

SAVAGE PINK

VOL.2 NO.10½

75¢



HELLO HELLO

Write and send contributions to;
SAVAGE PINK
POB 40211
CONTINENTAL STATION
PHILA, PA. 19106

It's good to be back. It's been...shit, longer than I want to think about. It's been a long time and there's been a lot of changes, but we're finally back. Before you accuse us of selling out, take a look. All these big pages shouldn't fool you, we're still the same old Savage Pink. There's some stuff here that may seem kind of old, but we only printed what we thought was interesting. Next issue (yes, there will be a next issue!) should put us right back in the swing of things. As for the changes, we'll now be coming out bi-monthly to facilitate getting our shit together in a much more orderly manner. We are in great need of contributions of any and all kinds--make sure you send them to our NEW ADDRESS!!! Our cover price has gone up to 75¢, still a bargain. The reason for the increase is simply that we weren't making enough to cover costs before. We've started Free Classified again, so be sure to make yourself known and take advantage of it. We've added scene reports from Boston and Madison, and we're looking to expand that section with our next issue, so if you know anyone from out-of-town that can help, let us know. We've got a public opinion survey on the last page, be sure to fill it out and let your vote be counted, as well as giving yourself a chance at a free Crucifix single. Hope you enjoy this issue....

My big message for this issue is...you guessed it, unity! You may have heard it before, but it's the most important thing we can get going for ourselves. It's time we stopped all the competition and learned some co-operation. Whether you're an anarchist, ardmcore, skatecore, hardcore, softcore, punk, skin, preppie...it makes no difference because we're all people with a lot of energy and talent and we've got to tap that energy and use it in a positive way for all of us. All the fanzines, bands and people have got to learn to be supportive of each other all the time. So many bands and people that have visited here have told me that Philly has a great scene on a level with cities like Boston and DC, if not BETTER!! We've got the bands and the support, now all we have to do is pull it together. One of the best things that could have happened to Philly is the Better Youth Organization (BYO). I may be biased because I'm a member, but the BYO stands for everything positive in Philadelphia. They are a bunch of kids dedicated to making something of the scene for everyone. They put on shows and put all the profit towards obtaining a full-time hall for shows here in Philly. Right now they have found a hall, but due to hassles with the real estate company (who has jacked up the security deposit required) they have been delayed on getting into it. The BYO is really going out on a limb to get this hall, and I hope everyone appreciates and supports it when they finally get it going. They are open to all suggestions and ideas--write to them at POB 40193 Phila., PA 19106. They will be booking all kinds of bands as well as hardcore in an attempt to further bring together the different aspects of the scene. Let's wish them lots of luck.

I guess that's about it for now. Hope to hear from you.....AR

P.S. For our ardent readers, last issue was #9, thereby making this #10 again.

SAVAGE PINK

editor.....allison raine

contributors.....

Bryan K. Lathrop
Al D.
Ronald Thatcher
Andrew Liberte
Chastity B.
Denise Herman
Stuart
Henry Krinkle
Danielle Rebelle
United Bloodclots of the
Eastern Front
Richard Metz
George C.U.X.
Shirley
Hue Jordan
Jerry Falwell

IF YOU WERE THERE!!

I'm writing this letter to express my gratitude to everyone who cared about the people who were hurt at the Starlite by the bomb the night of the DK show.

Although by now it's rather obvious that Philly's Finest(?) can't get their act together to do something about it. None the less all of those who were there for me when I really needed you--I think your all fuckin' great!

Special thanks go out to my roommate Mickey Mouse, WXPB, Baby Culture and everyone else at Kater Street, Bob, Chris, Donna, Todd, and all the fans at Episcopal Hospital. The anonymous letter writer(s) whose parcel arrived bearing a well appreciated gift, and last but not least, my friends the fearless DIE YOUNG crowd, (they know who they are).

Love,

an "I Almost Didn't Survive Kensington Survivor"

Sheri Gillis

Subscriptions

Five issues for \$5.00
delivered promptly to your
door upon issue.
Single copies through the
mail are \$1.00
Some back issues are available
at 75¢ each.

Special thanks to Keven for the ride to the printer,
and Robbie for all his help laying the dam thing out!

COVER: SSD'S SPRINGA
by BRYAN K. LATHROP



THE BETTER YOUTH ORGANIZATION
PROUDLY PRESENTS

MAXIMUM ROCK N ROLL

A WEEKLY PRESENTATION OF VARIOUS
HARDCORE BANDS, NATIONALLY BASED.



THIS POSTER BROUGHT TO YOU
BY THE PHILADELPHIA JERSEY
BETTER YOUTH ORGANIZATION
P.O. BOX 40193 PHIL. P.A. 19106

SUPPORT THE B.Y.O. 'CAUSE
THE B.Y.O. IS YOU!!



BETTER YOUTH ORGANIZATION

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ウインター



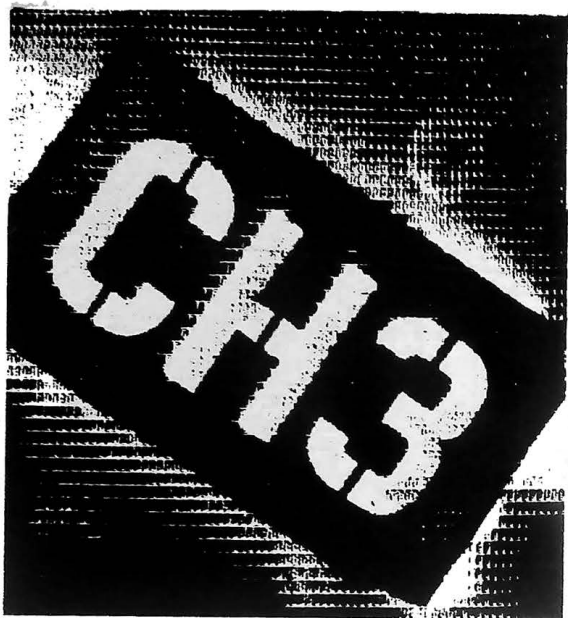
CRUCIFIX



PEACE OR ANNIHILATION

SEND IN YOUR PUBLIC
OPINION SURVEY AND
CHANCE IT AT WINNING
CRUCIFIX'S NEW 45, "1984"





The following interview was done before the BYO show in a notorious North 32nd St. basement. About ten minutes into the banter we discovered that no one had thought to turn the tape recorder on. Well, you know how these things go...so we went through the whole thing a

the band:
Mike Magrann--vocals, guitar
Kimm Gardener--guitar, vocals
Larry Kelly--bass
Jack Pix Debaun--drums

Savage Pink: okay, tell us where you come from again...
Larry: We come from Cerritos, a sterile suburb just out of Los Angeles.
Kimm: In between LA and Orange County...
Mike: We got together in May of 1980...
SP: Where'd you get the name?
All CH3 in unison: THE NAME HAS NO MEANING.
Larry: Seems like I've heard this somewhere before....
SP: How did you end up being the first American band on NO FUTURE?(UK punk/skin label)
Kimm: Posh Boy had a deal with No Future to put out the Punk and Disorderly compilation, and in return No Future put out the "I've Got A Gun" single, with an optional album at a later date.
SP: The single did well?
Mike: Yeah, the single did well, and we were booked on the big Christmas tour with Blitz. Originally it was supposed to be in England only, then we decided to stop off in New York and do a show at CBGB, so that was booked. Then Blitz broke up temporarily, so the tour was off and we decided to expand and do an East Coast tour. See, Kimm and I go to school, and we're on semester break now so we really wanted to do something--we don't

really get the opportunity to tour that much.
Kimm: the real bad thing about the tour in England is that we had all the dates, we had all the clubs, we had our passports we had the whole shot and we found out two days before Christmas that the whole thing was off.
Mike: "Bad news, guys..."
SP: So then you came out here and got together some shows--how's it been going, I know your show here at Love Club and the show in Trenton were cancelled...
Kimm: Its worked out okay, we played nine or ten shows--it's worked out better than we thought.
Mike: We played New Year's Eve at Irving Plaza with DOA.
SP: How did that go--I heard it was bad...
Mike: They charged like \$20 at the door. DOA came from Canada and the Big Boys came from Texas and we didn't want to come (to the East Coast) that early because we didn't really have anything planned. They called us up and begged us---"come on out, we'll guarantee you \$400".

next--are you working on a record?
Mike: Yeah, we're working on an album that should be out by late Spring on Faulty.
SP: Before we turned the tape on you said the English tour would be rescheduled for next summer--are you planning to hit the States again?
Mike: Unless we do a whole European tour, we'll probably only stay in England for a couple of weeks and then we'll try to do a cross-country tour.
SP: On the way back?
Mike: We'll probably go home and rest and then do the cross-country thing. This really sucks--we flew out and we're using a rental car--I'd much rather have drove. And the record company only gave us one way tickets.
SP: hint hint
Kimm: Really, the reason we flew out is because we thought we wer going to England, and by the time we found out it was too late to drive.
SP: Do you cincentrate mostly on alternative hall gigs as apposed to clubs?
Mike: Well, in LA there's no

PHOTO: AL D.



Kimm: They said you'll be surprise guests, no one will know you're playing...
Mike: (laughing) Oh yeah, no one knew alright--about 80 people showed up.
So we got to play--we started playing and then the PA guy knew he wasn't going to get paid so he pulled all the stuff and left. DOA didn't get to play and the Big Boys didn't get to play.
SP: Did they give everybody their money back, or did they just say oh well, Happy New Year!?
Mike: They opened the bar, which was okay, because we drank \$400 worth of drinks.
SP: So after the tour, what

permanent clubs any more--they were all shut down.
SP: By cops?
Mike: Well, mostly nowadays is...see, Hollywood's not like New York, people live in houses right behind the clubs. So maybe kids will hang out and drink in the parking lot--maybe somebody goes and pees on someone's lawn. That's why the Starwood closed, because of neighbors. But lately it's not the kids so much as just the cops bearing down on us.
SP: Are LA cops really bad?
Mike: Real bad--I was arrested for wearing this (studded wristband) and charged with possession of a deadly weapon.

Kimm: At a show we played right before we came out here the cops cime and there was a riot--it was real bad. The cops came out with a fire hose...

Larry: The cops get ready to squirt the firehose and they turned on the water and it was just barely dripping out so everybody just threw beer bottles and stuff at him.

Mike: so the big thing now is to rent out roller rinks or old buildings and just have one big show there. There's not much of a club scene--there's alot of big shows but nothing regular.

SP: Without any regular clubs, how's the LA scene doing?

Mike: The thing is, LA is so spread out the only shows are the big shows, and you get LA punks, and beach punks, and a lot of kids that don't know each other so there's fights.

Kimm: And with any movement you're going to get curiosity seekers. That's good though, at least they're interested.

SP: You were saying all the different factions fight, so I guess there's not much unity in California?

Kimm: That's why we liked NYC so much. You hear so many bad things about NY but everybody knows each other and they're all real friendly.



The big difference is in NY you walk around the city and you see punks. In LA, no young kids live in the city, they live in the suburbs and they come into the city for shows and leave afterwards.

SP: What do you guys do when you're not being Channel 3?

Kimm: When we take off the masks?

Anonymous: We drink.

"They were really nice guys". If I heard it once after CH 3 sped off into the night, I heard it fifty times. Everyone seemed to genuinely like

the four all-american types with the California accents. After CH 3's Love Club show was cancelled, the band called up our local BYO and asked for help getting a gig around town. Faced with a no-club situation, the BYO fixed up a member's basement, got a couple of kegs, called up Y Di and had a party.

Anyone who loved CH 3's rip-roaring single "I've Got a Gun" but was a little disappointed by the somewhat tamer Fear of Life lp found out that CH3 is a hell of a lot of fun on stage--or in a basement, as the case may be. Forget about being the Hardest, forget about being the fastest, and just put your mind to having a lot of fun seems to be the band's attitude and the crowd had no problems with that. Opening with a scorching version of the single and tossing in such gems as a cover of the Who's "My Generation" CH 3 zipped through a face-paced, energetic set that seemed to have everyone smiling as well as dancing. The band promises to make Philly a definate stop on their tour next summer, and only regrets that a gig that night in NYC kept them from hanging around to enjoy the party a little more.

WKDU

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PHILA, PA. 19104

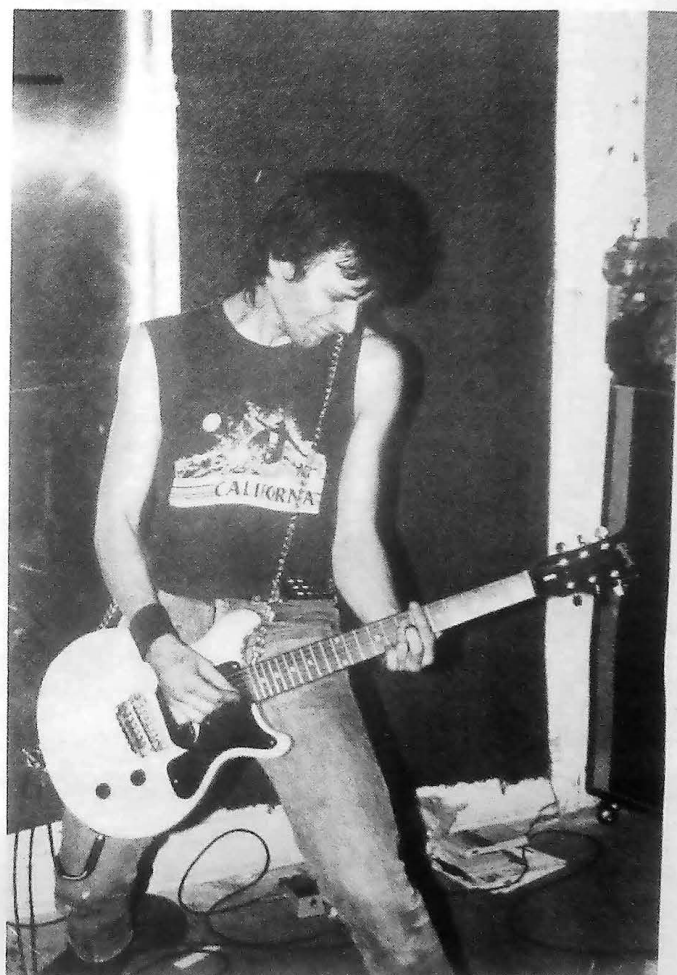
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FM

WINTERSCHEDULE

	TIME	TITLE	FORMAT	D.J.
<u>SUN</u>	2-6 am	Phase I	Jazz	Dean Harrison
	6-10 am	Phase II	Jazz	Laverne Battiste
	10-2 pm	Phase III	Jazz	Abbas Phillip
	2-6 pm	Phase IV	Reggae	Mitch Swann/Keith
	6-10 pm	Phase V	Jazz	James King Powell
	10-2 am	Phase VI	Fusion	Bill James
<u>MON</u>	6-10 am	Morning Moods with Mary	R & B, Jazz, Reggae	Mary Tomlin
	10-2:15 pm	Universal Communications	Jazz	Troy Crawford
	10-2 am	Sound Salvation	Newmusik	Cathy Cummings
<u>TUE</u>	2-6 am	The Willie Connor Jr. Show	Progressive	Willie Connor Jr.
	8-10 am	Is it Really This Early?	Progressive	Francie Trout
	10-2:15 pm	Amphetamusic: Spontaneous Modulation	Newmusik	Bill Tobin
	10-2 am	Riot!!!	Hardcore	Jeff Jenkins
<u>WED</u>	6-10 am	The Sins of Rachel Cade	Newmusik	Jeremy Pease
	10-2:15 pm	The Mel Toxic Show	Punk/Funk	Mel Toxic
	10-2 am	The Holy Hours	Newmusik	Mark Robinson
<u>THU</u>	2-6 am	Margo's Music	Unfamiliar Music	Margo Rosenblatt
	6-10 am	The New Song	Contemp. Christian	Monica Tully
	10-2:15 pm	Generadio	Newmusik	Robb Mackin
	10-2 am	Raw Sounds for a Cannibalistic Society	Newmusik	Lloyd Forcellini
<u>FRI</u>	6-10 am	Sounds of Jerusalem	Israeli Music	Mark Grossmann
	10-10:30 am	Israel Magazine	Israeli News	Syndicated Program
	10:30-11 am	Newsweek FM	News & Entertainment	Syndicated Program
	11-2:15 pm	A Course in Groovology	Funck	Master K
	10-2 am	Parched Sesame Thrashed and Inverted	Newmusik	Ginny McCracken
<u>SAT</u>	2-6 am	The New Music Fixx	Newmusik	Dan Seif
	6-10 am	Rockers Universal	Reggae	Hopeton Brown
	10-2 pm	Entropy	Newmusik	Stuart Levy
	2-6 pm	The Marta Show	Newmusik	Marta Nimylowych
	6-10 pm	Carpenter's Workshop	Contemp. Christian	Bob Bowen
	10-2 am	Mellow Moods	R & B, Jazz, Reggae	Julie Minor

white cross, american dream, ruin, wasted talent, final conflict

This was a benefit show for the BYO, see they found a hall but the real estate company was asking for a big deposit so they put on this show in hopes of making enough money to cover it. The Wet Spot is a small loft that's used for rehearsal by Ruin. It turned into a great place to do a show. This time there was no beer allowed, cause the BYO says they can't afford to pay if someone gets hurt, also they don't want to give the cops an excuse to break things up. Speaking of cops, they showed up early, before the first band went on. One of the guys from Ruin talked to them and what ever he said worked, because they didn't go any further than the doorway and they never came back. One problem down...the show started around 9:00, with Ruin opening up. I think these guys are the best band in Philly right now. They're really intense and powerful--not pure hardcore, but they've got what it takes to move a crowd & that's what counts. Thanks Ruin (and Michael M...ed) for letting us have a great time in your place! Final Conflict were up next---a young, three piece band that ranges from heavy metal guitar licks to fast hardcore. It's easy to see that the guitarist is heavily into Jimi Hendricks antics and sound, but he's a good guitarist so why not show it, right? The crowd was packed up front for them, having a good time. Wasted Talent were really nice people (kids really). They are a young band from State College, PA. I think this was their first gig outside of their home town, and for a first one it was very encouraging. They made a few mistakes nut they just stopped and started over again. The bass player, Greta, just smiled through the whole set, having as good a time as the crowd. I'm glad to see the BYO give these new bands a chance to play instead of the same old popular ones playing all the time. By now the soda that the BYO was sell-



