

SUBURBAN PUNK

NO. 10

75¢

Photo: Paul Johnson



ALSO:

BLACK FLAG ■■■

GRAVEN IMAGE

Marginal Man

**ABORTION
SQUAD**

EDITORIAL: CAN YOU FIGURE THIS OUT?



Answer: ;GURH44 770707 94020 200WDRIVER 0405 040

Last issue, Al did an editorial about some issue that concerned him. Well, now it's my turn to bitch about an incident that repulses me. Awhile back, 2 local DJ's on a popular hardcore radio show devoted an entire show to oi and guys have a favorite oi band known as Skrewdriver. With songs like "Shove The Dove," "Smash The IRA" and, especially, a local fave called "White Power," you can sense a rather disturbing amount of narrow thinking and racism. Now I believe that everyone should be allowed to play what they want on the air, but I think it should stop at blatant racism. What it all boils down to is these people shouldn't think that everyone who is out there listening wants racism preached at them. If they want to support this negative attitude in their own homes, it's up to them, but not everyone has to be force-fed this bull. Oh, if they won't ship it over here, there must be a good reason, so why tell people to order it by mail (No US distributor will handle Skrewdriver discs-AL). If they must support this, let them find it themselves. OK guys? -Andy T.

I want a few words on this issue, as well. I agree with Andy that Skrewdriver are definitely promoting racism and white supremacy, but the thing that really worries me is that impressionable kids coming into the scene may think that Skrewdriver's ideas are "cool" and may try to emulate exactly what is preached to them. Some people latch on to any trend and this is one trend that has no place in the so-called punk scene. Fascist ideology has no place in society, period.

Dave and Curtis, fortunately, did apologize for the program. It was intended as a joke, but, apparently, many felt it didn't come off that way. They pointed out that they do not support the ideas Skrewdriver put across and I found that admirable. Education is important. There needs to be a realization that Skrewdriver has been linked to the National Front, an English group similar in purpose to the Ku Klux Klan i.e. harassing minorities and immigrants and wishing to "chase out all the rot before it gets too late" (from "White Power"). Sure the music is catchy, but I don't buy arguments that it's the music, only, that matters. Personally, I feel that while the musical content should be good, lyrics also need to be paid attention to and bands that advocate fascist ideals like Skrewdriver do not deserve our support.

-AL-

HARRY & GUY GO TO BOSTON

SUDDENLY, A LONG CORN 3 STUPID DICK HEAD NAZI PUNKS THAT EVERY SCENE UNFORTUNATELY HATES. WATCH OUT, GUYS!

KICK THEIR ASSES!

THIS ILL TEACH YA TO FUCK WITH US 'BOSTON CREW!' I CAN'T BELIEVE THIS TYPE OF SHIT IS STILL GOES ON!

HEY!! WHATS THAT? THEY DONT HAVE SKINHEADS!!

NOW WHAT?

THEY AINT LOCAL PUKES!

OR X'S ON THE HANDS!

I CAN'T WAIT TO SEE TRAINFULLY ILL!

THEY KNOW BOSTON!

THEY AINT LOCAL PUKES!

BOOM!

THATS WHY, DICKS!

WHY, QUEERS?

SPLAT!

BOSTON!

HEY, PUNKS! DO YOU KNOW WHY THEY CALL THIS PLACE "REANTOWN"?

SPLAT!

BOSTON!

r.walshby

SUBURBAN PUNK no.10

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and everyone who wrote to me, traded stuff, etc...

Bands, please send your material for review and I'll send a fanzine with the review in it. Here are our current advertising rates:

FULL PAGE-\$18.00

QUARTER PAGE-\$6.00

HALF PAGE-\$10.00

Prices negotiable in exchange for material.

Suburban Punk is \$1.00 postpaid, by mail.

NOTE: Suburban Punk will most likely be changing its name, tentatively next issue, to Suburban Voice. I decided to change the name so as not to be restricted to any one genre of music and enable us to expand our focus. The emphasis will be on what we have covered in the past, primarily punk and hardcore, but expect more diversity in the future. Please feel free to write to me with any suggestions. I'm always open to new ideas... -Al-

All writing by Al, except where indicated...

The search for a permanent hall goes on. The Boston YMCA looked like a good spot, but after one show (DOA), there won't be any more because of a few people causing problems. The Paradise may be able to fill the void, with several shows planned on Saturday and Sunday afternoons this summer, so don't screw it up! Bands rumored to be coming to Boston include Husker Du (in June), 7 Seconds, Negative Approach, Scream and Suicidal Tendencies. Some kids in Western Mass, have started the Western Massachusetts Youth Alliance and have a few shows already planned at the Greenfield Grange. July 6 will have Kilroy from California, Adrenalin OD, BIU and No Preservatives. Kilroy wrote to us, looking for a place to play in Boston on July 5, so if anyone has suggestions, please get in touch with me. In August, Riistetyt from Finland and Raw Power from Italy will play in WMass, if they do the proposed tour and will be backed up by Siege and The Outpatients. For more information, write to the WMYA at 24 Pinebrook Drive, Easthampton, MA 01027. In other WMass news, Pajama Slave Dancers are back together, with a new singer, Dave, formerly of Da Stupids.

In local band news, the Sorry album, "Imaginary Friend," should be out anytime now. Ditto for SSD's "How We Rock." FU's are almost through working on their new disc. Cancerous Growth and Psycho both hope to shortly be going into the studio to work on records. The Proletariat's second album is also in the works. New local releases include a live Cancerous Growth cassette, the first Not disc, "What's The Reason," a 4 song demo from State Of The Union (formerly Police State) & a WMass tape compilation called "Thrash Til You Die," including tracks by Siege and Cancerous Growth. The "Bands That Could Be God" compilation is finally out, with great tracks by the likes of Outpatients, Moving Targets, Sorry, Busted Statues and others... Finally, Gang Green's "Sold Out" EP is out at long last and it's a limited edition, so move fast!

Terminally Ill have broken up, with singer Yodis moving to Connecticut. Jerry's Kids have found a replacement for Chris Doherty, original rhythm guitarist Dave Aronson. 6 Feet Under's guitarist has quit.

On a sadder note, WMBR's "The Demimonde," Boston's original punk show

originated by Oedipus in 1976, closed out its 7 1/2 year run in March, cancelled due to cutbacks in "community programming." This was the show where you heard all the new music first and its cancellation is going to make Saturday afternoons feel a bit empty.

OTHER SCENE REPORTS

RHODE ISLAND

by Chris Jones

This is Chris from Verbal Assault letting you know about what's goin' on in R.I.. We have a few bands and 2 halls to play at. RI's oldest band, Idle Rich, has stopped playing for awhile because they want to write some new material, take a break (they play every show at the Living Room) and to find a permanent replacement drummer (for the past few shows, Doug Sarnest from Vicious Circle has been filling in). Bass player Mark says this will go on for "as long as it takes." Oh well, we'll see what happens. Barrington's Coffee Achievers have called it quits, bass player Andy citing personality differences. Andy is now starting a trio called Youth Enrage. He says the band will take a more musical and serious approach. It will definitely be a band to watch. Newport's Vicious Circle has made an excellent 9 song demo tape. It contains some of VC's best stuff, so be sure to snatch it up. Tom Gorman is the new bass player for Verbal Assault, leaving me free for singing and to give a better live show. VA's demo has been getting a lot of out of state airplay (Kansas, California) and the band wants to cut another one soon because of their general dissatisfaction with the tape. ("Our tape fucking sucks" Pete C., guitar) Verbal Assault will also be on the upcoming N.C. compilation, "Parasitic Party," due out in June or July. Up and coming Coat of Arms have been practicing a lot, I'm told.

Also worth mentioning are the ever-popular Positive Outlook and a new band called American Red. The Living Room is an excellent hall that puts on shows about once a month. School One is the other, with awesome, irregular shows put on by Andy, who shot a video of some of the RI bands, but it didn't come out too well. The area's only fanzine is mine, The Alarm. Issue #1 sold out, but #2 is due out shortly. We also have an excellent skate scene in Newport, so anyone wanting to skate get in touch! If anyone wants to get Verbal Assault's demo, Alarm #2, or more info, please write or call.

Chris Jones, 20 Batenam Ave, Newport, RI 02840
(401) 847-0307

LAST MINUTE NEWS: Todd has left Civil Death because of lack of practice time. Serg from Vicious Circle is now their replacement drummer.

PHILADELPHIA

by Chuck Treece

Hello, this is Chuck, the guitar player of McRad. Well, the scene is cool. I always with shows every two weeks or every weekend. GBH and Toxic Reasons just played here with YDI and Corrocion of Conformity. The shows are great and the hall and the sound system rips. As far as new groups, there are Kramlin Korps and Butcher Brothers. Both of these bands shred and are different in the same way. Kramlin Korps are coming out with a 7" 4 song EP and also Play Of Democracy are coming out with a 7" EP called "Love Song" EP. YDI are back together with a new bassist and there will be many shows in the future. The Freeze, Heart Attack and The Dickies are some of the groups that are playing Philly.

L.A./ORANGE COUNTY

by Chris Haas

Presently, L.A. is the land of plenty when it comes to punk/hardcore shows. The most consistent spot is the Cathay de Grande, which almost always has at least 3 shows each week. They feature many local bands, plus out of towners such as 7 Seconds, DRI, Sado Nation, Cause For Alarm, etc... In my opinion, it's not the greatest club in the world, but beggars can't be choosers. The Olympic Auditorium also has shows, about once a month, which usually features a big English band, plus supports. Bands that have played there in the past few months include: Discharge, GBH, Subhumans (U.K.), UK Subs, and coming supposedly on June 1, The Exploited and DOA. This place is pretty cool, but it has its problems, such as tons of people on the stage screwing up equipment and making it impossible to see the bands. Other places putting on shows include Perkins Palace, Starlight Roller Rink, Circle Ballroom, Roxanne's, Concert Factory, etc...

