



JUNGLE FESTER

#2⁰⁰

* 14

RAMONES
GANG GREEN
DEL LORDS
GODFATHERS
NAKED RAYGUN
LEAVING TRAINS
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Welcome to jam-packed issue number fourteen of Uncle Fester Panzine. Due to the overwhelming success of my other Festering Publication, Sheet Metal Magazine, Fester will see an even more extended and erratic publication schedule. Those of you with subscriptions and those of you that have submitted something for review must realize that an issue will be coming eventually. You would be notified if Fester were to be terminated.

Considering the absolute mass of records and tapes sent in for review, it would be nearly impossible to fairly include everything received between issues. I do my best to keep up, but please don't be angry if your release is overlooked. It will get listened to and an honor-

est review sooner or later, possibly in Sheet Metal if I see fit (which is already three times the circulation of Fester only in it's second issue). All record reviews are by me unless otherwise noted, though more folks will be helping out next time around.

Festering subscriptions are available at the price of \$8.00 for the next four issues. The price is the same for a subscription to Sheet Metal (sample copy available for \$2.00). Also, check out the stickers and t-shirts for both 'zines, as well as the various Ferret Comix merchandise available.

If you have anything to contri-

bute to Fester, please don't hesitate to drop us a line. Thanks for your support and please feel free to write with any compliments or criticisms.

Jake Aisely/Editor

Ad prices and info available upon request. Opinions expressed herein are those of each individual author, not Uncle Fester Panzine/Festering Publications.

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"HEAVINESS IS NEXT TO GODLINESS"

THE SPLATCATS

By Jake 'isely

There's a lot of rock revival these days, and if you're not careful you might tag the Splatcats as a revival band. Certainly their music, especially on previous recordings, has had a heavy degree of '60's punk into surf type influence, but with their recent "Feelin' Bitchy" LP on Moving Target/Celluloid, they blow any preconceptions out of the water.

I spoke with Shaggy Faust, Splat vocalist, about the changes that took place before "Feelin' Bitchy" was under way in the studio. It seems that former second guitarist Angel had a conflicting personality, while bassist Casino El Camino had a run-in with a meat cleaver, eventually resulting in his friendly disjointment from the band. Their replacements are Crank Spector on guitar and Rich Stitch on bass. When you consider that it's two-fifths of the band, it must've had some effect on the sound. "It's interesting more live, and it'll probably come across better on our next album, but there's a much heavier sound, because Rich is a really top of the line bass player, and he has this humongous coffin—a cabinet that I call a coffin—about five feet tall, three feet wide, and three feet deep, so we just get this overpowering bass sound. And Crank has a really neat Gibson guitar, so he kinda has this real Sex Pistols, Kinky, type-sound... So, in terms of the live sound, we have a much more 1977 sound. And musically we're a much tighter outfit."



Shaggy and guitarist Johnny Lightning write the bulk of the music, though Shaggy suggests Rich and Crank will begin to contribute more. The pair seem to be raising everyone's morale. "The new musicians are really solid musicians, which helped us to actually play faster and better, so we don't have to watch ourselves to see if we're going to get rhythmic and I'm singing marginally better, so..."

By far, "Feelin' Bitchy" rocks harder than any of their previous releases, with '60's kinda feel, '70's kinda momentum, and '80's kinda production. For the first time in Splat vinyl existence, the 'Cats were able to take their time in recording, also topping this release off with a classic cover photo illustration by Chuck Carlton and Mark Falls. "It's just a matter of

wiping the slate clean. 'Feelin' Bitchy' has done better in the three weeks it's been out than 'Sin 73' did all together. We're gonna be there to support our end of it, so I have no complaints now."

The Splatcats are off to Europe in April, only after their major duocentennial publicity blitz, and then we'll see 'em splat stateside, a most anticipated showing. Down Under might get splated after America;

"I'd like to think we could take a banana trolley down to Australia." "I'd like to think this isn't our flickering dying flame before we fall into obscurity," said Shaggy, with higher hopes for "Feelin' Bitchy." As all know, however, that you, the public, will go out and buy it, as Shaggy quotes Karen Carpenter: "We've only just begun!"

GOOD THINGS COME IN TRIOS



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A big man



LOST

TIM LEE
What Time Will Tell
One Mississippi cat

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Dee dee IS a PUNK rapper! The kids are still all hopped up and ready to go to the local disothèque-A-GO-go. But this time, dee dee RAMONE, Prince of PUNK ROCK, just might BE headin' there with 'EM. Tim Stegall counts to Four.

