes. What else...oh, I'd like to make my standard invitation to participate in Savage Pink--really, everyone is invited to write whatever he pleases and send it to us, I haven't refused a contribution yet....cheers you lot!!!!

**editor's
page**

Issue # 8 Staff

Editor
Allison Raine
Contributors
Shirley
Andrew Liberte
Ronald Thatcher
Chastity B.
Al Danis
Donny the Punk
Bão Boo
Rienzi

Savage Pink at:
1248 Day Street
Phila., PA 19125
"Truly crucial rules"

SAVAGE PINK CONTEST??

That's right--Savage Pink is teaming up with Stiff America to bring you The Pigbag Contest--and even you can win... This contest is so disgustingly simple that we're almost embarrassed to print it!!!!

AND LOOK WHAT YOU CAN WIN.....

- #1...Pigbag's "Getting Up" 12"!!!!!!
and to go with your new "maxi-single"...
- #2...Pigbag's "Dr Heckle and Mr Jive" 1p!!!!!!
and for your added pleasure....
- #3...a brand new Dr Heckle and Mr Jive poster!!!!!!
and to complete this dream package...
- #4...a Stiff America enameled metal badge!!!!!!

All you have to do is answer these ridiculously simple questions:

- 1) Name two Stiff recording artists.
(past or present)
- 2) Spell your name, address and telephone number, put it in an envelope, and mail it to:

Stiff Contest
c/o Savage Pink
1248 Day Street
Phila. PA 19125

Don't delay...enter today!!!!!!

Ever since 1975, when Sheena decided (with help from the Ramones) that she was a "punk rocker", we have used the word punk to describe a certain type of music and everything associated with that music ("punk art", "punk clothes", etc.).

It wasn't long before an attempt was made to banish the word and replace it with new wave, which is more commercially acceptable. Remember when we were told that "punk is dead; long live the new wave"? Fortunately, we overcame this Temptation of the commercial Devil.

(New wave does have a proper use, actually two of them: one to describe a part of the rock world which happens to include punk in it along with ska, electro-pop, etc.; secondly to describe the non-punk part of the first definition. Here, tho, I am speaking of the attempt to substitute new wave for punk across the board.)

Today there is a new challenger to the word punk: the term hardcore is being pushed in the U.S. as another way to banish punk from our vocabulary (here again, there is a proper use for the word, describing a particular type of American punk).

The persistence of the attack on punk, and the tenacity of its continuing use, indicate that punk is a word of power, and worth taking a close look at.

In the days of Bill Shakespeare, punk meant "whore, prostitute." In modern times the word has acquired a wide range of dictionary meanings, all of them finding at least a few echoes in punk rock. Let's take a look:

Starting with the least common definition, we find that punk can mean "a young untrained circus elephant" (which reminds me of the way certain musicians carry on on stage, or maybe slam-dancers). One dictionary defines an American use from the Algonkin (Delaware) Indian punk meaning "living ashes", a term to describe insect bites. Ask the big record companies and commercial radio about that one! For that matter, not a bad way to describe our zines....

Then there is punk as "a person or thing of no importance; something or someone worthless or inferior." Thus the Clash: "they /the rich/ think you're useless and so you are, punk" (in "Remote Control"). There it is used ironically because it is the way punks are seen by the power elite (not to mention the big record companies).

We also have punk as "a stupid, naive, or foolish person"; this sense has been used with fine ironic intent by the Ramones (in songs like "Cretin Hop" and "Lobotomy") and others.

A specialized slang meaning found among prisoners, hobos, tramps, cowboys and other such all-male groups who are isolated from female companionship refers to "a boy (usually 'straight') who gets fucked." Even this meaning is relevant, for in the symbolic sense, punk rockers all have been and are being fucked by the system, and are full of anger about it.

A broader definition describes a punk as "a young, inexperienced person (especially a boy), a beginner." We all know that punk rock belongs to the young and that it is the perfect form for new musicians.

Punk also carries a sense of small size as well as youth. There is a certain implication of vulnerability. The big neighborhood bully of grammar school days was not a punk, but the kids he picked on, those who had to learn to fight back and be tough despite their inferior power position: these became the punks, the guerrilla fighters of the neighborhood. There is an important key to the psychology of punk rock here.

Finally we come to the most common dictionary meaning, one that recently found its expression in a New York Post headline: "PUNKS SHOOT TWO COPS." Here, a punk is "a juvenile delinquent, a young outlaw, a youthful troublemaker, a young hoodlum, a teenage gang member, a rebellious youth, a smart-ass kid." It is this definition which is the main basis for "punk rock", the music of rebellious and defiant youth, and it is this meaning which influences the punk image, its fashions and values, the most.

Considered phonetically, punk has a very powerful sound: pithy, direct, with all the punch (when) of a single tight-packed syllable. It opens with an explosive labial "p" and closes with a hard "k". The word sounds the way punk is: fast, hard, short and aggressive. (Hardcore, on the other hand, starts with a very wimpy aspirant "h" and has no strong emphasis on either syllable.)

Terms like new wave and hardcore are relatively neutral and value-free. This makes them words which are easy to co-opt, manipulate thru advertising, and exploit for commercial profit by the Big Music Business. These words can be sanitized and made inoffensive to sell them to the largest possible audience. It is for this reason that these terms have been introduced and promoted.

Punk, on the other hand, is the key to a sense of community, of a movement, of an identity and subculture. "Punks Help Punks" is a conceivable slogan; "Hardcore Fans Help Hardcore Fans" is not.

The word punk carries with it, whenever it is used, the overtones and undertones of its various meanings and connotations. It speaks of alienation, youth, "anti-social" attitudes, resistance to euphemism, explosive force, defiance, even dangerousness. It stubbornly resists co-optation and commercialization. It cannot be sold as a bland and inoffensive commodity.

A "hardcore" band can sell out and still remain "hardcore", but a "punk" band that sells out is no longer "punk." This word punk stands like a faithful guard protecting our music and our subculture from the temptations of respectability and inoffensive acceptability. Every time some mayor or police chief rants against the "punks" who are raising hell, spray-painting city hall, etc., he is unwittingly helping us protect our music.

Punk has spunk. It is OUR word; nobody can take it from us in order to turn it into an advertising slogan.

Be a punk! don't give our word away! Oi! Oi! Oi!

THE POWER OF A WORD
by donny the punk

PUNK!

GIRL SCHOOL LOCK UP YOUR SONS TOUR 82



Girlschool goes to the head of the heavy metal class.

*continued
next page*

Action screams like screaming blue murder
Action screams when there's something to say
Action screams when there's no words to tell it

After my rave-out last ish, it's not surprising that I'm back this time with a feature on GIRLSCHOOL'S Screaming Blue Murder.

After the Girls rocked my boots off on their "Lock Up Your Sons" mini-tour, I was positively craving for more, and nearly bust a gut when I finally got Murder in my sweaty little palms.

