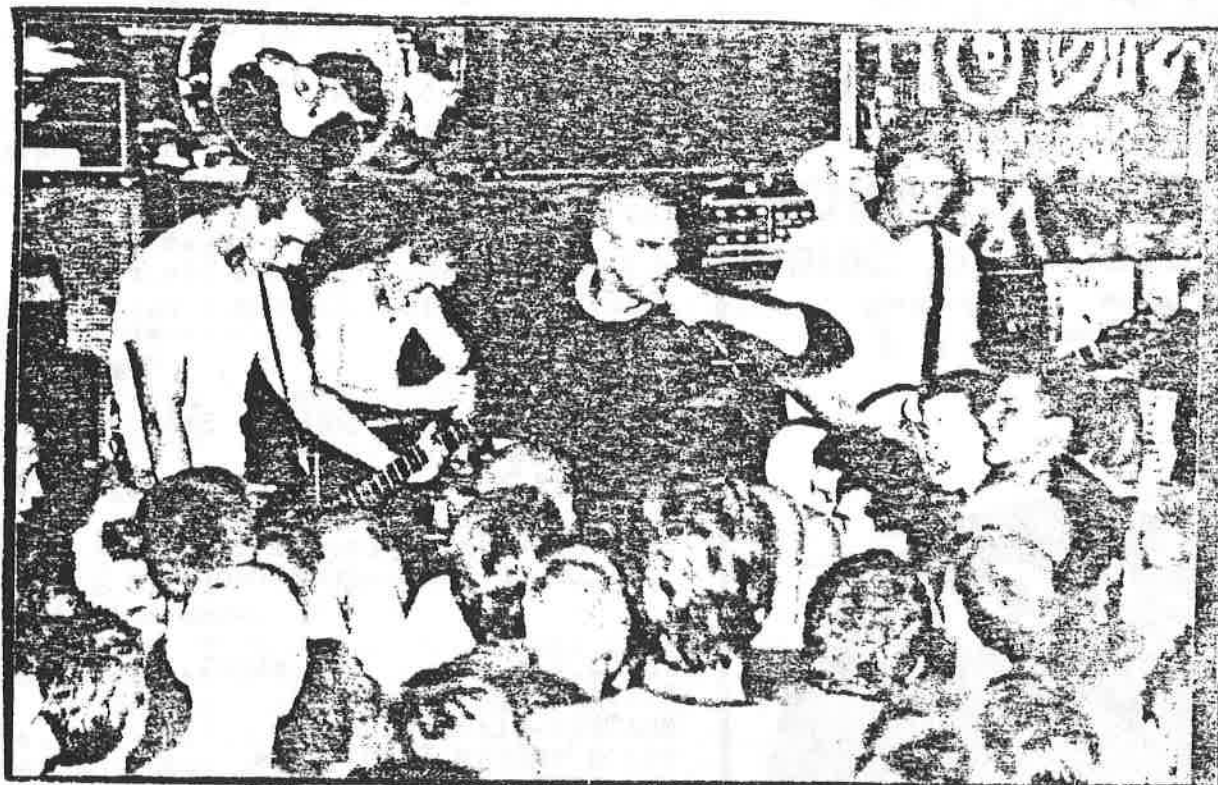


# SUBURBAN PUNK

50¢

#3



## NEGATIVE APPROACH

debut EP

Also:

MISFITS

LOST GENERATION

JERRY'S KIDS

ROCK AGAINST SEXISM

DALLAS / FORT WORTH  
PUNK

and more...