Nervous? You bet yer sweet bippy I was. It's not every day that I get the chance to talk to one of my biggest heroes. I mean, we're talkin' DEE DEE MUTHAFUCKIN' RAMONE (!!!), jack! The Ramones' been practically my lifeblood since I was age 13. These guys practically INVENTED Amerikanske punkrock 14 years ago. They took the basic Stooges sound, as well as a dollop of crushed Buddha Records bubblegum singles, stripped it down, sped it up, and dressed it up in a black leather jacket. That high speed scumppop was the first to be self-consciously tagged "punkrock," and the Ramones' "you-can-do-this-too" gospel was the catalyst that set off a million and-one young bands to do the same. I know that their three-chord bamalama blitzkrieg pop, with Johnny's killer megawatt guitar lurch and Tommy's (or Marky's) (or Richie's) (or Marky's, again) batterin'-ram drums, was one of the first "sounds" to ever cauterize my synapses. To this day, Da Ramones still thrill. And my favest Ramone of all the Ramones was DEE DEE RAMONE (!!!), 'cuz he was the coolest. He wrote "Chinese Rocks", taught the world how to count to four, wrote all the best Ramones tunes....

Nervous? Yeah! DEE DEE RAMONE (!!!) was gonna be callin' 'ME, and everybody and his pet hyena Roscoe decided to start callin' 'us about the time he was due to ring. Let's see you try to tell YER Gramps to get offa the line 'cuz someone more important wuz gonna be callin'! But I did it, 'cuz it was DEE DEE RAMONE (!!!)!

Nervous? You bet! My palms were sweaty, I was hyperventilatin', my hands were shakin' and my knees were weak. I can't seem to stand on mah own two feet....(SLAP! Dammit, Elvis, you pick the most awkward moments to possess my body!) I was gonna be talkin' to DEE DEE RAMONE (!!!), punk rocker, Ramones bassist, star of stage, screen, and television, rapper.... WHAAAAAT?!

Yeah, Dee Dee is a punk rapper, now! Recorded a fairly jake parody of B-boy jive called "Funky Man" that was issued on 12-inch by Rock Hotel Records around the same time as the Ramones' last LP, *Halfway To Sanity*, was released. All in all, I'd much rather listen to "Funky Man" than most of *Sanity*. (Then, again, I ain't been too worshipful of the Ramones since they treated me like shit when I finally met them in January in Austin for an interview. More on that in the future.) There's supposed to be more Dee Dee rappin' forthcoming, so stay tuned.

Dee Dee was worn out from a hectic day of promotin' his single when we spoke in October. He'd spent the day doing station IDs at Rock Hotel World HQ, and was gonna leave for a European tour the next morning! Nonetheless, he was really cool and very accomodatin', tho it occasionally took some coaxing to get him to answer some questions.

By Tim Stegall

UP-CRAY, I'M GONNA ASK YOU A REALLY SILLY QUESTION I ALWAYS START UP INTERVIEWS WITH: STATE YOUR NAME, AGE, AND FAVORITE COLOR.

DEE DEE-Well, my name is Dee Dee 'Fink', I'm 36, and my favorite color is pink.

UP-AND WHAT DO YOU DO FOR A LIVING, DEE DEE?

DEE DEE-Well, I'm a rapper now! And a punk rock musician.

UP-WHAT WAS YOUR FAVORITE RAPPER? DEE DEE-There's a story to it, but

basically I'm doin' it because of my love of the music. I just went rap crazy! I guess I just fell into the rap craze, and I got crazy too! I genuinely love the music. I wanted to do a solo project and I had a few reasons for doin' a rap thing. A lotta it had to do with...y'know, if I had a hardcore song, it would be ridiculous. Why irritate someone who is irritatin' me? (laughs) So, I couldn't get away with that. I thought if I did that, the press would get down on me. So, I had to break new ground and be adventurous,

I had to go out on a limb and do something totally wacky. UP-Well, "FUNKY MAN" IS A PRETTY FUNNY RECORD, WAS THAT YOUR INTENTION?

DEE DEE-Yes, it's all done as a parody of rap music. The thing that struck me as bein' funny about the rap and the way it was written was the situation. One of the raps that inspired me was "Rappin' Rodney". (laughs) The thing that happened to him in that was so absurd. I mean, he was havin' a lady wantin' him to buy a Mercedes, and the accountant wantin' him to buy a Toyota, and he just wants to sell the Camaro. I thought it was a really funny situation, and I wanted to expose it to the kids and show them what it was really all about.

UP-IT'S ALSO FUNNY 'CUZ, HERE YOU ARE: YOU'RE DEE DEE RAMONE, THE MAN THAT TAUGHT EVERY SINGLE PUNK ROCKER ON THE PLANET HOW TO COUNT TO FOUR, THE GUY WHO WROTE "BLITZKRIEG BOB", AND YOU'RE DOIN' A RAP RECORD!!! AND THAT'S PRETTY FUNNY IN ITSELF.

DEE DEE-But it's still like a punk rap. I did it with a hardcore voice. UP-I WAS GONNA ASK YOU ABOUT THAT. YOU DO MOST OF THE BACKGROUND VOCALS ON THE RAMONES STUFF, SO I KNOW YOU CAN SING REAL GOOD HARMONY STUFF. WHY DO YOU DO THOSE CHASE SHREDDER VOCALS LIKE YOU DO AT TIMES?