Local bands are almost too numerous to mention. Some of the local (Orange County-Long Beach) bands that have been playing around lately include Plain Wrap (very good band), Target Of Demand (great Long Beach band), MIA (formerly from Las Vegas-second record out soon). Other local bands who I have seen lately include Unity, Pledge No Alliance, Seacrest Hate, Black Label, etc. etc. - just too many bands to mention. In addition to the 3 billion bands around here, there are also many fanzines around. This list includes Ink Disease, Flipside, Pissed and Proud, Brainstors, Fight For Freedom, Red Wings and many others. Anyone interested in Pissed and Proud send \$1.00 to me (postpaid) That's it for now.

Chris Haas, P.O. Box 5011, Garden Grove, CA 92645

ATHENS, GREECE

by Cristos Vougas

Being a punk here is great. People are not used to seeing punks on the road, so when we go out people are afraid of us, even if you just wear black clothes. Parents say to their children, "don't be like them, they are criminals, they take drugs," and things like these. There are some skins, but it's very rare for them to fight with us. There are a few groups here, Ex-Humans and Chaos Generation, who are slow and stupid as hell. Also, Stress, Panx Romania, Black Ideals and probably some more with good ideas. Most punks here listen to English punk like Exploited, GBH, Partisans and less from the USA. They've only heard the well-known groups like Dead Kennedys, Black Flag, and a bit of TSOL. There aren't any gigs. Hopefully, in the future it will be better.

(If anyone wants to write to Cristos, here's his address: Cristos Vougas, Zinodotou 19, Pangrati 11634, Athens, GREECE)



WET PUNKS

Carnival promoter needs long haired or bald - (mohawk, even) safe (but not vulgar) mouthed face (18+). Must be able to speak English fairly fluently. The Punk's booth: 8 hour shifts: 4 hour wet, 4 hours dry. Must have quick sense of humor and not mind being in wet clothes for one or a few hours. Pay is hourly for band, plus a bonus for the dunked punk. Must be able to drink - act in a way that will make people want to see you get dunked. Openings for a few days, weekends, or turns. Call Wayne at (617) 453-1100 days 8-10pm or 10pm. Take the plunger!

The Bludgeoned Ear

by
Metal Head

Ho-hum, there ain't been loads to write about lately, but a few awesome things have happened in the past few months. Well, in March, 'ol Metal Head headed on down to The Centrum to see Judas Priest and Great White. Great white wicked suckeds, I mean, who the fuck would have the balls to do a lame song like "On Your Knees," or butcher the Who's awesome "Substitute." These guys try to act so tuff, but they're wispoids. The Priest were a treat to my ears after Great Shit. The stage set was **COLLOSSAL**, with a life-size replica (from the new LP's cover) at the back of the stage and lasers shootin' through the beast's eyes. Priest were kinda polished, but their toons still rock like a mutha- and, yeah, Rob still roars out on the Harley for "Hell Bent For Leather." Priest are truly Metal Gods.

The **real** awesome experience, though, happened in April at the Channel. Bein' an open-minded banger, I decided to check out the Black Flag show. And, whattya know, opening the show are this incredible bad-ass metal band Nig Heist.. Their singer is this dude with long blonde hair, Muggger-man, whatta presence! Whatta voice! Whatta penis! This dude lets it **ALL** hang out! And tunes like "Woman Divvah" and "Love In Your Mouth." Hell, I hadda run right up front and flick my trusty lighter. Let me tell 'ya, bangers, these guys are rock 'n roll. Nig-Heist's album is kinda lacking, but live- it's an unfuckin'forgettable experience. See 'em next time they cruise through your area.

Well, even though there ain't been many shows, Metal Head's still found somethin' to do. I've been goin' to the movies to see the one flick that any true-blue rock 'n roller has got to see. It's called "This Is Spinal Tap." It's a bogus "rockumentary" about this legendary English rock band Spinal Tap and their 1982 tour of the US. Lots of laughs! Like when they get lost backstage on the way from the dressing room out to do the gig. Or when Derek (the bass player) can't get outta one of the huge plastic eggs that the bond uses for "Rock 'n Roll Creation." Or when no one shows up for their autograph session at a Chicago record store. You'll find out all the awful things that happened to their old drummers. Lotsa tongue waggin' and nifty eye makeup for lead guitarist Nigel Tufnel. You gotta have a place in yer heart for a band that gets second billing to a puppet show. You'll laugh yourself sick and wanna rock and roll night to "This Is Spinal Tap," so get off your ass and see it.

As far as records go, I ain't got too much new stuff, but the new Venom LP, "At War With Satan," is worth checkin' out. One side is the usual hard and fast decibel assault you expect from this crew, with my faves bein' "Rip Tide," and "Aaaaarrghhh!". The other side is one song, "At War With Satan," ~ 20 fuckin' minutes of pure mayhem. Get it! I heard they may be comin' to New York this summer. The Ratt LP, "Out Of The Cellar," ain't all that original, but it's got some toons that hit home. What I've heard of Scorpions' "Love At First Sting," sounds kinda lame and I ain't even sure I'm goin' to see them at the Centrum. Spinal Tap's soundtrack album ain't as much fun without the movie, but a few tunes sound rockin' comin' thru the speakers, like "Rock 'N Roll Creation," "Tonight I'm Gonna Rock You" and the old, 1965 "single" of "Gimme Some Money." Ya can't miss it- the cover is all black. I heard a coupla local tapes, too. Steel Assassin's tape ain't bad- sounds kinda like Judas. Scorcher's tape is pretty rockin', though.

Upcomin' metal shows include Motley Cruise and Ratt at the Orpheum on May 31, Talas at The Channel on June 15, Scorpions at the Centrum on June 12 and, the one no true banger should miss, Raven, Anthrax and Steel Assassin at Salem Theatre on May 23.

More reports of the 'ol rumor mill- Motorhead have a new lineup and a new album comin'. Lemmy's the only original left and they've got 2 new guitarists and former Saxon drummer, Pete Gill. Deep Purple are supposed to be back together, I've heard, with Ian Gillan, Jon Lord, Roger Glover, Ian Paice and, yes, the one and only Ritchie Blackmore. Last, I also heard the Joe Perry Project are splittin' and Joe's going back to Aerosmith!!! Oh, yeah, almost forgot, Spinal Tap may be tourin' soon.. Hot shit! Well, until next time, ROCK ON!!



BANG
YOUR
HEAD!!



NIG-HEIST MEETS
METALHEAD!



photo: Paul Johnson





JOEY
(photo: Paul Johnson)



D.O.A. are truly survivors. Starting out in 1977, they've gone through numerous personnel changes, put out 2 albums, 2 1/2 EP's, several singles and, most recently, a compendium of the best tracks from the first 2 albums, "Bloodied But Unbowed." If you have copies of the first 2 albums ("Something Better Change," "Hardcore '81"), consider yourself lucky, since they got lousy distribution on the east coast—you've got a collector's item. D.O.A. consists of Joey Shithead (Keighly), vocals and lead guitar; Wimpy Roy, bass and vocals; Dave Gray, rhythm guitarist; the latest addition to the D.O.A. camp, drummer Gregg James, formerly of San Francisco's Verbal Abuse. Former drummer Dimwit is now back in Vancouver, the band's home base, working on solo projects and with other bands. When one speaks with D.O.A., they detect a real sense of commitment—a band that backs up its lyrics with action, be it incessant touring around the US and overseas or putting out a benefit single and doing other work for the "Vancouver 5" (see insert for more info about the "5"). D.O.A. back up their words with an aggressive musical approach that has something for everyone—hardcore, old punk, reggae and just plain rock— all put forth, full steam ahead, taking no prisoners, in their live performances. This interview was conducted before their recent Boston gig at the Y.M.C.A...

SP: How have you managed to stay together for 6 years?

Dave: We feel like we're survivors. A lot of our contemporaries are gone and a lot of great bands have formed and died in the time we've been going. The fact that we've been around that long generally serves as an inspiration because we are pretty dedicated. Sometimes it makes you scratch your head and think "What the fuck am I doing?" Most of the time it's a reaffirmation of why we got into it.

SP: I know sometimes I get the feeling that the punk scene's going to die out.

Dave: No chance. It's a bona-fide subculture, no doubt about it.

SP: It's a subculture of idealism, political idealism, anyway. It just takes a different form with each generation and right now it's taking this form.

Dave: It's the responsibility of each generation that comes along to sort of redefine and restate where the previous generation fell short. Rock music started as a rebellion. Elvis Presley inspired a whole nation of youth to question their parents' sexual stereotypes and values. And the '60s came around and the things that were being done in Vietnam provided the impetus. Things were pretty quiet there in the '70s...

SP: Then in '76-'77, the punk movement started as a reaction against corporate music. In England, though, I think it had more political overtones.

Dave: True.

SP: Then the second punk revival started because things were getting too quiet again. Do you find that American punks are politically apathetic compared to, say, British punks?

Dave: Depends on where you are in America. In Los Angeles, the number of people that I've met that I consider politically aware I can count on my hands. But other places, like Philly, Dayton, Detroit—you get people who are really thinking.

SP: In Boston, there is sometimes a tendency to put down people who are politically aware...

Dave: I can't figure it out. Politics are part of being alive. You can't separate yourself from it.

SP: What's the latest on the Vancouver 5?

Joey: The latest is that 2 of the people, Gerry Hannah and Julie Belmas, have pleaded guilty to a number of charges. I think they've got a lot of evidence against them and they figured they'd better start serving the time because they're going to get it anyway. I don't know if anyone agrees with that or not, but apparently that's what happened, so it's just one of those things. From our point of view, being supporters of them and trying to help them out, the main point that we all emphasized is not to push, particularly, the actions, but the ideas it brought forth—to get people thinking about what was really important.

SP: What are the differences between the U.S. and Canadian judicial systems?

Joey: For one thing, they (The 5) were denied a preliminary hearing, which is pretty unheard of—that doesn't happen very often in Canada and almost never down here. They were denied bail, even though

(cont.)