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## '82 IN REVIEW

The following is a composite of Suburban Punk's staff's picks for the best of 1982:  
(No particular order)

### ALBUMS

ANGRY SAMOANS-Back From Samoa  
BLITZ-Voice Of A Generation  
CHRISTIAN DEATH-Theatre of Pain  
DISCHARGE-Hear Nothing, See Nothing...  
THE FAITH/VOID  
MDC-Millions of Dead Cops  
MISSION OF BURMA-Vs.  
SS DECONTROL-The Kids Will Have Their Say  
VARIOUS ARTISTS-Boston, Not L.A.  
VARIOUS ARTISTS-Flex Your Head  
VARIOUS ARTISTS-Not So Quiet...  
VARIOUS ARTISTS-Punk and Disorderly  
ZERO BOYS-Vicious Circle

### SINGLES

BLITZ-Never Surrender  
DISCHARGE-State Violence State Control  
DISCHARGE-Never Again  
DISORDER-More Than Fights/Daily Life  
GBH-Sick Boy  
HUSKER DU-In A Free Land  
MISSION OF BURMA-Trem Two

### EP'S

CHAOS U.K.-Loud, Political...  
D.O.A.-War On 45  
MEATMEN-Blood Sausage  
MINOR THREAT-In My Eyes  
NEGATIVE APPROACH  
7 SECONDS-Skins, Brains and Guts  
SYSTEM-Dogs of War

### TAPES

BAD BRAINS  
PROLETARIAT-Distortion  
CRUCIFUCKS-Hinckley Had A Vision

### LOCAL TAPES

NEGATIVE FX-Feel Like A Man, VFW  
PROLETARIAT-Abstain  
SS DECONTROL-How Much Art

### AL'S PICKS

Best American Band- MINOR THREAT  
Best Foreign Band- DISCHARGE  
Best Boston Band- MISSION OF BURMA  
Best New Band- PROLETARIAT  
Most Promising for '83- NEGATIVE APPROACH  
Best Live- CLASH; MINOR THREAT ; N.A.

# SUBURBAN PUNK

## no. 3

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All articles are by Al, except where indicated.

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## bits and pieces

Hi again! Issue #2 sold out. Thanks to all of you for making it possible. Thanks also to Steve Krause of The Lynn Item and Gerard Cosloy of Conflict for the nice mention they gave Suburban Punk.

The First Congregational Church in Cambridge was a great location for the Misfits show; lots of room for dancing, a stage and a gym with a piano downstairs. This is one space where there should be more shows. Let's make it possible by keeping it clean when there are shows.

In Boston music news, The Freeze have a new 4 song E.P., "Guilty Face," that I've heard part of. Sounds really good! The F.U.'s and SS Decontrol have vinyl on the way. Negative FX have another hot tape, "VFW." It's faster than "Feel Like A Man" and no one can top Choke's scream at the end of the song. Request this one on all the usual stations. Request, also, the new Proletariat tape, "Pictures." It was recorded live on WERS' Metrowave show and was mixed by Jimmy Dufour at Radio Beat. The Proletariat are at work on an album and there may be a new E.P. before the album... Andy is now playing guitar for D.Y.S., replacing Steve. They have a good new tape featuring "Wolf Pack"...New punk/hardcore bands on the Boston scene include Impact Unit, fronted by Richie from Norwood and Sorry, a Flipper-influenced band that already has a tape circulating. Also, Glee Club are a new thrash band from Cape Cod. Keep an eye out for these bands.

There is a hardcore band from Bridgeport, Connecticut, Lost Generation, that is worth checking out. They have a 4 song E.P. which features 3 thrashers, including a 30 second cover of "Lucy In The Sky," and "Never Work," a '77-style tune that has deservedly been getting much local air-play. They just played a few local gigs and were great the night I saw them at The Rat. They want to play an all ages show in Boston. Write to 'em at: Incas Productions, 272 Benham Ave., Bridgeport, CT 06604.

Now for the rest of the world- ENGLAND: Mackie, Blitz' bass player, has left the group. No word on who replaced him, but they're currently touring the U.K. with Channel 3...Abrasive Wheels have their first album out and G.B.H. have put out a 12" E.P. of previously released single tracks. They also have a new 45, "Give Me Fire." I've been told by George, who's living in England, that a band called The Redskins is really hot. He also

## BITS AND PIECES, continued

told me that The Jam's farewell gig he saw was terrible. It seems Weller was playing the big rock star. MDC and the Dead Kennedys played together in London and were well received... WASHINGTON, D.C.: Ian writes that Scream is red-hot, as is The Faith. He also says Iron Cross are getting their shit together. Scream is working on an album for Dischord and so are the G.I.'s. "Flex Your Head" has just been reissued with a new cover, so grab it while it's available again. There are, regrettably, no immediate plans for Boston visits from D.C. bands. (Hold it - G.I.'s on the 22nd!!!)