Not to be disappointed, no sir, not one iota.

Out for a third round (second in America), the ranks have changed a bit with the addition of Gil Weston (ex-punk band the Killjoys) as a replacement for Enid Williams on bass. Gil was recommended for the band by none other than Lemmy of Motorhead.

Not to repeat myself (but to repeat myself) GIRLSCHOOL plays the bitchinest kick ass head bang heavy metal I have ever had the pleasure to be assaulted by.

From the initial ripsaw of the title cut to the floating charm of the (surprising) closer, "Flesh and Blood" Screaming Blue Murder is all the teen dreams and fun and madness that heavy metal should be. Somehow GIRLSCHOOL manages to make it all come true again. Their cover of the Stones "Live With Me" is destined to be a classic--with Kim and Kelly around, there's no need to pull out Mick and Keith.

Living like a hellraiser
White line madness hits us hard again

Barmy army right there with us
Pulses racing
Denims, studs and chains...

Hellrazor was the first song to grab me off Murder--it's all the things that ARE Girlschool wrapped up in a rebel-rousing anthem...

Drinking, sinking down under the table

Drinking, thinking, I'll be on my back again
Day breaks well gone we're no sight for sore eyes

Mad men, mad men

We'll hellraise through the night that's alright, alright

But there's nothing here that I'm not



crazy about now...from the Aerosmith-esque "Take It From Me" to the scream at-the-top-o-your-lungs "Turns Your Head Around", to the bewitching "Flesh and Blood", which is the most surprising track on the album, because it is a departure from Girlschool's butcher-with-a-chainsaw usual approach. It's a side to the band that I hope we get to hear more of.

Screaming Blue Murder is being remixed for the States (I latched onto an import copy) and will include "Tush", a Girlschool stage standard. I really

don't know why they want to TOUCH the mix, but I guess we'll have to wait until September when it's released to find out. Meanwhile, the Girls are on tour again supporting Iron Maiden and the Scorpions (no East Coast dates have been scheduled yet).

Whatever you do, don't miss Screaming Blue Murder, or Girlschool next time around.

note: the album is on Bronze import and will be on Stiff in America

the have not,

X

Drink at the Bar Nothing
bar anything but the
the bottom step of the ladder
it keeps getting
higher and higher
Dawn comes soon enough
for the working class
it keeps getting
sooner or later
This is the game
that moves as you play
How does it feel
to have your own
bottle of booze behind the bar
How does it feel?
to play cards
with the barmaids
while they work
at Jacko's Rocketship
or the One Eye Jack
My Sin &
The Lucky Star
A steady place to study and drink
Day old days ancient
bloody mary bastards
in a hardcore
blue collar bar
Here we sit--
a shot and a beer
after another hard earned day
AT THE HI*O*HI
& THE HULS GAL
BEE-HIVE BAR AND
THE ZIRCON LOUNGE
G.G.'S COZY CORNER &
THE GIFT OF LOVE
STOP*IN*DRINK, SIT*IN*SIP, REST*IN*PIECES
DEXTER'S NEW APPROACH
& THE GET DOWN LOUNGE
THE AORTA BAR, DETROIT'S MAIN VEIN.....

JUNE 12

nyc

Day: Anti-Nuclear Demonstration

Night: Circle Jerks (Irving Plaza)

Reagan Youth got the word out for all punks to meet at club A-7 at 9:00 that morning, for the demo. A small group from Philly went, but arrived an hour late. There were other punks around but we missed the bulk of them.

Participants, media, and tourist-types had a blast with their cameras. I think the punks were photographed as much as anything else. These photographers should offer food. Even the zoo animals get that much.

The march was cool with plenty of good visuals. The rally was predictable. A few good speakers. Some ok. Some pathetic. Music was provided by acoustic performers and big rock stars. No punk.

But a few punks had other ideas and we heard lots of good music all day (thank JVC!) No rain, so it was more pleasant to say NO to the heads of state this time.

After getting lost in NYC's subway system, then in the area of Irving Plaza, I finally found the fucking place--after appearing from all the Philly people.

Once inside, there was Chuck, Neil, Shirle, Keith...sorry if I forgot anybody from this area. Also Dave from Reagan Youth. He said the punk grouping was 50 strong at the march the day. Reagan Youth is in touch with some Philly area people now, including Savage Pink. They are organizing a form of networking for anarchist punks nationally, and possibly internationally. There were some good fanzines they were distributing at the gig.

The first band was Front Lines, who were energetic, and for some reason, seemed as new as they are. Crowd response was good.

The Phantoms (formerly the Invaders) were second. They played new wave/punk/dance club music that seemed inappropriate for a Circle Jerks gig. They were the band that got in the big scream-out (and almost fight) with Bad Brains' H.R. at the NYC Rock Against Racism gig last May. The hardcores present (at RAR) were supportive of H.R. and the Phantoms are not the most loved people in NYC. Boos and yells for the Circle Jerks were mixed with the applause.

The Circle Jerks had their beautiful banner of the cartoon slam dancer as a backdrop behind Lucky's drums. They began with Moral Majority and played a killer set of about 15 songs. Lots of a stuff from the recent Wild In The Streets album (Letter Bomb, Question Authority, Stars in Stripes, Leave Me Alone and others.) and older material from Group Sex. There was lots of stage diving and New York slamming (correction--"mashing"...c) including a fake punch move many were doing.

POSTSCRIPT...Circle Jerks to Philly The Philly Circle Jerks gig was much like NY's--fantastic. The set was either almost or exactly the same. Unlimited crowd enthusiasm. East Side tables long since "removed" from in front of the stage (since the opening S.O.T. set.) Decontrol were totally great. What's the story with East Side, anyway? Bobby trying to make amends, or what? Whatever it is, Decontrol headlined a hardcore show, last May, and now the Circle Jerks!!



SHAWN
KORRI
'81



CALLING ALL PUNKS:

An Anarchist Manifesto

"...I wanna be Anarchy; it's the only way to be." --the Sex Pistols



Anarchism has been a feature of the punk scene ever since Johnny Rotten sang "Anarchy in the UK". Lately it has become prominent in the disunited States of America as well as in not-so-merry England. The black flag and the circled A, the historic symbols of the anarchist movement, are all over the place. Unfortunately, however, there is a lack of real info on the movement. To make matters worse, the anarchist symbols are being used by trendies who have no commitment to it whatsoever, and who are giving other people the wrong impression of what anarchism is all about. We are surrounded by misinformation and misunderstanding, since the regular media are all against us. As a veteran of the movement, both above and underground, I feel it is necessary to clear this up by providing real information.

ANARCHIST ANGER

Much of the anarchist talk we hear (and some of the action) is purely emotional; a gut reaction to being screwed into the ground by the government or the system it upholds. There is nothing wrong with such anger--

"Let fury have the hour/ Anger can be power

D'you know that you can use it?" --the Clash

--for without it there is no energy, no commitment, no action. This energy of anger is stimulated and expressed with vigor in punk rock.

