

SMASH!

FANZINE

February 1983 No. 3 One Dollar



'One loving lick from
our little pet dog
can kill my husband!'

MISSION OF BURMA INTERVIEW

plus REVIEWS · ANGRY LETTERS & SCREWY RESPONSES



BC Kogon



What exactly does it mean when an editor states to his readership that these opinions do not necessarily represent the views of our staff, or some other statement to the same effect? Obviously, it means that certain contributors to a publication may not agree with the content of a particular article, and indeed, similar words have at times graced the pages of this fanzine. We at Smash! have come to agree, however, that such acknowledgements, while polite, are not by themselves acceptable. It is our ardent and firm belief that any one who does not agree with an opinion should be able to state his or her side. ("As has been evidenced by the letters we've printed"-Jed) No political sentiment, no matter how anomalous, should be suppressed.

The primary direction of this publication is musical, but politics are also a definite part of the picture. Music, particularly that of "punk" nature, has often shown the power to create social change, and even, on oc-

casion, political upheaval. But we are not trying to start a revolution; rather, we seek to provide a forum for various views and constructive discussion. The people who create Smash! often disagree among themselves politically, and it is important that no one's views get suppressed by a side line next to an article.

Nor as well should the readers of Smash! have their opinions suppressed or be expected to agree with what is said in this publication. You have the right to express your opinions in these pages. If you want to disagree, elaborate, or simply express your views, then write to us. We will print views that cover the entire political spectrum, if you supply them. Your suggestions and articles regarding bands, scenes, etc. are also more than welcome in Smash! -(Chuck Hahn)

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The following was the introduction to Maximum Rock 'N' Roll #1. I feel that the following essay is an interesting one, and should be seen by those who haven't had a chance to see this great fanzine. (max r'n'r)

What has two legs, hangs out on street corners, sells dope, says, "That's cool, man," is apolitical, anti-historical, anti-intellectual and just wants to get fucked-up and have a good time? A hippie? Nope, a punk! Outside of the differences in appearance, - substitute boots for sandals, chains for love beads, no hair for long hair, etc. - the only way you can tell the difference is that most hippies passively embrace certain values, and most punks are vehement about them. This, of course, is a gross generalization, but it does seem that the values of both countercultures have more in common now than not. If being political is out and having fun is in, what's the dif?

Originally, there were many types involved with the 60's counter-culture: cultural radicals, politicians, poets, dreamers, walking wounded, hustlers, etc. Eventually, one strain became the most prevalent - the apolitical

see p. 4

LETTER

SMASH! Fanzine Number 3
FEB 1983 Page Three

Dear Smash!

I resent your magazine's constant easy categorization of music and judgement of what is & what is not "punk."

From the Nov. 1982 issue: (#2) X are not "really punk," but OK. (And by the way, you complained their lyrics were confusing; Chuckie Hahn said they were vague- well, they probably don't sit down and say, "we better write our lyrics so that everyone out there can understand them." It's not so terrible you can't find any personal meaning in all their songs; they weren't written just for you.)

On page two, you also gave a nice list of what punks must be - anarchists, socialists, etc., and what they're not supposed to be - fucking nationalists and patriotics. Will you please define for me what "punk" is? And then we'll make a list of which bands are punk, which are new wave and which are what ever other categories you can think up, ok?

-Shauna Lo, Lincoln Ma.

Jed Hresko responds:

The implication of "so that everyone out there can understand them," is that I (and Chuck) are too stupid to know what X is really saying. Bullshit. X is often so vague

In Smash!, I would agree there has been a categorization of punk and non-punk. This has been along the basis of musical style and content. In the case of X, Chuck and I both felt, that in musical style, they aren't really punk. I felt their sound was more towards the mainstream, but that that didn't really matter, they don't sound anywhere near as boring as the other mainstream bands.

In writing about the content of what bands say, perhaps I Should have said not which

bands are punk, but which bands I feel are progressive. I feel that punk rock is and will be a progressive movement as long as the opinions expressed by the bands promote thinking (and I don't mean using swastikas to do that) promote alternatives to capitalism (or at least question some part of it), or promote awareness about social and economic conditions in the world today. I feel that punk is a reaction to/awareness of the culture and economic situation set up by capitalism of today. Punk can remain mostly progressive as long as punks are thinking about modern culture and modern economics, *questioning it.* As long as punk doesn't become so trendy/fashion styled (which I feel commercial "new wave" is,) cliquey (which the "our scene rules" mentality is dangerously close to,) or so hateful, of even political thought/awareness, it should continue to thrive as a movement primarily uncontrolled by the forces that be in our political state, whether it may be Ronald Reagan or David Rockefeller.

I have certain views about punk and politics. *HOWEVER, CONTRARY TO WHAT SOME BELIEVE, THOSE AREN'T ALWAYS THE GENERAL OR OFFICIAL VIEW OF SMASH! IN THE FUTURE (AND IN THIS ISSUE) OTHERS WILL EXPRESS THEIR OWN VIEWS.* Smash!

is a place for people to have a say about what they believe in general, and the music, both in style and content. On the other hand, I am not making a typical freedom of speech invitation here either. I Could care less about what reactionary, racist or fascist or sexist bands or punks have to say. This magazine is in existence in part to promote the progressiveness of punk, not to promote what some Nazi idiot who does more to hurt punk than help it has to say.



Dear Jed,

I'm writing in response to your statement in Smash! #2 that being loyal to the U.S. is not punk. Bullshit! I love living in this country and am in favor of the Democratic system. I agree that the country is a mess and drastic changes are needed but it's only in a democratic country such as this that we are able to voice our opinions in this way. The Constitution protects our right to express our views any way we want, be it through music or fanzines such as ours. Try to do the same in Russia or Poland and see how quickly you'd get carried off to Siberia or some other hole. I know the government sucks and is screwing up this country beyond repair. Racist groups like the kkk and intelligence agencies like the CIA or FBI also try to disrupt our rights. I also know that punks are not accepted by a lot of people due to the distorted view presented by the media. But we have the opportunity to do something about it by presenting our side of the story. We, as an aggregate, also have the right to vote losers like Reagan out of office. It's the fact that I want to protect these freedoms that made me a punk and encouraged me to get involved in and support this "subculture." I'm also trying to pass on information and an alternative viewpoint through publishing a fanzine. I'm not a "my country- right or wrong" type, but support my right to do whatever I want, which is guaranteed by the democratic framework of the country. I also respect your right to express your viewpoint, and although I do not agree with what you wrote, would never want to see that

right denied.

Sincerely, Al (an American punk) Quint, editor, Suburban Punk.