Record News - I didn't get to 'em this issue, but here are some new records you may wanna give a listen to: The Angry Samoans' "Back From Samoa," rips, shreds and everything else. This is a fun album with tunes like "My Old Man's A Fatso" and "They Saved Hitler's Cock." Toxic Reasons' debut, "Independence," is strong political thrash. The singer has a hoarse style similar to Jake Burns of S.L.F. before he started singing sweetly. "Ghost Town" and "Riot Squad" are included. The Descendants' "Milo Goes To College" sounds like a winner, from what I've heard of it. The band folded since singer Milo actually did go off to college. The Dead Kennedys' new album, "Plastic Surgery Disasters," is finally out. I've only heard bits of it, but it sounds great. The tunes are very diversified. That one will be reviewed next time. Killing Joke has a live 10" E.P. that has 6 songs, including some new ones. Import only, right now. Finally, The Jam have a live album and although it's not perfect, it's much better than anything they've put out in the last year. Features tracks from '77 to '82, with "Standards" being my favorite cut.

Be on the watch for new Black Flag. It's been a long time, hasn't it...

# DALLAS/FORT WORTH PUNK

The motto in this area is "Skate Tough or Die." Many of the Dallas punks are heavily into skating. Dallas/Fort Worth has a small but growing hardcore following. Unity is a big thing to the Dallas punks and they want more people to be part of the scene. Bands include Bomb Squad, Stickmen with Rayguns, Deprogrammer and Marching Plague, to name a few. The Hugh Beaumont Experience is the band with the best name and although they've moved to Austin, they still play in Dallas. They are a funny band and their sound is described as "punk-whatever-billy." Shows regularly happen at a place called Studio D in Dallas. Code of Honor, Channel 3, Husker Du and D.O.A. have all played there. A Dallas punk tradition is to throw

stuffed animals during bands' sets. At least, that's what happened at one Studio D show with Austin's Big Boys. Apparently, the more they throw at you, the more they like you. As for local vinyl, HBE has an album in the works, Bomb Squad has a 4 song single now and is going to release an 8 song E.P. in the spring. They also hope to do a nationwide tour. Stickmen with Rayguns are at work on a 4 song 7" E.P. that is supposed to be really hot. If you want to know more about Dallas/Fort Worth, the fanzines listed at the left are available. Also:

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# JERRY'S KIDS

With the popularity of SS Decontrol, Gang Green, F.U.'s, etc..., one of the more overlooked Boston hardcore bands is Jerry's Kids. Jerry's Kids have been around for over a year now and have evolved into very tight band. They include Rick Jones on bass and vocals, Bob Cenci on guitar, Dave Aronson on guitar and Brian Betzger on drums. Rick's younger brother Bryan was the original vocalist, but he had to quit due to pressures from home. Bryan's vocals are featured on the cuts on "Boston, Not. L.A." and "My Machine Gun" on the Modern Method hardcore E.P.. Joe, who Rick calls "a good kid," was vocalist for awhile but it didn't work out, so Rick took on double responsibility as vocalist and bassist. They have a new 6 song tape, done at Radio Beat in Boston. 2 tunes, "Tear It Up" and "Don't Need It," have been getting local airplay. It's the first recordings to feature Rick on vocals and he does a super job.

I had the opportunity to speak to Rick over the phone. What follows are some questions and Rick's paraphrased answers:

S.P.: What did you think of "Boston, Not L.A."?