Anger without thought, however, is useless, unproductive, and ultimately self-defeating. Fortunately, a great deal of thought has already been given to anarchism as a serious approach to life. What do I mean?

"Kick over the wall/ Cause governments to fall

How can you refuse it?" --the Clash

ANARCHIST PHILOSOPHY

The anarchist is a lover of liberty.

"An-archy" (Greek) means "no government." Anarchism is political -- not because it runs candidates for office, but because it is concerned with the question of Power, who has it, who doesn't, and how it is used.

"Who needs the Parliament, sitting making laws all day?

They're all fat and old..." --the Clash

What we anarchists have in common is the firm conviction that the State (or government) is by its nature inevitably oppressive, corrupt, destructive, and evil.

Power corrupts by its very nature, and any revolutionaries who succeed in overturning the rulers, but then go on to rule in their place, will eventually become corrupt, remote, and oppressive in their turn. The original ideals of that revolution will be replaced by the attachment to power itself.

"Abolish government!" --TSOL

ANARCHIST IDEALS

Anarchists call for maximum freedom. This can only be attained by abolishing government itself.

"Who needs remote control/ From the Civic Hall?" --the Clash

In general, anarchists would like to replace the organs of State power --politicians, bureaucrats, police and professional military-- with community decisions made and carried out by all of the people in a community. The basic communities should be small enough for everyone to know everyone else. Rather than pay taxes to foist the job off on a hireling, THE COMMUNITY organizes itself to perform needed functions. People assume responsibility for their own lives instead of passing the buck to someone else.

"Police and thieves in the street/ O yeah

Fighting the nation with their/ Guns and ammunition."

--Murvin and Perry

To give an example: In anarchy, rather than hire cops, lawyers, judges, prison guards, etc., all of whom make their living off of crime and have a stake in perpetuating it, the anarchist community protects itself against those who would harm it. When everybody has a responsibility for seeing that people do not get ripped off and that disputes are settled fairly, crime evaporates. Anarchists support groups like the Guardian Angels because they are non-professional, members of the community, and they are responsible to the community rather than to the government, the rich, etc.

"You fight each other, the police state wins

You cook your goose when you trash our halls." --Dead Kennedys



Let's be specific: bouncers and "security" goons are not needed in our clubs when we ourselves are responsible for keeping the peace and making sure that our own gathering places are not destroyed. We don't need a revolution to do this. Punk anarchy is our responsibility, now, and we can make it work on a small scale right now!

It is true that some useful functions may be lost when government is abolished, but the gains to the people far outweigh the losses, and co-operative associations can assume such previously state functions as air traffic control, education, fire-fighting, etc.

Two of the best-known writers of anarchist theory are Mikhail Bakunin, a Russian who broke with Marx in 1872, and Emma Goldman, an early 20th Century American who is perhaps best known for declaring: "If I can't dance, I don't want to be part of your revolution." Oil The writings of Sacco and Vanzetti, executed in Massachusetts for their beliefs, are also widely read.

THE ANARCHIST MOVEMENT

"Punk means thinking for yourself." -- The Dead Kennedys
Anarchism has no party line; a wide variety of viewpoints can be found under the black flag.

There is a minority of "right-wing" anarchist-libertarians, for example, who in the USA are an influential part of the Libertarian Party, and who are concerned exclusively with restricting State power.

"Poor little fucker, poor little serf

Working like a mule for half of what he's worth" --Crass

Most anarchists, on the other hand, are "left-wing" and identify the State with the ruling class, the rich, the bosses, the landlords, bankers, etc. We apply anarchist principles to the economy as well, saying that workers should run their own businesses co-operatively rather than take orders and sweat for an outside owner or his hired bosses.

"Capital, it fails us now/ Comrades, let us seize the time."

"To hell with poverty!" -- Gang of Four

Many of us call ourselves socialists or Marxists, although we differ enormously from the conventional socialists and communists and their call for State control of the economy. The control of business must be in the hands of workers, not bureaucrats chosen from above. We generally advocate the causes of working people, the poor, minorities, etc., and we see an anarchist community as one in which people would be free of oppression and arbitrary Authority of all kinds. We also apply the principles of anarchism to sexual, religious, consciousness and cultural questions, and to our own organizations. Punk anarchism is almost all "left-wing".

"When they kick at your front door/ How you gonna come?

With your hands on your head/ Or on the trigger of your gun?"

--The Clash

"Left-wing violence, right-win violence all seems much the same
Bullyboys out fighting, it's just the same old game." --Crass

Another major line of division within the anarchist movement is over the question of violence, and whether and under what circumstances it should be used against the State and its rulers (the big corporations, for instance). By its own ideals, anarchism emphasizes co-operation rather than competition, and anarchists certainly agree that the State is maintained in power through the violence of police, army and prison guards, but we differ on whether violence is needed to counter this force. The nonviolent anarchists tend to be concentrated in the public part of the movement, while the fighters tend to end up going underground.

"The fatherland's no place to die for." --Gang of Four

Anarchists all reject the idea of the nation-state and its fiction of "sovereignty" and thus oppose wars fought on behalf of the State. We do not believe that Exxon's oil is more precious than your blood. The Falklands war is a good argument for anarchism, and so is the threat of nuclear suicide for the human species.

ANARCHIST HISTORY

"The poor still weak, the rich always rule

History lives on in the books at home." --Gang of Four

There have no doubt been individual anarchists since the dawn of history. Outlaws of all stripes tend to be anarchists by necessity if not by conviction. But the anarchist movement as a coherent political point of view pops up in the 19th Century. It was quite active in czarist Russia, and during the Spanish Civil War of the 1930s anarchists actually succeeded in taking over parts of the country (until Stalin and Franco joined to defeat them). The Spanish anarchists were also called "syndicalists" because they organized the economy in the liberated areas on the basis of co-operative syndicates. Syndicalism is still an important part of anarchist economics.



Continued

In the USA, anarchists were prominent in the early labor movement, especially in the pre-World War I Wobblies (International Workers of the World); in the late 1960s the Yippies (Youth International Party) carried the black flag. The Yips are still around and have kept close ties to the music scene.

Italy is probably as close to an actual, working anarchy as we get in the industrial world today, the Italian government having been ineffective for decades. West Berlin has the most active anarchist movement on the European mainland, with Amsterdam not far behind.

"A system built on the sweat of the many
Creates assassins to kill off the few.
Take any place, and call it a courthouse

This is a place, where no Judge can stand." --The Clash

Overseas, some anarchists are into "terrorism" as a political tactic. Italy's Red Brigades, for example. We have yet to see this element in the United States, and certainly the public cartoon image of the black-cloaked anarchist carrying his bowling-ball bomb around is far from reality. Still, it was an anarchist who assassinated President McKinley at the beginning of this century; others may yet follow in those footsteps.