Jed Hresko responds: I do recognize that there are some punks out there who favor this country's "democratic system." However, I still don't feel that nationalism is a progressive side to punk. But I don't feel that Al is expressing the blatant patriotism (and blind) that so many "jocks" (who punks seem to reject) believe and espouse. I am not against democracy, - I'm in favor of workers' democracy. But I feel that "democracy" as it is set up in this country, works fully with the KKK, CIA, FBI, Nazi Party, Bechtel Corp., General Motors, Chase Manhattan and countless others to repress the rights of rank-and-file people and workers. It's not just Reagan who is being the loser or asshole, it was also Ford, Nixon, LBJ, JFK, Ike, Hoover, Truman, Roosevelt, slave owner Lincoln, Washington, Adams - just about all the presidents, who as products of "democracy" by the constitution, tried to take away

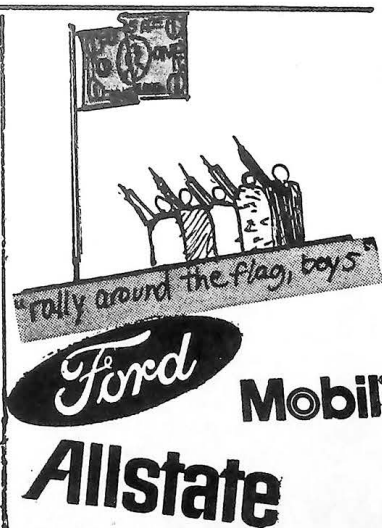
the rights of normal rank-and-file people. Nationalism and patriotism help this country to repress workers around the world, whether it is in Haiti, where workers make computer chips for 50¢ a day, or in racist South Africa, and enable us to enforce that repression. Nationalism is used to rally people under the flag of the U.S. to fight workers just like them, be it in El Salvador, Korea, Vietnam, Russia or Lebanon, for profits and cheap resources. Patriotism is used for anti-communism too, often in the form of pissing and moaning about Russia being a repressive communist state. Unfortunately for the critics, Russia is just a form of state capitalism, as repressive and oppressive as capitalism in this country. Most communists vehemently hate the Soviet ruling class for destroying communism and wiping away the rights of workers in that country and the rest of the Soviet Block.

(the responses here are my opinions, not necessarily the opinion officially of Smash! as a whole or its other contributors.)

MAX R'N'R ESSAY continued

petit-bourgeoisie. They were anti-intellectuals who rejected the past, claiming there was nothing to learn from it; who advocated one emotion (in this case, love); who pushed the "do your own thing" line. And that's exactly what they did, becoming self-indulgent, isolated from reality, and decimated by drugs, cults, and greediness. Many became small businessmen, the "hipeoisie". They left society alone, but eventually imitated all the aspects they once rejected. And that lead to their eventual incorpora-

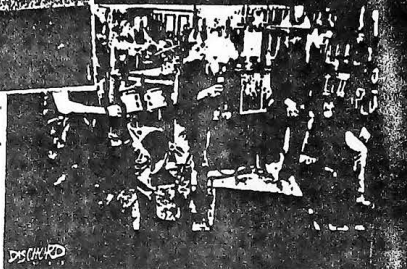
see p. 12



VOID



FAITH



VOID/FAITH 12" LP (Dischord)

Dischord continues to produce a terrific, sincere product with this inexpensive LP. One band to a side.

One characteristic of Void most noticeable is the energy this band puts into its music, often fast thrash attacks, such as the opener, "Who Are You?" In the follow-up, "Time to Die," the energy continues. The song is, as most of the others, perfected by the singing of vocalist John Weiffenbach;... "I'm so filled w/ hate/I just need to decapitate." On "Condensed Flesh," about Nazi doctors, the lyrics are crude, but get the point across.

Not all of the songs are just fast straight-ahead HC pieces. They each display a remarkable diversity, yet consistent quality. Songs such as "Ignorant People," "My Rules," and "Think," display well executed speed changes that flow together the different tempos, such as those in "War Hero," also. Generally, it is hard to really tell the influences

on Void's original yet familiar style, with the exception being, "Change Places," which shows traces of the Bad Brains in both Bubba Du-pree's guitar playing/contour and John's vocals. The guitar takes many different sounds and textures, as it is highly prevalent in Void's songs, perhaps overshadowing the bass. The guitar work is deserving of a high place though, like the incredible building effect as the guitar repeatedly climbs the scale at the beginning of "Think." The drumming of Sean Finnegan seems simple at times, but is adequately great, as it keeps a steady beat holding together Void.

Faith (the) starts out the other side with a song dominated by the guitars of Michael Hampton, in this case in a Heavy Metal influenced sound. Next up, "Face to Face," is a break from any HM mold for a fast HC piece. Then, "Trapped," builds up energy and lets it down repeatedly. "In control," shows once again, HM influence at its beginning.

BACK ISSUES AVAILABLE.....

-Issue Two: Dead Kennedys interview part two, Flipper interview, Gun Club, assorted reviews Send \$1.

-Issue One: Dead Kennedys interview, part one, Rat attack, Flock of Seagulls/Human League attack, Wbcb attack, WCOZ program director; "how to play shlock rock"

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WRITE TO SMASH!

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Faith takes advantage of some of the aspects of HM quite well, but on the whole picture, most of their material is missing that influence. "Confusion in the End," reminds me a bit of SSD, in music and vocals. "You're X'd," one of the better songs, if you can say that (all great,) is given an added effect by the backup vocals, as also happens in "Don't Tell Me." "In the Black" succeeds extremely well due in part to non-HC elements of the guitar work, as in the beginning part. Alec Mackaye's singing is not as hurried in tone as Weiffenbach's, similar to other differences between the two bands. Void has put a lot of energy into their music, the Faith more attention to style. Both put in a lot of sincere effort. The two album sides are equally good, each succeeds in its own way and complements the other. Thumbs up to Dischord for continuing quality.

-Jed Hresko

BURMA: UNCERTAIN FATE

Page 6



now isn't that a cute title?

Present and asking questions, at the Channel dressing room, were Bray, Chuck and Jed of SMASH! Gerard Cosloy also made his way in there, but we didn't let him say anything.

Recently, Boston band Mission of Burma decided to call it quits, at least for them as a live act, due to the increased ear problems of guitarist Roger Miller.

SF: Smash Fanzine

RM: Roger Miller, guitarist

CC: Clint Conley, bassist

PP: Peter Prescott, drummer

MS: Martin Swope, Tapes/sound

SF: Were there any other problems besides Roger's ear problem that influenced the dissolution of the band?

CC: Uh, no. That was it.

I'd be lying though if I said I didn't have reservations about this, but I'd have reservations about anything I was doing. I'll never be content. The band certainly would have continued if Roger's ears were alright, I don't think there's any question about that.

SF: That's really sad then.

CC: Yeah, its rough, especially...I don't know...

I suppose its painful any way it happens, but from this vantage point, its almost like we wish we hated eachother, or that there were irreconcilable differences between us. Its like,...well god, everything is going real well, the album-really cool things are happening with that around the country, and everything seems to be really cool, .. and its like the rug getting pulled out from under you, when you really don't know why....we didn't do anything wrong, its like we didn't deserve this. But I suppose I'd rather have it this way

than have all sorts of blow-ups...

SF: What did you think of the tour, how did it go with you guys?

CC: I thought the tour was the best yet....(to Roger:) the Southern tour?

RM: You did?

CC: Yeah, kind of,...I thought it was better than the last one.

RM: It wasn't as good as the other Southern tour we did for two weeks...

CC: Yeah, but I can't remember that one.

RM: It was fun for us, as a band we had a blast, whether all the gigs went good,...that I can't remember.

CC: There were a series of bad ones down there on the lower belt. I thought some of them were good.

SF: How did the Southern people accept you guys?

MS: Yeah, generally the audiences were pretty good.

We had some amazing audiences, like in Lawrence, Kansas, everyone was hip to it.

RM: Yeah, Austin Texas. But Atlanta was pretty lame.