WHITE CROSS



WASTED TALENT

ing was all gone, and a few people brought some beer in somehow, but no trouble seemed to be starting. American Dream was supposed to play next but they had disappeared so White Cross went on. I hadn't heard their 45 so I had no idea what they sounded like. They were fucking loud and fast as shit. The singer looked like he was high but he was wild as hell. The floor was packed tight with flying arms, legs and bodies of all shapes and sizes, but all the action was in fun and nobody was hurt that I know of. White Cross played a rip-roaring set of about 30 minutes of high velocity white noise and the crowd loved every minute of it. They ended their set with the crowd fav "Steppin Stone" which had everyone that could get at a mic singing along. What a great band...then American Dream finally showed up & did their set. I think they would have done better if they had gone on before White Cross, because they were a tough act to follow. We didn't get any pictures of them, but if you could picture Arnold Schwartewhatever, then you've got the idea. These guys looked like Varsity Wrestling Goes Hardcore. Musically they were okay, they didn't impress me too much, but by then I was so tired it's hard to say. Thanks to the BYO for another great show. I hope they get their hall going really soon. Andrew Liberte

PHOTOS BY ALLISON RAINE



RUIN



WHITE CROSS

HERE COME THE QUINCY PUNKS

BY RONALD THATCHER

Once again, we are gifted with a new media image that is certain to give scenes everywhere more jock-types, transferring from the "main drag" to punk gigs. Like the Class of 1984 film, the "killer punks" episode of the TV show Quincy goes beyond stupidity. The way many people can laugh throughout the old propaganda film Reefer Madness today (even many non-smokers enjoy this vintage masterpiece), I can imagine people in the future watching the current media presentations of punk and laughing at such idiotic fantasies, which are designed to produce a negative reaction. In warped way, even the old pro-nuclear propaganda films can be amusing--if only they weren't serious.

This type of scare tactic will no doubt have an impact on the rest of us. Media-conditioned propaganda casualties seem to be a part of punk although most punks reject such bullshit. These geniuses, it seems, can be easily identified from the source--instead of tired old insults like "trendies", or "poseurs", our refugees from the TV wrestling crowds represent the latest in redneck behavior. Until the thrill wears off, "Quincy Punk Punks" are now among us. The BYO gig in Palmyra, December 10, was used as a coming out party for a couple of

local Quincy Punks. These ass holes were trouble from the beginning of the night, and ended up damaging property and pissing off many people. It is possible that our macho Quincy Punks will return, and if they do, they'll probably need to be dealt with immediately. Dealing with these

people is everyone's responsibility--unless we want to see the Philly scene decline into the same bullshit other scenes have had in the past--which we have always avoided. It amazes me to hear that the song Nazi Punks Fuck Off has been getting flak lately. It is a sincere and strongly expressed view, not a "preachy" dictate to the forerunners of Quincy Punks. And the song is still appropriate as our latest media products start stomping in.

Quincy Punks will probably come and go, and most of it should fade, with the help of a united effort to prevent trouble from them. Of course the media hasn't declined its propaganda war, either, so unless there's an instant increase in mass consciousness, we're likely to get a new breed of these people in the future. In DC, the situation is essentially that if one starts trouble within the scene--then trouble was started with the whole scene. Although it is pointless to copy other scenes, the results of their form of internal secur-

ity can be a valuable lesson to all. And while this problem is being taken care of, we may want to bring our TV sets to the big honchos of the media, and ram them in their asses.



DEAD KENNEDYS

Break Marathon Interview Record

MEAT-O-RAMA



PHOTO: DENISE HERMAN

For those of you who missed our last, historic issue--you also missed the first part of our historic, world-renowned Dead Kennedys interview, too. The interview in which we delved into such topics as **RONALD REAGAN!!**

"I can't believe how openly sick the people in Reagan's circle are." Biafra
ANARCHY!!

"True anarchy means a hell of a lot of responsibility that a lot of people aren't willing to take." Biafra
THINKING!!!

"...generally, all we're trying to do is get people to think for themselves." Flouride

CHICKEN-SHIT!!!

"The ultimate chicken-shit, in a way, is to go and graffiti the Ma & Pa store down the block and leave the bank on the corner alone." Biafra

VIOLENCE!!!

"...there's a way to get violent with class and have fun with it, and direct it at the proper targets, and there's a way to get violent and be an asshole." Biafra

THE DECLINE!!!

"Decline was almost as bad as CBS 60 Minutes going in and saying 'here's what punk is about.'" Flouride

REAL ESTATE!!!

"...dolphins never needed real estate." Biafra

Well, if you missed it, don't despair, there's still the historic **SECOND** part of the interview yet to come.

The interview took place on July 17th immediately following the Dead Kennedys' infamous show at the Starlite Ballroom in beautiful downtown Kensington. We left off with Jello's observation:

"We're caught in the middle of that in a way that frustrates me too. Like here's these people that are making really really different music and taking chances, and you want to support them, but on the other hand you don't want to watch them go get killed in front of you audience. Luckily we have a reputation that hasn't held up as well as Flipper's for subjecting out audiences to some very strange artists. I think maybe the days of the Dead Kennedys and Wall of Voodoo on the same bill have passed, at least to a degree.

EAST BAY RAY: The thing is, mutation is the only way evolution happens.

JELLO BIAFRA: Like, superficial interpretation of people's views and then forcing it on other people is exactly what hardcore was meant to fight. You go down to DC you don't find people bashing heads when they see someone with a beer in their hand. They may make fun of it, but they don't enforce it like a bunch of little junior cops. They say that's the way we are, if you like it fine, if you don't...

KLAUS FLORIDE: there was a really good article in the East

Village Eye about hardcore..

JB: A good article in the East Village Eye? I'm amazed...

KF:...it's about hard core and how it's mutated, just what you were talking about.

JB: Another tragedy, I think, is some people who would originally maybe co-exist with the hardcore bands, or are even former members of old hardcore bands, have rather than fight the mindlessness that's creeping in, turned their backs and won't play on hardcore shows--they play over 21 places like the I-Beam in San Francisco, so the split happens even further. You either listen to Black Flag or New Order, and there's no in between. There's GOT to be and in between. Some people are claiming that hardcore is degenerating into mindlessness, which in some areas it is, but NOT the majority, I don't think. Look at the really good hardcore bands and then look at what's happened to post-punk. It's like sad beyond belief--the only post-punk bands that I can think of that will take chances now are Flipper and the Birthday Party, and Savage Republic.

TERMINAL!: Savage Republic is one band I've been trying to find out more about.

JB: So have we! We tried to call them to play with them in LA but nobody could find them. **T!:** We just found their album for the first time...

JB: It was recorded in little tunnels under the streets... apparently the guy Bruce Licher I think he was a UCLA student, either that or some friend of his was--anyway, the original project that came out of that circle was Project 197, an industrial music single. and then came Bridge, and then came Them Rhythm Ants--Bridge being I believe the first of the tunnel recordings. And then out of nowhere comes this amazing album where they take industrial music and bring the beat back. Make it like dangerous again instead of just a flat plane. Savage Republic is a groundbreaking album. It should be explored. It comes in like a cardboard cover...

T!: With everything inside..

JB: They have Wasted Youth's old bass player, that's what I really can't believe.

T!: Inside, in the liner notes they say there are no copyrights because we feel our material is open to the public.

---Talk meanders through a discussion of promotional copy rip offs, until East Bay Ray mentions a band called MDC---

JB: MDC is Millions of Dead Cops, a band that moved to San Francisco from Austin, Texas. They are the best thing to happen to the San Francisco scene in ages. They're injecting intelligence back onto the street. Real street level and their lyrics

are some of the best I've seen. They've also taken DC style fast thrash, and made it like the next level of brutality that nobody figured was possible a year ago. They're just an insanely intense band. KF: They're just bizarre--the drummer and bass player look like they're members of the PLO or something.

JB: The sound of being machine gunned.

SP: Did Let Them Eat Jellybeans represent the ideals that you're conveying--that A) bands are independent of the record company bullshit... JB: At the time that it was put together, although I think a couple of them have forgone that...

SP:...and then that you were integrating hardcore with other music...?

JB: Basically, what we tried to cover was the best of the American scene, both hardcore and other bands that have sort of a punk level of tension that are doing different things with it. Again, who would you rather listen to---Half Japanese or Spandau Ballet? I mean there is all these ways that post-punk can go without having to take the punk out of it. What we're determined to do more than ever before is to take hardcore to its experimental limits and extremes, but keep the hardcore energy with everything we try to do.

T!: Well aren't you planning another followup?

KF: Well it's not so much ours as Tim Yohannon's from Maximum Rock and Roll. The album's called Not So Quiet On the Western Front and it's got like what--47 bands on it. it's mostly thrash, but it's got diversity with the Mad...

SP: Is it all California bands? JB: It's all Northern California.

EBR: And Nevada...

JB: We figured let's get these different scenes from the other towns involved since they mainly can only play in San Francisco anyway. Get the communication as far as the Reno bands are on there, Sacramento bands are on there, there's a Marin County band on there.

KB: It's a little more of a localized Jellybeans...

EBR: We kind of skipped Los Angeles because Los Angeles is the big media center.

JB: They have all their own labels anyway so they didn't need it.

EBR: In LA there's bands that are much bigger than they deserve to be.

JB: There's also bands that are much smaller than they deserve to be. Like everywhere....

SP: Isn't Bad Brains working on a project with Alternative Tentacles on East Coast bands?

KF: I think they're doing that on ROIR...

JB: I think that's about to come out, too...

SP: How did you end up doing the Bad Brains record in England, I heard that Crass was interested in it...

JB: Well, John Loder, the guy that runs Southern Studios, where Crass and the Poison Girls record, and who helps them out with getting their record to the pressing plant and helps get the records to Rough Trade, is helping us out also.

KF: It's a real strange studio by the way, in that the control room, and the actual room where you perform in, are in no way visually connected to each other. They're down at the two opposite ends of his house. It's like having...you know, playing in here, and out there in the living room they have the board and everything--all the communication are over headphones...

JB: I don't know what's happening now, but the last time I talked to them Black Flag was hooking up with some people over there to get the whole SST catalog out in England. I hope it comes through some how, because it would be very interesting to see the English reaction to Sacchrine Trust and the Meat Puppets.

PHOTO: ALISON RAINE



T!: What about the Dischord stuff?

JB: That's almost happening--Flex Your Head is a bout to come out on Alternative Tentacles (in England)...and hopefully, it's not quite confirmed yet--a Minor Threat 12" of the two EPs.

T!: I've rarely even seen the Minor Threat stuff...

KF: That's one of the ideas... as we stated on the record... because people are constantly coming up to us and saying "how come you're the only good

band in America?", and it's like Jesus!...there are bands that don't even exist any more like the Avengers, who had this whole damn thing that happened and ended and they never heard word one about it. And Steve Jones came over and fucking produced them and they don't know about the Avengers over there.

JB: There's kind of a sick joke that there are at least two Avengers albums, cause there was that much good material.

EBR: I think the sick joke is on America when Jellybeans is like something unusual in America. All those songs are available on singles that have been around for years, it's so old.

JB: It was out of date by nine months by the time it came out. It had to have its impact--at the very least the English people are starting to import American records over there. The very negative side of England is that a lot of the fans, even the underground Anarchist fans are programmed by this English music press as to what's cool this week and what's cool next week. If you

haven't been built up by this press network, they'll fold their arms and gob or just ignore you. Like half the time on our first tour, UK Decay put on these great shows, and half the time people were open and "wow this is a good band" and half the time it was just "you aren't the headliner--we're going to frown". That attitude is starting to creep into the West Coast as well, and so a lot of the bands on the Maximum Rock & Roll album are having trouble breaking through as a result.

EBR: It's hard, though, there's so many bands that are just just jokes and rip offs that the fans are getting conservative, that they don't want to go spend three or four bucks on a band that they don't know, end up with Fear or the Anti-Nowhere League.

KF: Anti-Nowhere League are like if Hanna-Barbara, if the people that did the Flintstones did a cartoon show on what punk is supposed to be about. It's almost like Animal that comes from the Muppets band....

and those guys are fucking serious about it--I mean serious about making the money, about conning people...

EBR: That's going to happen in the States...

JB: It already has! Look at the Plasmatics!

EBR: But they didn't really go anywhere outside of New York... Because this kind of music has not really hit America except for really interesting pop

Side One

Anthem For Doomed Youth

What passing-bells for these who die as cattle?
Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons.
No mockeries now for them, no prayers nor bells,
Nor any voice of mourning save the choirs, —
The shrill, demented choirs of wailing shells,
And bugles calling them from sad shires.

What candles may be held to speed them all?
Not in the hands of boys, but in their eyes
Shall shine the holy glimmers of goodbyes.
The pallor of girls' brows shall be their pall;
Their flowers the tenderness of patient minds,
And each slow dusk a drawing-down of blinds.

Wilfred Owen, 1918

How Does It Feel (To Be The Mother Of A Thousand Dead)?

Intro: When you woke this morning you looked so rocky-eyed, blue and white normally, but strange raged like that in black. It doesn't get much better, your voice can get just ripped up shouting in vain. Maybe someone hears what you say, but you're still on your own at night.

You've got to make such a noise to understand the silence. Screaming like a jackass, ringing ears so you can't hear the silence even when it's there — like the wind seen from the window: seeing it, but not being touched by it.

We never asked for war, nor in the innocence of our birth were we aware of it. We never asked for war, nor in the struggle to realise it did we feel there was a need for it. We never asked for war, nor in the joyful colours of our childhood were we conscious of its darkness.

HOW DOES IT FEEL? Chorus: How does it feel to be the mother of a thousand dead? Young boys rest now, cold graves in cold earth. How does it feel to be the mother of a thousand dead? Sunken eyes, lost now, empty sockets in futile death. Verse One: Your arrogance has gutted these bodies of life, your deceit fooled them that it was worth the sacrifice. Your lies persuaded people to accept the wasted blood, your filthy pride cleansed you of the doubt you should have had. You smile in the face of death because you're so proud and vain, your cruel inhumanity stops you from realising the pain that you inflicted, you determined, you created, you ordered — it was your decision to have those young boys slaughtered. Verse Two: You never wanted peace or solution, from the start you lust after war and destruction. Your blood-soaked reason ruled out other choices, your mockery gagged more moderate voices. So keen to play your bloody part, so impatient that your war be fought from Lady with your stone heart so eager that the lesson be taught that you inflicted, you determined, you created, you ordered — it was your decision to have those young boys slaughtered. Chorus Verse Three: Throughout our history, you and your kind have stolen the young bodies of the living to be twisted and torn in filthy war. What right have you to defile those births? What right have you to devour that flesh? What right to spit on hope with the gory madness that you inflicted, you determined, you created, you ordered — it was your decision to have those young boys slaughtered. Chorus Verse Four: You accuse us of disrespect for the dead, but it was you who slaughtered out of national pride. Just how much did you care? What respect did you have as you sent those bodies to their communal grave? You buried them rough-handed, they'd greet you their all, that once living flesh defiled in the hell that you inflicted, you determined, you created, you ordered — it was your decision to have those young boys slaughtered. Verse Five: You determined those deaths to achieve your ends still, using the corpses as a moral blackmail. You say "Think of what those young men gave" as you try to bind us in your living death, yet we do think of them, ice-cold and silenced in the snow-covered mountains, stopped by the violence that you inflicted, you determined, you created, you ordered — it was your decision to have those young boys slaughtered.