THE MYSTERY OF THE MISSING D.O.A. TAPES

Joey: This is a funny episode. Some guy at the studio stole the original tapes (for the early albums). At the same time he was being divorced from his wife, so his wife and Dave made a deal.

Dave: He was holding a shell collection that his wife wanted and his wife actually knew the tapes were. So I made this deal with his wife that if I could get the tapes from her—what I did was take blank tapes and tapes of other projects and put 'em in the D.O.A. boxes and allowed her to trade those tapes for her shell collection.

Joey: So when he opens up those tapes, he's going to get some simply horrible arteco music on the tapes instead of D.O.A.

Dave: He still hasn't figured it out. He was trying to sell the tapes in California and he hasn't listened to them.

they had no criminal charges against them. They were undercut in their legal funding. The main difference is that, because Canada just got a Constitution 3 years ago, a lot of this stuff is just being decided. The United States judicial system is supposed to be, but not always, but supposed to be independent of the government, whereas Canada's is modeled more on the British system. If the judges overturn something, then they just change the legislation, then they can make a law.

SP: There's no checks and balances system...

Joey: I think there is, but not to as great an extent. It's easier to get screwed up.

SP: How's the "Free The Five" campaign going?

Joey: It's kind of dwindled. There's people that still support it. There was a big flurry of activity all over the place and more people got to know about it around the world but it's been winding down, but it's still ongoing.

Dave: That's more for D.O.A. Other people have picked up the ball and done benefits in other places in the world because of the inspiration that we gave them through doing the single ("Burn It Down"), but, for us, that project is finished.

Joey: We made about 10,000 singles and they're pretty well all gone...

Dave: We're still concerned and aware about what's going on, but it's not our latest release any more.

SP: Who decided what tracks went on "Bloodied"?

Joey: Dave and I did.

SP: Why didn't you put anything from "War On 45" on it?

Joey: Because that's still in circulation.

Dave: We don't really look at it like a "greatest hits" album. It was put out because we were getting overwhelming requests for those first two albums and we decided to sort of pare it down to what our live set consisted of. If we put out a "greatest hits" record, it would have "War," "Nazi Training Camp," or even "Want Some Bondage" on it.

SP: Do you have new vinyl coming out?

Dave: We have 6 songs in the can right now and we're trying to figure out whether to add 6 more and make it a full-fledged album or release it as an EP. I think it will probably come out as an album, so we'll be recording...

Joey: In August, probably.

SP: Do you feel your sound is moving in more of a mainstream direction?

Joey: We still do fast songs, but we do medium-paced songs. For it to be interesting to us, it's good to do different styles. I guess that's why it's good we're starting to branch out. The idea of "War On 45" was that you have different styles that people that were already into the scene would think about some other stuff and people that are outside the scene would maybe be drawn into it and take a look at some other stuff.



WIMPY ROY (photo: Paul Johnson)

The Vancouver Five

Reprinted from Open Road

Some know them as the Vancouver Five, the Squamish Five or, more often, just the Five. They were arrested by a combat-ready SWAT team on a remote stretch of highway near Squamish, British Columbia, Canada on Jan. 20, 1983, and charged with a series of political bombings across Canada during the preceding year. The bombings included a controversial power station in B.C., a factory in Toronto making parts for the Cruise missile and three rape film emporiums in the Vancouver area.

If the authorities are successful in railroad the Five, then police, judicial officials and the news media will consider it open season to employ these tactics on a larger and more intrusive scale.

Julie Belmas, Gerry Hannah, Ann Hansen, Doug Stewart and Brent Taylor are well known to us, and respected by us. They have long been active in grass roots work on environmental, native sovereignty and anti-war and anti-nuke issues.

After pleading not guilty, they are sitting in prison, denied bail, awaiting the first of a series of four political show trials set for Sept. 12 and scheduled to take up to six months. The authorities have no substantive witnesses against them, but will submit a mountain of roombug tapes and transcripts in an effort to prove the Five belonged to an "anarchist-terrorist cell" called variously Direct Action and the Wimmis Fire Brigade.

● The Five: write to them directly at Oakalla Prison, Drawer "O", Burnaby, B.C. V5H 3N4.

GRAVEN IMAGE

Graven Image is from Richmond, Virginia and have a track, "My World," on the "We Got Power" compilation as well as a new 7 track EP "Kicked Out Of The Scene", released on their own Eskimo Records label. Graven Image have a stingingly uptempo and energetic thrash sound, propelled by bassist Britt Ryle and drummer Joe Boisineau and greatly aided by shattering guitar work from Nick Smilek. Vocalist Dwayne Curd rounds out the band. Their songs touch on many societal issues that crop up both inside and outside the "scene." One song, "Nails and Thorns," about slagging off Jesus and religion without really thinking about it, has led to some misunderstandings about the band's motivations. The responses in the interview and the statement on the back of the record should, I think, clear up any misconceptions. The interview was conducted by mail and Dwayne answered the questions concerning the themes of the songs...

Q: Could you give us a short band history?

A: We all used to skate together. That's how we met. We had been wanting to start a band, but we didn't start practicing until August of '82. Our music developed and ideas formed; and as time went on, we found our own style. We put out a demo tape with Honor Role ("Your Skull Is My Bowl") from which the "We Got Power" selection came. A year later, we went into the studio and recorded the "Kicked Out Of The Scene" EP, which will hopefully pave the way for a tour in the summer.

Q: How did you get on the Graven Image?

A: Does it have any significance?

A: We had several names we were choosing from, but felt this one best suited the band. A Graven Image is a falsation; we're just saying recognize these falsations. "We Got Power" comp?

Q: How did you get on the "We Got Power" comp?

A: Britt (our bass player) got the address and sent a copy of the tape. The rest was up to them.

Q: Are you happy with your EP? How many were pressed?

A: Yes, we feel it's a true representation of what our band is about today. 1000 records were pressed.

Q: Is "Double Life" meant to be about people who just come into the scene as a part-time thing and cause problems or an I off the mark?

A: The song is not necessarily about part-timers who cause problems. Mainly, it is just about people who escape their conformed daytime routine to become anti-establishment by night. Actually, to "kick and kick and kill" is probably not their aim, but rather to level the stress of the working day by having a little fun. Unfortunately, you're probably right. There are some who are going to cause problems and those who will feel offended by so-called part-timers. Nevertheless, it was meant as a fun song.

Q: "Close Your Eyes" definitely shows to me, anyway, how ignorance is a major societal problem. What do you think can be done to reduce ignorance? What do you think causes it?

A: "Close Your Eyes" shows to me (Dwayne), anyway, how ignorance is a major societal problem. Actually, it is about intelligent people who, by their own choice, cure a problem by remaining ignorant of it. The slogan "Ignorance is Strength," from Orwell's 1984, exemplifies how important ignorance was to become to have the strength to live on. "Ignorance may become a virtue to the "extremely happy." Sad! What can be done about it? The cure for any type of ignorance is to educate. The American system is based on educated competitiveness. So let's not pretend that we are ignorant of our problems, as some sort of defense mechanism!

Q: "Nails and Thorns" also has a potent message? What kind of reaction have you been getting about this song? Could you please explain what you're trying to say through this song?

A: We've been getting a mixed reaction. There are people who probably feel Graven Image is a "Christian" band. Wrong! We are just tired of seeing all the cars on the highway continuously running over an already dead carcass. Crucifying again and again seems redundant. The song is explained on the back cover of the record. But I would like to add that with all the talk about "open minds," it would seem contradictory to close our minds and totally condemn Jesus. There are things to learn from the bible. You can view it merely as a book of fables. Remember, we are not talking about organized religion, only a personal basis. We are not even making a statement about his existence, only letting you know there is something to learn.

Q: What other ideas are you trying to put forth through your music?

A: We have lots of ideas we do not want to stick to one theme like some bands do. If the feeling to do something totally different is there, we'll do it.



Q: What are your future plans?

A: We are in the process of planning a tour for the summer. For the future, we just want to keep progressing in a positive direction. We don't want our music to become stale.

Q: What's the scene like in Richmond? I'm a little curious about White Cross's "Fly Their Flag." Is that the prevailing sentiment in your scene or are there lots of differing opinions?

A: That is not the prevailing sentiment. We don't get along with the White Cross crowd at all. In fact, they do not like to do shows with us anymore. We do not read their lyrics to find their statements. Their characters sum it up.

Q: Any closing comments?

A: Thanks to anyone who looks beneath the surface to find out what is really there.

ABORTION SQUAD

Who would ever think that pastoral, picturesque New Hampshire could spawn a hardcore band? Well, it's driving, thrashing Abortion Squad proves it out. Coming from the sprawling metropolis (!) of Manchester, Abortion Squad have a 22 song cassette, done with their old drummer that show them to be a potent outfit, both musically and lyrically. Although they have yet to play Boston, they're helping to get a small, but slowly growing punk scene going up in New Hampshire.. We caught up with the Squad after their Manchester gig with GBH.. Abortion Squad are Pat (guitar, vocals), Joe (bass, vocals) and Matt (drums).

Al: How did Abortion Squad form?

Pat: We started around September of '82, with another drummer, John Robersh, who is now in the army and he appears on that tape. After he left for the army, we got Matt on drums. Our last major gig before this one was at Club 777, which is a disco club, which wasn't major at all, but it got coverage. It was more or less a new wave showcase and we happened to be the hardcore band that played. Primary Colors and The Daughters played.

Al: Right. How did the crowd react to you?

Pat: They were rowdy. We had our own crowd in there cheering us on.

Al: So how big a "scene" do you have in New Hampshire?

Pat: This is it, you saw it today. It's just starting to build up. It's been like a small contingency of people into it, like the "park crew." There's been a few bands

around- Physical Fits and The By-Products, who were around for a couple of years.

Matt: That's these two dudes right here. I had nothing to do with that at all.