We played ther about a year ago to about 600 people, and they were really enthusiastic, it was a really good rap, but this time we played there was about 150 people who were not enthusiastic at all.

SF: Personnel-wise, what's gonna happen with the band?

CC: You heard it, this afternoon!(MS on guitar)

RM: What did they hear?

MS: When we were playing..

CC: That's what I was referring to...(jokingly:) We

have been in intensive rehearsals,...it may have sounded really tight, that's because we've been rehearsing..

RM: On the "Mystery Girls,"

(WMBR) they said that we were all going to under-go a sex change,...they had names made up for us all,...I can't remember what they were...

CC: Tina?

SF: So really, are you going to take that out, that line-up?

CC: We don't know yet.

RM: Its weird, we're not sure what's going on.

MS: We're going to show the Reagan administration what to do, so we're going to freeze.

CC: We have to go into some sort of reassessment-limbo.

The four of us want to record again, that's not precluded by all of this.

SF: About, your album, were you happy with it?

RM: Yeah.

MS: It turned out the best of any of the things we've done so far.

SF: Is there any difference in the way you went about making this album that was different from the EP? It sounded much less "produced."

CC: It's harrier. Actually we worked harder on the production to make it sound less produced.

RM: Cause you know, like on "Signals (Calls +Marches)"

we tried to not produce it. Like put no reverb, and it sounds real flat. But this one, we weren't as nervous about putting reverb on if we wanted to, and we recorded it all in the same room, no baffles, and live vocals, and shit.

MS: We wanted a live sound, to translate that.

CC: You have to work hard to make things sound raggedy. You do, when you're using fancy equipment. Like the other one, Signals, we were

PHOTOS by Claire Sutherland



totally misguided. We wanted to have it as sparsely produced as possible, and it ended up sounding.....When you do that with a fancy studio it'll end up sounding like it came out of a fancy studio. Everything's so flat and perfectly sounding.

RM: We just tried to make it sloppier. We'd just run through a bunch of songs in a row, and like on "Signals" we'd play each song a few times till we got a good take and then we'd sit back and then play the next song. That's not really the Burmese fashion.

SF: It totally sounded like that. "Signals" is letter perfect.

?: E!
SF: What about some records that are screwed up. like with "Mica" on side one?

Richard Harte (Ace of Hearts:)
I have some "OK/No Way"s that are like that.

Band members: I have a few...

RH: There are fifty of them, like, I have them at my house, and people have been picking them off one by one (laughter)...."Give me the rare one!"

RM: "OK/No Way" part one/
"OK/No Way" part two,...
part two is real spacy, part one is real hypo.
pause...CC: Freak on.

SF: Roger, what are you gonna do,...are you just not going to do that much live anymore?

RM: Yeah, we're not really totally sure what's going to happen,...like at the moment I'm real paranoid of loud amps, for fairly obvious reasons,... So we're not real sure what's going to happen with the Burma setting,.. I have another band, Birdsongs of the Mesozoic, that's much softer. That's been going for two years, we've played



MISFITS have little to do w/ BURMA, but what the hell? PHOTO: CLAIRE SUTERLAND

six gigs as of last night in two years, which is I'm sure a record for any band that exists.

CC: Moving Parts! (old Conley/Miller band)

RM: That's one thing I plan to do, that isn't necessarily going to be a full time thing, I don't know what its going to do. I still plan to play guitar, and I haven't figured out yet how a guitar fits in the world, how my guitar playing fits in. I'm just paranoid of really loud amps.

PP: Ants? (laughter) (someone makes little ant noises)

CC: Rightfully so, it (the paranoia) needs no explanation. (more laughter)

PP: It's not just an ear problem, its kind of a mental thing with Roger these days. (and more laughter)

SF: So are you guys (other band members) paranoid of loud amps too?

CC: I go in waves. Last year I was kind of bummed about my ears, because I have ringing too, though it doesn't seem to be severe as Roger's.

SF: What happens?

CC: It just stays there.

RM: It stays there. Its a lot louder after a gig, then after a week or so it gets softer, but it never goes away. In the last half year there are specific tones, that have gotten a lot lower, and more of them. Like, about four gigs ago, I got a new

tone in this ear, so they never go away.

SF: Does it ever play scales?

RM: This ear here,... It depends on how you look at it. It might be a C minor chord with an added minor sixth, or it might be a first inversion A major, seventh.

SF: That's where you get those chords.

RM: Now there's a C sharp, E, an A flat, and a high A.

CC: They're usually pretty consonant notes.

SF: Are they here right now?

RM: I don't notice them because there's white noise, (air conditioner, Channel dressing room) but if I just sit,...(concentrates, sounds a note.)

CC: I can hear mine now.

SF: When did it start?

CC: Mine started about five years ago.

SF: Do you wear (ear)plugs?

CC: Yeah.

SF: What about you, Pete?

PP: I'm fine (laughter) My back hurts right now,

That's about it. I don't have any ear problem at all right now. I haven't been checked by a doctor. I don't have any tones,...once in a great while there's a little bit of distortion. These

guys are out in front of all the noise, I'm in back of it, so that would explain why I don't have too much of a problem at this point.

RM: It manifests differently each ear, each person's

ears, like some people might get ringing tones, someone else might get distortion, someone else it might not affect at all, someone else might get hearing loss, but not the other effects. Science doesn't really know too much about the ear! (not too happily)

MS: They know where it is, they know what it does.

SF: Are you fully happy with Ace of Hearts records?

Did you ever think of going to a big label?

RM: We're not fully happy.

PP: We thought about it, we never tried really

hard, but we were sort of interested at one point.

CC: We got vibes bad vibes.

PP: The only really good thing about that, the only thing better than what we have know is that it would get distributed better, it'd be in places that we can't get into now, in stores...

CC: ...and keep 'em stocked.

SF: Is "Vs." nationally distributed well?

RM: More like erratically nationally distributed.

PP: It depends on what store gets it. He means erratically by certain stores.

It can get to any store, any town, it depends if the demand is there for it, and if we've toured there.

SF: Have you gotten any offers?

PP: No.

MS: Somebody called up late at night and wanted us to jump off a building, that was the only offer we got.

RM: We thought about it for a while....

MS: ...but the percentage wasn't there.

CC: There was a time when I thought we could be signed early on, but that's in the past. The record climate, the majors is as bad as its ever been.

PP: The Fall was one of the first bands on #RS, and IRS, which started out sort of an alternative thing, is now,...I mean, I couldn't picture IRS signing us now, for instance, and they're sort of the outer fringe of the major labels. The Stranglers were on A&M, and there were some things on major labels at one time that were out of the ordinary...at one point. Sire signed the Dead Boys and Talking Heads, and stuff, but those labels don't sign bands that are that off of the mainstream...they did at that time, I don't think they would now, because they are afraid, afraid they'd lose money, which they would on us.

CC: We are a midas touch...

PP: We're the great profit-makers,...we're they businessman's band.

CC: Yeah, We're the businessman's best friend!

PP: Clean up clubs. We've done that more than once.

RM: The good thing about Ace of Hearts is we've got our artistic control more or less; that's by far the best thing, and we know what's gonna happen,...we know the record is going to come out a lot later than we're told, we know the distribution will be there, but will be kind of erratic, but at least we sort of know what's happening,...we can talk to Rick, and he's more or less our friend, and that's different than any other label, you know you gotta talk to Johnny and he'll talk to Steve"...