... it is an abuse of language to say that our poor soldiers, slaughtered at the front, died a "heroic death". That is sentimentality. Of course the soldiers who died in the war are worthy of our deepest sympathy. Many of them did great things and suffered greatly, and in the end they paid with their lives. But that does not make them "heroes". The common soldier, at whom an officer bellows as he would a dog, is not suddenly transformed into a hero by the bullet that kills him. To suppose that there can be millions of "heroes" is in itself an absurdity.

The obedient well-behaved citizen who does his/her duty is not a "hero". Only an individual who has fashioned his/her "self-will", their noble, natural inner law, into their destiny can be a hero. Herman Hesse: "If The War Goes On" 1919

Side Two

The Immortal Death

Our boys have returned as men, our men. Our men have returned, amen. The spoils of war, the hero, the lad, men pulled together for war, set out to fight for the great British flag that was waved by the thousands ashore. Waving farewell, the girls bare it all and pull up their jumpers and skirts, carried away the crowd calls for more and the men felt it worth fighting for. It's all gone before, may Sat, saucy Jane, the pin-up that's carried to battle, the mascot that marks in every plane, every gun, marker, the symbols of men in whose name we are slaughtered like cattle. In every good war there's a nude on the wall to keep the men happy and straight. A saucy old joke lad, it's all harmless fun, when we hit land, who shall we rape? Ah, the spoils of war, the knick-knacks, the bras, the momentos to give you support. While the bombs drop around you fumble in dreams with blank eyes, see the corpses you've fought. Our boys have gone away, our boys, our boys have gone away. Our men have returned all tattered and burned, our men have returned, amen. The guns point their muzzles away to the land and below deck the men throw darts. The nipples are bullet-eyes, the head count for less and there's no points for hitting the heart. Shapely Jane, 25, said "The lovely red hem on red-blooded girl can deny are there for the taking, but it's all so frustrating if you're married and already tied". But bare it all girls and have all the dreams of dashing young soldiers to brace. Send him a garter, a cross, love ever after, for soon he will be in his grave. Ah, these rotting young men who all did their duty are sinking away in the sea and they've missed, but for them the "Invincible" was displayed in the Sun, page three. The bodies of war, the pin-up, the corpse, flesh that is perfect and torn, the breast that is curved, that is pink and seductive, breast that is ripped and laid bare, the beckoning arms, the legs that are parted, the welcoming look and the wink, the arms that are shredded, the legs that are no more, the face that is rotting and stinks. The sickness of war, the men gone before, good luck and speed you away. The madonnas there, stripped naked and bare on the door, she will show you the way. Our boys have gone away, our boys have gone away. Our men have returned all tattered and burned, our men have returned, amen. User, abuser, the conquering man, makes use of the spoils of war. Conquering the glory, the woman is raped and the soldiers rename her as "where". Their bodies are torn and defiled, in their heads life is never the same. From the wall Saucy Jane is still smiling as the nightmare is caught in his pain. Her body still perfect and tempting is blistered with blood of his tears. His body confused and frightened turns from the truth that he fears. His friends that were killed for the reason of war that is fought over lies. The pin-up remains ever after, immortal as all around dies. Our boys have returned as men, our men. Our men have returned again. Our men have returned all tattered and burned, our men have returned, amen.

Don't Tell Me You Care

You shit-head slimy got it all. You crap-eyed ghosts with greasy balls. You wicked matron stabbing hard, grabbing white the gon's good. Administrators vicious smile dancing on the body-pile, slipping your dy' fingernails, impaling flesh on battlefields. The decaying corpses help you up to your position at the top. You shit-head slimy want it all, you bind the baby as it crawls and crush its head, the soft new skull, burst its brain and keep it dull. You own its mind, you murderous thief, grind it down with bloodied teeth and feed it up with national pride. You shit-head slimy, you're not for themselves, but you, you scab, you raid the bodies of the dead. You shit-head slimy make it all with dead meat dripping as you walk. Don't talk of justice or respect, you shit-head slimy, you're a morbidist. What right is yours that other lives are yours to smash and kill and bind? It's your security that they bleed for, your definitions that they die for. You stack your dead heroes with no more thought than some constant at their work. You shit-head slimy got it all, crap-eyed ghosts where maggots crawl, tired old jerk-offs with your bodyguards, those muscle pumps with forty-fives, your garters automatic, butchers, bullet-shitting dumbedhead bookers. It's your heartless failure then you protect while you deny the shame of your neglect. All you can see is your brutal success and damn the dead and fear the mess. You shit-head greedy have it all, you cheat and lie and arrogate that your success is all yours, that which you take for us while your ambition scrapes the living dry and your solutions are archaic battleships. You dead, meaty eyes death puffers, look elsewhere for your sick-fickers. ... the fact that stars back from the mirror reflects the reality of your horror. So don't tell me you care, shit-head, you betray the dead as you curse life. Eat your own shit leader of this nation, piss off to your Downing Street fortress, leave us out of your madness, buy your own vaccine, grease your own arse, shit in your own backyard, sack your own turds. ... THIS IS OUR WORLD.

"WAR IS OVER IF YOU WANT IT"
John Lennon, 1969.

Recorded and mixed in August 1982 at Southern Studios, London.
All material C.P.A., Crass 1982.

HOW DOES IT FEEL....

CRASS Answers Charges Of Treason

The following interview was taken from a tape of an English radio broadcast aired on the nationally syndicated Maximum Rock-n-Roll Radio Show.....

ANNOUNCER: ...called How Does It Feel to be the Mother of a Thousand Dead, by the group Crass, reportedly sold 20,000 copies since its release last Saturday. Now Tim Egar, the MP for Enfield North, is urging the Attorney General to prosecute Crass and ban the record. TIM EGAR: Nobody tries to curtail the freedom of speech within reasonable bounds. My criticism about this record, a and in particular the words which are used on the sleeve of the record, because the words are more or less unintelligible when you listen to the record...is that they go

beyond those bounds, and I think that they meet at least prima facie the qualification of Section Two of the Obscene Publications Act, which means they are likely to corrupt or deprave the people to whom the they are address--and they are the young people on the whole to whom the records would be sold.

ANNOUNCER: It's quite difficult to try and qualify freedom in this way, isn't it? EGAR: Oh, clearly, and I wouldn't have put down this question had I not thought very, very hard about the issue, because I'm not somebody who...I believe that the balance really be in the favor of free speech, and not in restricting it.

---"One, Two, Three, Four

You can stuff your %#*!

war!!!!-----

ANNOUCER: Thank you very much. Two members of Crass will be here right after two o'clock with Dicky, in fact I think sometime between two and four. Maybe Mr. Egar as well, we're trying for that. What a combination.

***** DICKY: You're listening to LBC Reports, it's thirteen minutes to four and as no doubt you've been hearing in the news, or during the course of LBC programs that the Attorney General has been asked to prosecute an anti-Falklands war record under the Obscene Publications Act. The record, How Does It Feel To Be The Mother Of A Thousand Dead, by the group Crass, has already sold 20,000 since its release six days ago. It attacks Ms. Thatcher's decision to send the

task force to the Falklands, accusing her of lusting after war. Here's a sample...

***** DICKY: Well, conservative MP for Enfield North, Tim Egar, says obscene lyrics towards the end of the disk make it the most vicious, scarolous (?) and obscene record ever produced. With me in the studio now are two members of Crass, Andy Palmer and Pete Wright. Gentlemen, your decision and your response to the accusation...let's turn to Andy first...

ANDY: The accusations that have been made against us that the record is obscene. I consider that Margaret Thatcher, her government, Mr. Egar, and all that support her are responsible for sending young men to be slaughtered. Which in my view amounts to premeditated and calculated murder. The mentality that creates and promotes war, I believe, is more obscene than we could ever be. I consider that committing people to go and be killed is the most gross obscenity that could ever be.

ANNOUNCER: Okay, Pete Wright, did you feel there was any danger of prosecution when you wrote the song, that you might be liable to prosecution? PETE WRIGHT: Well, people speaking the truth are always liable to prosecution.

ANNOUNCER: Well, is it necessary to use this sort of language to make a political point? Because no one is denying your right to make a statement.

PETE WRIGHT: Apparently Mr. Egar's complaint is about the words in the third track on the song. And his statement about the other two songs, which are consistent with the sentiments of the third one, is that we're intitled to our opinion. For an MP in England to complain about the language on a record that deals with the slaughter, on our estimate, of 1000 people, and Argentina's estimate 1500 people, they're lying dead. There is as many crippled, and everyone that was invloved with that has been brutalized and exploited. A half million pounds has been spendt of our money. Three millicn people in this country are unemployed... ANNOUNCER: Okay, you've made your point... PETE WRIGHT: No, it's not okay! Against that Mr. Egar's complaints are pompous, petty, and pathetic. ANNOUNCER: Okay, you made your point, let's hear from Mr.

....TO BE THE MOTHER OF A THOUSAND DEAD?

Egar. Why do you feel it's necessary to prosecute, because swearing is widespread in other areas--the cinema, the television, the theatre. MR. EGAR: Well, look. Let me repeat what I said earlier. I have nothing against this group or any other group putting their views across in music or on a record. We all remember the anti-vietnam war records, which were very influential on generations. I'm not quarrelin over that for a moment. I feel that the group went over the top in the force of their argument on the first track. But that is their decision, it's up to them to make. What I do object to is the actual language used in the last song. Now I know you (the radio station) had to consult your lawyers over exactly what words I can repeat from the last song, because you're frightened of the legal consequences of me reading out the words in that last track. That is how bad it is. And it starts off, the last song starts off with..."You shit-head slimy got-it-all..." and it gets worse from there.... ANDY PALMER: Yes, but the thing is, in your press release.... MR. EGAR: No, no wait a minute....

ANNOUNCER: You had your say now let him finish. MR. EGAR: The reason why the papers had written it up in a slightly different way, and had commented that my criticism of it is in relation to the political message that it carries, is simply because they can't print the language that is contained in the last song. ANDY PALMER: Yes, but your press release also refers most strongly to the families of those who died and were wounded in the Falklands campaign, to quote..."The record How Does It Feel, one of the lines from it is 'You accuse us of disrespect of the dead, but it was you who slaughtered our national pride'". I think this deals with the accusation that we insult the families and victims of war. If that insults you... MR. EGAR: Well let me read from your song, it says "You wicked matron-stabbing hard, grabbing while the going's good, Administrator's vicious smile, dancing on the body pile, Slipping your sly fingernails, impaling flesh on battlefields." Now what do the

families of the people who were wounded and killed feel about language of that kind? ANNOUNCER: Mr. Egar, are you taking this up--because other rough bands have recorded other music using swearing--are you picking this one up because you basically disagree with the politics implied by the song? MR. EGAR: Absolutely not. I will defend till my last breath that every body's right to have their say and the right of freedom of speech in this country. What I am saying is there is a limit and this limit is defined by the Obscene Publications Act and that I believe that there is a prima facie case for prosecution. ANDY PALMER: Yes, but do you agree... MR. EGAR: ...it's up to the Attorney General. If the Attorney General said that there is doubt in that case, than I I'm content that the group didn't contrivine the law, and as far as I'm concerned the matter is ended with. ANDY PALMER: Okay, we use some language that you find offensive. But would you for not agree that tailor-made panties with "invincible" embroidered over the women's sexual parts, and "Nuke the Argy Bastards" t-shirts and banners as we saw on the victory parade are a lot more obscene than the words we use in the song? ANNOUNCER: Do you feel that it is absolutely necessary to use words like those by Tim Egar to make your point? Surely there are other ways. PETE WRIGHT: Mr. Egar says there's limits, well the limits have been yesterday someone committed suicide--a sailor from the Falklands. He committed suicide because he was unable to face that for the rest of his life. We can live with the government's comfy version of what happened with the BBC official history. The people that went there have to live with the reality of that, they swear and curse as they so suffered as their limbs were torn out. You can see them on the television, the poor little people as they were carted off with one leg missing. And you serve the complaint about the swearing. MR. EGAR: That's quite incredible, here we've got a group that's been sitting in England deciding what words and what judgement to make about people who've been fight-

ing in the Falklands. And they're saying what words they should use, they are saying they have the right to contrivine the law. PETE WRIGHT: Well, that's what you've been doing, you've been setting their... MR. EGAR: I just don't think that is right, all I am saying... ANDY PALMER: I don't believe you have the right to send people off to war to get killed, you are responsible for that whether you like it or not. MR. EGAR: I don't want to get into a discussion about the rights and the wrongs of the Falklands campaign. You and I differ about that, that is not what I'm complaining about this record. ANNOUNCER: The argument is the tone of the language, it's not the overall tone of the record or what it implies. You are concerned with the language that is used. MR. EGAR: The language and the language alone. ANDY PALMER: We use strong wording because we believe strongly that what we have to say is worthwhile. ANNOUNCER: In a word, by using strong wording that is the only way you can get a message across?

ANDY PALMER: No but it is one way and an effective way, as being proved in today's interview. ANNOUNCER: And you're going to prosecute? MR. EGAR: I'm not going to prosecute, I said to the Attorney General would he look into it. ANNOUNCER: Okay, gentlemen, thank you very much for coming in. You've paid your money, you takes your pick, whether you want it or not. This is LBC Reports.



PUNK AROUND THE WORLD

By Ronald Thatcher

As the world decays further at the blood-stained hands of those in power, punk has been becoming more and more relevant on an international level ---not merely the US and UK. It's role in different parts of the world particularly interest me, since it does not have very much of the escapist, rock-based, apathetic segments that make up part of many american scenes. Since hearing about punk in other countries, especially in Europe, I have taken a deep interest and have started researching as much as I can. I want to continue to collect data on this subject and possibly write something more informative in the future.

It amazes me how much news the media neglects to cover from several European countries. The ongoing activities of (mostly) young people, since Spring 1980, has as much relevance as any other world events fit to print. In Zurich, Switzerland, there was already a large number of squatters, and an emerging subculture with punk music. After every segment of the mainstream culture got a huge grant from the government (including a big opera house), the new "youth movement" decided it was time for them to get their own space. They took over an abandoned factory building and started the Autonomous Youth Center. This helped ignite a cultural phenomena that began happening through Switzerland, Amsterdam (Holland), Germany, and--to a lesser extent--England.

The youth centers became more than an "issue" thing. These people (mostly 15 to 25 in age) who were keeping hold of their own culture, instead of the usual government "marketing", supervision and control. They went beyond squatting, and started their own free space to do it in. Therefore are endless.

So much has been accomplished already. In the many youth centers that have sprung up since (some have also gone down), there has been an extremely organized space where many functions take place. Music is only one of the many options. Besides gigs, there were food services and cafeterias, emergency/crisis facilities (drugs, rape victims, etc.) crafts, skills (e.g. carpentry, glass) meeting centers, housing (of course!),

pirate radio (these were not in the centers, obviously)..., the list goes on and on. It was also much easier to organize support for the squatters. This breed of young people are also a key element in the anti-nuke/war/militarist activities, which are now massive throughout Europe.

Some centers have been closed down or under attack from the state, almost predictably. But there is always a united resistance against it and sometimes full-scale riots occur in retaliation (these are not like some of the nihilistic actions in the US. In Europe it's always in the big business areas, where banks are a favorite target, and the ordinary people are not victimized.)



In Frankfurt, Germany, this type of movement spread to a wooded area, which was about to become an unnecessary airport (after all of the local people were removed). This area became occupied by thousands, where they actually built little villages including houses, kitchens, meeting centers, etc.

The unity and energy is incredible. What amazes me is how integrated the different ideas are. There's no separation between the music, organizing, heavier actions, functions in the centers, and the way they support and take care of each other. They don't just circle A's, they understand and put anarchism into actual practice, effectively. The traditional movementoids--Marxists, Socialists

etc., don't know what the fuck to make of them. Zurich, Amsterdam, and Frankfurt seem to be at the forefront of the "youth movement", although it is not limited to these areas. I plan to find out about scenes like this in Denmark, Sweden, Italy, France and possibly Finland as well.

Also, I want to compile a list of bands and addresses for records. There are so many accessible from Germany and Finland, available from Rough Trade. Jesus and the Gospel-fuckers is one of the bands in Amsterdam worth checking out. Again, I plan to dig up as much as I can, and will hopefully have a big band/contact list.

Punk is even alive in most repressive conditions. A classic example is the Polish punk punks. Since 1981, there has been a vicious "crack-down" against the punks--who are predictably anti-government. The only band I know of is Brygada Kryzys (Crisis Brigade). Songs from their self-titled album have been played on WKDU (Sound Salvation show). It was recorded live in Poland at a 1981 gig that was raided by the militia. This record is available and all of the money from it goes to Rock For Poland--which helps get medical and children's supplies for the needy in Poland. The address listed on it are: Representation--Greg Kuczynski 40 Bracewell Rd London, England W2-2QF. Jungle Records distribution, 24 Gaskin Street, London, England N101-359 9161.