DEE DEE-That's me having fun, wantin' to do something hardcore. That's the hardcore side of me comin' out. When I get the chance to do something (on my own), I usually try to do it at least a little bit hardcore, no matter what it is. I'm doin' it. But in the rap, it's important to me to keep the vocals hardcore. Some of my favorite songs that Joey has done—one of them was "Something In My Drink"—he sang it so hard. And that's my dream of how a singer should sound. That's the way my favorite singers sound. Joey's been singin' a lot harder now. On the new album he sang a lotta things more in that style, which makes me really happy. I think the singing should be as aggressive as the guitar playing. But, then again, I like other groups that don't sing like that, too. I like the Dickies a lot....

UP-I'M SURE THE DICKIES LIKE YOU GUYS A LOT TOO! (laughs)

DEE DEE-Yeah, and they don't sing with that hardcore style. Yet, that's what I really like about them, those kinda pop vocals, those Hollies-type songs.

UP-Y'KNOW, THAT'S WHAT REALLY APPEALS TO ME ABOUT THE RAMONES, AS WELL, SINCE THE BEGINNING. THERE'S THIS HIPPER, KIDDER, DRIVING MUSIC, AND YOU GUYS ARE PLAYING FREE WHITE POWERS TO IT, WITH YOUR SINGIN'! REAL WELL. ACTUALLY, MY FAVORITE TUNES ON THE NEW ALBUM ARE THE ONES THAT ARE CLOSEST TO THAT OLD STEVEOTIE. HOW DO YOU FEEL ABOUT THAT?

DEE DEE-I think that's very true, (long silence)

UP-(struggling to regain composure) GETTING BACK TO "FUNKY MAN", ARE YOU GONNA TRY TO PUT IT INTO THE DANCE CLUBS AND STUFF?

DEE DEE-Yes, and in Europe, it's like a minor hit already! And it's bein' played in all dance clubs over there. I also just wrote a song for the Chesterfield Kings.... CONT'D 20

THE LEAVING TRAINS FUCK

By Jon R. Pike

The past couple of years have been alarming for people who believe in rock'n'roll and freedom. Washington housewives gathered in Congress to alert everyone to the menace rock'n'roll poses to youngsters and Jello Biafra was hauled into court to answer charges of selling pornography.

But, there's been good news too. Several rockers (unaided by their record companies) went to Washington to put the scarecrows in their place and Jello Biafra won his case.

Best of all, at least one band and one label decides the best way to fight the rock-bashers is to go do that voodoo that rock do so well. That's right, the Leaving Trains and SST Records are using good ol' fashioned rock'n'roll hype with a big ol' whopping dose of humor to put the rock-bashers in their place.

The cover of the new Leaving Trains album is a high-arching shot of a sun-lit blue sky, laced with clouds. Down in the corner in black and white is the name of the album ... "FUCK".

Brian Long, director of college promotions for SST Records, says that when Falling James, of the Trains, approached the label with the name, they all saw an opportunity to not only take a poke at the new breed of record censors, but to just have a good time.

Word went out to the record stores to display the album slicks and posters as prominently as possible. Long says that the stores and the college/noncommercial radio stations that SST services, not only appreciate the humor, but have done all they can to get the name of the album before the public.

Long says all the cuts, except one ("Go Fucked Up") are naughty word-free and suitable for airplay.

Long expects some backlash, but says the whole thing should be put in perspective. "Oh, we expect the F.B.I. to slap our hands, it goes against everything they want to happen in the record industry. It's kind of weird though, I mean seeing that word on a record album is not going to make anyone go out and procreate wildly. Because the way the word is used in the record album cover, we're not saying fuck you, or fuck this, or let's fuck, it just says... 'FUCK'."



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NAKED RAYGUN

By Dave Clark

"They bring back memories of another time when people actually combined great skill, adrenalin, cerebral inspiration, creativity, attitude, and presence, all at once."

-Jack Rabid.
The Big Takeover

Every week for the past 8 years or so, I've picked up the weeklies to check out what shows I might go to in the coming weeks. I find myself looking through all the local club's calendars a couple of times in case I might've missed a booking by one of those few bands that have really and truly blown me away. Someone I know will put on a show that will leave me not only sweaty, but smiling ear to ear. Naked Raygun is one of those bands.

You won't find their lyrics smattered with cliché political slogans, and you will see plenty of be-finned punks bouncing around the floor. What's funny, you'll find just about as many people over the quarter century mark in the same room; screaming, singing along, and smiling like they were still in highschool (remember how much fun those first few punk shows were?).

Paul Harsha and I caught up with NR after the first of two shows they played in early March in the 7th Street Entry. At the first show we got a glimpse of some of the great new material off their new album, "Jettison", on Caroline Records.

Naked Raygun is:
Jeff Pezarski-Voice
Pierre Kedsy-Bass
Eric Spicer-Drums
John Haggerty-Guitar
And of course Karen, their manager.

UP-SO HOW DID THE RECENT SINGING TO CAROLINE RECORDS COME ABOUT? AND HOW ABOUT THE SELF-RELEASED NEW SINGLE, "VANILLA BLUE", OR SAND-FOUNDER RECORDS?

JEFF-The single came out by us because we wanted to see how many would sell. We wanted control of the whole thing, and do a blue and white vinyl record with a sort of strange song on the flipside. Homestead would have put it out, but we wanted to do it ourselves. As far as the Caroline thing, we shopped all the nations, but they didn't have anything to offer us.