CC: Or (have to) get your lawyers to talk to somebody.

PP: He doesn't have a huge amount of money...

CC: Yeah, we wish he was loaded.

PP: He spends,...I know...

he's got a lot more money than me, I'm sure. You know, ...he spends a fair amount on recording, to make sure the recordings are always good, so sometimes when it comes around to advertising and making pressings and stuff, its kind of moving from this day to that day, so he doesn't have a lot of money to throw around, which a major label does.

RM: Like when he just gets back the money from the record he just put out, then he sinks it into the next record, and until it gets paid, which is always a real long time, its harder to put out the next record...

CC: You gotta catch him in between lines at the bank, once he gets the dough man, its right back in,..."Oh Rick, I want to talk to you about something."

SF: Speaking of bucks, do you guys make enough to live on? Do you have 9 to 5ers?

PP: Uh no. I've gotten a job now and then, and I've had outside income; when I first stopped working job, I had this inheritance that I got, so that helped me survive for a while; and its always kind of been like the band is just squeezing us by, and we've been living that way for a year and a half...

CC: ...longer than that...

PP: ...two years.

CC: Last job I had was in the census,...two and a half years for me,...its been hard.

PP: You're always broke, always.

RM: A year ago I was still at the phase of," well

am I gonna buy a pack of cigarettes or am I going to buy butter so I can fry something?"

SORRY TO SEE THEM GO.

SORRY!

SORRY

3 song radio/demo tape

Although this three song tape was recorded in a basement on only a two track tape, (best noted by singer Jon Easley's vocals which can barely be deciphered,) the energy which Sorry creates is one to be noted.

The tape opens with "My Word," a fast, bassy tune in which guitarist Dave Kleiler shows his ability to break away from 3-chord hardcore. "Poseur," the following song, is a slow, break tempo (fast HC influenced chorus) number, the sole tune in which sax player Nate Bowditch is incorporated. Although this song falls into the category of slow, thrashing tunes similar to other acts, its combo of both sax and superb off-beat drumming of Andy Burstein make it a standout. The final song, "Mundane," is the least exciting of the three. Lacking "poseur's" originality or the powerful bass playing of Chuck Hahn (like in "My Word,") the song sounds like it was pulled out of some pop star like Josie Cotton's archives and converted to hardcore in a matter of minutes.

Despite the failure of "Mundane," this tape is really original. Even though they don't have anything in stores, this tape is at WERS and should be requested.

-Bray Poor

**NEW IMPROVED
SORRY TAPE OUT SOON**

**SEE SORRY in Providence
March 6, w/ Proletariat +
FU's @ Living Room**

Proletariat, Salem 66, Radio Novena, Empty Rituals, Arms Akimbo, Fine China at the Channel (11/21/82)

This show, put on by the Rock Against Sexism and Contra/Diction collectives, did not come off well due to a lack of promotion.

Fine China didn't impress me too much. Their art/ semi-pop music didn't fare too well, due in part to an inherent lack of energy. They didn't sound too different or new.

Arms Akimbo, from Bridgeport, Conn., has a pop/new wave sound. Somehow they reminded me of the Nov. Group, except not so muddy or boring. Their song "We're gonna have a good time together" with the suggestive band motions, got a good crowd response. But was it sexual or sexist?

Empty Rituals, a four-some, is also new-wavey at base, but is abrasive enough that it doesn't fall into that category. Their songs had the right contour, they needed some speed. Unfortunately, though, it seems their vocalist has seen the Dead Kennedys one too many times. His comments and singing were a good Jello Biafra imitation. Even their song, "America's Great," reminded me of the DK's, "Holiday in Cambodia," to be more exact. (Everyone seems to like the guitar work in "Cambodia's" chorus.) Someone described this band as a combination of "Devo, the Dead Kennedys and Joy Division."

Radio Novena also seems to fall into the "new wave" group. About as good as the MIA's, better than the November Group. Their tape isn't half bad, but it is predictable.

Salem 66 were arty as usual (what can you expect? w/ the usual audience comments popping up, -is that really

LIVE SHOWS

OR: "old articles remind us how long it's been between issues"

the same Judy?" (of Dark fame) They had several new songs which were harder in sound (not so lame,) and better than their earlier songs. Should be a beneficial move for this band to take.

Somehow I didn't mind being in the Channel for five hours when the Proletariat came on. Their whole set went over well with the audience, slammers appeared from nowhere. The set climaxed with "Religion is the Opium Of the Masses," one of their best songs. It has the speed, intensity and abrasiveness to make it a truly great song, and satisfy the (what Chuck calls) "true-blue hardcore" fans. Guitarist Frank's own often "wall of noise" was terrific, although he commented afterwards that he felt it wasn't up to par. *New Proletariat out soon, work on vinyl in process.* -Jed Hresko

007

007, Three Colors, Judy's Tiny Head at Storyville (11/21/82)

Dance! -that's the first thing that comes to mind when listening to 007. The energetic rhythms of this band are impossible to ignore. Led by bassist Darrel and guitarist-bassist-dancer-lunatic Jerry, 007 produces a sound that combines the best elements of disco, funk, reggae, dub and punk. Today's show, while not as polished as some 007 sets I've seen, had no shortage of energy and fun. Highlights were "Los Heferandos," a rhythmic number carried by some very flashy bass playing; "Zen Zen Dub," a melodic, moderate-tempo piece reminiscent of Toots and the Maytals; and of course, "No Longer Functional," 007's radio song. While much

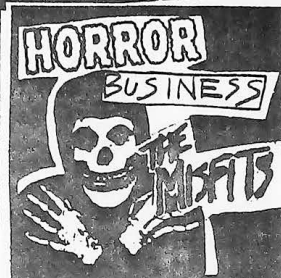
LIVE LACK OF ALL AGES SHOWS EVIDENT

of the set was dominated by swaying, moody reggae and ska, there were a few loud, jarring rockers interspersed throughout. These, and especially the encore, which induced immediate slam dancing and stage dives, showed why 007 has captured many hardcore aficionados as part of their audience. At any rate, whether the crowd was stomping or swaying, every member of this seven man band attacked each number with energy and zeal. Percussionist-vocalist Rick looked like an instrumental alchemist as he rapidly changed sounds and devices; and even lead guitarist Steve, though he remained off to the side of the stage thru out, appeared to be having a great time as he produced diverse, and occasionally abrasive guitar noises.

Three Colors, who appeared before 007, played a good but inconsistent and overly drawn out set. Most of their material was uptempo, rock inflicted reggae; occasionally this made for a powerfully danceable sound, but at other times trite guitar leads and repetitive rhythmic accents brought them down to the level of boredom. This band probably will improve, however, + they are worth catching. The opening act, Judy's Tiny Head, started off well, but quickly degenerated into a Talking Heads/King Crimson imitation.

-Chuck Hahn

MISFITS



business - money making off of horror + death, trying to capitalize on punk: the MISFITS way!

Misfits/FU's/DYS/Negative FX
1st Cambridge Congreg. Church
(12/17/82)

With one location after another banning hardcore shows around the city, it is a tribute to the Cambridge Congregationalist religion that this show was allowed to occur here. Though the premises may have become slightly damaged by numerous stavedives into the pulpit and pig piles on the altar, the priesthood should rejoice over the apparent conversion of Negative FX lead singer Choke, who paced back and forth on stage before his set as if in the midst of a divine revelation. The most divine points of FX's set were, not surprisingly, the radio hits "VFW," and "Feel Like A Man."