Lebanon seems like an even less likely place to have a punk scene. The irony is that the Christian Phalangists--the Israeli-backed, mass-murderers who carried out the massacre of hundreds of Palestinians (last Sept.)--have declared punks "too violent!". The punks are from the Christian neighborhoods, not the muslim side of Beirut, but they too are now on the list of who's game this season. Gigs are violently "dispersed", and punks are subject to abuse on the streets as well. Besides punk music in Finland, Maximum Rock and Roll has dug up recordings from Brazil and South Africa (the fourth issue of their magazine has a great piece on the South African punk scene--especially a band called Riot Squad. There also seems to be some intense thrash music from Brazil. So far, I have no data on the punks in Australia, Mexico and

the USSR, except occasional photos of references to their existence. These are the countries that I know of, regarding some kind of punk scene. I have no idea what other bits of information are as yet unknown. It would be great to see some kind of distribution network for records and tapes, from all of these places, as well as information on their scenes, lives, and current conditions. Further research can be found in Max R'n'R, if you haven't seen it yet. I have a lot of clippings and data on the aforementioned European scenes, youth centers, etc. More info is available from Open Road, (Box 6135 Station G, Vancouver, BC, Canada 4G5) and other mags at Wooden Shoe Books and Records (112 S. 20th Street, Philadelphia, Pa 19106 (215)569-2477). Also, Millions of Dead Cops and Dead Kennedys have both toured Europe recently. MDC has talked about their trips to Germany and Amsterdam, the latter of which they got to meet up with Jesus and the Gospelfuckers. In Germany, they stayed in a squat, in a whole community full of squatters that sounded really interesting. Their manager, Tammy, remained in an all-women's squat, while the band headed for New York. The latest word I heard was that she's coming back. I want to get the scoop on both bands when they return to Philly, on their experiences and views on those scenes. Any info anyone else digs up will be more than appreciated, especially from European scenes and those in extremely repressive countries. Besides ideas, one thing I get out of all of this is an inspiration. Punk has proven itself to be more than mere mind-

less mass-marketed, entertainment for our consumption, **unlike** rock music. Punk has spread internationally, and is standing up to authority, even in the most unbearable situations. This world may be on the decline, but at least some people (outside of movementoids) have decided that it won't without a fight. **TU-WAT (Do something!)**

DAILY TERROR
SCHMUTZIGE ZEITEN
(Aggressive Rockproduktionen)
Skalitzer Str. 49
1000 Berlin 36)

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This is a German release that sounds like a cross between Oi and Rock and Roll. All the lyrics are sung and printed in German, which makes it hard to understand, but also fun to listen to.

A.L.

KAAOS/C@DGERS
(P. Tuotanto
c/o Voitto Vasko
76780 Lamminmaki
Finland)

=====

A great European Hardcore release coming out of Finland. Kaaos is real powerful loud and fast. Really sounds American except for the very intense Finnish vocals. C@dgers are also powerful and strong, but the singers make it easy to differentiate the two. Highly recommended.

A.L.

THE squatting movement in London has mainly concentrated on housing. Itself a major task, it has left little time or energy to engage in a wider field. Therefore it was an exciting moment when we heard that the massive Rainbow Theatre in North London had been squatted with the purpose of staging some free concerts. Alas it proved impossible to keep the building. After two days security guards and police forcibly entered the building and ejected the group. By the way, such action is illegal, but that is never a problem to the law-makers and enforcers. The theatre was resquatted only hours later but indecision and lack of organization led to the occupation collapsing.

The group CRASS had announced they would be playing a free concert there on Sat 18th Dec. Recently the group has had

great difficulty finding venues. However, whilst attention was focused on the Rainbow, (perhaps deliberately?) the ZIG-ZAG club in Notting Hill, West London was taken. A former cinema, the building had most recently been used as a club staging punk bands at exorbitant prices. The word flashed around the a-pevine and by noon on Sat, several hundred people were in the building and the festival had begun. The police tried to gain entry but were refused and contented themselves with standing about in pairs outside getting cold.

Decorated with @ banners, the inside of the building took on a festive air with food and drink available. The task of keeping the building clean, collecting empty glasses and dishes etc, was done by whoever saw them, an atmosphere of self-

help prevailed. The bands played, some good, some not so good, but all with enthusiasm. All through the evening people came and went, no hassles at the door, just a reminder not to trip over the chain securing it! No heavies restricting your movements, everyone wandered where they pleased -- backstage, on the roof, everywhere.

We left before CRASS played, having to rely on London Transport's 'Early to Bed 'cos London's Closed Policy', but were able to enjoy a good set by Poison Girls. Everyone had a great time, no hassles, no bills. An example of how anarchy in action is a possibility not an abstract theory. Squat the world! It's ours anyway.

CHE CROBARRO

FREEDOM - DEC. 25 1982

BEING A PUNK IN '83

By Henry Krinkle

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Here it is, 1983, already six years after the punk explosion in London. What is the state of punk now? If you believe the fucked-up media, then you will say that punk is dead. However, some people consider A Flock of Seagulls punk, and they're playing stadium concerts. As far as most people are concerned, punk died before it ever hit America. Punk died with the Sex Pistols. These idiots refuse to believe that this subculture actually exists in this country. This was something that happened a few years back in England, not here. No, it couldn't happen here. And all those safety pins!! So, does this mean that punk is dead? The Exploited, and countless

other Oi bands, certainly don't believe that punk is dead. But their perverse idea of punk has nothing to do with what punk originally meant. Punk means freedom, choosing your life the way you want. Punk means standing united against oppression and hate. Punk doesn't mean violence. Punk doesn't mean senseless destruction. Punk doesn't mean discrimination. Punk has nothing to do with any of this. These bands believe their media image of destruction and hate, and they try to live up to it. After all, it sells records, doesn't it? And that leads to money, which is what these bands are really after. Anarchy is great, as long as I can make some money off it. So, does this mean that punk is about violence and greed?

No! Being a punk in 1983 is just as important as it was in 1977. I hate it when people say that punks are just imitating the London scene of 1977, and that punk is dead. How fucked up! Has the world gotten any better since then? Aren't we still fighting for the same things? Punk wasn't a one shot deal. It didn't make it the first time, so why try it again? Punk was badly needed then, and it is now. If punk should ever really die, then we're in for a hell of a lot of trouble. As much as some people will deny it, real punk really does still exist. It's good to know that despite all the fucking apathy, some people take the effort to say something. With luck, it'll be contagious, and maybe things really will change. If not, it's only gonna get worse. So are you a punk in '83?

United Bloodclots

WHY WE WON'T SUPPORT BAD BRAINS

-THE UNITED BLOOD CLOTS OF THE EASTERN FRONT

BAD BRAINS HAS MADE SOME IMPRESSIVE TAPES AND DONE MANY GREAT GIGS. HOWEVER, SOME OF US WILL NOT SUPPORT THIS BAND BECAUSE OF REASONS THAT GO BEYOND WHAT IS USUALLY OVERLOOKED.

AT FIRST, THERE WERE ONLY STORIES AND VARIOUS WRITINGS ABOUT BAD BRAINS, WHICH MADE SOME PEOPLE THINK TWICE ABOUT SEEING THEM AS "UNITY" ORIENTED PEOPLE. BUT SEVERAL PEOPLE FROM THE PHILLY/NJ SCENE WENT TO THE MDC GIG IN NEW YORK ON SUNDAY, SEPTEMBER 5, AND SAW SOME OF THEIR RECENT ANTI'S FIRST HAND.

TWO MEMBERS OF BAD BRAINS AND A COUPLE OF THEIR FRIENDS, ALSO RASTAFARIANS, WENT TO 2+2 FOR THE GIG. A BAND CALLED SCHISM (WITH DAVE INSURGENT FROM REAGAN YOUTH) WENT ON FIRST AND THE SINGER WAS HUMOROUSLY USING RASTA LITERATURE, INSTEAD OF ORIGINAL LYRICS, IN THEIR SONGS. THEIR RESPONSE WAS TO HIT THE SINGER WITH AN EGG AND YELL TYPICAL TOUGH TALK INTO THE MIC. THE BAND DECIDED THAT ANYBODY ELSE COULD ALSO SPEAK THEIR MIND, SO THERE WAS AN OPEN MIC. ONE MEMBER OF BAD BRAINS BEGAN TO CLARIFY JUST WHAT IT WAS THAT THEY WERE AGAINST: "ABOMINATIONS" LIKE "PAGGOTS AND LESBIANS." REMEMBER ANITA'S TALK OF "ABOMINATIONS" AND "PERVERTS?"

DAVE FROM MDC SPOKE OF HIS BANDS' EXPERIENCE WITH THEM IN THEIR FORMER HOME TOWN, AUSTIN (TEXAS), AND THE VERBAL ABUSE AGAINST A GAY HARDCORE BAND CALLED THE BIG BOYS (WHO LET BAD BRAINS STAY WITH THEM, WHILE IN AUSTIN). HE GOT HIT WITH AN EGG, AS WELL AS A PERSON FROM THIS SCENE WHO SAID IN THE MIC THAT "THE BIBLE IS THE REAL ABOMINATION, NOT GAYS, PUNKS, WOMEN, OR ANYONE WHO DOESN'T FIT IN." PREDICTABLY, THIS RESULTED IN MORE EGG THROWING. ONE CAN ASSUME THE EGGS WERE BROUGHT FOR MDC, UNLESS THEY ALWAYS CARRY THEM.

LATER, OUTSIDE OF THE CLUB, LOUD ARGUING BEGAN WITH BAD BRAINS SAYING THAT THEY SPREAD NOTHING BUT "LOVE AND UNITY," THEN TAKING TOTALLY OPPRESSIVE STANDS AGAINST GAYS, BI'S, AND WOMEN. LOCAL WOMEN WERE INSULTED ABOUT HOW THEY WERE NOT CONFORMING TO TRADITIONAL FEMALE ROLES. MDC MANAGER TAMMY WAS PUT DOWN FOR BEING A SKIN. JERRY PALWELL WOULD HAVE BEEN PROUD.

THEIR ATTITUDE AND POSITIONS WERE BROUGHT OUT IN THE OPEN AND MANY PEOPLE FROM BOTH THE NY & PHILLY SCENES, WERE SEEING THE BAD BRAINS EXPOSE THE TRUTH ABOUT WHERE THEY'RE COMING FROM.

THE BIG BOYS, MDC, AND ABOUT A THIRD OF THE CROWD WERE CONDEMNED TO "FIREBURN IN HELL," AND CALLED "BLOOD CLOT PAGGOTS." THERE WERE EVEN MORE SERIOUS ACCUSATIONS DIRECTED TO THEM ABOUT WHAT HAD HAPPENED TO THE BIG BOYS. MDC ALSO SAID THAT BAD BRAINS TOLD THEM HARDCORE WAS A MEANS TO LURE KIDS IN, THEN TO HIT THEM WITH "JAH'S MESSAGE" (I GUESS YOU'RE NOT SUPPOSED TO THINK FOR YOURSELF).

WELL TO SOME PEOPLE IN THIS SCENE, THERE IS NO "JAH," OR "GOD," OR "HOLY BIBLE," ETC., ETC. MANY FEEL THAT PEOPLE HAVE A RIGHT TO THEIR OWN SEXUALITY, WITHOUT HARASSMENT OR PERSECUTION.

NO SCENE NEEDS A RELIGIOUS GROUP OF OPPRESSORS TO BECOME THE MORAL MAJORITY OF PUNK. HOW HYPOCRITICAL CAN ONE GET? HOW CAN ANY SELF-RESPECTING, INTELLIGENT, INDIVIDUAL, WHOSE MUSIC AND CULTURE IS SCREAMING FOR FREEDOM AND A BETTER WORLD, SUPPORT A BAND WHO REPRESENTS THE SAME NEGATIVE MENTAL ATTITUDE OF THE SYSTEM ITSELF? NO MATTER HOW GOOD THEY PLAY!!!

MANY OF THE PEOPLE FROM THE MDC GIG, AS WELL AS AUSTIN, TEXAS, WANT NOTHING TO DO WITH THE BAD BRAINS. THIS IS NOT MEANT TO DICTATE TO YOU AS TO WHETHER OR NOT TO GET INTO THEM- BUT TO EXPOSE WHAT IS ALREADY KNOWN BY MANY, EXPRESS OUR OWN FEELINGS ABOUT IT, AND TO LET PEOPLE DECIDE FOR THEMSELVES WHAT THEY THINK ABOUT IT. BAD BRAINS HAS AN IMAGE OF SPREADING UNITY AND FOR BEING "FREEDOM FIGHTERS," AS EXPRESSED IN THEIR MUSIC. IN LIGHT OF WHAT HAS BEEN GOING ON WITH THEM, YOU CAN DECIDE WHETHER THEY'RE FOR REAL, OR IF ALL THE PRAISE THEY GET IS FOR AN IMAGE WITH NO SUBSTANCE.

ENTROPY / ONE STEP BEYOND CHAOS?

-DANIELLE REBELLE

YOU GUYS MUST BE WONDERING WHAT ALL OF THIS "Q" SHIT YOU'RE SEEING AROUND TOWN RECENTLY IS. THIS IS THE SYMBOL OF THE "ENTROPY" MOVEMENT- A LOOSELY ORGANIZED (ACTUALLY ANTI-ORGANIZED) GROUP THAT FEEL ANARCHY IS A GREAT IDEA; BUT THAT IT DEALS ONLY WITH GOVERNMENT, AND (IN ENTROPY) "CHAOS SHOULD BE APPLIED TO ALL FORMS OF EXISTENCE." ENTROPY IS A LAW OF CHEMISTRY THAT MEANS ALL THINGS MOVE TO DISORDER- THE ONLY LAW THAT BREAKS ITSELF.

"WE WANT ANARCHY BECAUSE..." (FILL IN THE BLANK) IS A TYPICAL ANARCHIST STATEMENT. TO THE ENTROPIST MOVEMENT, THE WORD "BECAUSE" IS WHAT MAKES IT "IN DIGESTABLE" TO THE ENTROPIST. ACCORDING TO THE ENTROPISTS, YOU SHOULD NOT HAVE TO JUSTIFY YOUR FEELINGS WITH REASON OR MOTIVES. "RATIONAL THOUGHT IS THE ROOT OF ALL EVIL."

THIS GROWING MOVEMENT IS NOT LIMITED TO THE PHILLY ARENA. THERE ARE ALSO BANDS FORMING IN ATLANTA, ALBANY-N.Y., CHESTER PA. AND ONE ALREADY PLAYING IN DETROIT CALLED, RANDOM PENGUINS [THIS IS SOME KIND OF REFERENCE TO NUNS]. SOME OF THE OTHER BANDS ARE - CHAOS, THE PHILLY BASED BAND - [RAPID STUPID - "THE NOISE MADE US STUPID"] - FROM CHESTER (PRE-ECHO HEAVY COVER CORE - DON'T ASK) WHOSE BIG SONG IS... "A WHOLE LOTTA SOMETHING" - A LED ZEPPELIN COVER. AND THEN THERE'S ... WAR TOYS FROM ATLANTA, A PRO TERRORISM TREND CORE BAND, WHO SUPPORT THE INLA, FALN, AND THE RED BRIGADES.

*** GATHERED INFORMATION FROM SOME LOCAL ENTROPISTS, INCLUDING JERZY URBAN AND NORMAN D. INVASION FROM CHAOS. (ORIGINALLY SUPPOSED TO WRITE THIS ARTICLE BUT WERE NEVER ORGANIZED ENOUGH TO DO SO)

IF ANY QUESTION, SUPPORT OR PUT DOWNS WRITE... ENTROPY-6403 Bingham St. PHILA. PA. 19111 APT. 2

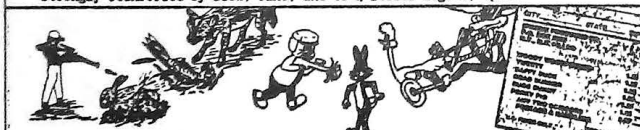
FROM MOMMY'S WOMB & DADDY'S JISM TO NUCLEAR DOOM & ANARCHISM

FROM MOMMY'S WOMB AND DADDY'S JISM TO NUCLEAR DOOM AND ANARCHISM
1983 By Otto Noma and Studabaker Evans

This is about consumption and our various reactions to the culture we consumed in the 1960's. Je, Studabaker and Otto were children and young adolescents during the heyday of the counterculture. As suburban kids we were fed on images of reaction and revolt, and we enjoyed it. It sounded, tasted, and looked very appetizing. Gilligan's Island and the Weather Underground were presented as exotics for our consumption, and we were, in some sense left to decide.