Rick: When Modern Method offered us the opportunity to record, we jumped at it. We may have been too new a band at the time. When we did "Uncontrollable," Bryan made up the words as he went along. Some of the songs were immature. I feel our new stuff is better and our viewpoints have become more precise and stronger since then.

S.P.: Have you played outside of Boston at all?

Rick: We played in New Hampshire once. It was ridiculous. 10 people came to see us and the rest hung out in the bar. We were supposed to play New York, but it fell through.

S.P.: Tell me how the band got together.

Rick: Bob and I have been jamming together for two years and we always played raw music. Eventually, it evolved into Jerry's Kids. Our first few gigs were a mess. I felt that no one liked us, but now I feel that the crowd can identify with us.

S.P.: How do you like doing both vocals and bass? Do you find it hard?

Rick: I feel comfortable doing both now. Practicing a lot helped. Originally, when we had Bryan, I kept in the background. I felt uncomfortable with crowd contact. Now, though, I'm learning to be more "obnoxious" on stage. You have to be intense to play and sing at the same time, so I'm really intense on stage. So's the rest of the band. I wouldn't want to dive on Bob while he's playing.

S.P.: Any profound political or social viewpoints you wish to share?

Rick: Not really. Just be aware.

S.P.: What about anarchy?

Rick: Anarchy won't work. Once the government is eliminated, some people will just take advantage of others and try to build up their own system. Eventually, things will be back to the way they were, or worse, and we'll just have another lousy situation. It's just a big circle.

S.P.: You guys are from the same town as Gang Green.(Braintree) What's up with them? Are they still together?

Rick: They're still together. Bill's staying as bass player. They've been practicing and are anxious to play out again. So are we.

S.P.: Did you like the gig at the Allston Knights of Columbus?

Rick: It was good, except that my cabinet fell over during the set. It was a good show, though.

JERRY'S KIDS: 51 Ash Street, Braintree, MA 02184

# live shows

## FLESHTONES, NEATS, DEL FUEGOS (Channel)

Welcome back to 1966. Well, that's what it felt like while the Fleshtones were on stage. From the loose-jawed introduction by Bill Tupper, right down to choreography of the stage show, I felt as though I had entered a time warp. And it was great! The Fleshtones are tireless, never stopping for a second. They're also very versatile, with vocalist Peter Zaremba doing percussssion, blowing a mean harmonica and playing organ. Gordon Spaeth is also a multi-instrumentalist, playing sax in addition to organ, harp and percussion. They did two encores, including "Time Has Come Today" and "Stop Fooling Around." These guys outparty any party band. I'd put them up against arena heroes J. Geils anyway..

The Neats have come so far in the last year. They now play with real confidence and virtually explode with energy on stage. Eric Martin, especially, appears to have gained confidence and now has a commanding stage presence.

The Del Fuegos were okay for the first four or five songs but got tiresome after that. They play well, but I'm not really into their arty-rockabilly style.

## MISSION OF BURMA (Spit)

Welcome home, Burma! This was Burma's first Boston show after their U.S. tour, which went pretty well from all accounts heard. I heard some interesting stories-they opened for a Flock of Seagulls covers band in Knoxville and in Atlanta, after their first set, the club's manager had the patrons vote on whether or not they should go on again. The crowd voted thumbs down.

A strong set, although the guitar wasn't that loud, but that was necessary due to hearing problems Roger Miller has been having. The encore finally got people dancing furiously, with "Johnny Burma" and an explosive rendition of "1970 (I Feel Alright)", the old Stooges song that was also covered by The Damned. Gee, I'm lucky I got in. The door person thought I looked "too hardcore." Maybe before I go to Spit again I should get some trendier threads at High Society or Fiorucci so I'll fit in. What a joke!