Pat: And then we saw the light and formed The Abortion Squad and it's much better than those other two bands.

Al: What made you pick your name?

Pat: I woke up wone morning with this staunchy crust on my Fruit of the Looms and I said, right there, Abortion Squad, as a flock of seagulls flashed by me.

Joe: You're sure it wasn't a flock of turtles?

Pat: It was a flock of fetuses. We just picked the name out of nowhere, just for the hell of it just to be shocking 'cause this is Manchester and they don't know about shock value.

Joe: It's illegal to say abortion on the radio.

Pat: They won't say it on the radio, except college stations.

Al: Where did you record your tape?

Pat: Kevin Tracy Studios. Basically, they do like commercials and jingles and a few of the local Top 40 cover bands, but we just contacted them and they seemed enthusiastic....
Joe: ...about recording such an outstanding band.

Pat: Get this, I actually saw the sound man tapping his foot to "You Make Me Sick."

Al: Are you happy with the way it came out?

Pat: Yeah, pretty much. At the time, we were, but now we go back and say, well, "this could have been that..."



photo: Chris Lauria

Andy: How come you don't get along with GG Allin?
Pat: You'd have to ask him that. Actually, he was talking to us today. I couldn't believe it. Basically, the way I see it is he can't stand the competition.

Al: Have you thought about playing Boston?
Pat: No, just the Worcester Centrum. We see Boston as hard to break into because you can't play it if you're not an SSD or DYS- that's the way I see it. I like the small scenes because they're more eager to accept a band that may not be as popular. I'd love to play Boston, myself.

Joe: If they would accept us.
Pat: We don't have a goon squad, yet.
Al: Where has the tape been getting airplay?
Pat: WUNH (Univ. of NH), WJEX, which seems to be playing it alot lately, Shred on WERS. I've mailed a tape to WXDU in North Carolina. Basically, to college stations. We haven't hit Rock-101, WQIR yet. That's the big corporate station around here which we really love. They refuse to

mention our name. They listed us as "plus one other band." I guess you can't say abortion in Manchester. We've been selling it at Innerlight, which is the cool record store in Manchester and they go through Rough Trade and get a lot of good records, so the-hell with Strawberries and those stores.

Al: What bands have influenced you?
Pat: By-Products and Physical Fits. Definitely not GG Allin.

Andy: Well, he's an inspiration to everyone.
Pat: Originally, it was Sex Pistols, stuff like that. Dead Boys. SSD has had a big influence.

Al: What kind of message are you trying to put across?
Pat: It's a cliché- think for yourself. Decide for yourself, take a look at your situation, take a look at things around you and decide what you want for yourself and don't force your beliefs on anybody else. If someone wants to be into anarchy, let them be into anarchy. Personally, I am into personal anarchy.

Al: Personal anarchy or complete abolition of government?
Pat: Well, complete abolition of government, you can't do that right away, it would take time. Someday, I'd like to see a society where there would be no government in control. What I see is you have to take the basic ideas of Marxism, socialism. People working together and then you get decontrol of the government along the way. Take the basic ideas of all the other governments and de-evolve from there.

Al: Don't you think that some people would try to take advantage of others and it might create a more totalitarian situation?

Pat: That is a problem. Basically, people have to learn responsibility. If people could be more responsible and more cool about what they do, I think people could live together in a more happy situation. Even at punk rock shows, you get certain people that say 'comon, let's slam.' And if you don't want to, they go, 'What are you, a fucking chicken?'

Al: The macho trip...
Pat: Yeah, it's like if I want to do something, I'll just go it. You can be into anarchy, but don't infringe on people's basic rights.

(Someshw, the conversation shifts to the size of penis holes)
Mike G: How big are your penis holes?

Pat: Ask Tesco Vesi! We are the Meatmen of Manchester.

Al: I thought GG Allin was the meat man of Manchester.

Joe: If he was a real man, he'd show his penis.

Al: I think he's the second coming of Christ, personally.

Pat: How do you spell coming?

Al: C-u-m-m-e-n-e-l-n-e-g-i-t-i-l-l-e-w-a-s-h-e-s. Test: Who was the Pat Bone?

Pat: Basically, look for upcoming covers of "gang bang, Sweet Pontang" and we'll be backing up Ozzy Osbourne at The Centrum...

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BLACK FLAG

Interview by Andy T.

Photo: Paul Johnson

Black Flag are a band that needs little introduction. As you are probably aware, they are constantly refining their sound and may not appeal to many of the hardcore followers. But as they will tell you, they are not going to lead you around or be your hero. Black Flag are currently touring America, before heading to Europe. Black Flag are: Henry Rollins (vocals), Greg Ginn (guitar), Kira Rosslar (bass) and Billy Stevenson (drums). This interview was done in two parts:

INTERVIEW WITH HENRY AND BILLY:

SP: Henry, what inspired you to write poetry?

Henry: Well, let's break that down. First off, I don't consider anything I do as poetry. I've always hated that word, but that's just the way I am. It's not even verse-I just write. I've been writing since I was 16. I just got the opportunity to do it in public, on broadcasts and recordings, and I've really gotten into it. And I've been writing a lot more in like the last year and a half.

Billy: You know what I've noticed about that. In the past year and a half, the band has been kinda like when a fish gets trapped in the tide pool and the water goes out, only in a public sense. And I saw that channelled into Henry's poetry or whatever. It was how he blew off steam. As for me and Greg, we spent our hours jamming and learning new rhythm techniques and new musical techniques. We'd spend hours and hours just playing and Henry would be off doing his writing. That was our way of blowing off steam from all the legal hassles, cause we couldn't do our records because they had us tied up.

Henry: During that long period of time, I got to expand my life and try different things. I'd do shows where it was just me and a microphone on stage. While these guys were improving their rhythm technique, I was working on my own thing.

SP: I know that your range has improved and you seem to growl less.

Henry: Oh, you ain't seen nothin' yet!

SP: Why are your lyrics so depressing?

Henry: Because that's the way we or I see things. What a song like "Three Nights" is about: a divorce of self. That's a concept I'm really into. It's like it's just the splitting of the mind and body.

SP: Is it true that when you go to record you practice extensively before you go in to do the actual recording?

Henry: We all dig playing, man, like when I'm not there, these guys will be jamming anyhow.

Billy: It's got to be perfect, man. When we went in to record "My War," we spent 5-6 hours a day for the month before practicing.

Henry: What you're dealing with- it's very blunt that Black Flag is a real band. A band that can actually play its instruments, like ZZ Top, a band that can really get down and play and to do this it takes hours of practice and hours of work out of practice as in swimming, running, pushups, situps, sleep... Otherwise, it's not Black Flag. Billy is his drums, I am my thing. We are Black Flag and anything less is less. We're not in it to fuck around.

SP: Who chose the drawing for the cover of "My War"?

Henry: I chose that because it hit me that this was the album cover.

SP: Speaking of album covers, who chose the one for "Blasting Concept," because certain people have referred to it as sexist or violent towards women.

Billy: First, the whole album was put together 2 years ago.

Henry: The original idea to put that particular Pettibon piece on the cover was Bob Carducci's. But it's not important who's idea it was- it was who drew it. Raymond Pettibon is the greatest.

Greg (in background) It's the classic way to stick it out, only Hell, by putting that record out, we're doing a public service.

Henry: Yes, we are a sexist-socio-political band with quasi-Grass-fascistic overtones- with a danceable backbeat that will kill you if you get too close to it. And we're a fun band. We're pro-jism, funtime, pro-sex. Personally, I am pro-nuclear war. I want to destroy the Earth, cause it will get rid of everyone. All the mafia, all the club-owners, all the neurotic cocaine-sniffing wenchies, all the fucking scumbags. I want to start clean and after the bomb drops, there will be nothing left but big old roaches, mutants and stuff like that.

SP: Speaking of drugs, Henry, are you still "straight edge"?

Henry: I'm sure as hell not into cocaine like these promoters in one town we were in. They were like the most neurotic cocaine sniffing people. They were going around saying "hey, hey, hey..." they were doing their lines and wasting my time. I don't know nothing about any straight edge. It's a religion I am not into. I've got one religion- the Rolling religion. I am the lord of my own church, I'm the man on the cross, I wrote the book, I am the boss and I believe, Amen.

SP: And lastly, what do you think of Nig-Heist?

Henry: It's obvious that they are the third L.A. band. The hours were the first, X was the second. The third, of course, is Nig Heist.

THE BLASTING CONCEPT



KIRA



Paul Johnson



Paul Johnson

INTERVIEW WITH GREG

SP: What do you think of people who say you've gone heavy metal?

Greg: That's all the dumb categorizing people like to do. The way I see it, Black Flag is just a band. We try not to fit into any particular category, mainly because a label is too restricting.

SP: In the Boston Globe, the review of "My War" said you were trying to be like Flipper, with a droning bass and slow torturous guitar lines, but without any sense of humor. What do you think of that accusation?

Greg: Well, I don't think the guy looked beyond his nose. I certainly have no desire to be like Flipper. And I also find some of our songs funny in a unique way.

SP: Elsewhere, someone said that you (Greg) were introducing a metal influence into your sound so you could live out your adolescent desires to be a guitar hero. (I wrote that in the review of "My War"—AL)

Greg: Well, when I was an adolescent, I didn't play guitar, so that would be kind of impossible. When I got into music, I was around 19 and up until then, I never really followed music. You know, in fact, I like a lot of types of music, jazz, classical, not just rock. Anything that

just moves me. And the rest of our band is like that, also. So it's really hard to say we are this or that, because there's all kinds of influences musically and otherwise, with our band. We listen to such diverse stuff. People, when they hear something, they like to categorize it so they can say, "oh, they're doing this or that." We're just trying to be ourselves. We're not prejudiced to any category of music.

SP: So you play what Black Flag wants to play, not what people say you are or expect you to...

Greg: Yes...

SP: When's your next record coming out?

