

SUBURBAN PUNK

NO. 7

60¢



GBH

(Chris Corkum)

ALSO:

BIG BOYS • METAL HEAD • BABOON DOOLEY

more...

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Boston Report

It's been awhile, hasn't it. Let's see- there is, as of now, no steady club for shows in Boston. The Channel isn't booking hardcore now, except for an occasional big act like the Minor Threat show rumored coming up. The most promising spot, The Club, changed its format to R&B and jazz. Too bad- I liked The Club, both location-wise and for its readmission policy. The Rat is up in the air, especially after the Effigies cancellation. Discharge will probably play there in November. It's OK if you don't mind higher-than-usual prices or being crammed in like a sardine. Chet's Last Call, who are willing to book adventurous bands, won't do all-ages shows. Hopefully, this rather bleak situation will be remedied soon, but I don't have any idea. There's still Western Mass. Even though it's 2 hours away, it's worth the ride. There may also be some shows in Marblehead, which is a lot closer.

Things are hopping record-wise. In the last few months, there have been great new records by DYS, the FU's, Native Tongue, and The Neats. The Proletariat's "Soma Holiday" is just out and incredible. 4 songs from the out-of-print "Distortion" tape are on the album. The Freeze LP should be out by the time you read this. Jerry's Kids have vinyl coming soon and it's going to be a killer. I had an opportunity to hear some of the test pressing and it's incredible- real guitar heavy. As for local tapes, the Cancerous Growth demo is hot. Mike's vocals are really deranged. This Burlington band should be playing around town as soon as a place can be found, so go see 'em.

Band news- Moving Targets have unfortunately broken up. They were definitely the most intriguing new band of the year and "Less Than Gravity" is one of my favorite songs of '83. Peter Prescott's new band is Volcano Suns and they're now playing out around town. Two new North Shore bands are in the formative stages: Fair Warning will get going once they find a permanent drummer. The other, a yet-unnamed band, includes former WMWM star DJ Chris Corkum, Marc (ex-Isolated Youth), Bonesy (ex-Genocide) and Scott (ex-All White Jury). Chris says the band will be metal oriented. (I'll be sending Metal Head out for a report soon.)

Western Mass.

by Tom Chasteen

Despite a scarcity of shows this summer, the W. Mass. scene is still going strong. The biggest news has to be the upcoming W. Mass. compilation, as yet untitled. It should have all the well-known local bands like Deep Wound and The Outpatients as well as some up and coming bands such as Grey Matter and possibly Public Disturbance from Vermont. There are now 4 local fanzines: Growing Concern, Worth Mentioning, Withdrawal, and Fighting Chance. Deep Wound has an EP coming out on Radiobeat Records and I've heard it's great. Outpatients are also hoping to release some sort of record soon. BIU has been recording at Radiobeat lately, and will be on the sequel to the "Noise From Nowhere" compilation. Pajama Slave Dancers and Grey Matter have both released tapes. All White Jury have broken up. Who knows what Da Stupids are up to? The most recent show was with the Big Boys on Sept. 10. Upcoming shows include Minor Threat and Youth Youth Youth, along with Western Mass. bands. Let's see some Boston participation, goddammit!!

TAPE REVIEW- B.I.U.- Hell On Earth

A damn good demo tape from B.I.U. These four songs show a great deal of songwriting ability and perceptiveness. "Hell On Earth" has great vocal effects

"B.I.U.," with Stymie on vocals, is funny. B.I.U. were pretty bad when they started out but they really sound like they've gotten it together here. (AL)

D.C. Report

by Kathi Whalen

Yes, here I am in D.C., our nation's capital, home of the President, Congress, the Supreme Court and Minor Threat (not necessarily in that order). Though I've only been here a few weeks I've seen a lot of great shows and even missed a few too! Bowie in late August, Rockats and a couple of Rock Against Racism gigs plus the Talking Heads coming up and they're playing in MY SCHOOL GYM, so there. For all of you readers who don't give a fuck about the Heads (88% maybe?), here's some news about hardCore (note the "DC"-cute, right? No, I didn't make it up): Boston's own Jerry's Kids and FU's played here and although I missed it (sorry), I heard the crowd wasn't too responsive but what the hell, that's their fault, right? The big news is a show with Minor Threat, The Big Boys and maybe Scream. According to all sources, Threat are incredible on their own turf so it should be a keen show. DK's are rumored to appear soon, but who knows? Not I. So I'll sign off for now but if anyone is in the DC area listen to WRGW and come see me at G.W.U. But don't think you'll all crash at my dorm. Bye! By the way, Mick Jones is out the Clash. (Kathi demanded I print that- AL)

The Bludgeoned Ear

by
Metal Head

It's been a busy summer for us headbangers, ain't it. Loads of awesome, fist-raisin' shows and a bundle of new mega-powerful discs. Let's talk about some shows, first. The Paradise's Metal Nights are fuckin' great! This is the place to go get your head banged, let me tell 'ya. And there's gonna be more all-ages comin' up, soon, so don't miss out. Motorhead lived up to their god-like rep, bashing out one ear-bleeding set. Brian's a hot-shot player- a more-than-adequate replacement for Eddie. Shit, were they loud. My ears are still ringin' from that one. My only complaint is no "Ace Of Spades." Ah, well- they're still kings of the hill. Saw Quiet Riot, too, a few weeks later. Man, these guys are fun. "Cum On Feel The Noize" is a ruling toon and Kev's got the stage moves down pat, so the fact that he seems like a wimp on a macho metal trip make this band fun to watch. I mean, this band has a rep- they're Randy Rhoads' (Ozzy's dead axeman) old band, so they better be good. And they were. Kev treated the club like a 15,000 seat arena so it had mega-times the impact. I missed Raven, but reports say they were awesome. Missed Maiden, too, but more good vibes from my headbanger network, although I heard that Fastway and Coney Hatch blew the big one.



METALLICA

Records- Venom's new 45 is the balls-"Die Hard" and "Acid Queen"- 2 more flesh-rippin', blood boilers from this satanic trio. Available domestic on a pic-disc- get it now. Quiet Riot's LP "Metal Health" is kinda mediocre-boring, predictable-sounds like Van Halen outtakes to me. A few shining moments but don't bother. Skip "Fastway" too. "Easy Livin" is the only banger on this one. One cranker you'll want to blow your eardrums with, though, is "Kill 'Em All" by Metallica. This SanFran band sounds like the Scorpions, kinda, and play wicked fast, almost like the thrash music my punk friends like. Real bloody cover and toons like "No Remorse" and the mighty "Metal Militia" make this disc awesome. No headbanger should be without it.