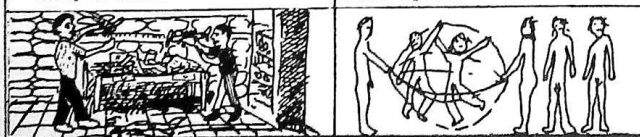
Sexism was rampant in the mid-sixties. Our gender consciousness was strongly reinforced by Dick, Jane, and to a lesser degree, Spot.



Sixties animated cartoons gave us conflicting messages. The small prey usually could defeat their larger predators by use of cunning and cooperation. On the other hand, it seemed to end up as "survival of the cutest".

My friends and I built plastic fighter planes and reenacted the glory and fun of war. I found out later that my two favorite jets were used extensively in Vietnam.

We didn't play war much on my block, mostly we played non-competitive games (hop scotch, mother may I, jump rope) and went off in secret to undress together.



Lots of radicals our age were deeply affected by the counter culture of the sixties. Life and Look magazines inadvertently presented us with images and alternatives that were otherwise inaccessible and alluringly forbidden. By the time we left home most of the hippies had become stockbrokers (i.e. advocates of the dominant culture).

Science Fiction was a lot of fun. At its best, it offered visions of radically different societies, an affirmation of possibility, and the idealism necessary to work toward anarchist futures. Combining imagination and reality, sci-fi gave us a medium to explore our fantasies and our sexual and social non-conformity.



The shape of our lives has been deeply affected by the 60's movement. We enjoy the struggle against the limitations society has placed on our relationships. We experience the pain and frustration of trying to achieve something together and the difficulty of integrating collective effort and intimate relationships. We try to trust each other enough to be very honest, supportive, and critical when necessary. We were never taught how to talk to each other or change ourselves.

What we learned from the 60's movement was a passion for revolt and the belief in the possibility of radical change. But we must create new forms of personal/political action which suit the situation. The process of doing this article, the excitement and joy of exploring our past together and having long arguments about our personal lives, has been just as important as the completed essay.



CLITBOYS
DEMO TAPE

PUNK DEAD--NAH, MATE, THE
SMELL IS JUST SUMMINK IN YER
UNDERPANTS INNIT (Pax 7)
@@
This is a new compilation of
six British bands put out by
the people who released War-
gasm last year. There are 12
tracks, two by each band, in-
cluding the Mau Maus, Anti-
System, Mania, and Xtract.
Each is an important punk s
statement in that group's own
style. The back cover has an
excellent article on what
punk really is, and what it
has been turning into.
"Punk...means something total-
ly different to everybody."
You won't find too many albums
that define punk better than
this. An excellent compila-
tion. HK

WHERE'S THE PLEASURE
POISON GIRLS

Exposure". Although the rough edges have been smoothed a bit the message hasn't suffered. Where Crass has always been THE anti-system band, Poison Girls have developed into more of an anti-sexual/social bullshit band. While Crass are shouting about being the mother of a thousand dead, Poison Girls are more likely shouting about being the mother of children that make you feel old. Their lyrics tend towards the more personal aspects of living in a fucked up world. The bulk of this record is about relationships, with the exceptions of "Take the Toys" (Disarmament) and "Rio Disco Stink" (Mining). Poison Girls sing of relationships gone sour...

"where's the pleasure,
where's the fun
you put me down you use
me up
the feeling's gone the
story's told
the pleasure's over now
it's cold"
...and relationships that are
finally over...

"and I'm not sorry
even though I'm all alone
I'm glad I'm all alone
I've got my grey days back
again
lovers are they worth it?"
Each song easily becomes per-
sonal, because these are the
experiences nearly everyone
shares. If I hear anyone say
that Poison Girls have sold
out,
In "Soft Touch", the sexual
maneuvers of a first date are
compared to a government's
flexing of its nuclear muscle.
"He hoped she would be cute
enough to detonate his
armaments
But he felt like a govern-
ment that couldn't get
its rockets up..."

We've always felt kind of weird about doing record reviews...I mean, who are we to tell you what's good or what's not?? But we haven't yet come up with a better way of handling records, so we're back to square one. In which case we would like to remind you that these reviews are the opinion of only one person, and that it's up to you to decide whether or not to take their word for it. Just because they don't like band XYZ doesn't mean that band might not be the best thing that ever came down the pike as far as you're concerned. Stay open-minded, okay?

FARTZ
WORLD FULL OF HATE
(Alternative Tenacles)

If you like Husker Du and Gang
Green, you'll like this band.
Just full-out high-energy
noise from Seattle. Comes
with a lyric sheet which is
good because you can't under-
stand the singer. JF
(The Editor would also like
it to be noted that the Fartz
are an Anarchist band and that
they have recently changed
their name to Ten Minute Warm-
ing...AR)

THE REPLACEMENTS
THE REPLACEMENTS STINK
(Twin Tone)

Every time I flipped past this record in the store i thought to myself 'Boy that record looks boring." Then for a couple of weeks every time I was at a party or in someone's car and would ask "who's this?" I kept getting "The Relpace-ments" as an answer. So I bought the damm thing. I really actually genuinely like the record, too--especially "Kids Don't Follow". At times the Replacements manage to sound alot like alot of other bands, but overall this is a really fun record. A.R.

SHATTERD FAITH LIVE
(LP Prophet Records)

Side one is live and is opened by a screaming crowd and an announcer calling this band "Rock and Roll for the 80's". Talk about visions of grandeur! The band denies this with the line--"We didn't see out; we have no fame." SF has real musical talent mixing hard core, heavy metal with beach punk. Side two, which was recorded in the studio doesn't have the same energy as the live side, unfortunately. J.F.



SUBHUMANS
THE DAY THE COUNTRY DIED
(Spider Leg)

After 3 different and intelligent but fun 45s, the subhumans do the same with their debut LP. Subhumans show that they can do different styles, slow & eerie, fast & hard on this album. Some songs are serious like "Subvert City" and "All Is Gone", others are more relaxed like "Ashtray Dirt". The singer has a very original style. A.L.

ABRASIVE WHEELS
WHEN THE PUNKS... (Riot City)

Great debut LP from AW! AW really kick out the music on this one, really hard fast and loud. Up-beat music all the way through the record without one lack-luster tune. Buy it for sure. A.L.

FANG
LANDSHARK (Boner Records)

Musically Fang sounds a lot like Black Flag--lots of heavy feedback and distorted guitar. They do songs like "Skinheads Smoke Dope", "Destroy the Handicapped" & "Diary of a Mad Werrwoulf". I don't know if they're trying to be funny or a joke, I hope they ain't serious. They're from Berkley, CA. A.L.

FLUX OF PINK INDIANS
STRIVE TO SURVIVE (Spider Leg)

A really great album put out by Flux, hangs right up there with their great 45. At first listen the LP sounds like Crass but with more listens the Flux style emerges out of the dust and rubble it creates. Flux with a message of peace, humanity and animal rights, are very unique and entertaining. The music cranks as much as you could ask for and the lyrics have a message worth listening to. For those a little shy of Crass' onslaught, this may do the trick. A.L.

THE WALL
DAY TRIPPER (No Future)

The Wall have been around since 1980 but haven't really been noticed. Hopping around from label to label, the Wall comes up with a good LP on No Future. (I think this is their third album.) They aren't hardcore punk nor are they dance music, it's just their own style. A.L.

CRUX/CRASH
(No Future Oi 18)

No Future doing a real unity thing here with a skinhead (not Oi) band on one side (that's Crux) and a punk band on the other (that's Crash). Crash are real basic, just a couple chords per song, nothing real impressive. The vocalist, Nidge, sounds like so many other singers from England. Crux are a little slower than Crash, but are more diverse. The drums are basic and the guitar is recorded too low, but it's the changing bass line and great vocals that make Crux better than Crash. 10 points for being skinheads but not into Oi!!! A.L.

BULLSHIT DETECTOR II--WHO CAN SMELL THE SHIT? (Crass)

This is the second comp. that Crass put out of English anarchist bands, a lot of them are garage recordings, a lot aren't, a lot of them can play, a lot can't & some don't play at all. This is the true anarchy, not some corporate anarchy like the Exploited. This is the sound of the streets, the real punk. A.L.

FLIPPER
GET AWAY (Subterranean) Record

This band can do no wrong. Another excellent song, as well as one of the noisiest. Hopefully, and LP will soon follow. The B-side is the Flipper version of the "I know an old lady who swallowed a fly..." song. Available on green vinyl. H.K.

CRUCIFIX--1984 EP (Freak)

Crucifix are definitely getting better with each release. This EP has 3 tracks that just won't stop banging the chords, and with each note the message of Anarchy and Peace. Some people may find the lyrics a little hard to decipher, message-wise, but rather than slapping you in the face, they make you think a little. "The only solution for war is peace." CRUX A.L.&A.R.

TOXIC REASONS
INDEPENDENCE (Risky)

"If we are to have any influence on the power structure and they are to recognize this musical movement as significant, we must channel our thoughts and communications together to unite a growing national scene." To me, that almost makes this whole record worthwhile. Toxic Reasons hails from the Midwest, and be prepared, for the most part they don't look like punks or hardcores or anything in those lines, they look more like the popular conception of a redneck than anything else, I guess. But looks don't mean shit in this case, cause all the heart is in it. This is a pretty lavish package as far as independent American releases go--a really nice cover and a big lyric/picture book inside. Toxic Reasons is not ultra fast, although some of their songs are real thrashers--like "Riot Squad" and "Mercenary". There is another side to the band that is evident in songs like "Ghost Town" and "White Noise". Musically they are similar to DOA, their subject matter runs towards anti-war/klan/cops sympathies and generally dealing with the world around you. Recommended. A.R.

NEVER MIND DIRT--HERE'S THE BOLLOCKS

DIRT (Crass)
@@ Two sides of live tracks very well recorded and packaged by everyone's favorite Objectrefu serejectabuse band. If you don't want to hear about nuclear war, slaughterhouses, anarchy, war and the system, then this is NOT the album for you. If you do, then this is a fantastic record for you. Every bit as good as their single, and probably better, this is a quite enjoyable mixture of old and new songs and bits of conversation mixed in. On the single I winced at Piglit Warrior's yelping vocals, but on this record I've actually grown fond of them. Well worth it. ar



FORGOTTEN CORNERS

LOST CAUSE (Rocshire)

Basicallly unmemorable, predictable heavy metal punk, whatever that is. No hooks, no originality here, folks. Looks like a rock album. Got played once at my house. CB

VOICE OF A GENERATION

BLITZ (No Future)

The last album by Blitz as we knew and loved them, if their new single is any indication. Mackie left the band after this album, and it's a fucking shame, too, because they were great. Their incredible single "Never Surrender" will forever be on my all-time top ten, and should be the national anthem of youth and/or punk.

"Never surrender never give in
Never let the enemy win
You'll see why, never say die
It's always worth another try
NEVER SURRENDER!!!"

Anyway, back to the album. I like this album a whole lot, I really do. In it Blitz branches out a little from their standard Oi/anthem approach and comes up with some really good songs. "Propaganda" is really fantastic--I wish I could understand all the fucking words, though. WHY DON'T THESE BRITISH BANDS INCLUDE LYRIC SHEETS???? I'M GETTING REALLY PISSED, HERE!!! ahem... "Criminal Damage" is another winner, along with the cleverly titled "4.Q." (think about it) and "Your Revolution"---oh and a real fun cover of Lou Reed's "Vicious". There's plenty here to enjoy and make you miss the band. Oh well, there's always hope. Maybe Mackie will join up with his girlfriend Helen from the Violators and some of the guys from the Partisans....shut up, Chastity. CB

THE PARTISANS

THE PARTISANS (No Future)

The first and final LP from my favortie No Future band is not a disappointment---but it it's not the album of the year either. Included are three previously released songs ("No U Turns", "17 Years of Hell", and "Arms Race") and nine other ditties, of which only two are outstanding in the old Partisans style. "Mindless Violence is fastgoodgood, and "Partisans" is a rousing sing-along that works its way into your mind and gets stuck there. "We're the Partisans/Fighting for our rights/We're the Partisans/Fighting for our freedom..." "I Never Needed You" comes real close to being outstanding, but never quite cuts the mustard. My biggest regret here is that they didn't include a lyric sheet, because I'm sure there are some really great lyrics here, but I can't figure out enough to sing along for more than a few lines at a time. As a matter of fact, I would probably like the record twice as much with a lyric sheet. Or then again, maybe they did didn't put one cause it would have made me like it less. Who knows? Who told me I could review records anyway?? Is anybody actually reading this? Szrfrkpvqjbm??? CB

FUN BOY THREE--THE MORE I SEE (THE LESS I BELIEVE) (Chrysalis) SPECIAL AKA--WAR CRIMES (2 Tone)

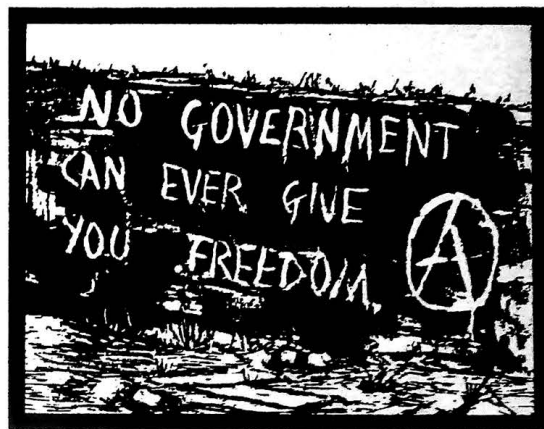
Two great new anti-war singles from former members of the Specials. Fun Boy Three (3 Ex Specials) single deals with the Belfast situation. Excellent lyrics and a great sleeve also. The Special AKA (one Ex Special) single is about the crisis in Beirut. They're not hardcore, but they are important statements. Highly recommended. H.K.

BLITZ--NEW AGE (Future)

Was it Mackie leaving that made the band this way or was this what made Mackie leave? That's the question of 1983 folks. Now I've heard it all--hardcore punks gone new romantic dance music?? What a loss. A.L.

ANDY T.--WEARY OF THE FLESH (Crass)

A great 45, only it's not music. It's poems complete with background sound effects. Some of the poems are about... squatters& killing animals, buy this one--learn and react. A.L.



ALTERNATIVE, IN NOMINE PATRI. ANTI CHRIST, WARFARE, WHO'S SUSSSED, MORAL BONDAGE.

ALTERNATIVE--IN NOMINE PATRI (Crass)

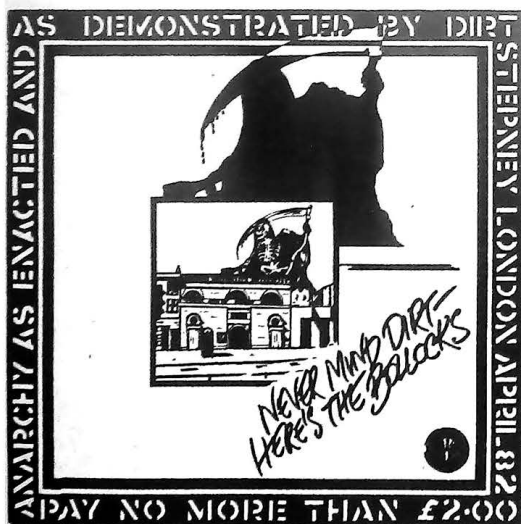
Alternative, the newest release on Crass records, has put out this 4 song EP. The first song "Anti-Christ" is self-explanatory. The other side is "Warfare", "Who's Sussed It" and "Moral Bondage" The music is an offshoot of Crass as are many of the bands on Crass records, but it's the speed and singer's style that makes this record sound a bit American. Great reading material inside. A.L.

CODE OF HONOR WHAT ARE WE GONNA DO? (Subterranean)

A great political 45 that raises a lot of questions for us as Americans. Sometimes in a song they go slow, then bamm it's intense with hard distinct lyrics like "Smash it up! This is no game, it's you life! They have a very different style which is great and enjoyable. Oh yeah, they skate Too A.L.



BANDS, SEND YOUR TAPES OR RECORDS TO US!



i'm not your fucking mother
 i'm not your fucking whore
 i'm not your baby sister
 or the girl next door
 you can roll your eyes to heaven
 for a virgin to adore
 but there's someone right beside you
 who could ask for more?
 but you eye each other up
 for a fight or a fuck
 i'm not a fucking image
 created by your stare
 it's no good looking up to me
 to tell you what to wear
 i've got no fucking answers
 and i don't fucking care
 but i do hear you asking
 and i do believe you're there
 as you eye each other up
 for a fight or a fuck
 i'm not a pretty package
 to titillate your prick
 stuff your revolution
 your insults make me sick
 you've had your final warning
 we've all run out of time
 better get a lead-lined jockstrap
 of the very best design

Poison Girls



as you eye each other up
 for a fight or a fuck
 your penis is your burden
 and your torment and your shame
 i'm not another wanking pot
 to feed your bigboy game
 you've had your final warning
 we've all run out of time
 better get a lead lined jockstrap
 of the very best design
 as you eye each other up
 for a fight or a fuck
 your sexual experience
 is limited
 the condition you are in
 is inhibited
 don't you think it's all
 in your control
 do you know what you
 want
 or do you want what
 you're told?