Greg: First, we're going to have a spoken word/instrumental album that has Kira on it (NOTE: Greg played bass on "My War", under the pseudonym Dale Nixon) out first. Then we have another album recorded and that's going to come out shortly after that.

SP: Of all the bands on SST, why did you decide to tour with the Meat Puppets?

Greg: Well, we like the Meat Puppets a lot and they just put out a new album, so. They wanted to do it and we wanted to do it.

SP: They sound nothing like you...

Greg: No one sounds like us.

SP: Their influences are alot different. They have kind of a country influence in some aspects.

Greg: I feel like we have a lot in common with them. As far as the tour, we like to play with them. They play different all the time.

SP: On the "Blasting Concept" compilation, why did you exclude some of the later bands and material?

Greg: The album was compiled a long time ago. We had a lot of court and legal problems and we haven't been able to do stuff. We had a lot of financial problems as a result of that and we paid lawyers and we hadn't been receiving money for records that we should have. So it's actually a compilation that only goes up to a certain time period, which is awhile ago, and maybe we'll do another one. It exposed the records. We try to keep the old records available because it's not just a trendy kind of music that we're dealing with. If a record is good, it can have lasting value and a lot of people get into the old Minutemen stuff after they find out about them now.

SP: How did Kira get in the band?

Greg: We just jammed one time. We didn't try out people or anything like that 'cause I was playing bass. We were just working on a lot of stuff because the legal problems were continuing and we just used the time to work on a lot of ideas with our music at home.

SP: Has she gotten a bad reaction from your audience because she's a woman?

Greg: I don't think so. It seems like people have been real open-minded. I think that people are finding out more about what Black Flag is about.

SP: Have people been open-minded about the changes in the direction of your sound?

Greg: Well, we always have changed. There's always certain people who are against it, but I think we've gotten a surprisingly good positive reaction. It kind of surprised me, really...

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It can't be denied that the D.C. scene is in a transitional stage at the moment. The question now is who will rise as leaders in the continuation? From all aspects, it seems that Marginal Man are going to emerge as one of the few. Following the release of the excellent "Identity" EP, which shows the band to incorporate a myriad of influences into their own unique style, Marginal Man now plan to embark on a cross-country tour this summer. This exposure should alert the rest of the U.S. to the potential of a very promising outfit.

Recently, I spoke with four of Marginal Man's members: Steve Polcari (vocals), Mike Manos (drums), Andre Lee (bass) and Kenny Inouye (guitar). (Guitarist Pete Murray wasn't available.) The responses I received show a lot of intelligence and dedication on the band's part—see for yourself.

SP: When did Marginal Man come into being?
Andre: Marginal Man formed in September of '82. We've had the same lineup since.

SP: Any significance to the name?
Kenny: Marginal Man is a term used by sociologists to describe a person who is partially assimilated into two or more cultures but fully assimilated into neither. As a result, this individual is always on the boundary between two contradictory cultures.
SP: Regarding your "Identity" EP, why did you choose the title?
Andre: We all agreed on calling the record "Identity" because it was a very appropriate way to express how we feel about the D.C. scene right now. The scene is in limbo for various reasons, but it still means a lot to us.

SP: Anything happening soon in the studio?
Steve: We might go into the studio in the fall, but no definite plans right now.

SP: Where are you planning to play on your tour this summer?
Kenny: The tour we are planning this summer should take us around the country, to California and back. We should be in Boston in late June/early July.

SP: Do you think Marginal Man's music can be categorized?
Steve: I don't like classifying our music. If I had to say, it might resemble a melodic power-punk style.

Andre: I do not categorize our music because if you classify something, "you close yourself in...you limit your options, you limit your mind."

SP: In that case, can you name any bands that have influenced you strongly?
Mike: Brian Eno, Paul Revere and The Raiders, Damned, Tangerine Dream.

Kenny: At the present time, my list of favorite bands would include Avengers, D.C.A., Clash, before "Sandinista," Minor Threat, Dickies, Germs, Social Distortion, Buzzcocks, Circle Jerks, G!r!school, Agent Orange, and a ton of other bands that, in the past, were great but at the present time are mutated into a state beyond recognition. I nearly forgot,

The Adolescents should be somewhere on that list of favorites.

Steve: Major influences would be all "R.I.P.ped": Buzzcocks, Generation X, Saints, Minor Threat.

SP: Any comments on the current D.C. scene?
Mike: The main problem with the D.C. scene now is lack of bands. People don't seem to be forming bands, but just becoming spectators.

Steve: The scene here is growing bigger every show, it seems. There are just too many people at shows these days.

Kenny: One thing I've noticed about the scene here and in other cities as well is that punk in its own way has become very staid, conservative, and intolerant of other genres and lifestyles. As a result, punk, a genre and a lifestyle that proudly proclaims "no rules" and prided itself on qualities like spontaneity and innovation, is becoming bogged down in stagnation and complacency, not to mention a disheartening tendency towards elitism.

Andre: As I said before, D.C. is in limbo. There are a lack of bands, a lack of spirit; people's tastes have become very demanding and the list goes on.

SP: Well, since punk began as a socio-political movement, can you cite any stances—individually and the group as a whole?

Kenny: I try to be aware of what's going on around me, to the point where I can feel secure enough about the subject to form my own opinion on it. However, if you want me to talk about these specific opinions, you'll have to ask me about them because I'm not into preaching to people.

Mike: The band as a whole has no political standing. Bands that get hung up on politics often become boring and, therefore, self-defeating. Individually, however, we all have strong political ideas.

SP: Kenny, I know you're a student; what about everyone else?
Steve: Right now, I'm not in school, but I work. I'm thinking about going back to school in the fall.

Andre: I'm a student at the University of Maryland.
Mike: University of Maryland—I also work at the Humane Society full time.

SP: My last question—have you any intentions of "making it big" or is Marginal Man just a thing to be involved in for now?
Mike: We're not "planning" to make it big—we just take everything as it comes.

Andre: The toughest question! We deal with things as they come along and when that comes up, we will deal with it...make agays?

live shows

PSYCHO, TEN HAIL MARY'S, SPEED ROAR (Cht's)

Not too many stuck this one out, with Psycho playing to a practically empty house. It wasn't one of Psycho's better nights, but they were fun, nonetheless. It was amazing that the inebriated Psycho still stood up to fight, even though they were some trouble putting a fallen monitor back in place. Ten Hall Marys, from NY, were very noisy garage punk, with a sick sense of humor. Some of their better tunes were "Lindberg's Baby" and "900 Deaths." Speed Roar, Bob Gaudreau's (of The Amoveds) new band, played a combination of old punk covers ("See Her Don't See Her In My Head"), surf tunes and some originals. Considering this was their first gig, they were bearable. A fair night of drunken fun.

U.K. SUBS, FREEZE (Channe)

A very smooth-running show. The Freeze, augmented by two former members of Smeagol and The Nunt, played an overpowering set. This may be their best lineup yet. An added treat was special guest backup vocalist Bob White. A big plus is the addition to their set of a killer version of the Dead Boys' "Ain't Nothin' To Do." The latest version of the U.K. Subs include 43-year old Charlie Harper on vocals, Capt. Scarlett on guitar, original Subs drummer Pete Davies and recent addition Tezz, formerly drummer with Discharge and bassist with Broken Bones. The Subs played down a tuneful blend of British punk that owes more to '77 than to current hardcore. They did many new, unfamiliar songs, mostly with a poppin' edge, so the men, as old standbys like "South of a Head," "CID," "Stranglehold" and "Tomorrow's Girls." The crowd got 2 encores out of 'em, including a powerful version of "Troops Of Tomorrow." Charlie's enthusiasm and stage moves prove that punk isn't only for kids.

R.E.M., HUSKER DU, KILKENNY CATS (Rat)

A not-such-a-surprise R.E.M. gig at the Rat, as the club was totally packed by 10 PM. Kilkenny Cats are yet another good band from Athens, Georgia. Joy Division is the obvious reference point, with the singer doing his best to imitate Ian Curtis. But their sound is mesmerizing, drawing the listener into the whirlpool of the drone. Husker Du didn't get the response they deserved from the REM crowd, but executed a spectacular set. Much of the material was from their upcoming "Zen Arcade" double-LP, including a cover of "Eight Miles High." Battling the flu, Bob Mould's voice wasn't really up to par, but he still laid down quite an array of guitar howlers. The new material includes "Metal Circus" a steel band, with more of a pop orientation, but it's pop with chaotic energy, getting ready to split apart any second. Maybe "Zen Arcade" will be their long-deserved breakthrough. R.E.M. did mostly covers and a few obscure originals, including "Lion Sleeps Tonight," "20th Century Man," "Big Top" and "Pink Up," all done in a very unique style. R.E.M. sound better in a club, than in an arena setting, where they seem lost. R.E.M.'s pop is intimate and an intimate setting is more appropriate. They must have hummed out half the crowd by not doing all the favorites and that made their set all the more likeable.

FREEZE, OUTLETS, PSYCHO, STRANGLEHOLD (Paradise)

The first of what, hopefully will be many all-ages shows at this club. As Cliff from The Freeze said, it did have a do-it-yourself feel. Stranglehold did not have to do. Chris Doherty played a decent, if not earth-shaking, set of garage punk, including a spirited cover of Undertones' "I Gotta Getta." Psycho wailed, performing a new tune, "Face The Nation." Their set got the stage-diving going quickly, with lots of people helping to sing along to the well-known tunes. The Outlets are back, and with a flourish. Gone are the pretentious heavy metal posings that made them almost unbearable to watch a few years ago, and, instead, there's the hard pop sensibility they not have to go to new bassist Joe Mc Cormack (ex-Boys Life) and the return of original drummer Walter. Dave Barton knows how to write pop melodies that stick in your head, like "Best Friends" or "Shells." "Knock Down" is a great one, with bodies flying every which way. Following that was more thrashing mayhem with The Freeze, who have been nothing short of awesome their past few gigs. Having two guitars again makes a big difference. A cool show...