JOHN-Especially contracts!

JEFF-So we signed with Caroline because it was a real good deal, and it's owned by Virgin so we thought they would be able to better represent us in Europe than we were previously.

UP-WAS THAT NEW VAN WE SAW OUT FRONT PART OF THE PACKAGE?

JEFF-No, we finally broke down and bought a van. We didn't really tour enough before, but we did a 30 day tour last fall and rental would've been \$3000. So we bought a pretty good one, it's got big fat tires and everything (laughs). Since that tour mostly what we've been trying to do is get the record deal, get our single out, and get the album done. We've only been playing out a little, playing mostly college towns in Illinois, then up here, Port Jayne, Indiana too. Just been doing that to keep busy, keep the money flowing, keep us in shape live till

the album comes out so we can kind of crank up the touring machine. UP-THE NAKED RAYGUN WORLD TOUR?

JEFF-Yeah, we're gonna go out west soon, and then out east, and then wait till summer's over to go to Europe.

UP-WHAT KIND OF TOUR SUPPORT WILL YOU GET OVER THERE?

JEFF-Well, Rough Trade picked up the album, and I guess they know people, booking agencies who can set up the whole thing.

KAREN-The Rough Trade thing isn't finalized yet.

JEFF-(pause) Rough Trade didn't really pick up our album.

PIERCE-We have got fan mail from all over the place. England, West Germany, and stuff. I don't know what that says.

JEFF-We even got our first letter from Japan. And New Zealand, lots of mail from New Zealand.

UP-I NOTICED YOU PLAYED A BUNCH OF NEW SONGS (PRESUMABLY FROM THE NEW ALBUM) TODAY.

JEFF-We even got them played even more, but we realized we better play some of the older stuff until the album comes out.

UP-SOME OF THE NEW SONGS SOUNDED REAL DIFFERENT, LIKE "WALK IN COLD".

PIERCE-Eric's first song.

UP-THAT'S A LOT DIFFERENT THAN ANYTHING YOU'VE DONE BEFORE. JUST NOTICED THERE'S SOME BRANCHING OUT IN A COUPLE OF DIRECTIONS. LIKE "LIVE WIRE" IS A REAL AGGRESSIVE HEAVY GUITAR.

JEFF-Yeah, we sort of see certain groupings; kind of the "Roller Queen", "Peacemaker", "Live Wire", and maybe a couple of other songs fit in there. "Walk in Cold" and... well that is a little different, because I sing a little lower.

UP-AND THAT WAS AN ALMOST ALL COVER ENCORE SET.

JEFF-Sait. Just wait until tonight's show.

UP-YOU GUYS DON'T SEEM TO MIND SHOW-

ING YOUR INFLUENCES IN SOME OF THE COVERS YOU DO. ERIC-How do you know we're not poking fun at them?

UP-BECAUSE YOU DON'T BUTCHER THEM. JEFF-Well you know even the bands we were forced to grow up with, even though we think they're dopey now, there was something there. I'm talking about 15 year old bands like the Buzzcocks, Stiff Little Fingers, and The Stranglers.

UP-SO THERE'S A COUPLE OF DIFFERENT LEVELS OF COVERS YOU DO?

JEFF-Yeah. And we figure as long as we're doing them, we might as well do them good. So we've never actually tried to take a cover song and change it like some bands. I mean sometimes it works real good, but you have to have a good idea. Like I've always wanted to cover "Downtown".

UP-OTHER PROJECTS? ERIC, YOU WORKED ON THE PAINHEAD THING. HOW DID THAT COME ABOUT?

ERIC-Al Jorgensen just asked me. He said Ian Mackey would be in town, and did I want to play on a side of a record with him. I said I'd love to.

JEFF-John's working with a couple Chicago bands.

JOHN-Yeah, Shepal Stiffs and Certain Death.

UP-RECORDING WITH THEM?

JOHN-No, just showing them how to turn on their amps.

JEFF-Drinking their beer.

UP-I REMEMBER SEEING JEFF PLAYING BASS FOR BIG BLACK A COUPLE OF YEARS AGO.

JEFF-Those were the days (laughs)! JOHN-Nothing against you guys, but it seems we can't get through an

interview these days without the mention of Big Black.

UP-WELL, OKAY, WE'LL DROP THAT ONE (LIKE A FUCKING HOT POTATO!).

UP-WHY ISN'T THE SINGLE "VANILLA BLUE" ON THE NEW ALBUM?

JEFF-It will be a bonus track on the CD, with an extra 3 live tracks! A live cover of Stiff Little Fingers' "Suspect Device" will be featured on the album too!

CONT'D 9



Photo by Bonnie Graham

GODFATHERS



By Tim Stegall

UP—HELLO GODFATHERS! WHY DONCHA INTRODUCE YERSELVES SO I KNOW WHO I'M TALKING TO.

GF #1—I'm Kris. I play guitar.

GF #2—I'm Mike. I play guitar too.

GF #3—I'm George. I play guitar sometimes, but mainly it's the drums.