ANARCHISM ABOVE AND UNDERGROUND

"The public wants what the public gets
I don't care what society wants/I'm going underground." --Jam

The international anarchist movement exists and operates on two levels, one public and one underground, each necessary.

The public part of the movement is what we see when the black flag is hoisted, or when bands sing about it. This, however, is but the tip of the iceberg. The rest of the movement is underground, highly illegal, very secretive, engaged in clandestine and sometimes dangerous activities, and is often allergic to being seen in public (or worse, photographed) with anarchist symbols.

The public movement, both organized and unorganized, performs vital functions, spreading our ideas by talking and singing about them, putting out newspapers, zines, pamphlets, participating in marches and demonstrations, recruiting people, and lending discrete support to the underground.

Those of us who are the most active revolutionaries tend to be underground, sometimes using public cover images which are designed not to attract suspicion. The underground itself is a loosely organized informal network of small cells, often involved in dope-smuggling, gun-running, bank-robbing, computer penetration, counter-infiltration (you'd be very surprised to know how far we have penetrated the State itself), and sabotage. See the publication The Anarchist Cookbook, which is widely available if you look for it.

RISE ABOVE! WE'RE GONNA RISE ABOVE!

--Black Flag

It should be clear from this account that anarchism is not the mindless pure destructiveness which some have made it out to be, and which has unfortunately given too many punks the wrong idea. Genuine anarchists should talk with them, explain what we are about, and ask them to take anarchism seriously. For we are quite serious, nothing less than a revolutionary movement to not only overthrow the government, but to destroy it. Anarchism is more feared by the U.S. government than the Communist Party, and for good reason.

"Are you taking over, or are you taking orders?" --The Clash

Any trends had better get out while they can. The rest of us are getting down to business. If you love liberty, copy this and pass it around. Hoist the black flag! Join the Resistance!

"Go defend your rights! Oii Oii Oii" --Blitz

--"Rienzi"

After reading this, you may want to contact some of these publications:

Open Road: BOX 135, Station G, Vancouver,
British Columbia, Canada

Overthrow: P.O. Box 392, Canal Street Station
NYC 10013

Community: 1427 Walnut Street, 4th Floor
Phila., PA 19102

Pigs For Slaughter: 121 Reilton Road, London
SE24, England

ANARCHY: c/o 84b Whitechapel High Street,
London E1 7QX, England

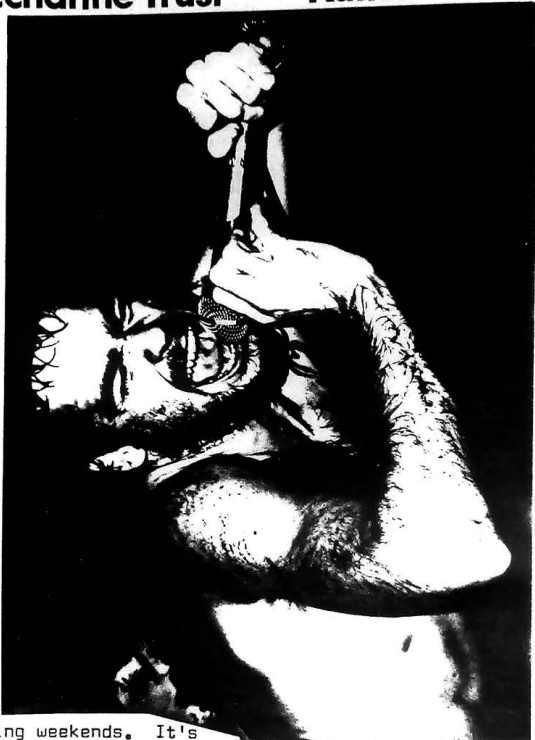
BLACK FLAG

ELKS june 4

Saccharine Trust

Autistic Behavior

details
by
Ronnie
Thatcher



photos
by
AL

I like nice, exciting weekends. It's something to look forward to during the hellish work week. Friday night, June 4th, I was thoroughly psyched to see Black Flag for the first time, and to see what kind of crowd behavior would accompany the band.

The Guardian Angels, from what I could see, were less aggressive. The rip-off Hunger Project idiots were ever-present in the basement (who keeps inviting these people?). No visible problems with the crowd. Autistic Behavior is always worth seeing, and June 4th was no exception. Saccharine Trust were energetic and played good Hardcore. They were quite appropriate for the second-billed band.

Finally, some unfamiliar looking people emerged onto the stage--two of whom with beards. The mixed reaction was more than amusing. Black Flag must be enjoying breaking out of their image

and roles. They seemed to be forgiven by the opposition when they burst into T.V. Party--followed by I Heard It Before and Depression. It's hard to imagine someone who's into Black Flag being disappointed at this show.

The floor was predictably wild and several times people were restrained, by other slammers, from getting into fights. Fortunately this show was not a repetition of last year's Sterlite gig, which no matter which version you've heard or believe--was a disaster. (For the un-

informed, or out-of-town readers, a rumble took place between the DC kids and the Philly kids and then some Kensington people got involved...Ed) Six Pack, Fix Me, Rise Above. All over. Crowd excited. Encore. Henry shakes lots of hands. Yeah, it was worth six bucks.





Out on the Town

- with Shirley -

Shirley has been to some truly crucial moshes since she last visited with you. The first was Bad Brains, The Mob and The Fiends at Irving Plaza. We were hoping to see Minor Threat but they were playing the next night so we was bummin' hard. Some Jersey boys and I headed up to NYC (thanks Dale), paid an East Side type outrageous ten bucks, and got in just in time to catch The Fiends. This band was the worst band I've seen in a while. They did lots of covers, Search and Destroy, Sugar-Sugar, etc. and they didn't do them well. I went downstairs to check out the scene. There were a few familiar faces, like Bruce and some AB's. All the regular NY'ers were there, Jimmy, John, Chris, Anthony, Riz. These guys are really cool, unpretentious and definitely know how to have a good time. Some people don't like their particular way of moshin' but it's fun and they aren't out to kill each other like some people I know. When The Mob came on the crowd was properly keyed up. I had seen the Mob before and they are one of the tightest bands around. They play real fast real well. After endless hours of waiting Bad Brains finally took the stage. Rumours were rampant that night that they were doing all reggae but the first song they ripped into proved those rumours wrong. This band definitely rules the East Coast. They played reggae mixed with hardcore and the crowd loved it. At one time there were more people on stage than on the dance floor. I'd like to elaborate on the songs that they did but I saw them so many times in those two weeks that all the shows are beginning to run together. But the best was "We Will Not" a true rebel rouser.