BUSTED STATUES, SORRY (Cht's)

Busted Statues' set became the Billy Ruane break-dancing exhibition, with Billy showing how it's done, rolling around and doing some awe-inspiring acrobatics off the metal grating at the back of the dance floor. The

Status kept their composure (nothing fazes this band!) and played a completely hypnotic set. They have a laid-back stage presence, but their songs, especially "It Brings Me Back," connect with force. Sorry played yet another great set that ended with Andy absolutely attacking his drum kit. Quietly, this guy is one of the best drummers in town. Christmas played, too, but I got tired and left after Sorry's emotionally exhausting set.

WIPERS, DOGMATICS VOLCANO (Rat)

I only saw two songs by the Subs, but they seemed as though they've worked out some bugs since I last saw them and are well on the way to becoming a really dynamic band. I really found myself enjoying The Dogmatics' set of 60s-influenced garage rock. Their lyrics are occasionally hilariously pointed and aptly deflate their targets, like on "Hardcore Rules" ("No such thing as rock 'n roll/Only SS Decontrol...hardcore rules, don't be stupid!) or "MTV O.D." The Dogmatics charge through their material with enthusiasm and the O'Halloran brothers' facial expressions are a show in itself. The Wipers' hour and a half set was a virtual showcasing of Greg Sage's guitar talents. Sage's guitar style is unique—dense, murky and lots of vibrato. He's also become a much more passionate lead singer. The rhythm section uses a minimalist approach, preferring to stay subtly in the background, but their presence is felt. Included, in addition to crowd-pleasers like "Youth in America," "Romeo" and "When It's Over," was a rather unusual cover of "Shakin' All Over"—this is not a song you'd expect The Wipers to cover. The Wipers' music shows the pain inside, be it a feeling of distance ("Window shop for love/look but don't touch"), despair, alienation or loneliness, feelings we all have at one time or another, and tries to find a way to cope with these feelings.



THE MOB, PSYCHO, OUTPATIENTS (Cht's) by Andy T.

Very seldom do you get to hear two of the nation's most powerful hardcore bands on the same bill. Both The Mob and Outpatients play hyperactive thrash that is in no way generic or sloppy. While 75% of all hardcore bands are slowing down to add heavy metal to their sound, these 2 bands just shred. The Outpatients came on and proceeded to play a tight-listed set of thrash with a hint of heavy metal. If you haven't seen Wassa's finest, you're losing out. One of the highlights of the set was "Final Conflict," dedicated to Gerard Cosloy who seems to be friends with everyone these days. Next up were Psycho, who were totally pickled. Still, this was the best set I've ever seen them do. This band is definitely overlooked for the wrong reasons. They have a lot of heart onstage, and Joe is a sane frontman. Finally, The Mob hit the stage. I'm not going to waste time spreading tons of adjectives to display how great they were. All I'm gonna say is that they are the best thrash band I've ever had the pleasure to hear. They are so fast, I expected the cops to arrest them for breaking the speed limit. Where the hell was everyone? (At Toxic Reasons-AL) You can redeem yourself if you see them the next time they are in the area (hopefully, next time will be an all-ages gig).

GBH, GG ALLIN, ABORTION SQUAD (Casbah, Manchester, NH)

In spite of the bouncers lined up in front of the stage like the Patriots' front line, this show was still rad. Abortion Squad opened with a really thrashing set highlighted by "No Authority No Rules," and "Fledge Allegiance," as well as the riling "You Make Me Sick" and a rousing, inspirational version of "Rise and Shine." GG Allin does everything Iggy Pop did 10 years ago, but there's something pervertedly endearing about his gross, lewd and crude stage act. Backed up by a pretty awful band (The Scumfucks), GG encourages people to spit on him and abuse him while he barks out tender love songs like "Cherry Love Affair" and "Give Me Some Head," or positive tunes like "Drink, Fight and Fuck." Seeing GG Allin for the first time, like your first ejaculation, is one of those unforgettable experiences. GBH sounded really polished, but their set was energetic, with everyone singing along with Colin to the choruses. "No Survivors" made the strongest impression and there were roaring cover versions of "I Feel Alright" and the NY Dolls' "Fills." GBH have smoothed off some of the rough edges, but they still rank as one of the top British punk acts.

CLASH, BLACKJACKS (Centrum)

Wow! Johnny Angel and Mike White get to play rockstars. I think that's what these two Blackjacks have been dreaming about for years and they didn't forego any opportunity to ham it up. I've got to admit that seeing a band open at The Centrum with a song called "Motherfucker" brings a smile and "Dreaming of Saturday" is a definite working-class anthem. The Blackjacks' songs have hooks, but their obnoxiousness on stage diminishes from their sound. All of you people who think The Clash are past history or were "too cool" to go missed a good show. Drummer Pete Howard is a tremendous addition to The Clash and his more reggae-influenced drumming differs a little from past Clash drummers. New guitarists Vince White and Nick Sheppard can't quite cut it like Mick Jones, but they have boundless enthusiasm. Joe Strummer seems to have re-committed himself and wants to take the band back to its roots, relying heavily on older material ("White Riot," "Safe European zone," "Tommy Gun") and new songs ("Sex-ked world" and "Are You Ready For War") that show a return to a simpler, more basic style. Insisting that "human beings be treated like human beings," after seeing some kids that got on stage to sing handled too roughly, Joe shared the stage with 40-50 people to sing the last few songs. How many so-called arena bands would do that? It gave the show (somewhat) of a hall-gig feel. Joe went a little overboard with his politicizing to the predominantly trendy and unreceiving crowd, but I find nothing objectionable about his anti-racist, sexist and fascist stance. No, it ain't "21 Stiglin" in the rain. The original feel of that era may be lost forever, but the Clash have gone full-circle and it shows you can return back home.



D.O.A., FREEZE, C.I.C., 6 FEET UNDER (Boston YMCA)

6 Feet Under, to be perfectly objective, were bad and that's about all I think I'll write about that. Corrosion of Conformity, from North Carolina, are simply one of the most ripping thrash bands I've seen in quite awhile. The singer charges around the stage like a madman. The cover of "Green Manalishi" was riling, too. The Freeze didn't have one of their better nights, but it may have been because half the crowd was on stage most of their set. D.O.A. played a thoroughly enjoyable set. Opening with "Fucked-Up Ronnie" and "The Enemy," D.O.A. played well over an hour, and it never got boring. Wimpy's doing some more vocals, and he still convincingly belts out "Control You." There was songs include "General Strike" and "Control You." There was even a rousing cover of the old Canadian standard, "Takin' Care of Business" and an appropriate a cappella singalong of "YMCA." The crowd was kind of lame (lots of drunken poseurs) but D.O.A.'s tremendous set made me forget about it.

BLACK FLAG, MEAT PUPPETS, NIG-HEIST (Channel)

There were a lot of people taking in their annual hardcore gig and you could tell it by the reaction they gave Nig-Heist, one of the most side-splitting bands to ever take a stage. Led by Black Flag roadie Muggler, they came on in various stages of undress. And a lot of people were pissed off by Muggler in his David Lee Roth wig, hiding his real crew-cut, and the blatant sexism and lewdness of the lyrics. There are two jokes at work here. The obvious one is the vicious heavy metal satire style that Nig-Heist play and the second is the people in the crowd too ignorant to get the joke. These Kids, who shaved their heads yesterday, are yelling at Muggler because he doesn't have the right "face." Meat Puppets followed with a semi-interesting set of punk-country and art-influenced speedrock. Someone commented they sounded like Alvin Lee on some songs. I can't say I was blown away by them, but it was different and challenging. Black Flag were what I expected and I thought their set was really hot. Opening with a long instrumental, Henry, in as great shape as ever, appeared to an appreciative response and went right into "Nervous Breakdown." Few other old songs were played ("6 Pack," "Louie Louie," "Jealousy Again"), the set, instead, being mainly songs from "My War" and a few new ones ("Black Coffin" was one title). Henry still has the most imposing, realistic stage presence of any vocalist I've



Paul Johnson

seen. His emotional range is wide and you feel the pain he feels grabbing at him and tearing him apart, especially on tunes like "3 Nights" and "Nothing Left Inside." Black Flag don't pander to the audience's expectations. Instead, they always challenge their audience with something new, and it's a challenge well-worth taking.

STRANGLEHOLD, THE NOT, STATE OF THE UNION (Cavan Cafe, Hyde Park)

Well, ya see, I got lost coming down, so we missed most of State's set, but what I did see was really potent and aggressive- which made me feel like a schmuck for getting lost. The Not were also ripping, plowing through a high-charged set that included a cover of "Janis Jones." This gig was a record release party for The Not's new EP "What's The Reason." (Get it!) Stranglehold were pretty good. Jimmy - just sings now, and doesn't seem as comfortable not playing guitar. Chris is playing a stronger role in the band. Some local assholes tried to start a fight during the set, but it calmed outside quickly. Yeah, I'd say it was worth getting lost to make it to the gig...

NEATS, PROLETARIAT, SSD, BLACKJACKS (Channel)

A party for Boston Rock's 50th issue that brought together some really different bands. The Blackjacks are OK if you close your eyes and just listen and don't watch their stage antics. Rock star city! SSD played their first local gig in a long time, and played mainly new material that takes their sound in much more of a metal direction. The new songs seemed tedious, not really making much of an impression. SSD are still powerful, but, right now, I don't think it stands up to their old material. I want a few more listens, though. The Proletariat had sort of an off-day, but the second half of the set was pretty hot. The Proler did more new stuff, one favorite being "Indifference" as well as an AWESOME version of "Mississippi

Queen," while Frank fixed his guitar. Half the crowd left after their set. "Whatsa matter? Aren't the Neats "hard-core" enough? Well, fuck 'em, they missed a strong set. The Neats seem to have moved towards a more powerful sound. The intricate weaving guitar textures are still there, but it's a more furious sound. They've also added a unique reworking of Creedence Clearwater's "Fortunate Son." I like shows like this that combine bands with different styles—it shows how narrow-minded some fans are. I know, if it ain't loud and fast, it's no good, right? Wrong!