DYS, who had a new guitar player, were the night's hottest act. This band has always been interesting, but used to be very sloppy; they have developed into a raging stage act with a tight, but still dynamically savage musical sound. Vocalist Dave Snallee has become one of Boston's most intriguing

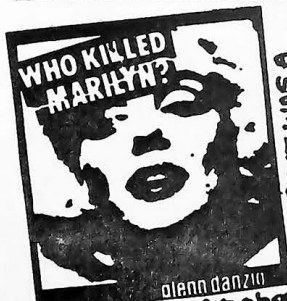
BUSINESS AS USUAL



frontmen, partly because of his energetic stage antics and outrageous appearance, but just as much from his non-conformist, non-prejudiced politics. His statement, "You don't have to be straight edge, but if you are, stand proud," was a refreshing departure from the conformist bullshit of bands that attempt to turn the straight-edge attitude into a fascist doctrine. While some of Smallee's ideas are similar to those of Jello Biafra, they are pleasantly free of Biafra's preachiness. If DYS has a message, it is this; think for yourself.

The FU's played a set that was fun but slightly redundant. Too many songs start slow and suddenly got fast, ala DK's. This band's strength is based on break-neck tempos and screaming guitars; unfortunately these elements were subdued in this particular FU's set.

The Misfits, a very image-conscious "h-core" outfit, made every other band look like gods by comparison. Their costumes looked like Kiss-goes-punk, and the accompanying music sounded like Aerosmith imitating Gang Green. The volume was obnoxiously loud, the individual instruments were indistinguishable, the stage presence was posturish. Audience reaction was surprisingly lively, making me wonder how many people slamming in the pit bother distinguishing one

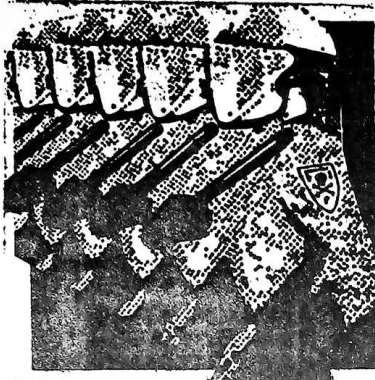


Glenn Danzig

continual Misfit obsession with death.

PERHAPS IT WAS A MISFIT PERSON? MISFIT SHE MISFIT OR WAS SHE HERSELF?

SUPPORT YOUR LOCAL DEAD COPS



MDC

Millions of Dead Cops
(own label+Alt. Tent.) LP

MDC vocalist David has not had a very nice life. According to the songs on this album, he's suffered through the death of his father at the hands of a cop, the misery of working 9 to 5 and living in a slum, violent discrimination from "normal american guys" who dislike the fact he's gay, and a multitude of other problems inherent to our capitalistic society. This album, more than anything else, is an expression of the hatred Dave and MDC have for America and its authority figures. More uniquely, it is a call to arms.

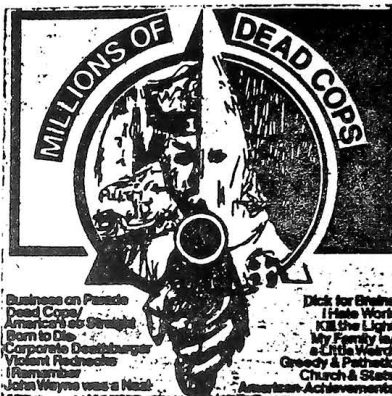
Much attention is devoted to the cops (naturally), and their hooded equivalents, the KKK. As the name implies, this band is pro-violent all the way. One of this album's main purposes is to get people thinking along the lines of slaughtering cops, congressmen, capitalists, etc. The lyrics, whether you agree w/ them or not (chances are you won't) are lots of fun. Unlike many hardcore bands, MDC has audible singing to complement the standard ugly guitars and machine gun drums. The vocals on "John Wayne was a Nazi," for example, ring

through the wall of sound loud and clear, commanding the listener to react in some way, whether it be to laugh heartily, draw back in shock, or reach for his revolver and start shooting at Marlborough billboards.

The album's opener, "Business on Parade," is a classic thrasher with the soon to be famous line, "we're here to warn you." Next up is "Dead Cops," which at break neck speed, outlines MDC's basic aspirations, "brutality is their sport/we'll put 'em to the torch/And your justice is a lie/we're gonna fight until you die." The next notable explosion is the fifth track, "I remember." As the intro builds up amidst feedback, we are treated to the harrowing tale of a man running from the cops, as the American dreams of justice, love, equality and fame are turned inside out and thrown back at him in the forms of bullets and bodies. Side two, unfortunately, is not nearly as interesting as its predecessor. The band seems to run out of musical ideas as the rhythms and guitar riffs become annoyingly similar from song to song. There are exceptions, "Dick for Brains," a humor laden contribution to the "straight sex sucks/I'm sick of screwing sluts" school of thought, and the even funnier "My Family/is a little weird" provide some enlightening laughs to the tune of nicely rocking, but not self-consciously fast, chord progressions. The comic relief is only temporary; the final track, "American Achievements," reminds you that MDC is dead serious about killing.

Few who listen to MDC will be compelled by their music to strive towards the violent political and social upheaval that is mentioned in virtually every song. Many people will, on the

other hand, enjoy listening to this invigorating aggressive and fun music. Whether or not upon such limited triumphs as failures, is unclear, but MDC should be content with the fact that though their message may not always be followed, it does always come across.



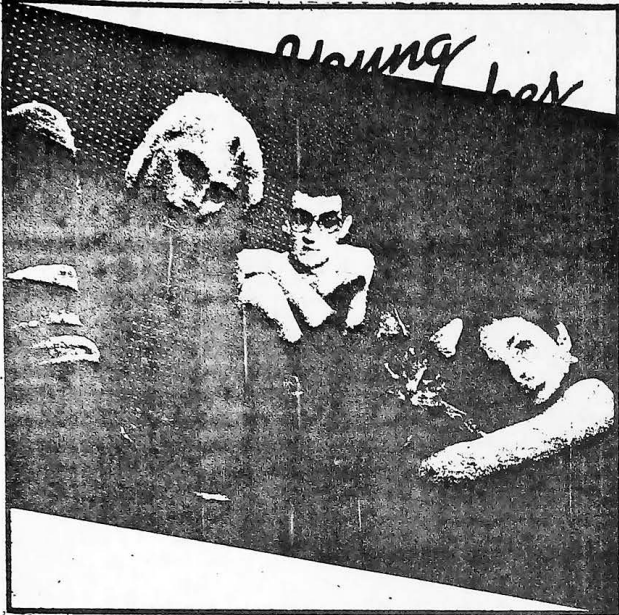
MAX R'N'R ESSAY continued

tion into the mainstream. The threat was coopted.