One week later we heard Bad Brains was doing their final hardcore show (again) at Irving Plaza. This show could not be missed so Allison and I, Neal, Chuck and the Jersey boys and girls (thanks Art) road tripped up again. Scream and the Undead opened but unfortunately I broke my straightedge and can't really remember their sets. Crucial Truth, however, sobered me up real quick. Now this band definitely rules!!!! They are so bitchin' I can't even describe it - you just gotta see em. I was ready for Bad Brains. This time they did a more split show with hardcore in the beginning and reggae and a guest singer towards the end. We moshed heavy and Neal was on stage singing and diving so much

that if I didn't know BB's lineup I would have thought he was in the band. This show was even more crucial than the first.

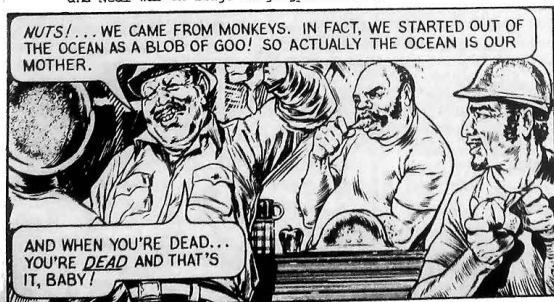
Okay, so that Wednesday we heard Bad Brains were doing their absolutely positively last and final hardcore show at CBGB's. Alright, we said, let's go. So me, Johnny and Allison road tripped up again. Now THIS was the best show of all and it didn't cost 10 bux to get in. The atmosphere this night was great - friendly, relaxed and fun. It's a shame Bad Brains won't be doing hardcore anymore because they are so great at it.

Despite all the fun I had in New York, I still had the most bitchin', crucial time Black Flag/TSOL weekend right here in Philly. On Friday our friends from NY came down especially for these shows and unfortunately we were at the bus station and missed AB's set. We came in towards the end of Saccharine Trust. I'm not real familiar with this band; they were pretty weird looking but they definitely kicked ass. We cruised around in between sets getting hassled and abused as usual. I saw lots of young people and no DC's to speak of despite the big talk going around. Also, there were no fights or riots. Everyone was real cool.



You could cut the anticipation and anxiety in the air for Black Flag with a knife. Their physical appearance was a lot different since I'd last seen them at the Starlite - beards and long hair? What next. Me and Allison worked our way up to the front of the stage in time for TV Party. Unfortunately there was a whole lot of jerkoffs up front who did their best to fuck things up for us. In spite of the Elks Centers' poor sound, Black Flag tore up all over the place. I don't care what anyone says about Henry - he is the best frontman around. Plus 10 points for beating the shit out of one of the aforementioned jerkoffs who gave him and the band a hard time. And although their new drummer, Emile, isn't quite as charismatic as Robo he did an excellent job that night. I was totally blown away with DAMAGED. Yes Boss, Black Flag totally ruled.

We decided to go to the party at Linda-from-the-Landmarks' house. Both Saccharine Trust and Black Flag were there. Despite all their pretentiousness which they seem obliged to put forth, Black Flag really aren't as bad as their rep. As soon as they dropped all the bullshit they were okay. Even Henry.



MATE AXER...

Shirley cont.

As if Black Flag wasn't enough for one weekend, Saturday was TSOL. Originally this show was to be at the Starlite. Fortunately, it was moved from there to this bitchin little hall next to the LOVE CLUB. The place was real cool with a balcony and everything. First band up was the infamous Legion of Decency. Lead singer Neal had on some wild outfit and lipstick. Even though these guys had there share of first gig technical difficulties, they played from the heart and with some more practice they could be real good. They always got off to a good start in the beginning of a song but need to keep it to the end. They look great anyway.



I was looking forward to seeing AB's because I hadn't seen them in a while. Wow, John Smith what a fucking sex symbol. I don't know what it is but this guy definitely has a lot of it. He has a style that is uniquely his own. This was one of the best sets I've seen AB's do. People were jumping from the balcony. I hope to see some vinyl soon. These guys could easily put New Jersey/Philly on the map.



TSOL ranks right up there on my list of top five bands. Their music is so different from your basic thrash and bash. They looked real cool, Jack had on some fucking Chinese bullshit pants and shirt and looked soooo hot. They opened up with Code Blue. After that I just let them take over and I had one of the best times ever. Ron, alone on guitar since they ditched the little guy, fuckin blew me away. They played all my favorites even Silent Scream. I couldn't ask for anything more.

What a great weekend for Philadelphia. If only we could have more like it. Signing off for now . . . LOVE, SHIRLEY



to Savage Pink

PHILADELPHIA'S ONLY
SUEVERSIVE FANZINE

(that means we're on YOUR side)

Just follow these instructions:

1. Decide how many issues you want

Four issues.....	\$2.00
Six issues.....	3.00
Eight issues.....	4.00

2. Enclose payment (check or money order payable to Allison Schnackenberg) along with your name, and address in an envelope and send it to:

Savage Pink
1248 Day Street
Phila., PA 19125

P.S. Cash is okay too!!

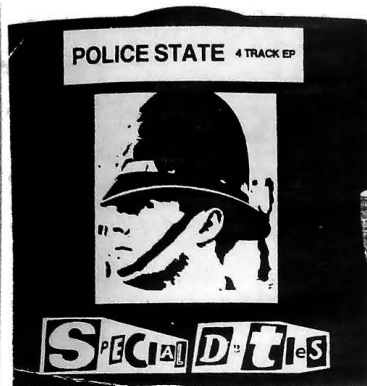
There's no time like Now...

SUBSCRIBE



RECORDS

by Chastity B. and Andrew Liberte



SPECIAL DUTIES: Police State EP (Rondelet Records import 45) Basic 4 chord boring punk with a repetitive chorus line, "77 in '82" is their motto-- maybe this would have sounded better in '77.....
TOYAH: Brave New World (Safari Records import 45)

This one may seem out of place here, but we review Toyah for her hair styles alone. The one-featured on the sleeve here is not her wildest but is truly imaginative pink and blue gravity-defying 'do' and compliments her Jonathon Livingston Seagull make-up beautifully. Oh yeah--the songs ain't bad, either.....

CIRCLE JERKS: Wild in the Streets (Faulty Products lp) It seems to be the general consensus that this lp cannot compare to Group Sex, the lyrics are longer and not as loud, raunchy or meaningful as they used to be--it's not bad at all but their style HAS changed.

DISCHARGE: Hear Nothing, See Nothing, Say Nothing

(Clay Records import lp) Being one of our fav bands we can't write anything bad about these guys. Cal and the boys have never let us down and this is no exception. They are loud and fast to the breaking point. We love it.

TOTAL CHAOS: There Are No Russians in Afganistan (Volume Records import 45) Total Chaos isn't very chaotic at all. Total Boredom is more like it. They seem to be trying hard to be political but just don't cut it.....