Anvil's "Forged In Fire" is cool, too. They're more like Priest, with a good quality. They're kinda lumbering, but it's powerful stuff, so if you like the Priest or Maiden, check 'em out. AC/DC's LP, "Flick Of The Switch" is more of the same, but better than the last album. This band's gone way down since Bon went off to rock 'n roll hell. Other discs you may wanna hear are Raven's "One For All" and the new Manowar album. Oh, yeah-Kiss took off their makeup for the new LP "Lick It Up." I think they woulda been better off keeping their faces covered. Twisted Sister and Queensryche are comin' to the Paradise, so don't miss 'em. Well, keep those fists raised, the volume up and your mind melted.

BIG BOYS

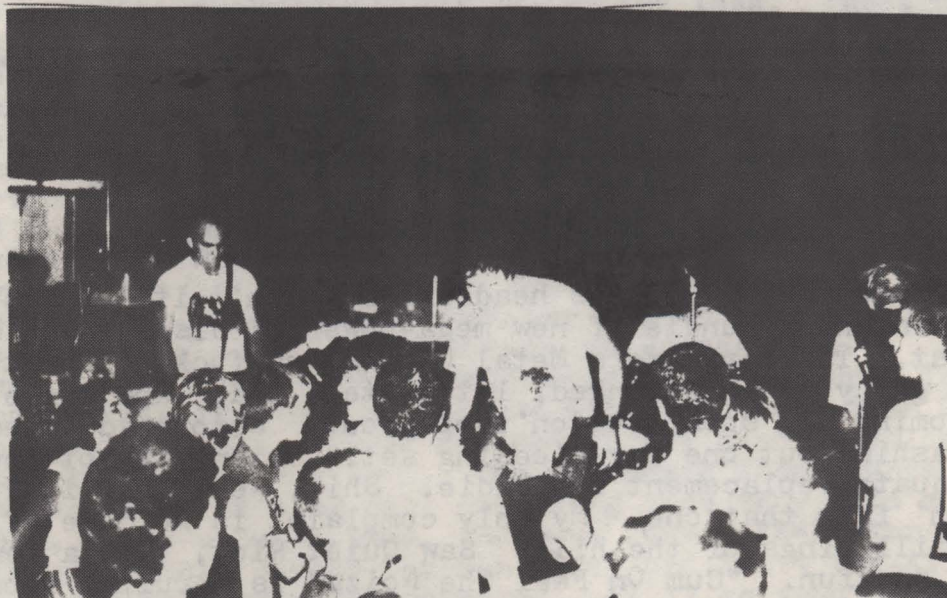


photo: Steve Risteen

The Big Boys, from Austin, Texas, are one hell of a good time. Combining a number of musical styles into their own "neo-bopism", the Big Boys exude a genuine warmth, both on and off the stage. The Big Boys are Randy ("Biscuit"), vocals; Tim, guitar, vocals; Chris, bass; and Randy, drums. All members except Randy were present for this interview outside The Club...

SP: What did you think of Boston and Western Mass?

Tim: Great. You never know what to expect when you're going into an area for the first time. Some scenes are reluctant to accept you right away, but here and especially yesterday it was great. Much wilder than I expected.

SP: Where did the term "skate tough or die" come from?

Biscuit: Where we skateboard in Dallas. There was this guy Joe Newton that runs this store and actually, first it was "Skate tough or go home." But it's been changed to "skate tough or die." "Skate tough or snowmobile" is what they said in Battle Creek.

Tim: And then when we left Austin, there was "skate tough or dye" and it had pictures of everyone dying their hair. It was cool.

SP: Why do you think there's such a strong connection between skating and punk rock?

Tim: 'Cause it's like, you're just on the edge. Skating's really edge-type stuff. When you go into a pool, there it is, it's just happening like that and the same thing happens out there when everybody's dancing. It's like when you get down and start slamming, it's there- right there and you've got to face it. The music's the same way.

SP: Where did the term "neo-bopism" come from?

Tim: Spot. Everybody calls SST, asks for Spot and asks him what neo-bopism is and he'll talk to you for 2 hours explaining it.

SP: And that's how he labelled your music...

Tim: Yeah. Actually, The Minutemen are neo-bopism, too. And Saccharine Trust verges on it.

Biscuit: Neo-bopism is happenin', man!

Tim: Yeah, happenin'! Either things are happenin' or not happenin' and neo-bopism is happenin'!

SP: What inspired you to cover "Hollywood Swinging"?

Tim: It's a cool song.

Biscuit: It's a fun dance number. We speed it up.

Chris: It was my first favorite funk song in high school. 9th grade.

SP: Do you ever tour with a horn section?

Tim: In Texas, but we haven't gone out of state with them. We're trying to- that's how come we've got this truck now. If they can go, then we've got enough room for them to come.

Biscuit: They're all real young. They've all been in high school for the last 3 years of our existence. It's just now that they're all out, so now they're old enough. We're going to try to find a section we can travel with. It is fun and it definitely makes us step to showtime- it's like carnival showtime or something. People see we've got a brass section and ask, "What's next?"

SP: Tell me a little bit about the Texas scene right now.

Tim: Austin is the biggest- not because we live there but it just is. The shows there generally run from about 300 on up and we've been consistently getting about 400 kids

is more like a good show and then it gets bigger or smaller, depending. Biscuit's got a lot of cool bands and a real cool scene. It's not real big. Houston and Dallas keep coming back and forth- it'll be happening in Houston nothing really going on in Dallas and then it'll be in Dallas. So right now, both places are not really happening at much. There's a lot of bands trying, but there's nothing much going on.

Biscuit: Yeah, for the first time there's people in both cities trying to get things happening, 'cause usually it's 'well, there's nothing going on here, I guess we'll sit around until somebody does something' and then somebody'll open a club and then something will be going on again. Now there's bands trying to do it and that's the only real way to make it happen.

SP: Yeah, that's the best way because if the bands do it themselves the shows tend to run a lot smoother.

Biscuit: Tim's been real good about helping get lots of bands coming through Austin. He's the person to contact if bands are thinking about coming through. He's helped out a lot of bands- Minor Threat...