When punk came along, it was largely a rejection of the failures of the 60's kids. Punks were going to be different - confrontational. Once again, it was a mixture of types - rebels left over from the 60's, young cynics, political punks, fun-seekers, etc. But as time passes, certain strains are again becoming prevalent, and, as in the 60's it is the anti-intellectuals, the rejectors of history, the advocates of one emotion ("hate", this time), and the embracers of "do your own thing," that prevail. It is frightening to see how rapidly history is indeed repeating itself for those who do not care to learn from the mistakes of the much-abuse hippie; how close to mainstream bour-

See p. 16

TWO AMBIGUOUS RECORDS



↑ SNAKES AT THEIR BEST ↑

YOUNG SNAKES Bark Along With 12" EP (Ambiguous)

This EP, a bouyant and energetic, yet mature collection of pop-art vignettes, manages to remain cohesive despite that the main components of it's sound are strangely different. On one hand there is Richard Vargas' abrasive, Go4 influenced guitar work; offsetting this is the operatic crooning of vocalist/bassist Aimee Mann. Rather than clashing, these elements unite and balance eachother. As a result the sound on this record is pleasantly commercial and catchy without becoming sugary-sweet.

Vargas' guitar work, while drawing from familiar sources, is interestingly different from song to song. On "Give Me Your Face," he bashes away at atonal chords in the Captain Beefheart mold, whereas in "Don't Change Your Mind" he engages in a dreamy, sustain-filled solo

reminiscent of Adrian Belew. This diversity is further enhanced by Vargas' obvious technical expertise, a trait also quite evident in the playing of drummer Michael Evans. It is Mann, however, who most often threatens to steal the whole show. Her crystal clear voice, while most often heard in its highest registers, also shows the ability to reach low, groaning pitches. At the end of "Give Me Your Face," for example, her voice drops suddenly from a screeching falsetto to an expansive, steady moan. Her vocals also provide most of the hooks, as is well shown by the irresistible chorus of Bark Along's final number, "Not Enough." Mann's bass playing, while for the most part, uncomplicated, is nevertheless interesting and effective.

While it never comes close to overbearing, this EP does retain a sense of seriousness and purpose within

its light and somewhat frivolous pop framework. If the Young Snakes have broken up, (or Aimee joins the Ministry) as rumour has it, then Aimee Mann has lost what seems to be a most logical and interesting vehicle for her vocal talents. The contrasting elements within this band are the driving force of Bark Along, and without the contrast the individual components could easily begin to sound stale. Nevertheless, a great EP by a great band.

-Chuck Hahn

NEXT ISSUE:

Proletariat interview,
Parents of Punkers/Media
Attacks, Media Workshop,
Decentral interview(?)
!!! ? !!!

DARK AT THEIR WORST

THE DARK Darkworld 12" EP (Ambiguous)

When I finally got a chance to listen to this 6 song new release by the Dark, I was pretty disappointed w/ the overall selection of songs. Being an avid Dark fan, I had been awaiting expectantly for this new material. Waiting to see what other kinds of funk-out tunes like "Mission Of Promo" would be produced, only to find them replaced by low key droning, distant songs like "Morons R Coming," and "The Life of Me."

What really gripes me about this EP, is the fact that the Dark have pushed aside (temporarily?) their old vitality and rawness to adapt to a possibly more commercial audience. In "What

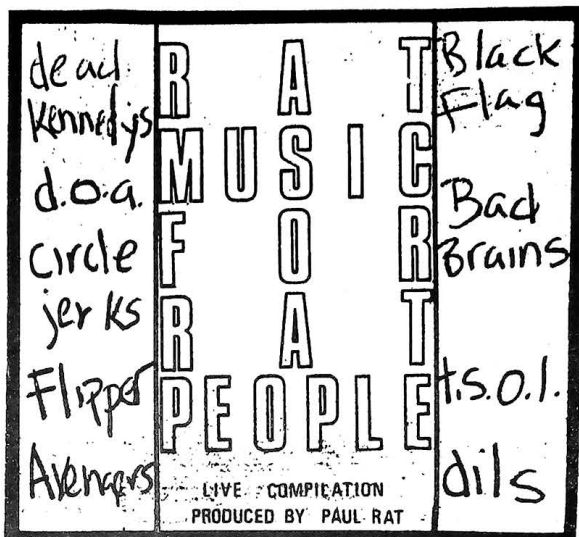
R Frenz 4," a jerky, on/off tune, vocalist Jace Wilson does an excellent job of sounding like Devo. The opener, "Underwater Road," the best song on the piece, is an excellent example of the Dark's ability to emit rawness w/ a touch of refining. Yet with its occasional bass snap, constant percussive work, and intermittent spots of organ work; Talking Heads influence shines thru.

Another thing that struck me on a downer note, was the musicianahip, not that it was poor, but it seems to have taken a different course. When I first saw the Dark, one thing that caught my eye, (along w/ the two drummers,) was the Dark's ability to let each instrument stand out, while still sounding tight; - they seem to have toned down that philosophy. Roger Greenawalt's guitar playing, still as clean and original as ever, has taken a submissive role in the final product. In the percussion section, Clark Darque on drums and Mike Hausman on percussion itself, have been quieted to sound like one drummer, w/ some rotos, which really disappointed me due to the original sound that came from their work.

The final song, "Judy II" sums up the EP on the whole. Although the name probably sprung from the lyrics (obsession with Judy Grunwald) and not the music, it does not compare to its predecessor. It is a poppy, mellow rendition which falls short of the Dark's potential.

-Bray Poor

WRITE to SMASH!
tell us what you want, ...
or write something
yourself. Let's get some
input here



RAT MUSIC FOR RAT PEOPLE
compilation - live S.F.

performances
12" LP Go! Records

D.O.A. start it off with "America the Beautiful," a slower hardcore but uptempo song with slight HM overtones exhibiting their new direction; and "Fucked Up Ronnie," a faster one, more of the old D.O.A. style.

Flipper gives us an 8 minute version of "Life," which sounds terrific with enhanced distortion and dynamic range.

The Circle Jerks do "Live Fast, Die Young," a great, fast thrasher of the "Group Sex" flavor.

The Bad Brains songs, "How Low Can A Punk Get?" (recorded before their conflict with MDC, mind you,) and "You," are amazing musically, - triple speed HC rockers both better than "Pay to Cum; but as usual, we are treated to reactionary rasta-bull, in content.

The Crucifix contribution, "Steel Cage Enclosure," was OK, a slow HMPunk song, they've done better, like w/ "Annihilation" on the Max R'N'R comp.

The Dead Kennedys kick off side two with "Forward to

Death," a fast, short song of the "In God We Trust, Inc." style, but actually was originally released on the "Fresh Fruit" album. Next is "I am the Owl," a slow song, also on the new LP, that I like a lot. However, the beginning of it especially, won't gain them any points with the current "Jello is preachy," critics.

Next up is Black Flag, with "Scream," a slow shitty attempt to be Flipper-esque, or whatever, that fails. They have such a great mass of great songs, an adventure into this area would suck.

TSOL follows with "Weathered Statues," as lame live as it was on the EP. Then, "Sounds of Laughter," is on, which is a better, uptempo contribution.

Then come the Avengers, with a 1979 song (it shows,) that reminds me of the Go-Go's, only much better. The Dils' "Blow Up," from 1977, is a two sided song. Musically, it's there, and you can see why they influenced many S.F. musicians, but the 60's style vocals fail it.

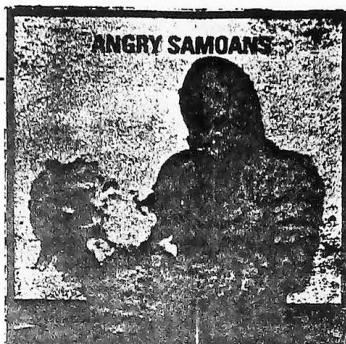
Despite the complaining, a great album.