THE SYSTEM: The Warfare EP (Spider Leg Records import 45) The only bad thing about this single is all the song titles were taken already, guys!!! How embarrassing!!! But really the songs don't sound anything like the songs that had the manes before these songs had them (huh?) ANYWAY, the System is really hot and good. (goodfruity) **THIS IS BOSTON NOT L.A.** (Modern Method Records comp.) GREAT greatgreat **HARD HARD** core comp from beantown's best--Jerry's Kids, the Proletariat, the Groinoids, the F.U.'s, Gang Green, Decadence and the Freeze. Highly recommended. (Yeah boss!!) Best songs include "Broken Bones", "Narrow Mind", "Kill a Commie" and "Religion is the Opium of the Masses"

TOTAL CHAOS



SAVAGE



CIRCLE

get this album!!!!.....
SAVAGE CIRCLE (independent 45--c/o2329 Vance St., Bronx NY 10469) Germs-ish fast hardcore with basic short, to the point lyrics. "Kill Corps" is really good and best song. Support American hardcore and buy this so they can put out another one....

THE UNDEAD: Nine Toes Later EP (Stiff Records 45) Premier single from one of NYC's oldest hardcore bands, a really good single, surprisingly more pop-tinged than we would have thought. Fav cut--"I Want You Dead". Go buy this one, too....

SIOUXSIE AND THE BANSHEES: Fireworks Hey this may seem out of place (oh shit I forgot to put Polydor import 45) but it's just in time for the 4th of July nyah nyah!!! Anyway, everyone knows we love Siouxsie--this single is really Fab and I mean the production is not to be believed and the B-side has especially great lyrics....

RUDIMENTARY FENI**Farce (Crass records import 45)
A really good single and different from what Crass
has previously put out on their label in that it's
SLDW/FAST AND LOUD!!!!!--there's space for it in
anyone's collection.....

SOCIETY DOG: On the Lease (Subterranean Records
45 c/o 912 Bancroft Way, Berkeley CA 94710)

Anarchist band from San Fran. Their music is fast rock
rockish punk and REALLY good!!!! This, I think is
the first of two single they have out....

CONFLICT: The House that Man Built (Crass Records
import 45) a real good POLITICAL single very differ-
ent, again, from the usual Crass stuff. Also
fast and should appeal to just about everyone.....

X: Under the Big Black Sun (Electra lp)

Now on Electra Asylum instead of Slash, It took
four listens for me to like this album, and on the fifth listen I fell in love with
it. Ranging from the rockin "Real Child G'Hell" to the beautiful, torchy "Come Back
to Me" (a touching song about the death of Exene's sister, "ary) everything on Big Black
Sun is top-notch. X are unlike any band today, and are impossible to categorize. They
are one of America's greatest assets. Buy this!!!!....

THE PARTISANS: 17 Years of Hell (No Future import 45)
A killer single from one of the UK's top 5 punk bands.
The A side is slower than their previous single, but
you couldn't ask for faster when it comes to the B side.
Three great tracks and a fantastic sleeve featuring
our own dear Ronnie.....

VICE SQUAD: Stand Strong Stand Proud (Riot City imp)
Never really liked Vice Squad before this--now can't
get enough of 'em!! This lp shows the whole band
enormously improved, their subject matter outstanding,
and production a dream. Stuff like the rock-n-roll
guitar riffs on "Massacre" make this album great and
elevate Vice Squad heads above most of their English
peers....

RIGIDOUS ASSEMBLY comp. (Riot City Import)
a collection 'Assembly 1', so I guess there's more to
come--by some of Englands best new punk bands, all
previously unreleased. Best cuts--"Sell Out" by Vice
Squad, "Blown Away" by the Expelled, "Psycho" by Mayhem. Highly recommended....

WARGASM comp. (FAX 4 import) a really good comp. of anti-war songs in all variety,
with the likes of Poison Girls, Dead Kennedys, Flux of Pink Indians...
CHANNEL 3: Fear of Life (Posh Boy lp)

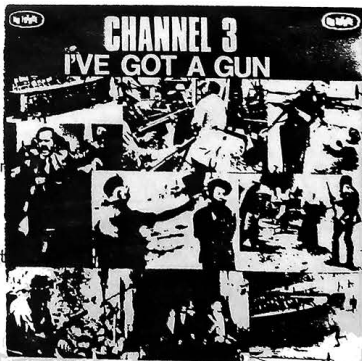
I've Got A Gun (No Future import 45)

An English import single by an American band!!!!
Who cares, the single is fucking hot as shit!!!!!!
Real good fast punk stuff. Unfortunately, the lp
doesn't even come close because it's too close to
"new wave", whatever that means. Anyway, the lp is
pretty lame.....

VARUKERS: I Don't Wanna Be A Victim (Hell imp. 45)
Guaranteed fast and loud--well the cover days that ar
and it is for the most part--really fucking great.

INSANE: EL Salvador (No Future import 45) this is
really good about 7 1/2 on a scale of one to ten,
and came with a really great fanzine Rising Free that
made it all worth while....

PUBLIC DISGRACE: Toxteth (Probe Plus import 45)
another great English garage band with lyrics that
are impossible to decipher. Great nonetheless....





NAZI PUNKS FUCK OFF!
NAZI PUNKS FU-OOPDS



DEUTCHLAND UBER ALLES
UBER ALLES DEUTCHLAND

COMIX



WHY HAS EVERYONE BEEN
CALLING ME ADOLF LATELY?
MY NAME IS RONALD, YA
GOT THAT R-O-N-A-L-D!

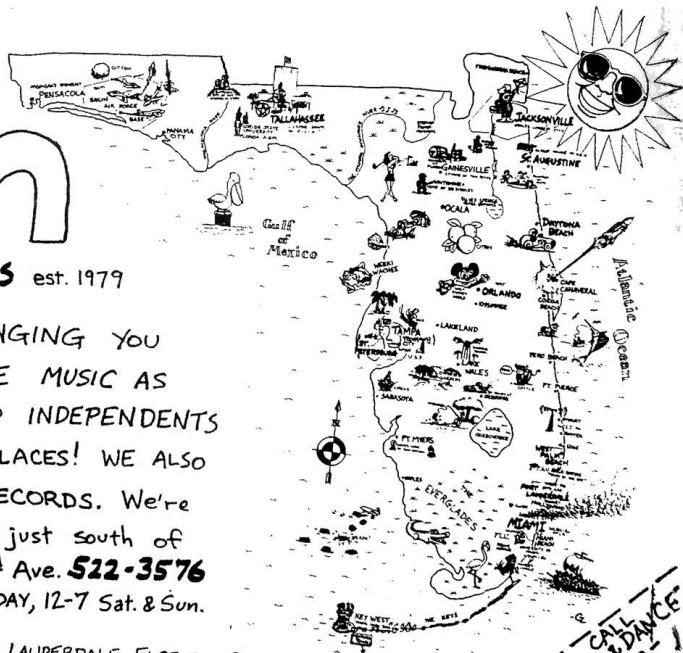


open

BOOKS AND RECORDS est. 1979

SPECIALIZES IN BRINGING YOU
FLORIDA'S NATIVE MUSIC AS
WELL AS IMPORTS AND INDEPENDENTS
FROM THOSE OTHER PLACES! WE ALSO
BUY AND SELL USED RECORDS. We're
in the PROGRESSO PLAZA, just south of
Sunrise Blvd. on NE 3rd Ave. **522-3576**
open is open 12-9 MONDAY-FRIDAY, 12-7 Sat. & Sun.