Tim: There's like this network and everybody helps each other. Black Flag literally put everything on the map and they laid the groundwork and I've got lots of numbers and Ian's got numbers and you just call.

Biscuit: If you need a way to get through the south, people end up calling us. If they need things for the west or east coasts, they'll call people there. We got this number from Ian.

Tim: And it works real good 'cause for the most part you don't play in clubs where nobody really cares and they're shitting you over and stuff like that.

SP: People that care put the shows together.

Tim: And when somebody fucks up, it's more on terms of just yourself. It's like, if I ever set up a show in Texas and I didn't do anything or I told a band I have it set up and they come and it's not set up and all that, I'd be off the list next day and this band would be shit from then on.

Biscuit: I don't think we've played a show that was overage yet without doing a minor show that went along with it.

SP: Have you had trouble with the cops shutting down shows in Texas?

Chris: Not so much shutting down shows...

Biscuit:...as busting people at shows.

Tim: The worst thing is not so much the cops as much as the alcohol commission. They know what shows are happening and they show up and try to bust the club, which makes the club, in turn, real scared to have shows because

they know the alcohol commission is going to show up and bust them. The Houston police are really bad.

Biscuit: We've had our shows stopped there. But it wasn't like they came in and shut the show down. It's like 3 bands played and they stopped the show right before we went on.

Tim: They actually stopped it while we were on the stage getting ready to start. It was real wild.

SP: Do they really throw stuffed animals at the shows?

Tim: That was wild. That was in Dallas.

Biscuit: We played like 2 nights. One night we played with this totally Eurodisco band that's real good friends of ours from Austin called Body Nightclub. And then we were playing this hall the next night and all those guys in that band are real crazy. The singer went to this garage sale and bought all these really cheap stuffed animals and showed up at the gig saying 'I have a surprise, I have a surprise.' About 5 songs in, he pulled out these bags from under the stage and starts throwing 'em. I mean giant. Stuffed rabbits and stuff and is throwing them in the air at us and they got volleyballed around for about a minute and then it's rip-rip-rip-rip.

Tim: It snowed! It's funny because I've seen this picture where it shows us and the whole stage is clean and everything and we're all there and in the next picture it looks like a blizzard. The funniest thing of all was Biscuit, at one point, had this teddy bear by the legs and the crowd had the head and RRRRIP...

SP: What happened with the Bad Brains?

Biscuit: Let's not-even talk about it.

Tim: It's old- old hat. It happened a year and a half ago.

Chris: It's a million times told.

Biscuit: We just had a run-in with them and- it's over.

Tim: The whole thing is live and let live. They were still one of the best bands I've ever seen.

Biscuit: Oh yeah!

Tim: They were cool live.

Biscuit: Everybody was saying that around that time, then all this stuff started happening. Everybody was going 'they used to be the coolest guys. Now they're fucking up left and right, what's the deal?' They buried the Rat Cage and a \$900 phone bill and stuff like that. They just went through a weird period where things got real strange with them.

SP: Where did the title of your new album come from? (Lullabies Help The Brain Grow)

Tim: From this bible pamphlet. I don't have any idea what it means. Biscuit saw it in a fanzine called Idle Time but it's originally from a bible pamphlet.

D.Y.S. out now on x-claim
the debut 12" e.p. by d.y.s



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BROTHERHOOD



BISCUIT (photo: Steve Biscuit)

CHARGED

G.B.H.

G.B.H. is a band that needs little introduction. One of the more popular British punk bands, G.B.H. recently embarked on their first US tour. G.B.H.'s sound is a no frills, no holds-barred combination of punk, hardcore and (although they say it's unintentional) heavy metal. They are to the current punk scene what the Damned were to '77- a band that just wants to get on stage and have a bashing good time. G.B.H. includes Colin (vocals), Jock (guitar), Ross (bass) and Wilf (drums). Ross and Jock were interviewed at the Hoodoo at the Rat. The G.B.H.ers are a fun-loving bunch. We were treated to a chicken bone fight during the interview...

Al: What does G.B.H. stand for?

Jock: God bleedin' behind hedgies!

Ross: No- Grievous Bodily Harm.

Al: And this is your first US tour?

Jock: Yes.

Al: What do you think of America so far?

Jock: Well, the girls are a ball. Good, fun parties every night, sex...

Ross: Great, great sex!

Andy: What do you mean by the "charged" in front of your name?

Ross: It's a police charge for assault and battery.

Andy: Do you have trouble with cops?

Ross: Yep. I've been done once. These guys have been done 20 times.

Andy: What part of England are you from?

Ross: Birmingham, in the midlands.

Al: What bands have most heavily influenced you guys?

Ross: The Damned and Slaughter and The Dogs.

Simone: Since we're in Boston, it might be logical to ask how did you get the song "Boston Babies?"

Jock: It's an old Slaughter and The Dogs song.

Simone: Is there someplace in England called Boston?

Ross: No, it's about this Boston. (I never knew that-AL)

Simone: So seeing how you've never been here, how'd you come to cover the song?

Jock: We love the song.

Andy: What did you think of the audience here as compared to England?

Ross: It was great. Well above the average.

Al: What's the opinion on American bands in England? How are they received when they come over?

Jock: Depends. Bad Brains were really good.

Ross: Dead Kennedys were good.

Simone: What about Black Flag when they were there?

Jock and Ross: (blow raspberries)

Ross: I've got one of their records and it's good, but live they're shit.

Simone: What band in England would you compare the Dead Kennedys to? Is there a band that preaches like they do?

Jock: Crass. (makes sick noises)

Ross: I like 'em.

Jock: Well, that's your opinion. Two opinions- urghh!! is one.

Simone: What label are you on?

Ross: (with sincerity) CBS.

Jock: Don't tell lies! Clay Records, with Discharge. They're practicing for an LP.

Al: Do you have a new album coming out?

Jock: We'll record it when we go back.

Ross: If we go back.

Al: You might stay over here?

Jock: Yeah. **Al:** Where would you settle?

Jock: New York.

Al: Are there still problems with violence at shows in England? (between different factions, such as skins and punks.)

Ross: Every gig you get stuff like that. It doesn't matter if it's a punk gig or what.

Simone: Is it true that, if punks are there, there's a lot of rioting going on?

Ross: There might be at some clubs in London, that's all.

Simone: Is there a lot of racial prejudice there?

Jock: From skinheads.