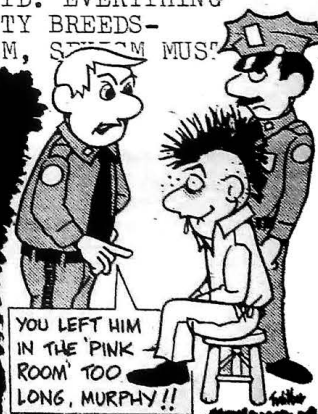
POISON GIRLS

THEN PEOPLE WANT TO KNOW WHY YOU ADVOCATE ANARCHY? TAKE A GOOD HARD LOOK AT ALL THE FUCKING SHIT AROUND YOU. THE POTENTIAL FOR "LIMITED" NUCLEAR WAR AT ANY TIME. A "REVISED" CLEAN AIR ACT BILL. A RELAXED CHECK SYSTEM OF NUCLEAR WASTE SITES ANYMORE FOR POSSIBLE DANGERS. A SOCIAL SECURITY PROGRAM WHICH IS A FUCKING LOAD OF SHIT. THE MORAL MAJORITY DECIDING WHAT'S GOOD FOR YOU. UNEMPLOYMENT UP THE ARSE. A GOVERNMENT WHO REALLY WOULD GIVE TWO SHITS WHAT THE FUCK HAPPENS TO ACCELERATED DEFENSE SPENDING WHILE YOU LIVE IN YOUR OWN SHIT BECAUSE THEY JUST DON'T FUCKING CARE. A BUNCH OF MINDLESS, HELPLESS MORONS WHO DARE TO TAKE YOUR LIFE IN THEIR HANDS. ASK YOURSELF: DOES THIS FUCKING STUPID SYSTEM WORK? AS WELL AS KEROSENE WOULD TO PUT OUT A FIRE. DO YOU WANT TO SEE YOUR CHILDREN GROW UP OR BLOW UP? FIGHT BACK. NOT WITH GUNS AND TANKS AND ARMED FORCE. DON'T TAKE THEIR SHIT. DON'T GIVE THEM AN EXCUSE TO USE YOU. THROW A WRENCH INTO THE WORKS. ORGANIZE FOR ANARCHY. FUCK THE SYSTEM WHICH HAS HAD NO CONSCIENCE ABOUT FUCKING YOU ALL THESE YEARS. TAKE AWAY THEIR NUCLEAR PLAYTHINGS. DON'T MAKE THE FUCKING THINGS. DON'T MINE FOR URANIUM. TELL THEM TO SHOVE IT. IF ENOUGH PEOPLE LEARN TO SAY "NO" THEN THEY ARE VIRTUALLY POWERLESS. DON'T FEED THEIR SQUEAKY LITTLE EGOS. DON'T COP OUT BY SAYING "WELL, WHAT CAN I DO?" NO MATTER WHAT YOU DO. NO MATTER HOW MINUTE, IF ENOUGH PEOPLE DO IT, IT'S BOUND TO ADD UP TO SOMETHING. CAMPAIGN FOR NUCLEAR DISARMAMENT. FIGHT THE FUCKING STEEL MILLS' REVISED CLEAN AIR BILL. OR DO YOU WANT TO HAVE TO WEAR A GAS MASK JUST TO BE ABLE TO BARELY EXIST? PROTECT INNOCENT ANIMALS FROM BEING SLAUGHTERED JUST FOR SOME SEHOLE'S LUST FOR BLOOD AND GUTS. DON'T BUY CHILDREN G.I. JOE DOLLS AS TOYS. DON'T BUY REAL ANIMAL FURS. GROW YOUR OWN FOOD. DON'T DEPEND FOR EVERYTHING ON THIS FUCKING SYSTEM'S CORPORATE MENTALITY BULLSHIT. DEMOCRACY? HYPOCRISY. NO MATTER WHO YOU VOTE FOR, GOVERNMENT WINS. ANARCHY: PEACE AND FREEDOM.

Tom Best, Chicago

CODE OF HONOR
 WHAT PRICE WOULD YOU PAY?

HOW MANY MORE LIVES WILL BE TAKEN AND CRUSHED OUT? HOW MANY MORE MINDS WILL BE SHATTERED, DESTROYED BY WHAT THEY'VE BEEN TAUGHT? CAN'T YOU SEE WHAT'S ALL AROUND YOU, ALL THE TIMES OUR GOVERNMENTS TOLD US LIES AND YET YOU WILL STILL FOLLOW, CAN'T YOU SEE WHAT THEY PROMOTE IS LIES AND IF YOU WANT THE TRUTH OF FREEDOM YOU MUST KNOW WHAT PRICE YOU WOULD PAY. AND STILL, IT ALL GOES ON AROUND US-OUR GOVERNMENTS SUPPLIES MILITARY AID TO ANOTHER, PROMOTES RACISM, SUPPLIES DRUGS TO THE YOUTH OF AMERIKA TO KEEP THEM HAPPY AND MOST OF YOU JUST SIT BACK AND SUCK IT ALL UP. CAN'T YOU SEE THIS SYSTEM IS JUST A GAME-THEY ALL KNOW IT AND THEY ALL STILL PLAY IT. SMASH IT UP! THIS IS NO GAME, THIS IS YOUR LIFE! THE PRICE YOU HAVE TO PAY, IT MAY HURT YOU MORE AND MORE EACH DAY BUT TOMORROW THE SUFFERING WILL HAVE GONE, AND THOSE OF US LEFT MUST REMAIN STRONG. IT'S A PRICE-A PRICE THAT JUST HAS TO BE PAID, PAID, PAID. EVERYTHING THAT OUR SOCIETY BREEDS-FASTISM, RACISM, STUPIDITY MUST END.



RIOT/CLONE
 DESTROY THE MYTH OF
 MUSICAL DESTRUCTION EP

SICK GAMES (D. FLOYD/ROO)
 SINCE I WAS YOUNG I'VE BEEN TOLD THAT I AM FREE/BUT NOW THAT I AM OLDER IT DON'T SEEM THAT WAY TO ME/WAS PUMPED BY SCHOOL AND MEDIA WITH YOUR BRAINWASHING LIES/NOW I CAN SEE THE TRUTH YOUR PROPAGANDA I DESPISE/...CHORUS...THE PEOPLE AROUND ME PRAISE DEMOCRACY/BUT ALL I CAN SEE IS HYPOCRISY/YOUR SICK GAMES OF POWER ARE WEARING THIN/PUT ONE AGAINST THE OTHER AND YOU'LL KNOW YOU'LL WIN...PEOPLE COMMIT MURDERS AND YOU OPENLY CONDEMN/BUT IF IT WERE IN WARTIME YOU'D MAKE HERO'S OUT OF THEM/CRAZY DOUBLE VALUES AND YOUR TEACHINGS MAKE THEM STRONG/BUT MURDER IS A MURDER AND ALL KILLING IS WRONG/...CHORUS...YOUR SACRED COW CALLED MONEY THAT YOU LOCK UP AND CONCEAL/CONVINCE PEOPLE THEY NEED IT THEN YOU WONDER WHY THEY STEAL/LOCK PEOPLE IN PRISON BECAUSE THEY MUST BE TAUGHT A LESSON/IF THE SYSTEMS THE ANSWER IT MUST HAVE BEEN A STUPID QUESTION/....CHORUS

scenes

MADISON SCENE REPORT
BY HUE JORGAN

+++++
Ever since the late sixties, most people seem to think that Madison is a liberal city because of the draft protests that used to happen around here. All the people that used to be hippies are now conservative businessmen. These people are so conservative that with their help the city council banned skateboarding in the downtown area. We have quite a few hardcore bands here for a city of just under 200,000, but we have only one club that the bands can play at. We usually set up our own shows either at Wilmar Community Center or at a house basement, or in the summer they can play in the parks. Now I will list some of the bands and fanzines in the area.

TAR BABIES: Jeremy--vocals
Bucky--guitar
Dan--drums
Robin--bass

These guys got together about a year ago and are one of the best bands in the area. Some of their songs are "Be Humble", "I'm Your Little Bubba", and "Badger Fans Fuck Off". This band plays great hardcore with heavy metal guitar watch out for them.

MECHT MENSCH: Marc--vocals
Dan--guitar
Jeremy--bass
? --drums

M.M. are another great hardcore band with lots of energy. They have a couple of songs on the Meathouse tape comp. from Bob Moore. Their old drummer left the band, I'm not sure who they got to replace him. They are a political band with songs like "Government Lies", "Functional Riot", and "Night Makes Right". Dan and Jeremy are in Tar Babies, too.

WESTWORLD: I don't know too much about this band, I have only seen them once and they sounded like a good thrash band. They have been around for a couple of months.

N.F.O.D.: This band has Robin of Tar Babies on drums, Dan on vocals, Roger on guitar and Pete on bass. These guys just started and haven't played out yet.

KNUCKLEHEAD: Ben--guitar/vocal
Shawn--guitar and vocals
Brian--bass
Paul--drums

This band was formed in early Nov. '82 and has gone on to be become one of the more musical hardcore bands, but there is lots of energy in these guys too. Some of their songs include "Deathmarch", "Corporate

Rock", and "No Choice For You" Knucklehead is planning a tour this summer if you would like them to play in your city or if you would like a cassette tape of them (\$2) write to: Paul 705 Dearholt Road, Madison WI 53711

MADISON FANZINES:

Reagan Death--\$1.50 Ppd
c/o Peter Rabbid
114 W. Gilman St. #14
Madison, WI 53703

Mangled Efforts---\$1.00
1840 Summit Avenue
Madison, WI 53705

Catholic Guilt--\$1.00
110 S. Blair St. #1
Madison, WI 53703

stores. (Newbury Comics, although well-stocked, is extremely overpriced and makes me sure miss Gola.) The people are certainly colorful--there's skins, skateboarders, punks, posers and an incredible amount of new wavers. The hardcore nucleus is made up of wicked cool, intelligent kids, mainly guys, whose only fault is they tend to be a bit sexist--but things are looking up. For such a small city, Boston has tons of amazing, talented bands. Perhaps the most popular is SS Decontrol, whose new 7-song EP "Get It Away" will be out around April. SSD also plan to go west this



PHOTO-A. RAINE

BOSTON SCENE REPORT

By Shirley

+++++
Moving to Boston was perhaps one of the best decisions I've ever made. Despite the fact that the re-location was made in the dead of winter, I arrived to possibly the most thriving scene anywhere. Boston is one of the few towns where unity is something that comes naturally. There is a genuine loyalty amongst the Boston crew that is apparent both on and off the dance floor. Hardcore fans support local bands and the local band bands support each other--most stick together pushing for all ages shows. Only a few, like the Freeze will relent (playing clubs that kids can't get in...Ed) making it harder for other HC bands to play out and allowing less all ages shows to take place.

The town itself is pretty great: cool stores, cool parks and a pizza place hangout. There's plenty of clubs (if you're over 20) where you can see any kind of band from heavy metal to new romantic, anytime of the week. The only downfalls are the public transportation, which is super slow and stops running at 12:30, and the lack of record

summer for a short tour. Negative FX (with former Philadelphian Dave Base on drums) have broken up but will be playing one last show with Mission of Burma (also their last show) later this month. DYs are Boston's most exciting up and coming band, with an impressive line-up. I haven't seen them yet but have it on good word they are the band to watch.

Jerry's Kids are one of my fav bands, they really shred. Chris from Gang Green has been added as guitarist.

The FUs contribute a lot to the scene by putting on all ages shows. They have released an album titled "Kill For Christ".

Gang Green have unofficially broken up, but still play an occasional out of town show. The Proletariat are probably Boston's most politically oriented band & their live performances are usually intense.

New bands, like Impact Unit, & Panixquad are still being formed and I look forward to seeing them soon. Boston is a great place to visit and an even better place to live!

LIVE

AMERICAN DILEMMA, FLAG OF
DEMOCRACY, INFORMED SOURCES,
CRIB DEATH, Y DI, LITTLE
GENTLEMEN

Bainbridge Street Loft--
New Year's Eve

=====

Well, it was another great New
Years at the loft: six bands,
free beer, videos of Minor
Threat, Black Flag, SSD, and
Skateboarding--all for four
bucks.

First up was American Dilemma,
a new band from South Jersey.
For a first show, I thought
they were really good and have
a lot of potential. All they
need is to get a few more
practices to get a little
tighter.

Then came those rock star sex
gods, Flag of Democracy. They
sounded a lot better than they
did at Buff Hall, especially
since Santa brought Jam a new
guitar for Xmas, and it was in
tune, too. Towards the end
of the set they asked the
crowd what song they wanted to
hear. Of course, everyone
wanted to hear "Free Bird".
The air was filled with light-
ters and clapping as they kick-
ed out the jams. It was awe-
some!

Informed Sources played a
tight set, but I really don't
like them.

Crib Death was the best band
of the evening. I can't ex-
plain how good they were--but
they just keep getting better
and better. They got a great
reaction from the audience in
the way of thrashing and par-
ticipation in the way of tak-
ing the mike and singing
choruses. And can you handle
it?--I mean what is this scene
coming to?--there were girls
slamming. Well, its about
time girls!

Y DI, a new band from Center
City played their first gig
with the world's greatest
front man, Neall Perry singing.
They were hard and fast, but
they need to get tighter. The
band got great audience reac-
tion for a first show, with
even more girls in the action.
They ended the set with a
great instrumental.

Then came Little Gentlemen.
Well, I'm too prejudice of
them to give a fair review.
Enough said. Jerry Falwell



F.O.D. ZEKE & JIM



Y DI MIKE



INFORMED SOURCES
JOE & FRANK

PHOTOS BY ALLISON RAINE

PUBLIC IMAGE LIMITED/ RUIN
East Side Club 3/4/83

This is a review of a show I didn't go to. No band is worth paying \$12 to see. They were probably selling PiL rock star t-shirts inside. Why didn't they play the Spectrum, they would have made even more money. Did they even allow Ruin on the same stage? It's depressing how J. Lydon has become the same thing he was screaming against back in 1977. Anarchy? Sounds like another rock and roll swindle to me. Henry Krinkle



PHOTO ALLISON RAINE

DECONTROL, CRIB DEATH, CIVILIAN DEFENSE
East Side Club 12/11/82

=====

First up was Crib Death, and they played to a half-empty club. (I guess it's chic to show up late.) They opened the set with an instrumental which was new. They also added a new song called "Better Luck Next Time". But their set was a mess. First of all the sound was pathetic--you could not hear the guitar and the bass was too loud and they fell apart on a few songs. They were much better at Buff Hall. Civilian Defense was up next. From what I've heard, this was their last show. In some ways I really liked them, but for the most part I didn't. I liked the fact that they played well and were really tight, and I liked Chuck's voice. But they were too slow and were more of a rock-n-roll band than a punk band. They did do a song that I liked, called "Down Town". Unfortunately, like Crib Death, the sound was pathetic. They had an echo on Chuck's voice and didn't turn on the mic until halfway through the first song. Then came the all new and improved Decontrol (or "Procontrol", or "Deteens"--which ever way the merger bounces...ed) with no Richard, and Adam doesn't play bass anymore. They added Markus Hook on bass and Mike Convict on guitar

The FREEZE/FEAR OF GOD/INFORMED SOURCES
The West Side Club Feb 25th

The BYO held another great show at the West Side Club--really it's one of the BYO's member's house but it was dubbed that as a joke. Anyway, the people came early, probably to take full advantage of the beer that was flowing in the back room. By the time Fear of God (from Baltimore) the place was packed and everyone was having a real good time, if you know what I mean. For all the commotion about Straight Edge, there sure were alot of people slurring their words. Fear of God got up on the (two inch high) stage and some of the band members were wearing Crass patches and handing out ANOK (anarchy) stickers, so I thought these guys would be really good. Well, to tell you the truth I can't remember what the band sounds like, I was so disgusted with the singer. He started one song by saying "This song is about wife beating--if you haven't tried it you should." Is this anarchy I thought to myself? Anyway, the there was a problem with the PA and when the band came back to finish their set, they apologized for that stupid remark, even though their apology didn't make much sense either. I heard the band is going to dump the singer--it's the best thing they could do. On to Informed Sources. If you haven't seen them, these guys are not really hardcore, so if that's all you like you probably wouldn't like them. They got a lot better response that night than any other time I've seen them, which is good, because they are a band worthy of attention, even if they don't move around at all. Seriously, Informed Sources are good, check them out if you get the chance. By the time they were done the beer was all gone and there were a lot of dry mouths around. See, the bands play in the basement, which is small and tight and when the bodies start moving it gets hot down there. Someone went out and got more beer and everyone was happy again. The best thing about the house is that they have a live video broadcast of what's going on downstairs playing upstairs, so tired people could go upstairs and sit on a nice comfortable chair and still not feel out of the action. There was no room downstairs for dancing or even moving when the Freeze came on. All most every song, the kids took over the mic and helped out Cliff with the lyrics. When Broken Bones was played, the basement looked like a swarm of excited bees--they went totally bezerk. Another great night out thanks to the BYO. Andrew Liberte





D.O.A
AUTISTIC BEHAVIOR
Cheese Side Club 1/15/83

=====
It wasn't just the fact that it was necessary to go to the Cheese Side Club to see DOA, but that it meant going to that type of club after the great afternoon gig with Channel 3 (at the "West Side Club"). After a loose, fun, almost tension-free afternoon on 32nd street, where one could enjoy videos, bands and each other, without worrying about age or intimidating security, the mood was to quickly change that night. It seemed exceptionally worse than usual at the door at Cheese Side. Countless people were refused admission for not having "positive proof" of age, including several who were really over 21!!!