UP—(clucks) up severely for someone who claims to be a Godfather fan?

KRIS—PETE AND MIKE?

GEORGE—Pete and Chris!

UP—WHOO! EXCUSE ME PELLAS!

GEORGE—They're handling other interviews at the moment.

UP—(Dumbly, and feelin' that way) OKAY.

GEORGE—If you don't want to speak with us, we understand.

UP—KAW, THAT'S OKAY! I WANNA SPEAK TO YOU GUYS!

GF—(laughin') uproariously at the silly American rockpress scam suckin' up to them.

UP—I'VE BEEN WAITIN' FOR THIS OPPORTUNITY FOR A LONG TIME. 'CUZ I'M A BIG FAN OF YOU GUYS. I JUST WISH THAT I HAD A LITTLE MORE THAN FIFTEEN MINUTES TO SPEAK WITH YOU GUYS, BUT PERHAPS YOU'LL COME TO TEXAS AND WE CAN RAP OVER A FEW WATANUR-GES AND JOLT COLAS.

GF—Yeah, we're coming! through Texas!

UP—YOU GUYS STARTED UP ROUGHLY ABOUT '85?

GEORGE—That's right. Yeah.

UP—AND YOU'VE BEEN THE SPINOFF OF THE SID FRESLEY EXPERIENCE?

GEORGE—Not quite, just two members of the Godfathers were in the Sid Fresley Experience. Then we all got together and decided to become the Godfathers.

UP—WHAT WAS THE SID FRESLEY EXPERIENCE LIKE? I'M NOT SURE MANY PEOPLE HERE IN THE STATES GOT TO HEAR THEM.

KRIS—It was the same sort of basic idea, only it was more limited in it's approach and in it's sound.

KRIS—I liked them a lot. I was actually a fan of the Sid Fresley Experience before we got together. I went and saw them once at the Marquee in London. Actually, they were a very good group. But yes, they were quite limited, really.

UP—IN WHAT WAY WOULD YOU SAY THEY WERE LIMITED?

KRIS—I dunno. Their guitarist (chuckles) didn't seem to have much imagination. It was just like Steve Jones solos all the time, and that was it.

UP—SO THEY WERE MORE OF A BASIC FUNK ROCK BAND THEN?

KRIS—Or basic rock'n'roll. It's more of the fact that the Godfathers will try to use any sort of music. The Godfathers don't place limitations. Uh, we don't limit ourselves at all. If we want to do a particular sound, we do it. Any particular style of music, we'll have a go.

UP—LIKE THE PSYCHOTIC BUNCH YOU WERE TOTIN' WITH ON THE NEW ALBUM?

KRIS—It's right! Yeah!

UP—YOU'VE BEEN TAKIN' A LOT OF ACID? (laughter)

KRIS—No, not a lot.

GEORGE—Not that much.

UP—Not that much. Well, I dunno if we should be talkin' about your drug habits or not.

KRIS—We don't talk about your drug habits. But, no, the idea of those is that we wanted to create an album which had a very varied sound. Although we wanted a hard, excitin' rock'n'roll album, we didn't want it to be bang-bang-bang, one-after-another, all-soundin'-the-same-ec. We wanted to create something that you could listen to in it's entirety, one side after another, without sorta gettin' bored with the format.

UP—WELL, YOU'VE CERTAINLY COME UP WITH THE MOST EXCITIN' MUSIC TO COME OUT OF ENGLAND SINCE THE SEX PISTOLS.

KRIS—Thank you!

UP—IT'S HARD TO SAY. I CAN HEAR EVERYTHING FROM THE SMALL PACES TO JOHNNY THUNDER'S IN THESE. WOULD YOU SAY THOSE WERE INFLUENCES?

KRIS—Yeah! Definitely!

GEORGE—Huhh, yeah!

KRIS—I think you're right to say everything from there to... know, it's everything in between, as well.

UP—YOU'VE GOT SOME OF YOUR INFLUENCES FOR US?

GEORGE—An empty pocket, for example? (laughter) That has a big influence. Basically, right across the board, from blues music, from the twenties and thirties, right through to the sixties, the fifties rock'n'roll music, the sixties, the seventies, the glam rock era, the punk time, y'know, quite a lot of things really. Classical music even.

UP—Hmmm...

GEORGE—Crooners: Frank Sinatra, Perry Como...

KRIS—When I grew up, my dad was listenin' to Louis Jordan, and my bro-

Welcome To The Godfathers' Goon Show!

Wherein we discover such dark secrets as these Limer's footness as Prince and their featherbong anarcho tour, on which they'll wear spandex and Ben Jovi wigs. A totally useless interview by Tim Stegall.