Ross: Some skinheads. Not all of them.

Simone: Do you believe in the National Front and what do you think of Maggie (Thatcher) being elected again?

Ross and Jock: (raspberries, choking noises, etc...)

Al: There seems to be so much popular sentiment against Maggie. How do you figure she got re-elected?

Ross: Because there wasn't any opposition, was there?

Jock: There's no alternative. There really is nothing decent.

Ross: She's just a fascist shit.

Simone: Did you vote? **Ross:** There was nobody to vote for.

Al: Is there a lot of apathy among the people who are opposed to Thatcher? They don't get out and vote for opponents?

Ross: All the parties were a load of shit. The alternative was nothing so I didn't vote- I just said 'fuck it.'

Simone: But don't you feel that if you voted you could have more of a right to say about what you're doing?

Ross: There's nothing to vote for. It's all shit- a load of bullshit.

Simone: The way I feel is, here in the US all these hardcore bands are putting down Reagan but 95% of them were underage and can't even vote. Their parents voted for Reagan and they're saying they don't like him...

Jock: They're rebelling against their parents.

Simone: And there are those who are old enough, who could have voted, but aren't registered voters and should have been. This way they wouldn't have had Reagan. (MAYBE- Al) Do people feel the same way in England, where if you had voted against Maggie...

Photos: Al



Al: ..(doesn't really give an answer)
 you have difficulty getting gigs over there?
 Not really. We just don't get played.
 How big a tour is this going to be?
 Every single cafe in America we're playing. It fini-
 shes in September.
 Simone: Are you on the dole? (welfare in England) Jock: No.
 Simone: Are those your real names that you use? Both: Yeah.
 Simone: Because I know that in other bands, like with Captain
 Sensible, they use other names so they can collect their Social
 Security check.
 Al: What's the names? Ross: Jock Plug.
 Ross: And Ross's is indescribable.
 Simone: How is Clay Records?
 Jock: Great! Clay's about the best label going, I think.
 Al: Any up and coming bands on Clay now?
 Jock: English Dogs. They're really good.
 Al: Are you guys sexist?
 Jock: No-er, yes!! Andy: Are you guys sexy?
 Ross: It's just a pose. Jock really is sexy, though.
 Jock: Ross is a transvestite, actually.
 Al: So songs like "Big Women" and "Slut" are just sort of
 satirical.
 Ross: Yeah- just in fun.
 Simone: Are you into big blonde women and big fat ladies?
 Jock: Yeah!! Al: (to Ross) You like big women?
 Ross: I don't see what our sexual lives got to do with this...
 Jock: ..but, YES I AM!!
 Ross: I love it, I love it!!

Jock: It's accidental. We don't mean it. It just comes out
 that way.
 Andy: You ever going to go like Blitz and start playing
 keyboard music?
 Both: more raspberries (these guys blow 'em more than Archie
 Bunker!) NO!!
 Simone: Blitz is no longer considered oi.
 Al: They sound like Flock of Seagulls, now. They want to be
 on MTV next week...What's the radio like in Britain right now?
 Ross: It's awful shit. Totally shit.
 Andy: How do you get your airplay. BBC doesn't play you,
 do they? Ross: Some songs...John Peel.(British DJ)
 Andy: What did you think of the Falklands crisis?
 Ross: A lot of bollocks.
 Andy: How long have you been together?
 Ross: 3 years.
 Andy: Do they have matinees in England for kids?
 Ross: No, but they let little kids into the nightclubs, any-
 way. They're not really strict.
 Andy: Ever going to serve for your country and die for your
 queen?
 Ross: Fuck that!! Bollocks.
 Jock: No way!
 Andy: Do you think there'll be a World War III?
 Ross: Yeah-we're all going up in a puff of smoke pretty soon.
 Al: What do you think of Discharge pretty much sticking to
 one topic all the time?
 Ross: I couldn't, but that's up to them, isn't it. I like it.
 Jock: Their music's brilliant.
 Al: What's the biggest gig you've played in England?
 Ross: Leeds. A punk festival with 10,000 people.
 Andy: Did you get inspired by the early punk?
 Ross: Of course. It was a wild life, wasn't it?
 Al: Do you think bands like Crass and MDC are a little over-
 zealous in their politicisism?
 Ross: I think so.
 Jock: Mind you, it's up to them but, personally, I don't go
 in for that kind of thing.
 Andy: Did you ever meet Jello Biafra?
 Jock: Yeah. Andy: What'd you think of him?
 Ross: He's alright. He was dancing in the front when we
 played in London at the 100 Club. He was down in front
 pogoing.
 Andy: So why would you say Black Flag isn't popular over in
 your country?
 Ross: Dunno-I like their records but I didn't like them live.
 Just the noise-it didn't collectively sound very good.
 Simone: Why do a lot of so-called punks over there follow
 heavy metal bands like Motorhead or Venom?
 Ross: Motorhead's not a heavy metal band.
 Simone: What would you describe them as, then?
 Ross: More of a punk band, in their attitude- the way
 they think.
 Al: What would you describe GBH's sound as?
 Jock: Punk...A noise you can tune to.
 Simone: When you go to London, where do you hang out?
 Jock: No place really. We got friends there.
 Ross: What's so special about London, you know. Fuck Lon-
 don, we live in Birmingham. Their scene's just as good as
 London's. Everyone thinks London's the be-all and end-all
 of England and it ain't. There's fucking millions of people
 besides London.
 Al: Who else is from Birmingham?
 Ross: Black Sabbath, Judas Priest, Dexy's Midnight Runners,
 Duran Duran. The Beat, there's an endless supply of bands
 from Birmingham.
 (Then comes the time to think of the vital, thought-provoking
 question to end the interview with...)
 Al: What size boots do you wear?
 Ross: 9 Jock: 8

Andy: You going after the yankee women or what?
 Jock: Ho, ho, ho, ho-yeah..(devious laughter)
 Al: How does Colin get his hair to stand up like that?
 Both: Soap.
 Andy: How come you all don't have your hair like that?
 Ross: My hair is growing out.
 Jock: I haven't got any hair spray left.
 Andy: How come Colin only had half the mike stand instead of
 the whole stand?
 Ross: He was doing his Rod Stewart impressions. (to Jock) You
 think you're Jimmy Page?
 Jock: No no no no!!
 Al: I detect a heavy metal influence in your sound, like the
 solo on "Bell End Bop. Do you consider metal an influence?"