-Jed Hresko

ANGRY SAMOANS

Back From Samoa
12" LP Bad Trip Records

Certainly not one of the deepest bands in the world, the Angry Samoans strive on this, their debut LP, to be shocking, defiant, loud, and not much else. The result is a succinct, occasionally invigorating line-up of jubilantly nihilistic semi-hardcore rave-ups. There are few surprises here; most of the tracks unite a simple two guitar riff with a snotty vocal, add a solid rhythm section and leave the rest to inspiration. Of that there is a fair amount, though the tempos on the record, with the exception of those in "Homo-Sexual" and "You Stupid Jerk," are more subdued than those of most hardcore bands. Many of the songs are short, but since the Samoans brevity is based on something other than pure speed, this at times makes for premature endings. The open-



ing track, "Gas Chamber," for instance features a shining riff, but is cut short before momentum is at a peak.

This album is remarkably consistent but thankfully, not boring. The song selection is diverse enough to keep things interesting, and the occasional use of background vocals is excellent. The beats are energetic, but not jarring; the lyrics also lack real shock appeal; due mostly to their absurdity. "They Saved Hitler's Cock,"

here; the title track, "this IS My Life," and "We're Gonna Fight," excell though because they depart from the formula of the others. "Skins(heads) Brains+Guts," is a fast thrash attack expressing hardcore pride. "We're Gonna Fight," is slower than most songs on the EP, and works because you can finally hear the bass, and it's vocals, which make it a fightback anthem ranking up there with "Rise Above." The material here succeeds because of strong choruses, understandable lyrics, and powerful (no ego trip) guitar playing. (Can't hear enough bass to make a judgement.) This band is socially aware, obviously to my liking, writing intelligent words to complement the musicianship. Some "Jello is preachy, etc." critics accuse 7 Seconds of

(what will they think of next) won't scare anyone, nor will many of the statements on this album, which for the most part sound like the parental stereotype of punk. This doesn't mar things as much as might be expected; it instead contributes to the overall sense of fun and youthful energy that the Samoans emanate. This album breaks no new ground, but it fulfills it's own objectives handily. Bands like the Samoans, who don't try to outdo themselves with pretentious politicisism, are more than welcome. They help make this often over dogmatized land we live in a fun world.

-Chuck Hahn

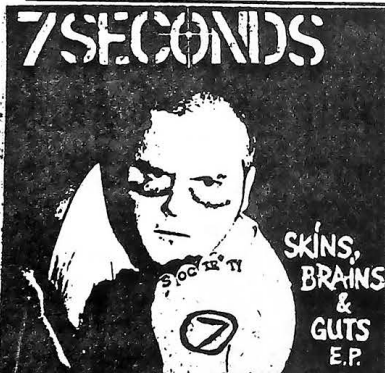
being too heavily influenced by Biafra. That's bullshit. Only those with reactionary or apolitical tendencies would make that accusation. Of course there is a similarity between the two, - left wing/anarchistic politics, but that doesn't make singer Kevin Seconds a Biafra clone! In fact, 7 Seconds doesn't express any outward Reagan or Moral Majority criticizing.

This is definitely an up and coming band, too bad the production on this EP sucked. Buy it.

-Jed Hresko

triple speed band from another. The Misfits entire touring set-up was a grotesque parody of a heavy metal conglomerate; the bass drum glowed, t-shirts and other merchandise were vended in the back, expensive amplifiers with the band's name and skull logo clearly emblazoned, towered above the stage - my question is, why didn't anyone care? Another question, addressed to the entire Boston hardcore scene: what are your values?

-Chuck Hahn



7 SECONDS

Skins, Brains+Guts
7" EP Alt. Tentacles/Faulty

This is a terrific 9 song EP by this Reno ("Skeeno") Nevada band. Though the recording quality is terrible and only high-end sounds can be heard (no bass), 7 Seconds have captured a great hardcore sound. The best songs on

MISFITS continued →

MAX R'N'R ESSAY continued

geise values of Self they are moving; how turned off to politics they are. The co-option is well under way. The only thing that threatens society based on dividing and conquering, - pitting sex against sex, race against race, subculture against subculture, - is unity. If the system stresses anti-intellectualism, then we must become intellectuals. If it stresses isolation and ignorance of each other, then we must learn to trust. If it stresses individualism, we must collect ourselves. If it stresses blind respect for authority, we must only give respect to those who earn it. If punk is to be a threat, different from society, then any so-called punk who flirts with racism and sexism, proudly displays ignorance, resorts to physical violence ("I would tend to disagree on the pt. of violence, -passivity poses no threat to bourgeois society." -Jed) and is afraid of knowledge or political action, is not a threat at all, but has gone over to the enemy. Punk was originally a mimicry, a satire of the disturbing nature of Western culture. But it threatens to become more and more a re-enactment of those same values and thereby cross over the line from rejection to concealed acceptance, however well disguised it may be by mohawks, shaved heads, leather, etc.

Of course, a rebellious counter-culture isn't an organized political with one set of "acceptable" ideas, but rather a mixture of values under one banner. Unfortunately, in a basically illiterate society such as ours,

music is one of the only ways new ideas get disseminated, and it is within this sphere that the real battles for minds are being fought. Will the reactionary mentality of the mainstream culture find a reincarnation within punk (there are a few bands that already exemplify that idiocy) ("a la Misfits, Anti-Nowhere League, etc." -Jed) or will punk become a true alternative? It is the ideas behind the music, the dress, the 'zines that are important, not the leather-clad bands and haircuts. If we reach that point, then the battle is lost, and we will have the next form of mass-entertainment. It is on these principles that Maximum Rock'N' Roll is dedicated.

-Max R'N'R No. 1

"Political Overdose Disasters" - (Bray Poor)



DEAD KENNEDYS
Plastic Surgery Disasters
12" LP Alt. Tentacles/Faulty

Well, the Dead Kennedys have done it again. They've succeeded in cramming a full, overpacked Jello Biafra sermon into one album. But even more absurd is the booklet which accompanies the album; 25 pages of nothing but unadulterated criticism. It looks like Jello and the crew went on some field day, ragging on everything remotely abnormal. I get the impression that Jello wants us all to live like anarchistic animals w/ out jobs, or fun, and live w/ ugly titless wives, (or prickless men for equal righters.) I have also had my fill of complaints against Ronald Reagan and his administration (not that they haven't fucked us all up,) without anything

resembling a solution proposed.

As for the actual musicianship, well they fell short again. I guess with all the energy they muscle into complaining, they slightly cheated the music itself. (kind of typical, isn't it.)

The album is jam-packed with wailing guitar solos and jazzy little bass lines that really don't live up to previous DK's (i.e. California Uber Alles or Holiday in Cam) Bullshit songs like "Moon over Marin," and "Forest Fire," come across as nothing more than vinyl fillers. Forced break-tempo tunes like "Riot," and "Trust Your Mechanic," sound too much like slow droning copies of "In God We Trust, Inc." material.

Amidst all this, there actually are some really good songs. The album opener, "Government Flu," and the following song, "Terminal Preppie," are really hot. Although the former falls into the D.K.'s anti-government genre, it's energy compensates. The latter, although a definite "your life sucks" tune, debuts the use of horns in the DK's. The pre-released single "Bleed For Me," also emerges from the deep darkness.