## WERS BENEFIT featuring THE PROLETARIAT, DEL FUEGOS, PRIME MOVERS, DOGMATICS (Spit)

Where was everyone? It ain't often that you can see 4 decent bands for \$4. The Dogmatics were the first band up. They're an energetic hard pop band. After hearing their tapes, which feature strong hooks and vocals, it was surprising to see how young they were. I like their sound a lot and it's too bad hardly anyone saw them. The Prime Movers, Boston's only Mod band, were next. They played a pretty fair set of '60s-style dance rock, but Cam Ackland can be obnoxious between songs. It's as though we should be honored by their presence. I still think they were better as a four-piece, but some songs sounded good. The Del Fuegos, for a change, held my attention for a whole set. They're starting to catch on around town and certainly have an original sound. They're definitely strong musicians, especially the bassist. Finally, time for The Proletariat and another great set. One song of theirs I'm really getting to like is "Decorations," the song they've been opening with lately. It's a slow song with powerful anti-military lyrics delivered in Rick Brown's unique style. Their set had people thrashing away (even at Spit!) and Curtis from WERS wins the honors for the best stage dive of the night.



STATEMENT OF PRINCIPLES

ROCK AGAINST SEXISM is an organization with the following aims:

- \*To raise the consciousness of musicians, listening audiences, and the music industry to sexist traditions in rock 'n' roll.
- \*To support and showcase women's and non-sexist bands and their music, generally not promoted by the commercial media.
- \*To provide a comfortable playing, listening and dance space for people who don't like or can't get into many of the clubs because of age, race, sexuality or the price (i.e. elitist door policies-- you know who you are!) R.A.S. events will be wheelchair accessible whenever possible.
- \*To expose new music to people who believe that rock 'n' roll is hopelessly offensive to women, gays and people of color.
- \*To hold workshops, some especially for women, that demystify equipment, technology and the music industry in general.
- \*To promote unity amongst the various musical and political scenes in Boston.

## Rock Against Sexism Benefit (Channel)

A 6 band benefit show for Rock Against Sexism, a group whose principles are listed above. They are trying to eliminate sexism in rock music and combat sexual stereotyping. This is a group to get behind. They have a newsletter out now. For more information, write to them at 3 Holland Street, Somerville, MA 02144. It was nice of the bands to donate their time to this effort and this was a show where information was disseminated as well as musical performances.

Now to the bands. Fine China, an all female trio, opened. They feature a funky pop sound and do a much different interpretation of The Beatles' "Drive My Car." Good to dance to. Arms Akimbo was next, a five person band that changes instruments after every song, God knows why! They utilize many different styles, sometimes sounding a bit like early Blondie, while other songs are funkier. A versatile band, but not one I'd go to see as a headliner.

Empty Rituals was the most visually interesting band. A four person group, they feature 2 guitars, a synthesizer, a rhythm machine (no drummer) and vocals. The band's influences appear to include Joy Division, Killing Joke and Devo, while the vocalist sounds a bit like Jello Biafra. They have political lyrics and only one song was a clinker. They also have a TV set on at the back of the stage to watch if you get bored. A very visual band and the most unusual set of the afternoon.

Radio Novena is synth-pop and quite boring, although I liked it when they threw candy to the audience. The weakest set of the show.

The last two bands were the best and the ones I came to see. Salem 66 has evolved into a tight little dance band. The drumming propels this band and it's impossible to sit still to. They have a good tape, "Shimery Fish," that was getting airplay. Judy Grunwald (ex-Maps) is featured on vocals and guitar and the bassist is also a good vocalist. See this band when they play (which isn't often enough).

Finally, The Proletariat--thrash time! They did some new songs that sound really good. These guys don't play out often enough. If you haven't seen them yet, you're missing out. The Proletariat are, in my opinion, the hottest Boston aggro going right now, save Mission of Burma. They even did an encore this time.

Not exactly the show of the year, but it was still entertaining and for a good cause.



MISFITS, F.U.'S, D.Y.S.  
NEGATIVE FX  
(First Cambridge  
Congregational Church)

The first all-ages hardcore show in a long time and an excellent one, at that. But before I begin, I must say that there were incidents of unnecessary violence and it wasn't the punks' fault. I'm sick of people coming in for their first punk show and thinking that slam dancing means beating the shit out of people. One kid got his head badly kicked for no apparent reason. Also, some asshole threw a bottle towards the stage during the F.U.'s set. Punk's supposed to be fun while also making you think. It shouldn't be an outlet for malicious violence.