SUBHUMANS, MDC, DICKS, RED SCARE, TOURISTS, NEW REGIME

Unfortunately, I missed New Regime. The Tourists played and seemed just mediocre, nothing too exciting. Red Scare, who have a girl singer, were pretty much a disappointment—the music lacked power and so did the band. The Dicks played a mighty fine set. Gary (vocalist) was absolutely insane on stage. They played many songs off the album and new single. They're a fun band to watch. MDC, in my opinion, are one of the best bands around anywhere. They played a totally excellent set, perhaps the best I've ever seen from them. Before each song, Dave would read the lyrics slowly and talk about them. Raves were "Radioactive Choclocake." "I Remember, "John Wayne," and "Multi-Death Corporation." After a quick stage change, The Subhumans came on and played a hot set.

They played for a long time and came back for 2 encores. The better songs were "Don't Wanna Die," "Work, Rest," and "Mickey Mouse Is Dead." I was distracted, however, by a bunch of lame fights going on. I saw many people get beaten up for peacefully trying to break up a fight. It was pretty bad to see...

FU'S, DOGMATICS, CHAIN LINK FENCE (Paradise)

Well, I'm glad to see that at least one of the original Boston HC bands still plays thrash. The FU's played a ripping combination of old and new tunes in front of a rather small crowd. New songs include the thrashing "Rock The Nation," "Licking My Boot," and "Walking Tall." They even doffed "Freskool Dropouts," which I haven't seen them do for a long time, and "Rock 'n' Roll Mutha." And Sox and Furapples were ever the fashion plates in their Journey shirts. CLF opened the show with a pretty decent set of murky garage rock that seems to fall somewhere in between The Outlets and old Neighborhoods. There's really nothing terribly unique about them, but their set was listenable. The Dogmatics were their usual obnoxious selves and they played another really hot set of their 50s-60s styled rock. Another decent Paradise gig and let's hope they continue.

**RECORDS
...and
TAPES**

TOXIC REASONS—Kill By Remote Control (Sixth Intl. LP)



Toxic Reasons' second album shows a move towards a more mainstream punk sound, but it's still got lots of bite. Toxic Reasons wear their personal and political viewpoints on their sleeve and the lyrics certainly make a statement, whether you agree or not. Songs like "Destroyer," "Powercracker," and "No Pity" are tight-fisted thrashers, while "Stuck In A Rut" shows a more melodic sensibility. "Break The Bank" and "Revolution" are slower and have hooks, but the message certainly doesn't pull any punches. ("I've lost my pride in my country/because of its wrath, it's tyranny/Big business rules the way/the little man doesn't get his say"—Break The Bank). Even the thrash songs have melody. This is their first release without vocalist Ed Pittman and while the power of his vocals hasn't been replaced, the band has made such a musical progression forward that it makes up for the loss. Some may be turned off by Toxic Reasons' openness or unwillingness to stick only to a thrash sound, but that's their problem. "Kill By Remote Control" is a superb effort by a really good band that tends to be overlooked. (Sixth International c/o Rough Trade, 326 Sixth St., San Francisco, CA 94103)

THE NOT—What's The Reason (Not Records, EP)

Remember how exciting the early Jam records were, with Paul Weller's abrasive, yet melodic guitar style and a tight, assertive rhythm section? Well, "The Not" hasn't forgotten and they've successfully incorporated these influences into their own sound on their vinyl debut. "What's The Reason's" 6 songs are bright, poppish, mainly uptempo ravers, delivered with a brash enthusiasm. Picking out favorite tracks is impossible, because each one has something to recommend it. "New Rules OK" has an incredibly catchy chorus, as does "In Trouble" and "Action Man." "World War" is slower and drawn

out, but there's a strong instrumental portion. It's the music that really makes this disc so tough, with Tommy Lamont's Jam-styled guitar, the aggressively blunt and choppy drumming of Rob Wallace and Peter Patino's rumbling bass, backing up Tommy's flat, yet expressive vocals. The vocal harmonizing on the choruses is also a big plus. Tommy said "the next disc will be better." Well, for this disc it's such a shabby starting point. (Box 258, Cambridge, MA 02239)

D.B.I.—Violent Pacification (Dirty Rotten, EP)

More rip-roaring thrash from this bunch and superior production from their album. "Violent Pacification" starts off in typical D.B.I. style, with a 260 bpm per-minute fury, then slows down considerably, with a bridge that extends the song to the previously unheard-of length (for this band) of near 3 minutes. The other 3 tracks are adrenaline-fueled bursts, with typically insightful lyrics. "Running Around" and "Gouch Slouch" have a running theme of trying to escape from one's self, hiding from society. "To Open Closed Doors" has abstract lyrics, but seems to be about attempting to come to terms with yourself and making changes. Rad lyric sheet illustration, too. (2440 16th St., #130, San Francisco, CA 94103)

GRAVEN IMAGE—Kicked Out Of The Scene (Enkino, EP)

Graven Image, who had a ripping track on the "We Got Power" compilation, have unleashed a tight, aggressive and over-the-top 7 song EP that thrashes in a vein not unusual to Cause For Alarm. Joe Boissin, drumming, especially, propels the band's fast and furious sound, and the guitar and bass playing are excellent in their own right. Graven Image's songwriting is perhaps the most impressive element. "Close Your Eyes" concerns how people build up a curtain of ignorance shutting out a catchy or unpleasantness ("Close your eyes/ignorance is strength, can't you see?"). "Shrink" has a hard rock feel to it. "Nails and Thorns" has the strongest message. Graven Image feel that some people in the scene denounce God and Jesus because they think it's "hardcore" and the cool, trendy thing to do, all the while not really thinking it over and letting others make the decision for them. The theme of the song is "de-hope for yourself." A really potent debut from a band I hope will hit much more from. (7401 Kirkwall Drive, Richmond, VA 23235)

STATE OF THE UNION (Tapes)

New tunes from this band, formerly Police State, that shows a sharpening of their old sound and a progression forward. The musicianship is especially impressive, with a jangly guitar style that alternates between a ringing sound and sharp, rhythmic downstrokes and an interactive rhythm section that provides a propulsive undercurrent. "Day By Day" and "In The Outter" have a gutsy, authentic quality; the latter track, at times, featuring a nice cutting reggae-influenced rhythm guitar sound. "Set You Free" has a complex pop melody. "It Only Takes Two" starts with a minimalist guitar passage before evolving into a catchy anti-war song that takes disarrangement on a personal level. This band has a knack for writing intricate melodies with lyrics on a sensitive, individual level. Get this one quick! (\$1.00 to 37 Rublee St., Arlington, MA 02174)

PRIMAL ANIMAL UNLEASHED



GG ALLIN

GG ALLIN and THE SCUMPIUS-Get My Pup (Blood, LP)

Let's face it folks, GG Allin is a true spokesman for our generation, one of the few truly depraved rock 'n roll heroes and real men left. Side one of this LP was already released as a previous EP, but, heck, you'd want to hear such already legendary classics as "Hard Candy Cocks" and "Drink Fight and Fuck" again. The other side has all new Allin anthems, perfect for family get-togethers, with titles like "Fuckin' The Dog," "Cock On The Loose," and "Blow Jobs." There's also an awesome live segment, recorded in NY where GG bids a tender farewell to the audience by telling 'em, "I hope you all get killed going home, tonight." Dick Urine's "production" is, uh, let's say unique. The hand-drawn cover- no company would allegedly print it- is hard to be 54 (snicker!). Keep it cumming, GG! (P.O. Box 54, Hooksett, NH 03106)

VARIOUS ARTISTS-Barricaded Suspects (Toxic Shock, LP)

A pretty decent compilation album that covers a wide spectrum of musical styles. Sound quality varies, but there's a lot of choice material. "Vision/Decay," originally from North Carolina and now based in California, make the strongest impression. Their "Insomnia" has hints of the Wipers, Mission of Burma and old Limbo Race, backed by a light-handed surf beat, resulting in a refreshingly original sound, and, I want to hear more by this band. Human Therapy's "No More" has an innovative punk and post-punk influence over a driving dance beat. Pushead's band, Septic Death, have a live track, "Eye Missing," that makes up in thrashability what it lacks in sound quality. Mad Parade have an aggressive, garagey sound, again, with a surf/skate backbeat and strong lyrics. Whassa B.I.U. make a decent showing with "System Addiction." The Dull's "I Hate The Motorcyclist" is a snappy and hilarious anti-biker anthem. Peace Corps favor a doomy sound on "Breach Birth Generation" and stream of consciousness lyrics, that, as far as I can tell, deal with mass consumption. This album exposes a lot of budding talent from all over the continent. (\$5.00 to Box 242, Pomona, CA 91769)

GANG GREEN-Sold Out (Taang, 45)

Well, here it is at last, the long awaited Gang Green single, from a tape they did back in '82. This is the band that invented the word "shred." "Sold Out" makes fun of the arena circuit, with its mock hard rock intro, careening into Gang Green's trademark blazing thrash. "Terroriz" is a complete speedrock assault and there's a "dubbed" version of "Sold Out" called "Taang Dub" that closes the disc out. Once these are gone, that's it, so get hold of one quickly. More proof positive that Gang Green are simply one of the most awesome thrash bands this planet ever saw. (\$3.00 to 84 Oak Street, Weston, MA 02153)

VARIOUS ARTISTS-Welcome To 1984 (Maximum Rock 'N Roll, LP)