I hope in the future, the DK's get their act together. They either express ideas for reform, or simply cut down on sarcasm. I also hope, in progressing musically, they can create as much power and intensity as they did on "Fresh Fruit," and "In God..."

I really get into the DK's, their original philosophy is one of thoroughness and consistency, yet they shouldn't let themselves drown in all this political blitz; I wouldn't want them to overlook their music while overdosing.

-Bray Poor



The Freeze
"Guilty Face"
Modern Method 7" EP

Although this four song EP sounds typically Freeze, it emanates a sincerity which I guess they had overlooked on previous productions. The musicianship is tightly held together by the steady and infallible drumming of Lou Cataldo, and the clean, powerful bass playing of Rick Andrews. Bill Close's guitar provides the distorted, full of feedback harmony, which separates the Freeze from most other local hardcore acts.

"Guilty Face" opens with "Violent Arrest," an energy abundant piece that hooks the listener instantly. "Voices From My Window," takes it from there w/ a fast beat, chord slamming tempo. This combo, along with an excellent recording job, makes "Voices" the best song on the disc.

The second side doesn't come off quite as well as the first. "Halloween Night" expresses hints of heavy metal. With wailing solos and the whole deal, "Halloween Night"

is the only song that could be considered a flop. The last song, the title track, shows us Close's real ability to manipulate his axe. This tempo-switching number, also best documents vocalist Cliff Hanger's anger filled vocals, which he had done so expertly on "This is Boston, Not LA."

I think "Guilty Face" is an excellent example of the Freeze's ability to express their inner hatred without sounding like a bunch of distorted shit. As seeing as Hanger does the majority of the song writing, it's not a wonder he sings them so effectively. His scream at the end of "Halloween Night" really makes you want to consider if this guy is oppressed as he sounds.

On the back cover, "warmongers, social pressures, police oppression and rednecks," are mentioned as inspirations to the EP, I really don't doubt any of it. I hope the Freeze can continue to produce such credible works without losing their energy, or vice versa.

-Bray Poor

FLIPPER



FLIPPER

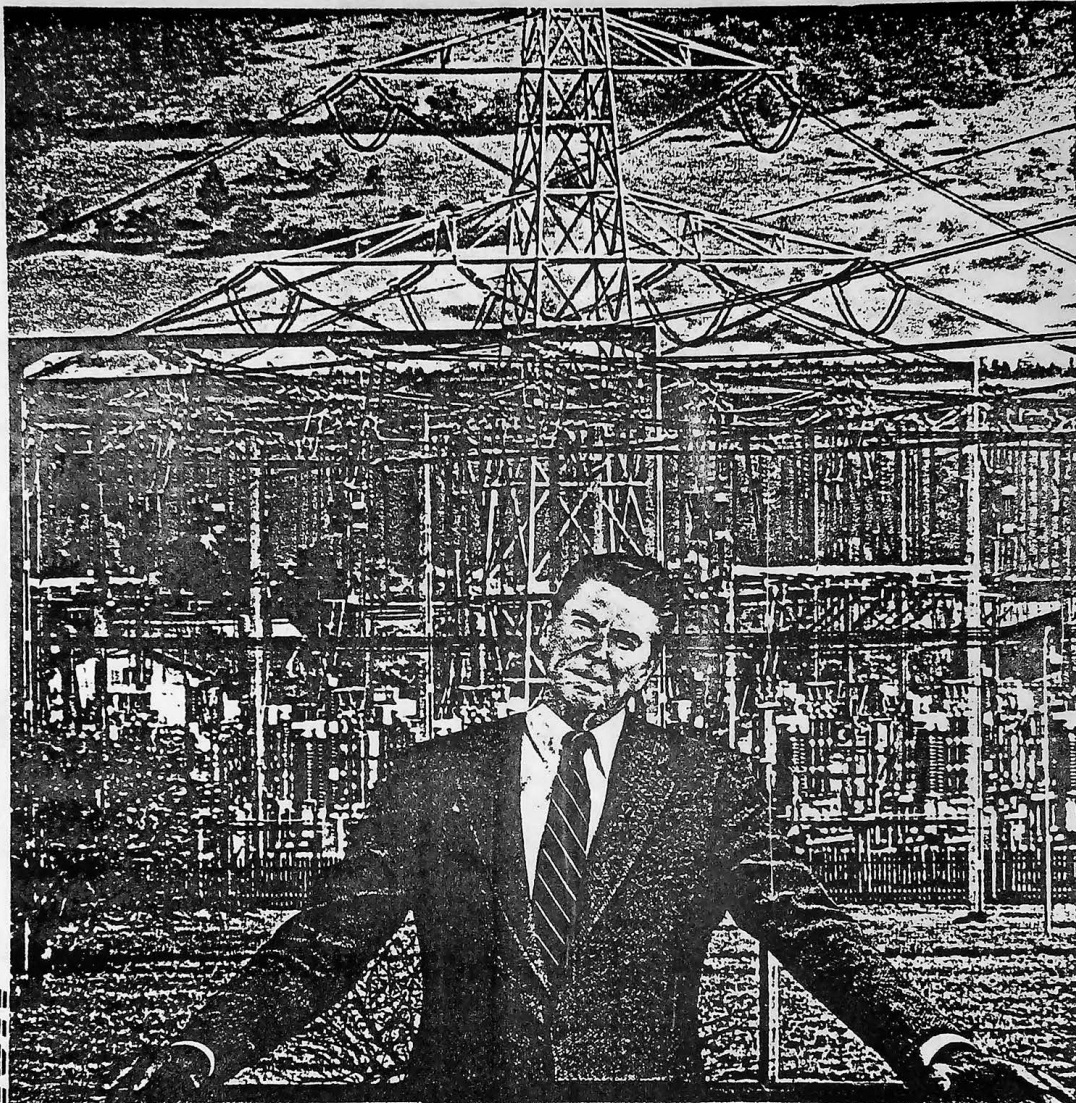
Get Away/The Old Lady That Swallowed the Fly
7" single (Subterranean)

"Get Away," recorded in the studio, is a song of typical Flipper, but with improved characteristics. The song is an uptempo tune, that moves along at a faster pace than most of "Generic Flipper." One Better aspect of Flipper's sound here is the increased role of Steve's drumming which has improved, put thru the appropriate reverb, of course. The song sports the usual Flipper style (and punk) of the basswork carrying the tune, and the guitar work of Ted Falconi on its feedback trip, adding to the sound. (As compared to mainstream rock's often habit of stupid guitar riffs and no bass to carry the power along.) The absurd but intelligent lyrics of Will Shatter lace the song, "...I was talking to Larry/ the scene was getting really hairy..." Only thing that bothered me a little was the commercial style fade out at the end.

The flip side, recorded (by surprise?) at a rehearsal, is the traditional song, "The Old Lady That Swallowed the Fly," adapted by the band. It is a slow droning (not in a derogatory sense) song that does pick up a little energy as it progresses, also graced with Flipper effort in the vocal section.

Packaging of the single is in the usual psychedelic way this band enjoys. For Christmas time; green vinyl with a red label. Get this one, a must.

-Jed Hresko



PLAN

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-Kevin Porter