live shows

YOUTH BRIGADE, REPLACEMENTS, JERRY'S KIDS (Channel)



SHAWN STERN OF YOUTH BRIGADE

(photo - Claire Sutherland) The story tonight was Channel bouncers on the rampage. Youth Brigade's song "Men In Blue" could have been retitled "Men In White" about bouncer brutality. At the end of the Brigade's set, the hostility that had been brewing between the crowd and the bouncers came to a head, resulting in a near riot. What I saw was a bouncer jump off the stage and go after Curtis from WERS and that's when the fighting really exploded. Not wishing to be someone getting my head kicked in (sorry!), I avoided the conflict. All this during a band's set whose lyrics espouse non-violence and unity. Youth Brigade were dynamite. They're the perfect combination of American thrash and oi-style chanting. They even did an impromptu version of "Duke of Earl," which they say they have never done live. The Brigade started the BYO, which is dedicated to punk unity and I hope their appearance in Boston helps spread some of this unity. Too bad the fighting left such a bad taste for the night. Jerry's Kids sponsored a slam-dancing contest and all the thrash stylists were out in full force. There was some fierce competition, to say the least. The Replacements, from Minneapolis, were surprising. I was expecting a set of garagey punk. Instead, many of the songs were almost mainstream rock, while a few delved into poppish psychedelia. Only a few times did they really thrash out, like on "God-damned Job." Not quite what I expected- I was a little disappointed given their reputation for ripping live- but still pretty good. I still wish they had done "Fuck School."

MISFITS, BLACKOUTS, HIGH AND MIGHTY (Channel)

Welcome to Fortress Channel- no stage diving, no singing with bands, no fun allowed. Dance at your own risk- the risk being the bouncers. I could live without the diving, maybe, but there was no excuse for the blatant lies that were communicated by the club's spokespeople. They said if anyone went on stage, the sound would be cut, but no bouncer-patron contact would occur. What a crock of shit! I saw at least 3 people forcibly carried from the club by bouncers using strangleholds. Sgt. Slaughter would be proud! It's good to see Walpole's work-release program provides the Channel with its bouncers.

Oh, yeah, I forgot- music. There was some tonight. The High and The Mighty, Drew Stone's NY-based band, opened with a somewhat mediocre thrash set, although a few songs connected. The guitarist bore a striking resemblance to Bruce Dickinson of Iron Maiden. Blackouts were the most interesting band. A 4-piece, they played a New York-inspired set of art-damaged music. They fall somewhere in between Bauhaus and Killing Joke, with a bit of The Contortions thrown in for good measure. The Blackouts are danceable, but are as interesting to watch as to dance to. The Misfits were OK, but not as good as at past gigs. Robo's leaving the band to go back to California and Glen's starting a solo band as a side project. A new record is supposedly forthcoming. The encores were the highpoint for me, with covers of "Rise Above" and "I Feel Alright" (perfect for this Damned-influenced band). It was also funny watching everyone fight for Jerry's bass, which he broke after the first song and tossed to the crowd. It was a hard show to enjoy, amidst all the bouncer shenanigans. Enough ink wasted on bitching against this club, so that's it...

K.O.S., SOCIAL UNREST, REFLEX FROM PAIN, FREEZE, SORRY, PSYCHO (The Club)

A good job by Jed and others from Smash and the Media Workshop on this one. Psycho played their last show with Mick Keddy, who has left the band due to musical differences. He has since been replaced by Joe, who used to be in Cleveland band The Rayguns. Psycho wants to go more in a thrash direction and their set showed this change. I hope they retain some of the more garage-oriented tunes like "Psycho" and "Dark Side." I wouldn't want them to become a generic thrash band. All in all, one of the better sets of the night. Sorry and The Freeze both debuted new material and had off nights. The Freeze were severely hampered by poor sound. Sorry fared a bit better and they still sound truly unique. The surprise of the night was Reflex From Pain, from Connecticut. Although the singer needs a crash-course in self-confidence. RFP played with a reckless fury and their songs have originality- tunes like "Bullshit Straight Edge," about hypocrites who have an X on one hand and a beer in the other and the humorous "I Don't Use A Fork." They also did a ripping encore of Motorhead's "Iron Fist." Hope they return soon. Social Unrest weren't as powerful as I thought they would be, but the Hayward, California quintet played a pretty decent set, the highlights being their best-known songs "Making Room For Youth," "General Enemy" and "Their Mistakes." Vocalist Kreetin K-Os has a very unusual vocal style, almost crooning a bit off-key. The Necros, as expected, were phenomenal. Their sound is definitely veering more and more towards metal. Their encore was the "metal version" of "Take 'Em Up." Barry's a convincing shouter and his verbal jibes with taunting audience members was a howl. New bassist Rod proved to be an able replacement for Corey Rusk. A powerful set from a band that gets better each time I see them.

F.U.'S, BIG BOYS, WHITE CROSS, CHEAPSKATES (The Club)

Another fine show at The Club. Cheapskates, a ska band that includes members of DYS, DXA, Impact Unit and Jerry's Kids, played a riotous opening set that included the ska version of "Rabies." Another highlight was the spraying of the audience with beer halfway through the set. White Cross, from Richmond, Virginia, played an average thrash set, although their cover of "Steppin' Stone" got things hopping and "Waiting To Die" was pretty strong. I'd heard good things about White Cross and they really didn't deliver. A poor sound mix didn't help matters.

One band that did not disappoint was the Big Boys. They played a rowdy set that included funk, hardcore and more traditional-sounding punk. Singer Biscuit, whose wild stage dancing was a show in itself, had a cute punk doll protruding from his pants. The Big Boys work hard at having a good time and their attitude is mighty infectious. Highlights were "We Got Your Money," "A-political," and the finale of "Fun Fun Fun," which is what this band is all about. They're also some of the nicest guys you would ever want to meet. The Big Boys are one band that isn't afraid to break the stereotypical punk mold by incorporating many different styles into their sound.

The FU's marked their triumphant return to Boston with an explosive set. Not everyone may agree with their staunch pro-American stance, but they have the right to their opinions and few people can deny they are an excellent band. I just hope that even if one is pro-American, they still respect the right of other people to have their opinions and not try to ship them out of the country. America, to me, means having the right to think any way you choose. The FU's did strong covers of "Ballroom Blitz" and "We're An American Band," as well as many tunes from "My America" and "Rock 'N Roll Mutha." A fun show- too bad there won't be any more at The Club.