Fact facts, folks: Musiswive, England's been deader than Hugo's braincells since about 1982 y' therabouts. I mean, all we've heard since then is a steady stream of synth player's imitations funk outta that rotten lil' nation. Or else neurotic guitar slingers that make ya wanna brain 'em with their own Fendens, just for inflicting their neuroses upon us via popular tong-And UK punkrock's been pretty stagnant, too, since the death of Godfathers. I mean, yeah, UK Subs've still around and still as rockin' as ever, and there's been a handfulla excitin' Britpunk angus over the years (Newtown Nervosis, the Iniquitous). But, for the most part, all that the once screamin' London punk scene's given us is awakin' to been glenbrain hardware, aka the Exploited or Ghid (otherwise known as Great Big Haircuts), or—as I once chanted at one of their shows: "GO BACK HOME!!!". Last rites indeed been served ages ago.

Well, you can feel good about English rock again. The Godfathers've come along to save us. From terminal tedium and remind us just how good loud, crushin' guitar chords feel. Probably the first band to fully digest their Sixties influences and make something for the Eighties outta them, the Godfathers big nose is the sound of mid-Sixties Brit rhythm crashin' violently into the reved-up Dollmakers of Johnny Thunders' Heartbreakers. The result is a sorta gonad-bum-punkrock variant that swings like vintage Motown. Neat, hard, and not at all watered-down, just like the gangster days they work in.

The Godfathers also happen to have one of the best secret weapons heard in ages within their ranks: saxmeister Kris Dollimore, a potential Wayne Kramer if there ever was one. Dollimore may look innocuous and cherubic, but the cat sprays hellfire guitar fury all over each and every Godfather track. 'Tis about time we had a REAL guitar hero walk among us again.

This interview was conducted over the phone in March of '88. Godfathers was available Stateside includes their latest tapes for Epic, Birth, School, Work, Death, and a compilation of all their early singles. Hit by Hit, on Lark Records. If one blast of "I Want Everything" doesn't hell yer soul and put yer puny life in order for ya, then there is no hope for ya. Go have a necktie party, dad!

ther was playin' the Beatles and the Stones as all the time. Then, when I grew up to my early teens, along came the Sex Pistols. It's sort of like a combination of all those things.

UP—WELL, THERE'S NOT BEEN MUCH OF ANYTHING EXCITIN' COMIN' OUTTA ENGLAND IN A LONG TIME, SO IT'S REALLY AMAZING THAT YOU GUYS'VE COME ALONG DOIN' SOMETHIN' THIS HARD BUT VARIOUS. AS YOU PUT IT, ARE THERE ANY OTHER BANDS IN ENGLAND DOIN' THIS SORTA THING NOW? OR ARE YOU PRETTY MUCH IT?

KRIS—Yeah, I think there's a lot more bands using, to coin a phrase, real instruments, these days: drums, bass, guitar, rather than sequencers or synthesizers. But I don't think there's any bands in England like us at all, no. Not that I know of, anyway.

KRIS—Yeah we haven't come across them if there are.

UP—THIS IS YOUR SECOND TRIP TO AMERICA. INITI? HOW DO YOU LIKE THE STATES?

KRIS—This is actually our fourth trip to America. And yeah, we love the states. We think it's great over here.

GEORGE—This is wet touring is all about, really.

KRIS—Yeah, big tour...

GEORGE—It's better than Belgium.

UP—Didja have some bad experiences in Belgium?

KRIS—No, we had NO experiences in Belgium.

GEORGE—No, none whatsoever! It's such a quiet, sleepy little country with nothing in it's history, nothing in it's future. It's just bland, bland, bland.

UP—I UNDERSTAND THAT YOU GUYS HAD SOME RIOTS GON' ON AT A FESTIVAL YOU PLAYED IN FINLAND LAST YEAR.

GEORGE—Yeah, there was 35,000 people there...

KRIS—All drunk by the time we went on. There were some people who I think... lost their patience. I think they ran riot through a local cemetery or something. Two people were killed at the festival.

KRIS—Cos we didn't do an encore.

UP—'CUZ YOU DIDN'T DO AN ENCORE. OH MY! NOW YOU KNOW THAT YA HADTA ENCORE IN FINLAND.

KRIS—Key! encorin' in Finland! (laughter) We wouldn't want anybody to get hurt.

UP-KO-That you're on a major label, has there been any differences between that and putting out yer records yourselves, as you did for A...
 MIKE-Yeah, we sell a lot more!

UP-HAS THERE BEEN ANY PRESSURE FROM CBS TO CHANGE YOUR SOUND OR ANYTHING WHATSOEVER?

KRIS-No, not at all, really. We released "Birth, School, Work, Death" as the first single in England, and it was our choice. I don't think it's been released here.

MIKE-Not yet.

GEORGE-I think it's out. It's out to you, innit?

GP-(general hubb)

MIKE-We're about to release "B.S., D." off the album as a single here. That was our choice for the single. We will still work with the same producers, we still work with the same artists. So, the album would've looked and sounded the same.

KRIS-And we've still got the same haircuts! (laughter)

UP-ANE CLOTHES, SAME TIES...

KRIS-Well, we've got new clothes. MIKE-Yeah, the record company's gonna make us wear spandex trousers and Bon Jovi wigs for the next tour, because they reckon our image doesn't go down too well in America.

UP-OH, SO YOU'RE GONNA OPEN FOR PISCEN NOW TOO, RIGHT?