Inside, it was still crowded somehow, and the AB's played first. They were good as usual, but not as amazing as their incredible New Year's Day gig. Some feel that the band was reacting to "Quincy punks" who were expressing their nostalgia for hockey games early in the set. The floor seemed to be much better during DOA. DOA had two new members (both ex-Subhumans--Chuck Bisquits' brother Dimwit (drums) and Wimpy Roy (bass). Their set still had the old magic. Open Opening with "World War Three" they played a set that covered their entire six year history. Each song from the recent "War On 45" EP was done, as well as "The Enemy", "Slumlord", "Fuck Fucked Up Ronnie", and "The Prisoner". The encore hilariously ended with "New Wave Sucks", which seemed especially funny considering where we were. DOA still seems to have their humor, satire, and positive attitude intact. Even though I was sicker than hell, I had a fantastic time. The band also promised to seek out better venues when they return to the East Coast (the NYC gig was a similar deal). Next time, maybe ALL ages will be able to participate.

Ronald Thatcher

PHOTOS BY AL D.

STRAIGHT EDGE OR BUST

By Ronald Thatcher

The variations of Straight Edge are reaching nearly all of the american scenes, especially on the east coast. The interpretations of what this philosophy is actually about is what accounts for the different styles with each scene and individual. Since there is not a common ideal within these circles, I wanted to deal with it from the source. Minor Threat and other DC people are among the root of the original Straight Edge idea. The opportunity to see them a couple of times, and being a part of the first Philly BYO gig--which they played--prompted me to bring it up, if it did not seem too touchy. My conclusions from discussions with most of the band members, as well as other others from DC (at the Baltimore MDC/Minor Threat gig) are very different from my first impression of Straight Edge. It seems that there is a lot of myth-making, even within the punk scenes. For example, many things I had heard about Minor Threat, especially Ian MacKaye, seemed to clash with my experience and talks with them. There are wild stories about "battles" and hostile attitudes towards the New York scene(!), TSOL, anarchist, and all non-Straight Edges. The strongest attitude that I sensed from them was to express "ENOUGH ALREADY!". If there

were problems of this sort in the past, it hasn't been evident lately. Ian himself contradicts many of these in his contributions to Maximum Rock and Roll.

The way I've been getting it, Straight Edge began as an idea that offered an alternative to the booze/drug/sex social conditions--which seemed to be an automatic part of the punk scenes. It was an attitude that says not to let these things control your life or cloud your alertness. Also to say don't destroy yourself or feel such an urgent need for things that do not really matter. But it was an individual statement meaning that the person in question either X'd those activities from his/her own life, or at least has a different attitude towards them. It does not suggest that others should be pressured to conform to any imposed restrictions.

Straight Edge, by the above standards, does not even require that one give up the activities in question. Obviously there are going to be some on both sides of the fence, who seem like they're on the other side. So it's worth repeating that Straight Edge originated as an attitude not a sect of intolerance.

This philosophy is now in many forms, including the attitude described here. Several people claim that in Boston, Straight Edge has become a "way of life", where people who do not fit in are looked down upon. There are Straight Edge individuals locally, who seem to have a negative attitude towards those different than themselves. I imagine this problem is common in other places as well. (If I was to become militantly into this, I can't imagine completely giving up the "party" stuff but continuing to consume meat, sugar, shit food, and neglecting to speak out against the thrashing of the environment, via toxic chemical dumping, nuclear waste, etc.). These attitudes can ruin an idea that I feel started out constructively. Why divide ourselves over personal decisions? If someone you know is truly being destructive with their habits, isn't it better to try

to deal with it supportively and help build the person's confidence? Those who are self-destructive do not need more people acting like their parents and putting them down or trying to run their lives. Also, the scenes need not be further divided over this, lest we fall into the bullshit Bad Brains syndrome. If your interpretation of Straight Edge works for you, isn't it good enough to let yourself be a living example of it? And if you're not a part of it, isn't it better to accept Straight Edge people as they are, instead of assuming they're cones of monks or nuns? Sheesh!!

PUNK MADE PALATABLE by Stuart

The advent of electro-pop, new wave rock is a phenomenon deserving careful scrutiny. While being one of the many fads that have traversed the frontiers of music, and certainly an even smaller fraction of the fads that have enticed thousands, this "solid state" music has the one aspect common to such crazes: an aspect of banality. The sounds are constantly keyed to the intellect of a three year old.

Thinkers such as Goodman, Marcuse, and Halberstam muse that this "appeal to the infantile" is an attempt by the capitalist machinery to stifle enlightened thinking. To them, the market system is a myriadic scenario of contradictions, confusion, and conflict. Ours' is a world where one is taught lies concerning human nature and the like.

Art, and music, being the sublimation of human desire, reflect the cravings of the individual. Yet this is no art; "Art who?" I should ask. This sound is the desublimation of such human desire; that is, the result of the affectation of capitalism on such desires. There is no id, no ego, and no superego. Capitalism is a pervading force that travels even to these obscure realms.

Thus, Marcuse, and those of his genre would consider the electro/New Dandee-Romantic taste in music to be such a desublimation. The sound is not appreciated for the message it carries, but merely for the neglect of that message; long live the search for vacuity.

Yet back to reality, skip the politics. What makes new wave simplicity so attractive? The lack of challenge; people want to be catered to, not shocked and probed. The new rise of industry has FM radio, with its pre-programmed ballads of ennui, available to the masses at almost any conceivable cost. Top-40 fills the minds while concomitantly siphoning off any real thoughts. Our minds have stopped; whence went the renaissance?

Therefore it is only fitting that after the explosive shock of the anarchy bands, bands that for once provoked thought and raised questions about money and government, would follow the antithetical phase of headbands, pirate garb, and fancy make-up. Capitalism has discovered an obviously-opposing force, and it has assimilated it into the status quo by removing its efficacious facets and leaving a carcass that resembles the original form only in the most superficial of characteristics.

Most New Romantic Groups employ some lullaby rhythm, coupled with the off-key aspect of punk, that eases the listener into his high; for ignorance is bliss, and bliss is always high. No one worries about why he is listening. It is here that the analysis turns back to Marcuse.

Where did the need for simplicity arise. Certainly, if we lived in the communal utopia that is so possible, we would need no easy answers; all questions would solve themselves. Yet capitalism raises question that aren't so soluble. In the dialectical sense, we are speaking of contradictions such as antagonistic competition vs. enhanced productivity; such as worker's pride vs. wage-slavery alienation. Hence, we see capitalism as a mechanism that prevents its self-exposure. Enlightened thinkers call it the influence of the music industry, but others look deeper and recognize that this is not the result of one industry, but a symptom of the coercion of capitalism. Our economic system takes on life-like proportions, seeing its own contradictions and burying itself in lies, thus insuring its own propagation.

And, similarly, new wave is an extension of such propagation. It asks no questions, and worries no one, while simultaneously filling the gap that punk created.

In looking back at the two objectives of this essay, to study the phenomenon of music known as new wave, and to remain completely non-political, I see I have failed on both counts. Instead, I see what I have always seen: each facet of modern society is either rooted to the continuation of capitalism or it is considered alien, thus destined to assimilation. There is no line between economics and art where there is the constant desublimation of real desire.

DISCHARGE AND KRAUT IN NY
can't remember when

=====

Me and three other friends took the train to NY, then hooked up with some friends up there who drove us to long island. We got there late (in typical NY style) and missed Kraut, which was a big disappointment 'cause we never saw them live. Anyway, the club was real cool inside, and the room that the band played in was small and the stage was only a foot high. The doormen were cool cause they let me in without ID. Well, we were there about 15 minutes and the crowd started piling up in front of the stage. It was funny, 'cause everyone was standing nice and calm in front of the stage and as soon as the first notes rang out, half the crowd was pushed onto the stage. So Discharge was left with about three feet across for themselves. Loads of stage leeches--it must look



really funny to an English band to have people sitting on the stage three feet away, just staring at you. So, into all this pandemonium comes, you guessed it--The Bouncers. They decided to stand right in front of Cal and try to push us off--what a joke, the place was Sardine City. Cal asked everyone to push back so the bouncers wouldn't have to be there, which everyone did, but as soon as the band started up again, everyone was pushed back onto the stage. It was a bitch trying to see the band through a 250 pound bouncer, but Discharge still put on the best show I've seen in a long, long time. Their music and message is so intense, so powerful that live it blows their records away. The show was well worth the trip AND the bouncers.

ANDREW LIBERTE

GARY BY A.R.



WATTIE BY A.L.D.

EXPLOITED---East Side Club
1/22/83

=====

England's top rockstar/punk band, the Exploited, visited our very own East Side Club recently. The Exploited are actually quite a parody--they really put on a great show, lots of energy and excitement, but they are such assholes, how can you take anything they say seriously? Wattie, dressed in his rockstar Exploited shirt, did all the punk things like spitting into the audience, and breaking a bottle at the end of the show. How can you listen to somebody that calls Crass a bunch of fucking hippes? Wise up, Wattie.

Henry Krinkle

CAL BY A.RAINE





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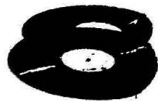
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BLACK FLAG, MINUTEMEN, NEG-HEIST

Cheese Side Club 2/5/83

=====

I don't know what to say about the opening Neg-Heist set. Neg-Heist consisted of Dez on drums, new BF drummer Bill Stevenson (form the Descendants) and an MTV reject (with a Black Flag tatoo) on guitar and bass, and a silly character called Mugger (with a dreadlocked wig) on vocals. Half of me was saying it was sort of stupid, sexist, etc., and the other half is still laughing like hell, when thinking about it. The entire subject matter was pure, raw, unadulterated sex. Mugger's pants were ripped at the crotch, which enabled him to exhibit his genitals at will. He got a little help, around mid-set, when he was relieved of his pants altogether. The supermarket "MEAT" stickers, which were being plastered everywhere, were now finding their way to all areas of his body. Many in the front of the crowd responded to Nig-Heist's rock-sounding set by screaming, shaking their index fingers upwards, and holding the obligatory mini-torches with lighters and matches. The Minutemen were next. These guys sounded like the Meat Puppets merged with the Freeze. It wasn't as visual as Nig-Heist, but they did a good set. Black Flag began with a bang. There was a stage invasion during the

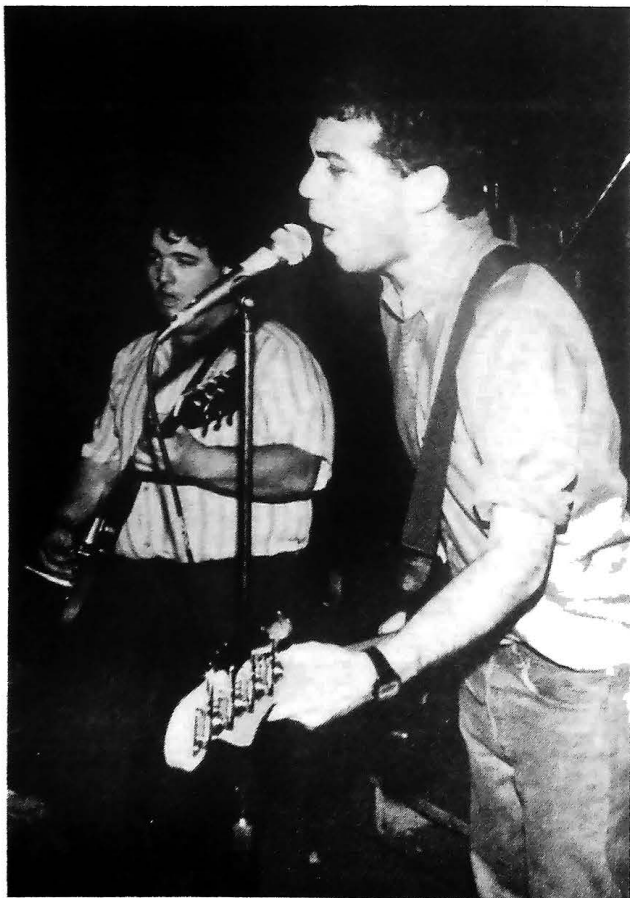


PHOTO: AL D.

first song and the bouncers immediately went crazy. Roughing it with the smallest males and females, while throwing them into the crowd, these guys learned how to make enemies very quickly. The front was packed and some people had little choice but to be on the edge of the stage. These thugs didn't take too kindly to anybody getting on the stage and decided to play macho, cop-clones for the night. Early in the set many people loudly chanted "East Side

Sucks" which was repeated regularly throughout the rest of the show, because of this bull shit. People yelled to Black Flag about it but got no response.

Their set had its moments, but did not match previous Philly gigs. It was quite lengthy, which was good, and included plenty of new songs. The response to the band was good, but was marred by the conditions that went withit. This scene needs a fucking hall!!
by Ronald Thatcher



FANZINES

The best (and almost only) way to find out what's happening scene-wise around the country is to get fanzines from the areas you're interested in. The list here should help--we welcome any additions, subtractions or comments you may have...SUPPORT THE UNDERGROUND!

SUBURBAN RELAPSE (\$1)

POB 610906

N. Miami, FL 33161

#8 was great with Sadistic Exploits interview, Proletariat, the 3 O'clock, Mission of Burma, PIL, etc. great cover

TRULY NEEDY (\$1.50 ppd) 36pgs.

POB 2271

Rockville MD 20852

Vol. 1 #3--There's alot to read in this well put together intelligent minded zine. Better than average graphix, non-boring interviews, and an article about South American music (??) Also Jello B., Fear, The Vomit of Psychodrama (I think that's a band), live reviews, heavy on the vinyl reviews (13 pgs), a Q&A column, and more. Well worth the \$\$\$

2NZ Fanzine (\$1.00)

Crib Death Pub.

Box 7156

Mpls MN 55407

"Quarterly music review fanzine" which means 4 8 1/2 x 14 pgs of record reviews. Unless you are a complete moron or need someone to tell you what records to buy, this is a pretty expensive toilet paper. Sounds like an excuse for free records

WE GOT POWER (\$1.00) 24pgs

3010 Santa Monica Blvd #310

Santa Monica CA 90404

#4 Lots of pictures, BYO, BF, Bad Religion, Suicidal Tendencies, @, DK's, Minor Threat, Sadistic Exploits, Husker Du--hey this is a real good zine.

YOUTH PLAGUE (\$1) 24 pgs.

Gloss cover. Lots of everything. The West Coast's answer to "Shrik". #8 has Black Flag, Sacchrine Trust, the Neos, reviews on albums and gigs.

CAUSE AND EFFECT (75¢) 20 pgs.

Richard Cause

265 Palmerston Ave.

Toronto, Ont.

MGJ 2J3

Singles and album reviews, political comment (IE article on how a cop can arrest you) Interview with the Subverts.

SHRIK (75¢) 34 pgs.

34 Longford Cres.

Agincourt, Ontario

MIW 1P4

has EVERYTHING. Very extensive.

BRAVE EAR (\$1.25) 40 pgs.

Box 4158- #703

#703 Hayward CA 94542

Glossy 6 1/2 x 10 zine from CALF. #4 had PIL on the cover, PIL in the centerfold & a two-page spread on a PIL press conference. (Are we the only zine that consistently prints NO PIL stories?) Not easily categorized, Brave Ear also features the Mutants, If/Then/Why Social Unrest and Savage Republic. Mainly SF stuff, very professionally packaged along with some punkart & a think piece or two. Live reviews & records. If it weren't for the high price I'd recommend it, but as it is I'm hard-pressed to validate the \$1.25

DAY & AGE (50¢) 6 pgs

Interesting little zine with MDC interview & a review of a Baltimore gig but that's where the hardcore ends. Good graphix, intelligent writing.

HYMNAL (\$1.50) 38 pgs.

504 W. 24th St. #130

Austin TX 78705

#3 had the Dicks, Whoom Elements, Circle Jerks, BF, Really Red, Infected, Pagans, Sadistic Exploits, Marching Plague, Offenders, Misfits, Skatecore, Butthole Surfers...the list is endless. Chock full (that stupid cliché really fits here) of stuff, worth the \$1.50.