The second compilation album put out by Maximum Rock 'N Roll is a little uneven, but strong overall and a convenient way to hear hardcore and punk bands from all over the world. Finland's Terveet Kadet have a powerful speedrock sound. UBR from Yugoslavia are also very vicious sounding on their short out. My favorite track, though, comes from Italy's Raw Power, with a vocalist who shrieks like he's tearing his tonsils out and a razor-sharp thrash barrage. Can't wait for them to come this summer. Other decent tracks are by Prites Moders (Holland), Rattus (Finland), Bristles (Sweden) and Inerme (Germany). France's Kidman favor a poppy, Brit-styled ferne while Depression (Australia) are also British-sounding, but with more power. The USA is represented by the typical thrash sound of NOFA and Crucifucks. "Annual Report," with its clever lyrics and loony, hyper vocalists. Most of the music is standard thrash and the lyrical content shows a degree of sameness. Still, this LP proves that punk is, indeed, an international phenomenon. (P.O. Box 288, Berkeley, CA 94701)

VITAL INTEREST-How, What Are You Looking At (demo tape)

Vital Interest, a trio from Haverhill, seem to be trying to forge out their own musical territory. These 6 short compositions vary from noisy "art-damage" ("Wares For The Road") to militaristic reggae inflections ("No Bonds"). The tape is basement quality and the material occasionally goes noisy and/or grating. Vital Interest need to sharpen their approach a little bit. (\$2.50 to Mike Cummings, 10 Pond St., Haverhill, MA 01830)

DANGEROUS GROWTH-Live At CGB's (cassette)

Decent quality live recording of Dangerous Growth, recorded off the sound board at the famed N' club. Mike Sore's angry vocals sound convincing and the charging musical attack has gotten much tighter. "Stupid People" and "Had Enough/Corporation Vegetable" both shred and there's a butchering of Blondie's "One Way Or Another" (here, titled "Blondie"). Overall, a good effort from a band that, up to now, has been unjustifiably overlooked on the local scene. (\$2.50 to 26 Eugene Rd., Burlington, MA 01803)

MC RAD-Dominant Force (Red, EP)

McRad, a skate band from Philadelphia, have a decent debut disc, here. The first side is straight ahead thrash, featuring a fairly streamlined sound. Standouts are "Sundial," which is about being trapped in the 9-5 rut, and "Dominant Force," which is brief, charged reggae break. Side 2 is a complete turnaround, with 2 longer reggae compositions. "No Guns" is the better of the two, with a high-energy rock-reggae sound that'll get ya skanking. "Forget Those Years" is somewhat lacking, but there's a cool "toasting" about skateboarding. The lyrics show a social consciousness, which isn't surprising considering that Philly's scene has a reputation of people who get involved and think. (810 Longfield Rd., Philadelphia, PA 19118)

CIVIL DISSIDENT-Fourth Rate American Thrash (tape)

Perdition-A Positive Alternative (cassette) (tape)
Two really good tapes from Australia, Civil Dissident, who I like the best, features a very raw British-style thrash sound, with some American influences. The gruff vocalist, at times, sounds like he swallowed sandpaper. Some of the better tracks are "Right To Fight," "Disobedience," "Exit An Ego Trip," which is about man's obsession with his car, complete with hilarious car noises by the band, and "Stick To Your Guns," which is a more traditional British-punk approach with mainly medium-tempo material, but the mentality certainly is not similar to occasionally regressive old mentality. "Right To Fight," "Do We Have A Future," and the defiant "Stick To Your Guns" stand out. Thanks to Dean for sending me these tapes. Expect to hear more about Australia's flourishing punk scene in future issues, proving that there is more down under than Men At Work. (Civil Dissident-Box 313, Clarence Rd., Mt. Evelyn, Victoria, AUSTRALIA 3796; Perdition-no address)



FLESH COLUMNS-(Touch and Go, EP)

A very original-sounding 4 song 7" from Windsor, Ontario's Flesh Columns. The mid-tempo "Where Did They Go" (about Vietnam veterans) features an all the tracks in a razor-like guitar sound, here with guitar phasing on the chorus and a psychedelic-style solo. The poppy "Mummar Khadafi" takes a satirical angle-"Mummar Khadafi, he's our tan/If he can't get Reagan, John Kinclay can." "Time's Up" is Brit-styled punk with another psychedelic lead. "Ban Nestle's Products" is obvious in its message. Flesh Columns' music isn't heavy-handed, but the lyrics exhibit poignancy. Another excellent disc from Touch and Go. (Box 716, Maumee, OH 43577)

VERBAL ASSAULT (demo tape)

Verbal Assault's musical punch is sometimes a little sloppy on this 9 song tape, but it's a case where the message makes up for the medium in a huge measure- the lyrics are really probing. "We're the Love Girls" starts down the sexism in the scene and in society as a whole-"If this country is so free/how come girls are paid less than me." It's also the most shredding track, musically. "Verbal Assault" and "Victious Ripper" also rip and "Poland Crisis" shows insight into that critical situation. "Love Girls" is a little sharpening musically and this band will really be worth watching. In the meantime, this tape provides a worthwhile introduction (\$2 to 20 Bateman Ave., Newport, RI 02840)

VARIOUS ARTISTS—Bands That Could Be God (Conflict/Radiobeat, LP)

Well, now's your chance to hear all those bands that "know-it-all" writers like yours truly have been gushing about. This is the vinyl debut for many of these bands and it proves, as is mentioned in the liner notes, that SSD, The Neats and Proletariat aren't "the only game in town." The sadly-defunct Moving Targets have 3 furious thrashers that cannot be tied down to any classification. Each song has a complex musical arrangement and free-form musicianship, yet an incredible degree of tightness and melodicism. "Changing Your Mind" is the standout, a perfect marriage of thrashability and hooks. Sorry, two tracks, the galloping "My Word" and "One More Step," show why these emerged as one of Boston's most original and talented bands in the past year. WMASS is represented by The Outpatients, whose charging "Fight," long one of their best live tunes, and "Light Blue" have finally been committed to vinyl, as well as the now-defunct Deep Wound. Deep Wound's "Time To Stand" is one of the better songs I've heard by them, a slower than usual track that's better than anything on their EP. Busted Statues are another underrated band and while "Blue Cheer" isn't one of their better tunes, "Nautical" typifies their hypnotic, melodious sound. Two other worthwhile tracks are Salem 66's art-minimalist "Sleep On Flowers" and Beambag's riotous "Harassment," which has a synthesizer-based sound, but uses them to an advantage underneath the humor of the lyrics. The Files' track really doesn't properly represent them; it's not as good as their tape. I've heard and Christmas' songs don't really do much for me, either. Still, there's an abundance of really strong material and the title of the album definitely pertains to many of these bands. (\$5.00 to Gerard Cosloy, 9 Jeffrey Rd., Wayland, MA 01778)

MINOR THREAT (Dischord, EP) by Andy T.

The folks at Dischord have decided to release the debut EP and "In My Eyes" EP by Minor Threat as one 12" disc, with each EP making up one side. These songs have been remixed and the sound quality is better. If you didn't have a chance to get them before, now's your chance to own these now-legendary tunes like "In My Eyes," "Straight Edge," "Guilty Of Being White" and the original "Out Of Step." The best thing of all is the large lyric sheet complete with pictures. The record is available in 3 different colored jackets (red, blue, and gray) and it's great that Dischord decided to reissue these long out of print EP's. (\$4.00 to 3819 Beecher St. N.W., Washington, D.C. 20007)

MARGINAL MAN—Identity (Dischord, EP)

Marginal Man take the seemingly constrictive boundaries of punk/hardcore and expand them out to the limit. In fact, trying to label their music is to do it an injustice. Hardcore is clearly the touchstone, but there's lots of variety on this disc. Some songs start with innovative intros, such as the gloomy start to "Fallen Pieces" and "Mental Pictures" or the haunting and pretty guitar passage on "Identity." "Friend" has a superb pop feel. "Marginal Man" starts with a passage dominated by fluid guitar work, then kicks forward into an aggressive, chugging beat. "Torn Apart," with its tortured vocals, makes you feel like the singer is being torn apart. Mike Manos has a very distinctive, skewed growl and the songwriting is strong. The playing, as hinted at, is fluid, dynamic and highly original. Another sure winner from Dischord. (\$4.00 to 3819 Beecher St. N.W., Washington, D.C. 20007)

THE REDUCERS (Rave On, LP)

The Reducers are a feisty 4 piece from southern Connecticut who have been bashing out their brand of pop for more than a few years. This is their first full-length album, after having released a moderately successful single, "Out of Step"/"No Ambition" in 1982. Both tracks are remixed for this disc and they're also the best cuts. "Out of Step" is a charging blend of raucous punk and pop, with an old punk feel. "No Ambition" resembles early Stiff Little Fingers. Other decent cuts include "Information Overload," with a Reilly-like spirit and the glistering power pop of "Corporate Man" and "All About You." Some of the material is sub-par (like the rockabillyish "Black Plastic Shoes"), but the good stuff outweighs the mediocre. The Reducers aren't exactly the most original band around, but some of these songs sound really good coming through the speakers. (Box 1388, New London, CT 06320)

AWOL (demo tape)

Hailing from Hershey, PA, AWOL's songs are mostly mid-tempo punk bashers with aggressive, metallic guitar playing that really shines through and very gruff vocals in the mold of Springsteen. The powerful "War Hero" and "Work Sucks," which starts with shattering guitar work, stand out. Songs are mostly about hating work, school and feeling alienated, with some anti-Reagan and anti-war sentiments thrown in. Production is middling and the writing is somewhat uncreative, but the tape's only \$1 for 15 songs and AWOL furiously plow through their material like they mean business. (\$1.00 to 85 Brook Drive, Hershey, PA 17033)

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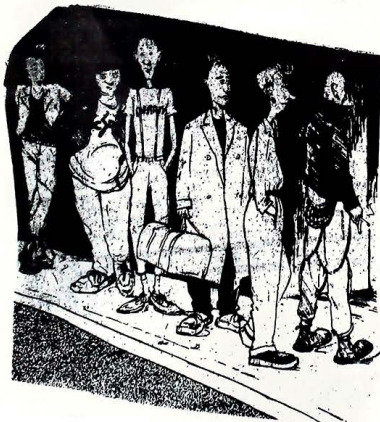
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