GP-(laughter)

MIKE-That's right! Yeah! And then, we're gonna do a video gettin' on and off a silverline tour bus, as well! (laughter)

UP-YOUR VIDEO'S ACTUALLY BEEN GETTING SOME PLAY ON MVD, I MEAN MTV! HOW'S IT FEEL TO BE ON THAT MTN FIECK OF TV?

MIKE-(In exaggerated tone) Makes us feel like a breath of fresh air!

UP-SELL IT CERTAINLY IS A BREATHE OF FRESH AIR COMIN' ON AFTER BON JOVI!

GEORGE-Well, it stands out within it's own, our particular sound. The majority of videos on MTV tend to be bands seen hard at work, tourin' the states, lotsa tour buses, limosines, private jets, lotsa models having about backstage... We haven't seen any of this yet, but...

UP-Not that you wouldn't mind... MIKE-(Tryin') to maintain some sense of dignity) It's not really MTV's fault. It's just that that's not the bands give 'em. But... the bands all seem to do... they seem to think, "Oh, yeah! Let's do a video exactly like Bon Jovi! They sell a lot of records!" It's really weird. In fact we're learning from that and we hope to carry on doing things that are gonna stand out from the norm. We're learning just how set a lotta things are, and how much people want variety.

KRIS-I've never seen us on MTV.

GEORGE-Not on MTV in America. I've seen it on MTV in Europe.

UP-(Incredulously) They have MTV in Europe now?

GEORGE-It's similar to the American one, but probably not as gross, really. The presenters aren't as... (laughs)

UP-HADDAY A THINK OF AMERICAN MUSIC? TO THEM AN AMERICAN MUSIC THAT APPEALS TO YOU GUYS? ANY CURRENT BAKINS OR WHATEVER?

KRIS-Prince is great!

UP-(slightly shocked) Prince?

KRIS-Prince is brilliant. One of the best artists around, at the moment. A lotta rap stuff that's been comin' out of the states.

KRIS-Not was that group we saw on TV? Faith No More? They had a good single. I liked that.

UP-That's right! "We Care A Lot". Yeah, that was pretty good.

KRIS-Are they American?

UP-YES, THEY'RE FROM SAN FRANCISCO. KRIS-That was a good single. I don't know what the rest of their stuff's like.

UP-HAVE YOU HAD A CHANCE TO LISTEN TO ANY OF THE AMERICAN UNDERGROUND ANTS?

MIKE-Like?

UP-OH, LET'S SAY, THE LAZY COAGIRLS. MIKE-I guess not! I haven't heard of them.

UP-OR SONIC YOUTH?

GEORGE-The Lazy Coagirls, eh?

UP-THIS LAZY COAGIRLS ARE A BAND FROM CALIFORNIA, THEY'RE SORTA THE SECOND COMING OF FUNK ROCK. IMAGINE THE NEW YORK DOLLS, THE MC5, AND THE RAMONES ALL JAMMED INTO A BLENDER

AND TURNED ON REAL HIGH.

GEORGE-Sounds like real racket.

MIKE-Yeah.

UP-THERE'S STARTIN' TO BE A BIT OF A REACTION TO THE HARDCORE SORTA THING, THE 90 NFR THRASH STUFF.

THERE'S A BIT OF A REACTION TO THE CLASSIC FUNK ROCK MOVES TOO.

MIKE-You mean to get away from just goin' at ridiculous speed and sort of try to get some more rhythm and power back into it?

UP-Yeah, EXACTLY! AND USE REAL SONGS INSTEAD OF "PUCK REAGAN! NUCLEAR WAR! BLAH BLAH! BLAH!"

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NAKED RAYGUN

UP-SOME COOL STUFF IS COMING OUT ON CD; MISFITS, AND NOW THEY HAVE THE STOGES OUT TOO.

ERIC-Is there a story? I'd like to hear "Metallic KO" on CD! (lots of laughs)

JEFF-When we put out our CD, here's what I'd like to do: You sort of put your CD on, and the first thing you hear is "crackle-hiss... I always wanted to be on CD, because it's so permanent. You could give it to somebody in 100 years and it will sound the same. But I suppose that'll change the deal. (John balls to go work with Tippy, former Nam-Sized Action, on some stuff for the night's show).

JOHN-Feel free to put words in my mouth.

The band psychologists, FIERE and ERIC-John just hasn't been the same since he became a homosexual. John's repressing his extreme homophobia, Oedipus Complex, he refuses to be touched. I'll change the deal. (John balls to go work with Tippy, former Nam-Sized Action, on some stuff for the night's show).

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OR IS ONE PERSON DOING MOST OF IT? I NOTICED THAT JEFF HAD A PRETTY BIG PORTION OF THE SONG CREDITS ON "ALL RISE".

JEFF-Way too big a portion! No, everybody has been writing the new stuff. I only have like 3 songs on the album. It's real well spread among us.

UP-DO YOU LIKE IT BETTER THAT WAY? JEFF-Yeah. Everybody gets more satisfaction out of being in the band. They feel like they are participating in it, and they are.

UP-WHAT PERCENT OF YOUR LIFE IS THE BAND?