LIFE IN THE BIG CITY (??) 12pg

c/o Javi

2329 Vance Street

Bronx NY 10469

Kind of a conglomeration of lists, photos, comix, reviews. #2 had more body copy with SSD/MDC/Minor Threat, Kraut.

NO ENTRY (??) 16 pgs.

10070 Seltzer

Livonia, MI 48150

1st issue--cool cover of people being hanged. Sadistic Exploits, the Fits, External Menace, the Skroteez, TV Personalities, Outcasts, and a decent hodgepodge of reviews and musings. Usually interesting graphix, sometimes a little vague. Pretty interesting interview w/Ian MacKaye, though it's a bit old. Basically all around good zine by the people who did "All Skewed Up".

SLAM (??)

882 Bank Street

Akron OH 44308

#14 A visual assault on your senses. Some people say it's hard to read, but once your eyes calm down there's lots of great stuff to read. I recommend it highly--totally unique.

COUNTER ATTACK (75¢) 20 pgs.

3201 Belgreen Road

Phila., PA 19154

First issue of a new Philly zine features FOD, the Accused Straight Edge piece (by a non-SE), Lots of record and gig reviews. I'm not sure if I accept their reasons for printing the pornography stuff (I think it's a rut lots of zines fall into at first--hell, we did) but buy the thing and decide for yourself. Support the scene, cause the scene is you!

ANTI-ANTI (25¢) 8 pgs.

POB 61-A

RD #3

Newfield, NJ 08344

Another new zine, now into its second issue. Interview with FOD (shit those guys get around), Fear live, and some reviews and a piece called "In Defense of Our Beliefs". Pick it up, it's getting better all the time.

A2 Review (50¢) 18 pgs.

1047 Olivia

Ann Arbor MI 48104

Heavy on the skate stuff. Great photo of a girl skating, too. Funny news parodies & comics, movie reviews, fiction, gig and record reviews, Quincy... recommended.

Misery (25¢) 24 pgs.

POB 7461

Columbia, MO 65201

The midwest magazine of happiness with DK's, Anarchy, PIL Red Rockers, local shit, reggae crass, reviews, NYC report

POSITIVE VIOLENCE (free) 6 pg

311 Lark Lane

Elyria OH 44035

No photos, just lots of intelligent writing. Published bi-weekly, I saw #2, which has NJ finest (they played Ohio!), some reviews and pieces like "Another Anarchy Article", "Never Lose Faith", and "Exploring Abandoned Buildings". Real good.

CONNECT (65¢) 16 pgs.

MJ Castriotta

119 Charlesbank Rd.

Newton, MA 02158

#2 had interviews with the Effigies, JFA, and Echo & the Bunnymen, as well as stuff on the Jam, Motown, the Who, Cracked Actor, Chesterfield Kings, a article on how astrology dictated the punk movement (that's the best way I can describe it, really!), poems, rock video, fanzines... very diverse and interesting.

BAD ATTITUDE (??) 20 pgs.

414 28th Ave. So.

Cranbrook, BC

V1C 3J8 Canada

C.U.X. (33¢) 10 pgs.

P.O. Box 4601

Station E

Ottawa, Ont.

Canada

Hodgepodge of lyrics, YYY interview, TSOL, Black Flag Good hodge podge of Canadian bands-- Subhumans, the Neos, Riot 303, reviews of Canada & Calif. gigs, Finland report (what the hell is going on with all these Finland Reports anyway?), some anti-system propaganda and a Black Flag interview. Recommended.

PARANOIA (50¢) 14pgs.

POB 20391

Reno NV 89515

#5 had Minor Threat, Red Kross Chron Gen, TSOL, England & Holland reports. Real good, long Red Kross interview & ditto for Husker Du, plus our own Sadistic Exploits. Highly recommended.

URGL-ORP (84¢) 20 pgs.

c/o Nicole

36-2300 Ogilvie Rd.

Gloucester, Ont.

KIJ 7X8 Canada

Interview with Ottawa band Burnt Offerings, also Chron Gen, Mission of Burma.

COMBINE (60¢) 12 pgs.

13 Wilton Cres.

Ottawa, Ont.

KIS 2T4 Canada

Punk scene--Ottawa, review on Chron Gen concert, a few record reviews.

SKUNK RULE (free)

c/o E. Weaver

6 Wainwright St.

Yonkers NY 10710

Last time I said this remains to be seen. Well this time I'm a little misled because of all the @narchy and unity stuff and then they drool over a Tesco Vee "Tiger Beat" type "Likes & Dislikes". I mean they're saying "I believe in Anarchy" and then they're featuring a guy who's ambition is to "disgust, confuse & throw a monkey wrench into stupid punk ideology i.e. anarchy, killing cops & being an ass in mohawk fashion."

ROCK AGAINST SEXISM (\$1)

3 Holland Street

Somerville MA 02144

#6 Arts/Newsletter from the Boston counterpart of what is now known as Anti Sexist Noise in England. Ranges from gig reviews to poetry to feminist art. Always worthwhile.

THE HANGED MEN DANCE (50¢) 30pg

Jim Shedden

36 Ivy Green Cr.

Scarborough, Ont.

MIG 2Z3 Canada

#5 had poems, lyrics, interview with Private Lines. fiction, reviews on Black Flag, The Disciples, The Jam

SUBVERSIVE (50¢) 20 pgs.

937 Montgomery Rd.

Lancaster, Ont.

L9G 3HG Canada

Highly anarchist, anti-war. Plenty of lyrics and collage work.

MORE ZINES

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SOUTHERN LIFESTYLE 701 E.

Whittaker Mill Rd Raleigh

NC 03857

XGNFZSK/Michael King 76 NE

Thompson Portland OR 97212

RIP THE SYSTEM (50¢) 14 pgs.

2135 Queen Street. W.

Toronto, Ont.

M5V 2A5 Canada

#2 had Sacchrine Trust & TSOL and Youth Youth Youth interviews.

R@BID SPARKS--no more issues

BOMB FACTORY (Free) 12 pgs.

C/O Scott Tremaine

167 Blair Road

Cambridge, Ont.

NIS 2J5 Canada

Commentary on politics and bands. Lots of singles and album reviews. (DOA, Youth Youth Youth)



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Dead Kennedys Continued...

groups. The scary part is X is on Electra now...oh my god there's going to be so many bad bands now...

JB: Not really, because I've heard like little or no X imitators

EBR: Well, all they have to do is get to the Top Forty and then you'll hear them--wanna hear some Go-Go's imitators?

JB: Well, here's the sad part in the earlier days, when they had a more powerful sound, and let's face it--more crafty tunes...the Go-Go's were a damn good band. And then when they took off nationally, suddenly there was this backlash against female people in bands by these bigger record companies. Like the Contractions in San Francisco were one of a kind, and all female, go down to LA trying to get people interested and everybody goes "oh, an all-girl band, well the Go-Go's have already happened, so go try something else." It's not the Go-Go's fault or anything, but there's been this huge sexist backlash about women in rock&roll now. You've either got to put on the old pseudo-Runaways slut routine or like Chrissie Hynde and Joan Jett put on or you have the newly packaged Go-Go's or you have Pat Benatar, and other wise women are supposed to be kept out of music.

EBR: (sarcastically) Let's stop bad-mouthing other bands.

KF: The thing is the Go-Go's were so good, and they were, you know--a real band when they started out, and then IRS just took 'em...turned them into fashion models.

EBR: Yeah, but IRS is not that smart. You think Jay Goldberg made the Go-Go's...it's the other way around. That's like saying Ian McEwan made us.

JB: Ian McEwan being one of two people at Cherry Red Records, who underwent...

KF: This is all boring shop talk...

JB: Well we ought to explain explain those 12" though... as you may have noticed there are 12" reissues of the singles "Holiday In Cambodia" and "Too Drunk To Fuck". They were put out without our permission, by the new unimproved Cherry Red Records, who underwent a but of a personality change when so-called success when to their heads. The 12" of "Holiday In Cambodia" which was a backstab enough, because people think we're trying to rip off the fans...so we moved over to Static. And then this "Too Drunk To Fuck" with a ruined cover comes out, and then they go and license "Kill the Poor"

to Posh Boy without even telling us. They've gotten out of hand in a real bad way.

SP: Can you sue them?

JB: It would probably bankrupt us to try and get the rights back.

SP: You're independent, though Alternative Tenacles?

JB: Well Alternative Tenacles artistically tries to maintain out independence although we still not as mentally organized as a band, in a way Crass or SST are. Which, by the way the there are a lot of parallels between the way Crass is a very intricately organized band and label and Black Flag is intricately organized in the same fashion. They do get things out and tend to take chances with some pretty unusual people.

Anyway--where were we?? Alternative Tenacles...technically with Dead Kennedys the way we've done all our records for the most part was one-off deals, even with the singles. So we don't sign long term contracts with people, and when we really wanted to get serious about the label, we had Static basically do it with Alternative Tenacles. They're in charge of the distribution and manufacturing, but they give us artistic control. Which is what Cherry Red promised, but...and the same thing over here with Faulty.

SP: Did you play Zurich or Amsterdam?

JB: We have not been able to get to Zurich or Amsterdam, we played in Berlin though, the squatters were just beginning to organize there. The band that played before us, Mechanic Destructive Kommando who now have an album out, they did quite a bit of--well, for lack of a better word, preaching. They all had a bunch of banners and talked alot about the rent strikes, and then went on with their music.

EBR: Berlin and West Germany are real weird because on the road they have like speed limits for tanks. You realize that if there is a land war in Europe that it's going to be in your neighborhood, and they're not using baseball bats, they're using tactical nuclear weapons.

KF: Talking to the kids in Europe they're more aware of politics--not just politics, but world politics---than kids in America.

EBR: America is so self-centered. ---Talk shifts to Canada's TV coverage of American politics and their parliamentary system---

EBR: I think a parliamentary system would be good in this

country because there are so many turkeys lined up to be president, the thing to do is get them out of the way---in and out. Okay, you've got six months to fix things, and then off you go...but we're gonna have four years of Reagan and then probably four years of Ted Kennedy and it's gonna be like TOO LATE.

JB: Another thing on high turnover of authority is I was hoping a Pope was gonna die every month....Pope for a day.

SP: You know, someone sent the band Sadistic Exploits a letter on paper that had "From the desk of Klaus Floride" printed on top.

JB: Well, Klaus, maybe you've made another quote unquote friend...

KF: Yeah, some people were promoting the Washington concert as a "Dog Bite Production".

JB: Some people...like SSD is really into that song.

KF: I know, people have come up to me and said...okay, first how I wrote the song was I came up with the percussion and I didn't know what the hell to do with the words...so

I was afraid of dogs, this one kid used to sic his dog on me all the time, so that was the immediate thing that came to mind, just to put the words in. And then like kids come up and go "yeah like I understand the dog is the underdog biting at the legs of the oil company..."

JB: There was another person who went into a long detailed explanation..."yeah, I felt like I had rabies, too..."

Sometimes it's not so good to leave songs open-ended, like you wouldn't believe some of the misinterpretations of "Kill the Poor", which is why we don't play that song too much anymore.

SP: Are the Dead Kennedys Straight Edge?

JB: Well, there's a beer in Ray's hand...I like generally I might have a beer or two before I go on, or something like that, and just occasionally drink beer for fun. I guess cause ever since I was a little kid I thought it tasted good. I suppose technically I'm not Straight Edge, although I think that's a far better Philosophy than shooting up smack or showing off what a senile speed freak you are. I have tried alot of different drugs, usually once or twice, because you can sometimes learn

free:classified

(Please keep 'em short...)

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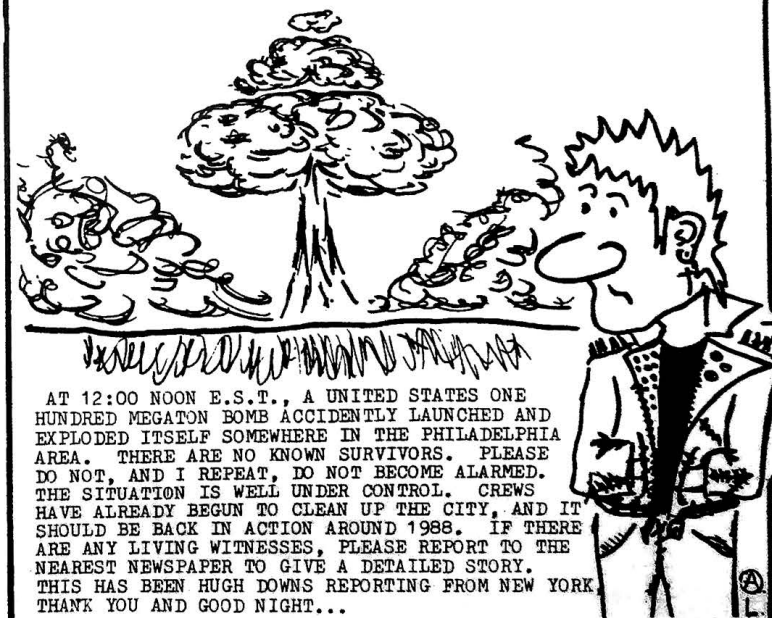
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DKs...the big FINISH

things--see things from a dif-
ferent angle the first couple
of times you try something. But
then you try to repeat it and
and it becomes stale and it
becomes a new emptiness and a
new norm.

EBR: The second time I think
it's most important to find out
whether it's adding something
to you or taking away.

SP: To you feel most of the
people who turn up at your
shows are there for the message,
or the opinions that you're
expressing, or are they there
just for the loud fast song?

JB: Some of them originally
get into the scene for loud
fast songs. That's what
got me into this music in
the first place. Granted,
most people originally first
come for the thrill, the cath-
arsis, the joy of screaming,
is you will--letting off
steam. You can't let off
steam if you're sitting in a
chair with a bouncer over your
shoulder at the East Side Club
or whatever. You can at our

shows. One thing that happens
when you let off that much
steam without having to beat
anybody else up, or without
having to keep it inside and
become a John Hinckley, is
your mind opens back up.
Then the school damage and the
parent damage can trickle out
sometimes. It doesn't happen
with everybody--sometimes it
never will. So if one person
goes out of one of our gigs
with their mind cracked back
open for new ideas to come in
then I think we're getting
something done.

SP: Do you think some of the
message, the lyrics, get lost
because of the loud fast med-
ium if Hardcore?

JB: To me gigs are mainly to
react with the body. Just total
energy from head to toe.
Every single muscle in your
little toe going haywire--
that's great. Then records
and handouts of your lyrics
at gigs, like Millions of
Dead Cops do, that's so that
people can really sit down and

read and try to figure out what
you're saying. If you hand out
your lyrics at your show, you've
got it. People can see your
words and say, oh this is where
they're coming from. A lot of
people are getting a lot out of
our opinions it appears, which
I think is good. We do use sick
humor as a way to try and tune
people into what we're trying
to say. What we try to do on
purpose is to take some of the
different aspects of per-
sonal and imagined horror and
bring it too close to home so
it scares the fuck out of
people and you can't ignore it
anymore. It would be great if
songs like "We've Got a Bigger
Problem Now" or "Bleed For Me"
disturbed people to the point
that they started losing their
quarters in their video games.
We enjoy keeping people awake
at night.

PUBLIC OPINION SURVEY

Otherwise known as the Hardcore Grammys, this survey was designed to let us--and in our next issue, you--know just what it is that we all like (or dislike) so much. And it's simple--all you have to do is fill out the blanks, mail it to us and wait for the next issue to come out. While you're relaxing at home waiting for the next issue (watching old episodes of CHiPs and Quincy on your video recorder, no doubt) we'll be slaving out brains out trying to decipher your handwriting and wondering whether or not there really is a band called Millions of Dead Crops or a compilation titled African Youth Resort. The envelope please.....

TOP THREE BANDS:

TOP LOCAL BAND:

BEST NEW BAND:

BEST VOCALIST (MALE):

BEST VOCALIST (FEMALE):

BEST GUITARIST:

BEST BASSIST:

BEST DRUMMER:

BEST OTHER: (other musical instrument, gettit)

BEST FEMALE MUSICIAN:

BEST NON-HARDCORE/PUNK BAND: (consider heavy metal, reggae, pop, etc.)

BEST ALBUM OR 12" EP: (go ahead, name two)

BEST SINGLE OR 7" EP: (two again)

WORST TELEVISION SHOW: (ditto)

BEST FANZINE:

WORST FANZINE:

BEST HARDCORE CLUB: (local or anywhere)

BEST LOCAL GIG: (bands, place & date)

BEST GIG FLYER:

BEST RADIO STATION:

BEST DJ:

*****AND NOW FOR THE IMPORTANT STUFF*****
SLOGAN OR SAYING OF THE YEAR:

BEST LIE:

BIGGEST DISAPPOINTMENT:

FAVORITE SEX SYMBOL (MALE):

FAVORITE SEX SYMBOL (FEMALE):

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