OK, so much for my preaching. Negative FX played their first gig in many a moon and the rest did a lot of good. FX rips live now. Choke is a wild vocalist, pacing the stage up and down. Their set got the floor action going quickly. D.Y.S. was next. I've slagged 'em in the past but tonight I eat my words. They were great. New guitarist Andy makes a big difference while Dave Smallee is a commanding frontman. Top songs included "Wolf Pack" and "Circle Storm." They also did "Louie, Louie," after which Dave said "That's an original." The F.U.'s followed with a strong set and THEY EVEN DID "GREEN BERET," 3 times as fast as on the record. When John yelled "Hit the beach!", there were some great belly first dives. Finally, The Misfits, kings of horror rock. Robo (ex-Black Flag) plays drums with them now and, on his bass drum, red letters spelling Misfits light up. This band is one visual spectacle. They look like something out of a horror flick. Everyone, except Robo, have wild haircuts, known as "devil locks", with hair hanging down over their faces. Jerry's bass was a sight, with a plastic bat covering the head. He's a madman on stage, swinging his bass all around and is an excellent player, too. They play much faster live than on record and the harmony vocals are an original touch. Everyone, it seems, helped out on vocals at one time or another during this



MISFITS (Glenn Danzig and Doyle)  
photo: Claire Sutherland



## MISFITS, continued

set. Not much stage diving, though, unlike the other sets. I think the kids may actually have been afraid to try it!

Aside from the few incidents mentioned, this show was great. The church is an ideal place for these shows, with lots of space and a good stage for diving. Thumbs up to the F.U.'s for putting this one together.

## ISOLATED YOUTH (Party at Darren's house. Burlington)

(I.Y. is Russell-vocals, Marc-guitar, Al-bass, Danny-drums)

Our first gig. It went pretty well. We played 25 minutes. No one threw anything. Most enjoyable was the dumbfounded expressions on many of the faces of the predominantly drunk teenage metal crowd-they couldn't figure out what the fuck they were seeing.

## LOST GENERATION, NUBS (Rathskeller)

Connecticut's entry in the punk/hardcore sweepstakes, Lost Generation, from Bridgeport, played a ripping set to an indifferent Rat crowd. Many of their songs are thrashers, but there are also '77-style punk tunes, especially "Never Work," from their E.P.. It seems Lost Generation have been heavily influenced by the Bad Brains. They are not Bad Brains clones but Joe Diaz' vocal inflections are often similar to H.R.'s and guitarist Bob lets fly with some lightning-speed solos, in the vein of Dr. Know. Highlights included their thrash version of "Lucy In The Sky" (called "LSD"), "Never Work" and one song that went from reggae to hardcore. It's too bad they had to play for such an unappreciative crowd. Let's get them an all-ages Boston gig where they'd get the response they deserve.

The Nubs, from Manchester, N.H., opened with an entertaining set of pop, reggae and hard rock. They played too long, but many songs connected. Favorites included "Finger In The Dyke," "I Wanna Join The Army," and "Every-night's A Party In Ulster." They did overuse some arena-rock cliches, but their lyrics have a smart, sarcastic edge and the playing is tight. They dressed in Hawaiian shirts and shorts and gave out leis to the audience. I still can't figure that one out.

# records

## NEGATIVE APPROACH (Touch and Go. EP)

Awesome! The long wait for the debut EP from Michigan's Negative Approach is over. This is easily the best piece of vinyl to come out of the midwest yet. 10 incredibly raw and ripping tracks. John Brannon takes his place next to Ian, Henry and Dave of MDC as one of the best hardcore vocalists around-John's one of the most intense screamers to step onto a stage. His vocals pin you to the wall. There's the barrage of "Fair Warning" and "Negative Approach." There's also slower burners like "Nothing" and "Lead Song" and the slow-fast "Ready To Fight" and "Why Be Something You're Not." It comes in a gnarly picture sleeve featuring Linda Blair from "The Exorcist." Get your hands on this one while it's available. Definitely one of THE up and coming U.S. thrash bands.