EFFIGIES, PROLETARIAT, STRANGLEHOLD (Rat)

No all-ages and no slam-dancing. What bullshit! Well, I still wanted to see The Effigies, but the overbearing Rat bouncers made the show somewhat unenjoyable. Stranglehold played a really aggressive set. They've improved a great deal over the months. The Proletariat were ripping, as usual, playing tunes from the new LP as well as killer new material like "Pride." They did "Options" for an encore, but it was too hurried. The Effigies were hot, but not as much as last year. They seemed a bit restrained, but that may have been due to tiredness and the lack of floor activity. They suffered from a poor mix

which muted the vocals and guitar. Musically, they combine punk and metal. Paul is an incredible bassist. John, with his distinctive sideburns, did some kick-dancing around the stage. Their message seems a little ambiguous. One song, "Rightists Unite," was directed against the leftist groups in Chicago they say ripped off the scene (specifically, a farewell gig for a Chicago club.). Interviews with John have confused me more. Are The Effigies a right-wing band? I doubt it. Most of the songs from the new EP are anti-mechanization, so I don't think they're in favor of the so-called system. Memorable songs included "Below The Drop," "No Progress," "Quota," and especially "Body Bag," although this song was preceeded by bouncer bullshit and only about 2/3 over before the sound was cut. They should be back for an all-ages soon, so don't despair. An album should be out by next summer.

EUTHANASIA, WRONG VERDICT, WHITE CROSS, G.O.C. (Joe's Star Lounge, Ann Arbor, MI)

Locals Euthanasia opened up with a pretty boring set. They have a really cool beastie-female drummer, though, that made them a tad above dull. Next, from Detroit, came Wrong Verdict with a real thrashable set, although they were very sloppy. They were really great. White Cross, from Richmond, Virginia, followed and played to a pretty apathetic crowd. They were incredible. Too bad the crowd saved all their energy to react to G.O.C. (Gallons of Cum). They were pretty average- although quite funny when they squirted ivory-liquid "pseudo-cum" over people. White Cross should have headlined. Look out for them. They played an interesting rendition of "Stepping Stone." So did G.O.C., but who could like a band with a drummer who looks like a living Q-tip? (Jane Simpkin)

PSYCHO, MOVING TARGETS (Chet's Last Call)

A really cool little club, here. I hope they change their minds about all-ages shows. This was the last gig for Moving Targets, who have decided to pack it in after too short a time. The Burma-influenced trio was riveting. Guitarist Kenny was all over the place and during "Less Than Gravity," took off his guitar and vaulted over some tables. Their set totally destroyed. Psycho put on the best set I've ever seen them do. They were incredibly powerful tonight. It was their first gig with new singer Joe, who has a much different style than Mick. Unlike the rather motionless Mick, Joe is a wild frontman, jumping all over the stage. Unfortunately, the vocals were a bit muted but, holy shit, did they wail. It's obvious they're becoming much more of a hardcore band and, if this set is any indication of things to come, a damned good and powerful thrash band.

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ADRENALIN O.D.-Let's Barbecue (Buy Our Records. EP)

6 songs that rip and thrash and hilarious lyrics about suburbia make this EP from New Jersey's Adrenalin O.D. a total treat. If you want politics or preaching look elsewhere because this disc sticks to the problems of living in the suburbs, from how old people talk loud and smell bad to how Trans-Ams look like shit. The drawings and little notations on the lyric sheet are a howl (example: Join the AOD School of Aerobic Dance). Sound quality is a bit below par, but who cares-get this EP. It'll make you want to run over joggers in your beat up car just like AOD. (2374 Steuben St., Union, NJ 07083)

MDC-Multi Death Corporations (R Radical. EP)

On their new EP, MDC, in their own words, have "expanded the scope of our attention from the police state and Millions of Dead Cops to the super rich and multi-death corporations who really hold the puppet strings that control police, government, military and cause death, starvation and terrorism all over the world today." Whew! Many feel that MDC view themselves as high priests of the left, using the hardcore scene as their "soap-box" to preach from. While such an approach is rather grim and humorless, I still respect their apparent strength of belief.

The record comes in a Crass-like foldout with a long treatise about El Salvador and a stomach-turning picture of the body of a Salvadoran child. As for the music, there's a distinct lack of tightness present on this record and it doesn't measure up nearly as well as last year's album. Dave's vocals are deeper in the mix this time, making the lyric sheet a necessity. The title track, about how businesses run the world, is the strongest musically, with a dramatic start giving way to blistering thrash. "Selfish Shit" is also about business while "Radioactive Chocolate" tries to link radioactive fallout with Hershey chocolate, resulting in the "selling of death." "No Place To Piss" is the weakest track, about the homeless. The sleeve leaves more of an impression than the record does. If you're into what MDC are doing, you will probably like this. If you think they're using the scene for an ego trip, then you may want to pass on this one.

GG ALLIN AND THE SCUMFUCS (Blood Records. EP)

Straight and to the point- this record sucks. But that's probably the way New Hampshire's self-professed wild man intended it, anyway. The production quality is so poor it sounds like it's coming through the wall from the next apartment. The songs are typical Allin fodder-"Drink, Fight and Fuck," "I Don't Give A Shit," "Out For Blood." Yeah, it's sick and funny in a perverse sort of way, but not as inspired as his other releases, so don't bother. Produced by Dick Urine, no less! (P.O. Box 54, Hooksett, NH 03106)

GOVERNMENT ISSUE-Make An Effort (Fountain of Youth)

This 4 song EP, recorded in February of '82, features Brian Baker of Minor Threat on guitar. As good as the "Boycott Stabb" EP was, I prefer these earlier recordings. "Teenager In A Box" ranks as one of their best songs, a riveting mid-tempo thrasher that tells what happens to teenagers who live life too close to the edge- they end up "a statistic." I love the instrumental interplay on this cut. It provides a gyrating, almost entrancing beat. "No Way Out" has a slow metal start then thrashes out. "Twisted Views" rips and has a superb instrumental break. There's also the third recorded version of "Sheer Terror," which may be rather excessive. This version is inferior to the one on "Boycott Stabb," but far from boring. Get ahold of this one. (5710 Durbin Rd., Bethesda, MD 20817)

NATIVE TONGUE-Yowl (Modern Method. LP)

A lot of people are looking to this band to fill the big shoes left by the demise of Mission of Burma. While that task may be too big for any band, Native Tongue's new album shows that they have the potential to become one of Boston's more renowned bands. The album is dominated by steady drumming and bass work and the gyrating, occasionally abrasive guitar of Lee Leffler. The strongest tracks are "Blame It On Gravity," with an irresistible bass and guitar interplay and the danceable "No Bush Beat." "Bit Part" has a strong chorus and interesting vocal overdubs, while "Do I Bother You" starts off with an intriguing tape loop. A very fresh-sounding album from a band that had seemingly disappeared for awhile but is back with a flourish.