WRITE: 901 PROGRESSO DRIVE #4, FT. LAUDERDALE, FLORIDA 33304



CALL
SONG & DANCE
522-
3588

PUNKPROTESTAMENT for the eighties

STATEMENT Poison Girls

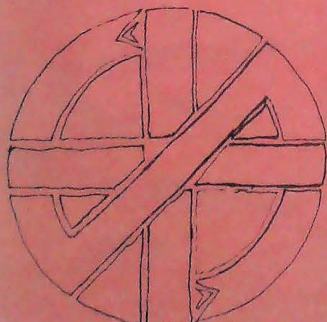
I denounce the system that murders my children
I denounce the system that denies my existence
I curse the system that makes machines of my children
I reject the system that makes men of machines
I reject the system that turns bodies of my own sweet flesh
into caged monsters of iron and steel and war
and turns the hands of my children into robot claws
I reject the system that turns the hearts of my children
against this earth...
I curse the system that turns the genitals of my children
into factories of fire and destruction
and rapes our flesh...and tears our womb...this earth our home

there are no words for us no words

when the fireball rapes the flesh of the earth
when the fireball tears the womb of the world
when the bullet rips apart the son and lover
when the bullet lays to waste the daughter
lays to waste the wombwork and the labor
where are they that will cherish my flesh?
where are they that will cherish my children?
the men that will stand against the deathdealers
the children that can say no to the life stealers
where are they that will curse the death dealers?

there are no words for us no words

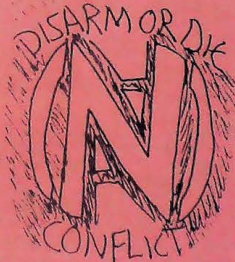
only a curse leaps from my throat
only a curse leaps like vomit from my throat
only a curse leaps like blood from my throat
to curse the warlords that lay to waste our labor
that lay to waste the wombwork and the labor
that lay to waste...that lay to waste...that lay to waste
waste...waste...waste...waste...waste...waste...waste



CRASS

A FISTFULL OF DOLLARS Vice Squad

A fistfull of dollars, a nuclear warhead
A few dollars more, arms galore
A fistfull of dollars gotta win the arms race
They'd kill us all for a few dollars more
A cracked old actor runs the country
Reading scripts from old '68 movies
Finger on the button, head in the clouds
Still doing anything to please the crowds
Biggest is best the American way
Lying a lie from day to day
A fist can only boost the ego
Fuel economy out the window
History and heritage, they haven't got
Though that doesn't mean a lot
They pride themselves on their wild west past
They'd be cowboys to the last



NO DOVES FLY HERE The Mob

THE SKY IS EMPTY AND IT'S TURNING DIFFERENT SHADES OF COLOUR,
IT NEVER DID BEFORE AND WE NEVER ASKED FOR WAR,
MY MIND IS EMPTY AND MY BODY DIFFERENT SHADES OF TORTURE,
IT NEVER WAS BEFORE AND WE NEVER ASKED FOR WAR,
NO-ONE IS MOVING AND NO DOVES FLY HERE,
NO-ONE IS THINKING AND NO DOVES FLY HERE,
NO-ONE REMEMBERS BEYOND ALL THIS FEAR,
NO DOVES FLY HERE.

THE BUILDINGS ARE EMPTY AND THE COUNTSIDE IS WASTELAND,
IT NEVER WAS BEFORE AND WE NEVER ASKED FOR WAR,
THE PLAYGROUNDS ARE EMPTY AND THE CHILDREN LIMBLESS CORPSES,
THEY NEVER WERE BEFORE AND THEY NEVER ASKED FOR WAR,
NO-ONE IS MOVING AND NO DOVES FLY HERE,
NO-ONE IS THINKING AND NO DOVES FLY HERE,
NO-ONE REMEMBERS BEYOND ALL THIS FEAR,
NO DOVES FLY HERE.

WAR,WAR,WAR,WAR,WAR IN AFGANISTAN,WAR IN NORTHERN IRELAND,WAR IN
SOUTH AMERICA,WAR IN AFRICA, WAR, VIOLENCE, OPPRESSION,VIOLENCE
IN LONDON,VIOLENCE IN BRISTOL,VIOLENCE IN NEW YORK, VIOLENCE IN
MOSCOW,WAR, VIOLENCE, WAR, OPPRESSION, THERE'S WAR IN HEAVEN,
UNREST ON EARTH,WAR IN MY HEAD,WAR IN MY HOUSE,WAR,WAR,WAR,WAR,
WAR.

Your fire is melting both soul and soul,
In plain maybe, is that not enough?
Your war and ravaging of it is so total,
You're consumed by it as you'd consume us.
Would you see the fire from your sanctuary of death?
That terrible pain you need to hide,
In your hatred you'd seek to destroy the earth,
What is it you've been denied?
Your mind and it's ranting are so barren,
What the fuck you thinking? What the fuck?
Your eyes and thier vision, empty, staring,
What the fuck are you seeing? What the fuck?

So singular your motives, yet impossible to define,
How finely lined my destiny in the cobwebs of your crimes.
So singular your future, so alien your plan,
Take all of this if you will and I'll take what I can.

A town that is no more,
 "My god, you say, what have I done?"
 But you won't heed what's gone before,
 "What pity?" you say "There is none."
 And so you drive the world to war,
 But this war will no be lost or won,
 The desolation that you've seen but never saw
 Is the lesson that you teach but never learn.
 But would you see the fire in the world where you exist?

Will your hard eyes register the pain?
Are you so cold that there is no distress?
Where the e's death would you give death again?
No flowers in your landscape, some withered rose
Kicked amongst the crops where they lay,
Melted where all hope died, froze,
By the horror of your acts compelled to stay.

Unnoticed all this in your lusting after death,
Now determined that your

How determined that in your darkness should be shared.
Unnoticed in your blindness this miracle of breath,
What element of beauty attracts your cruel desire?
Would you see the burning? Is that your delight?
Would you have me see it in yourstead?
Would you feel my yearning? Peace, life, light,
Breathe, breath. Would you take all of this?

What is it that you seek, so cool & so deprived?
What is it that you're dream of in your empty eyeless
head? Why must I share your lust of death? Can you not
die alone? Why must I share your fear of breath,
light, life, PEACE?