## ARTICLES OF FAITH-What We Want Is Free (Version Sound, EP)

A great 4 song debut EP for this Chicago hardcore band. These guys have it all- speed, musicianship, melody and writing. All four songs are fast and tight and the sound quality is excellent. Get it and thrash away!



MARK HAGGERTY-GUITAR WENDEL FERRANDO-DRUMS SAB GREY-VOCALS JOHN DUNN-BASS

# IRON CROSS

## IRON CROSS-Skinhead Glory (Dischord. EP)

Iron Cross, from D.C., is a controversial band. They've been labelled nazis because of their name and their alliance with the Oi!-skinhead movement in Britain, which has often been labelled as neo-nazi. This image isn't helped by Sab Grey's comment in AKA that he knows people who believe Adolf was right, but other than that they're decent people. In Maximum Rock and Roll, Sab also states that the band has no political affiliations nor do they believe in any form of fascism or nazism. Ian Mac Kaye of Minor Threat also feels that they aren't nazis or fascists, either. That leaves this four song EP.

The songs are mainly about getting harassed for being a punk/skin, with fighting back as the alternative. "Crucified For Your Sins" is the best track, while "Psycho Skin" moves along a little faster and "Fight 'Em All" isn't bad either. "Shadows In The Night" is the slowest and most intense track, with a noisy guitar solo in the middle. Iron Cross' sound is very slow and muddy, slower than even most Oi! punk, with fuzzy guitar and a heavy rhythm section. Sab is a growling singer and his vocals are pretty deep in the mix. Wendel (ex-SOA) plays bass on the record; he was replaced by John after getting arrested for an alleged mugging. Iron Cross' sound may turn off many hardcore fans. I'm still a bit confused by their message, but the songs sound good overall. Decide for yourself on this one.

## BLITZ-Voice Of A Generation (No Future. LP)

Remember how great the first Clash album was? Blitz hasn't forgotten and their first album reflects all of the memorable qualities of The Clash in their early punk days. "Voice of a Generation" is one rallying cry of an album. This 17 song album features ringing buzzsaw guitars, strong political lyricism, cadence-like drums, rumbling bass and sing-a-long choruses. The sound is raw but melodious. Carl's vocals are gruff but have a certain charm. Blitz are a difficult band to dislike. There are so many good songs, it's hard to single them out. "We Are The Boys" will have you singing along by the second chorus. "Bleed" features a throbbing bass intro. "Don't Need You" is a thrasher similar to "Never Surrender," although it would be hard to get any song to sound as hard as that one. "Warriors," the last 45, sounds much better as an LP track. The only weak track is a cover of Lou Reed's "Vicious," that sounds somewhat uninspired. (Where'd they get that one?) Import albums are expensive, but if you're trying to pick one to get, you can't go wrong with "Voice of a Generation."

## REALLY RED-New Strings For Old Puppets (CIA, EP)

A great 5 song EP from this Texas bunch. Really Red had a decent album, "Teaching You The Fear", early in '82, that went largely unnoticed. Hope it doesn't happen to this record. The vocals are strong and distinctive and there's not a weak track. "I Refuse To Sing" shows British influences fused with American hardcore, as does "No More Art." "Suburban Disease" sounds like it could have been done by D.O.A.. "Teenage Fuck-Up" and "Ode To Kurt Kren" are fast thrash and hilarious to boot. Overall, a very strong and worthwhile record.

## CHAOS U.K.-Loud, Political and Uncompromising (Riot City, EP)

The title says it all. This is the second EP from British thrashers Chaos U.K.. They are one of a handful of English bands that play with the speed of American hardcore bands. If you like Disorder or Discharge, chances are you'll enjoy this EP: three fast thrashers that don't let up