THE AVENGERS

AVENGERS (CD Records. LP)

The Avengers were, arguably, the best American punk band of the 1977-79 era, a raw quartet that opened for the Sex Pistols in San Francisco and whose vocalist, Penelope Houston, has had a strong influence on contemporary female punk vocalists like Exene and Legal Weapon's Kat Arthur. Included is the extremely rare 3-song Dangerhouse EP. One of these songs, "We Are The One," is as anthemic now as it was in '77 and still ranks as one of the definitive songs of punk. "Car Crash," "Thin White Line" and "I Believe In Me" are primo killers as well. The band has its poppier moments, too. This album is much more than a historical artifact and it clearly shows the influence The Avengers had on the entire California punk scene that exploded after their breakup. Surprisingly, the record doesn't sound dated in 1983 and it seems incomprehensible that 6 years have passed since punk first really made its presence known. (1230 Grant Ave., Suite 531, San Francisco, CA 94133)

CHROME-Anorexic Sacrifice/Beacons To The Eye (Subterranean. 45)

I had never given Chrome much thought before, since their arty brand of music hadn't been of much interest to me. This single caught my ear, though, with one truly stellar tune. "Anorexic Sacrifice" is a great song in the Killing Joke vein and the vocals are nothing short of sinister. Lots of vocal distortion here. The instrumental flip is a

bit more experimental, but intriguing. It could be the soundtrack to a nightmare. A real pleasant surprise. (577 Valencia St., San Francisco, CA 94110)

SUBHUMANS-No Wishes, No Prayers (SST, LP)

The Subhumans, along with D.O.A., were the original punk bands in Vancouver. They're the band responsible for the classic "Slave To My Dick," which showed up on the "Let Them Eat Jellybeans" compilation. Vocalist Wimpy Roy joined D.O.A. last year as a bassist and the band subsequently broke up. This is the second and final LP from this often-overlooked band. While the songs aren't as memorable as on '81s "Incorrect Thoughts" LP, "No Wishes, No Prayers" is still a decent album, brimming with hook-laden poppish punk. Roy's tough, yet tender vocal style displays a real sincerity while Ron Allan's bass playing seems to hold it all together musically. Some songs are semi-political ("America Commits Suicide," "Hiroshima") but have little of the preachiness that has made the label "political punk" almost self-parodizing. The Subhumans' passing was barely noticed, but this album is a fine remembrance to a band that really didn't get the recognition they deserved. (Box 1, Lawndale, CA 90260)

C.I.A.-God, Guts and Guns (Shmegma, EP)

A 6 song EP from Connecticut's C.I.A. that, while not being all that original, is still pretty good. Best tracks are "Who Cares" and "Death," which run together and the change from one to the other is really jolting. Another highlight is the reggae-tinged break during "Commie Control." The music is mostly standard speedrock. Nothing earth-shaking here but nothing to dislike about it, either. (2nd Floor, 556 Broadway, Bridgeport, CT 06606)

BRUCE LOSE-What's Your Name/Waking To Sleep (Subterranean, 45)

Nothing much here on Flipper's Bruce Lose's first solo single. "What's Your Name" has a Flipper bassline, typical off-key vocals and a chiming, melodious keyboard texture, but it adds up to nothing. And that's the good tune. "Waking To Sleep" is worse, sounding like a PIL outtake. Is this supposed to be art? (Same address as above)

UB 40-1980-83 (A&M, LP)

Live (DEP International, LP)

Two vital albums from the best reggae band going today. UB40 have been putting out excellent records since early 1980, but have just gotten signed domestically. UB40's music is mainly in a laid back, relaxing groove, with smooth, soothing vocals by Ali Campbell, but they also get funky on some tracks. The horn arrangements on both records are great, flowing in and around the music, rather than dominating it. Sax player Brian Travers especially impresses and Robin Campbell's guitar is a delight as well. One great thing about this band is a complete absence of the Rastafarian dogma that turns many people off about reggae. UB40's lyrics, instead, are often political, with songs like "One In Ten," about unemployment and the anti-militaristic "Present Arms." The "1980-83" is a greatest hits compendium and is easy to get, being a domestic album. The live album is a bit harder to find, so I'll give the mail address. Only 3 songs are on both albums, so there's a variety of material. Both LP's are well worth your while. (6000 Cote De Liesse, St. Laurent, Quebec, Canada H4T1E3)

SICK PLEASURE (Subterranean, EP)

Sick for sure, but not a whole lot of unexpected pleasure found on this posthumous 7 song release. The record's not bad; in fact, "Speed Rules" and "I Wanna Burn My Parents" are funny in a decadent sort of way. There's just nothing to distinguish it from the pile of hardcore records that's mounting up in my apartment. 3/4 of Sick

Fleasure are now in the ultra-political Code of Honor. That was a move in the right direction because the musical talent is there. (same address)

CLITBOYS-We Don't Play The Game (Feedback, EP)

Another typical-sounding hardcore record, but Milwaukee's Clitboys sound a lot like the Circle Jerks (from "Group Sex"), right down to the similarity of Michael K. and Keith Morris' vocals. The theme of this EP seems to be anti-conformity, whether within the realms of hardcore or society as a whole. It is hard to be an original nonconformist these days- you may become a punk and not conform to society but then you often end up conforming to punk styles- a non-conforming conformist, as it were. The Clitboys are very critical of conformity in the punk scene on "Slogan Boy": "You like to say think for yourself/Yeah, think for yourself- Who are you kidding?" "Sheep" and "We Don't Play The Game" are about conformity with the world. "Gay's Okay" is another matter and it takes guts to do a song that's as openly supportive of gay people as this one. Worth checking out. (P.O. Box 18723, Los Angeles, CA 90007)