FIGHT WAR NOT WARS
DESTROY POWER
NOT PEOPLE
DRESS

DIRTY WORK
Poison Girls

bombing cities pulling out
 we won't do your dirty work
 bombing cities pulling out
 we won't do your dirty work
 we won't do your dirty work
 we won't do your dirty work
 we won't sterilize your dishes
 screw your dirty work
 we won't pull out
 bombing cities pulling out
 we won't do your dirty work
 making death is full employment
 we won't do your dirty work
 bombing cities pulling out
 we won't do your dirty work
 screw your dirty deal
 we won't make your dirty weapons
 to defend your dirty law
 we won't watch the life is dirty war
 we won't clean the dirty basin
 we won't do your dirty washing
 we won't do your dirty deal
 we won't contribute to improvement
 when the automatic where
 when and blood on dirty bedding
 that's left is dirty air
 to defend your private war
 when that's left is dirty war
 we don't want your dirty war
 we won't ask yourself what else
 ask yourself what else

PROPAGANDA
VICE SQUAD

Across your face that shattered look
Of memories that flooded the mind
Served up on TV, film and book
Bitter testament of mankind

They can keep their propaganda
And their glorious force of war
My life isn't their's to squander
Like that of those who died before
Those who died before

You wear your medals oh so proud
For you did serve your country well
Told to proclaim your bravery loud
There was no glory, only hell

Lest we forget who gave their lives
Those who fought so we'd be free
Those who were conned by ancient lies
You'll make no murderer of me

I'll bear no arms for your rat race
See through the army boys pretence
I won't betray the human race
Leaping to the system's defence

NEVER AGAIN
Discharge

A BLINDING LIGHT WIND AND FIRE TORMS AGONISED CRYING

NEVER NEVER NEVER AGAIN
NEVER NEVER NEVER AGAIN

UNANSWERED CRIES OF HELP PANIC AND DESPERATION

NEVER NEVER NEVER AGAIN
NEVER NEVER NEVER AGAIN

HAZED AND STRICKEN SURVIVORS SEARCH FOR LOST FAMILIES

NEVER NEVER NEVER AGAIN
NEVER NEVER NEVER AGAIN

CHUKING DUST CRAZY WITH THIRST DRINKING FROM POISONED LOGS AND STREAMS

NEVER NEVER NEVER AGAIN
NEVER NEVER NEVER AGAIN



THE RUSSIANS ARE COMING
Captain Semable

The Russians are coming
Let's arm ourselves up to the teeth
So I kill you and you kill me
Let's kill and rape, destroy it all
Let's kill ourselves and have a ball
Let's see there's nothing left alive
Make sure that no-one can survive
The Russians are coming.
I don't believe a word.
It's all I've ever heard
Why don't they go away?
Wargames ain't the games I want to play
I won't join the army, they can't make me kill
They can wallow in their own death, swallow
their own pill
There's forgotten people starving in this world
While the army plans the heat, they're dying
in the cold
They'll see there's nothing left alive
Make sure that no-one can survive
The Russians are coming
I've heard it all before
It gets to be a bore
I don't want to hear it anymore
I won't sit by and take their bloody war
I feel so bored with hate, so tired of hate,
I want peace, but I can't wait
I feel so tired of war, so bored with war,
I can't be what life is for
Don't I have the right to live?
Hate and war's about all they give
Want to live my life, be free
But they stole my world from me
The Russians are coming
It's driving me insane
Here we go again, it's going round my head
Better read than dead?
Moscow's on the move, what they trying to prove?
Creeping up behind, they're getting to my mind
They're coming in their tanks, or is it the Yanks?
Russian Bear or Uncle Sam?
With their fucking bang bang bang
USSR or USA, it's us that's going to pay
They're after me and you
What we going to do?

FREEDOM!

CHORUS Ch you gotta gotta try to see
Ch you gotta gotta try to see
Ch you gotta gotta try to see
While they're still yours
Take advantage of your rights
Let has no hope
New Jews do . . .
Destruction has no future
You'll surely fail
If you force your opinions
Be satisfied with that
If you can make your statement
CHORUS

Your freedom is more important than giving
into the system they use
Remember if they win you lose
Disregard philosophy,
When you rely on others you forget how to see
You've gotta know how to see
(C:) Ch, you gotta gotta try to see
Ch, you gotta gotta try to see
Ch, you gotta gotta try to see
Learn to do things your way
You've gotta learn to believe what you want
If you do you'll just fade out
Don't shy away from every challenge
Sadistic Exploits
FREEDOM

HUMAN ERROR
Subhumans

THERE'S A BOMB GOING OFF IN BELFAST/THERE'S A WAR IN VIETNAM
THERE'S A T.V. DOCUMENTARY/TO HELP YOU UNDERSTAND
BUT THE OTHER CHANNEL IS BETTER/CAUSE IT DOESN'T TAX YOUR MIND
RELAX IN THE IGNORANCE OF YOUR HOME/AS MAN DESTROYS MANKIND

AND THE REST OF THE WORLD HAS GONE TO SLEEP
BECAUSE THEY COULDN'T CARE LESS
THE WORLD IS GOING SO AM I
IT'S SUCH A BLOODY MESS

THERE'S AN ARMS RACE IN AMERICA/TH- RACE THAT NO-ONE WINS
IF SOMEBODY PUSHED THE BUTTON/THE ACCIDENTAL SIN
MEANWHILE BABY WONDERS/WHAT'S A NUCLEAR WAR?
AND MUMMY SAYS*TOTELL THE THRUTH/I'M REALLY NOT QUITE SURE"

AND THE REST OF THE WORLD WAS IGNORANT
BECAUSE THEY WEREN'T TOLD MORE
THE PAMPHLET SAID JUST STAY AT HOME
AVOID THE THREAT OF WAR

THE COMPUTER PRESSED THE BUTTON/THE RAIN WAS FULL OF LEAD
AND MORE BOMBS DROPPED ON BELFAST/AND VIETNAM/AND DEAD
THE T.V. DOCUMENTARY/OUTLINED THE POSSIBLE CAUSE
IT WAS JUST A HUMAN ER.OR/BECAUSE MAN INVENTED WAR

AND THE REST OF THE WORLD HAS GONE TO HELL
BECAUSE THEY NEVER CARED MORE
THE CHILDREN DIED BEFORE THEY DIED
SO THIS IS NUCLEAR WAR.

PUNKPROTESTAMENT is a collection of anti-war, anti-system songs
all by PUNK and ANARCHIST bands. READ these lyrics!!! Think about
what they mean!!!! Do not let the fear of war keep you cowering in
hiding. Come out and let that fear be your STRENGTH, your power
against the harsh realtities of the nuclear age. PROTEST AND SURVIVE.
PUNKPROTESTAMENT is a Fuchsia Production. For more information on any
of the bands here, or anything else--write SAVAGE PINK fanzine, 1248
Day Street, PHILA., PA 19125

I WANT TO

GROW UP

NOT

BLOW UP

DISCARD