SUICIDAL TENDENCIES (Frontier, LP)

Outside of the BYO albums and the Angry Samoans, this has been a slow year for L.A. punk. This album is a welcome exception. Suicidal Tendencies, a band that recently placed second as biggest assholes in a Flipside readers' poll, have unleashed a funny, riotous and absolutely ripping album. The lyrics are positively depraved. There's Mike Muir's monologue on "Institutionalized," about how his mom thinks he's crazy when all he wanted was to be alone to think and a Pepsi! The gloriously graphic lyrics on "I Saw Your Mommy (and your Mommy's dead)" are so grotesque you can't help but laugh. Other killers include "I Shot The Devil," "Suicide's An Alternative" and "Suicidal Failure." The band's guitar sound is really grabbing and Mike's vocals are appropriately depraved. These are songs I'd love to see done live. (Box 22, Sun Valley, CA 91352)

IRON CROSS-Hated and Proud (Skinflint, EP)

Production-wise and lyrically, the new Iron Cross record is a vast improvement over last year's "Skinhead Glory" EP. Iron Cross appear to have eliminated some of the ambiguity of their lyrics that often had them perceived as nazi punks. "Wolfpack" is the best song here, a powerful mid-tempo song about gang mentality. On this track, vocalist Sab tells how it's "not much of a fight to attack an old man." "You're A Rebel" has a good oi-type chorus, while "Grey Morning" is passable. "Wolfpack" makes this record worthwhile. (4771 Berkeley Terrace, NW, Washington, DC 20007)

THE NEATS (Ace of Hearts, LP)

A pretty damn impressive album from Boston's Neats that could well launch them on the road to national acclaim. While psychedelic and garage influenced music really isn't my bag, I know good stuff when I hear it and this is good stuff. The album is a wash of sounds. The music is a dense mixture of bubbling bass, ringing, chordant guitars and the expressive adenoidal vocals of Eric Martin. (Jerry Channell's vocals, meantime, are very acidic sounding.) All this creates a blanket-like ambience. This is the type of music that would have fit in perfectly with the light shows of the '60s. "Another Broken Dream" is hypnotic, yet packs a punch- it's one of The Neats' more aggressive songs. "Sometimes" has a swirling organ, reminiscent of the '60s garage punk bands (in the same manner as their classic "Six"). "Sad" has a genuine psychedelic feel and a great backward tape loop ending. And while the "Do The Things" remake isn't as hot as the Propeller version, that's a minor quibble. The Neats are a band that have come a long way and still have an extremely bright future. (Box 579, Kenmore Station, Boston, MA 02215)

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Brotherhood (X-Claim. EP)

While "Brotherhood" doesn't capture the intensity of D.Y.S. live, this is an incredibly impressive debut record. More than anything, this record is about unity and standing up for what you believe in. It's being able to see beyond fashions, lifestyle and skin color and getting together to "fight for a better world, today." Dave finds a great deal of brotherhood in the scene and that it's "the best years of our lives." Much of the record is straight-ahead blistering thrash, but tracks like "Girl's Got Limits" is representative of the heavy metal direction they've been moving towards lately. "Escape" is also unique, with its interesting vocal effects and bizarre ending. Get this one fast because no repressing is planned once they're gone. (162 Gray Street, Arlington, MA 02174)

F.U.'S-Mv America (X-Claim. EP)

No doubt about it, the FU's are a patriotic band. On the title track of this EP, they tell those who may be against the country to "love it or leave it." They also lash out against anarchy on "The Grinder!" "Build your new society/Soon you will forget your cause and rewrite all the same old laws." Some punks have reacted negatively to the FU's viewpoint. They may feel it's contradictory to play punk rock and be patriotic at the same time. While the FU's attitude towards those who have differing opinions is a little reactionary, there's still nothing wrong with loving your country. America may have its problems, but we still have more freedoms than citizens of other countries. (end of preaching, OK ?) Let's talk music here- this record wails, a real ripper from start to finish. Favorites include "Boston's Finest", about the cops, and "Unite or Lose," advocating unity. There's also the cover of "We're An American Band," complete with cowbell. While this record doesn't leave as strong an impression as "Kill For Christ", it's still a very worthwhile release from one of Boston's best live thrash acts.



REFLEX FROM PAIN-Black and White (Death Threat. EP)

Connecticut's Reflex From Pain have a tight, ripping 6 song EP here. The guitars are a bit too deep in the mix, but that's a minor complaint. The writing is intelligent. "Media Control" is about how the media use "their tools on our minds." "Rednecks" tell about how the burnouts are "messing up our scene/Wasted human beings/Lost their ticket to go to the AC/DC show." This strong EP and the C.I.A. record provide evidence that something's definitely rumbling down in Southern Connecticut. These records are the pulsebeat of a healthy scene. (1036 Whippoorwill Ln., Stratford, CT 06497)

New

PROLETARIAT

ALBUM

THE PROLETARIAT- Soma Holiday (Radiobeat/Non U. LP)

The Proletariat, since their first appearance on the scene, have been a difficult band to categorize. Some have tried to compare them with post-punk bands like Gang of Four or Mission of Burma, while others have tried to lump them with the hardcore scene. Well, they are truly a band that stands alone and I can think of one category that this album would fit in- Best Records of '83. "Soma Holiday" was worth the wait. It's 18 songs are jarring and provocative. These tunes make you dance but also make you think. The label political band often connotes images of groups like Crass or MDC ranting on endlessly, with records that come with enough literature to provide an entire evening's reading. While The Proletariat could be called a political band, their lyrics take an opposite approach- a few well-selected words or lines that, alone, are enough to convey the message. For instance, on "Events/Repeat," it takes just 3 lines to describe the escalation of anti-Russian sentiment. The Proletariat aren't sloganeers, relying on well-worn cliches. Their lyrics, mainly written by singer Rick Brown, are refreshingly thoughtful. The album has so many shining musical moments, it would be hard to document them all here. Here are just a few: "Decorations," with its strong bass and noisy guitar intro; The near thrash of "Condition" and "Another Banner Raised."; Rick's vocal hysterics on "No Lesser of Evils."; The cool change of mood on "Bread and Circus." 4 songs from "Distortion" have also been remixed for the album: "Splendid Wars," "Torn Curtain," "Blind," and the aforementioned "Events." Not to be missed!! (P.O. Box 534, Kenmore Station, Boston, MA 02215)

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