KAREN-90 %!

JEFF-At least 1/3. There's the day which I don't take home with me, and even at work I'm running to UG or the bank on my lunch hour.

Karen spends hours every day answering fan mail. She locks herself in our headquarters and spends hours answering all the fan mail.

FIERE-And there's interviews. ERIC-And photo sessions.

JEFF-It's a lot of work even to be puny. If you want any degree of success...

UP-HAVE YOU EVER THOUGHT ABOUT JUST DROPPING EVERYTHING AND GOING FOR IT WITH THE BAND?

JEFF-Yeah, more and more. You almost have to if you're going to put out an album a year, and tour every year. And where are you going to play? You try to play every place you played before, that takes 3 months, and even if you only go a year at a time, some people don't see you. On the east coast and especially on the west coast, they forget you in 5 minutes. I can see how these bands who are really big just get smaller between tours. Unless you come out with an incredible record. That's the only way that's why we didn't come out with another record for a year and a half since "All Rise". We think this new one's got some great songs, and some incredible mixing. (Iain Burrell produced a lot of it, and recorded almost all of it. The other guy, Larry Strum, he mixes house music in Chicago).

UP-ANYTHING ELSE YOU'D LIKE TO ADD?

JEFF-We like Minneapolis a lot! We want to come back after the album is out. It's the first town that we were really popular in besides Chicago. We've always liked Minneapolis and it looked today like it's gotten a lot better in the last year and a half. It seemed like then people weren't that excited, but today!

That night's show was even better than the first. I haven't seen that many bands do an entry show in a long time, and it's been even longer since I've seen that much energy and so many people having fun at a drunk show. And as promised they pulled out some real gems for the final stretch of the set, including: "The Cowboy Song", "The Boys Are Back In Town", "Highway Star", and a blistering version of the Buzzcocks "Lipstick on Your Collar", featuring Tippy on second guitar.

These guys have somehow managed to distill a little bit of everything good that's happened in music for the last 10 years plus. They rock UP like a ton of dynamite. It's their songs, like "Livewire" and "Peacemaker" crunch and blast like a pissed-off freight train. Yet, unlike most of today's "pimpin' bands, their music leaves you with an electric "oh, hey, come on, come on" happy and burning tunes for weeks after seeing them.

GANG GREEN

By Jake Kisely

Gang Green...Budweiser and Boston come to mind. And yes, it's true, Chris Doherty, the only remaining original Gang Green member and the dude I talked to, is eternally hung-over.

It's kind of funny. As I spoke with Doherty and perused the back cover to their new Roadrunner LP, "You Got It" (distributed by MCA!), I spied the tiny "Stop The Madness" anti-drug abuse campaign label that skirts the edge of every Roadrunner release. The irony occurs when you gander upward into the red eyes and pale faces of these four dudes in Gang Green, each burgeoning with beer. Then, in closing I ask Doherty if he'd like to add anything. "... pause... Nah, I'm too hung-over to come up with anything right now."

Anyways, I spoke with Chris just after Gang Green got back from a European tour with the Circle Jerks, visiting London, Belgium, Holland, and Germany, and other such places most American punk bands don't even dream of.

So, without further ado, ROCK THE FUCK OUT!!!

UP-HOW DID YOU END UP HOOKING UP WITH ROADRUNNER?

Chris Doherty-I don't know. That's a question I get asked a lot, but I think just because they're nice guys and they treated us pretty good.

UP-DID YOU ACTUALLY HAVE A CONTRACT WITH TAANG! RECORDS?

CD-No, we never contractually binded to Taang! at all. Actually, I helped start that label. So we're just movin' on to bigger and better things.

UP-WHO'S IDEA WAS THE SKATEBOARD SHAPED PICTURE DISK?

CD-Actually, it was Ray, the owner of Roadrunner.

UP-SO IT WASN'T HARD TO CONVINCE THEM TO DO IT OR ANYTHING?

CD-No, they were fully behind it. It was their idea.

UP-HOW ABOUT THE RAMP ON STAGE?

CD-Yeah, in the video. That was our idea and we built the whole set ourselves.



Photo by Bonnie Graham



Photo by Fran Jahn

UP-ARE YOU BRINGING THAT ON TOUR?

CD-No. There's no way we could "cause most the clubs we're gonna be playing at are gonna be—you need a fuckin' massive stage to do that. We rented a hockey rink to film that video. It took a lot of room.

UP-IT'S BEEN ALMOST EIGHT YEARS NOW, HOW DO YOU THINK YOU'VE LASTED SO LONG?

CD-I preserve my youth by drinking lots of beer.

UP-YOU'RE ENBAINED?

CD-Yeah, exactly.

UP-THE BAND IS JUST AS ENERGETIC AS IT WAS IN THE BEGINNING.

CD-In the beginning we were just fuckin' around. I think now we really have our shit together. We know what we're doing and we know what we wanna do, and that's just keep playin' and making records. And still have a lot of fun. We have a fuckin' ballet in it.

UP-IS THIS LINEUP GONNA LAST?

CD-Yeah, definitely. We really feel happy and comfortable.

UP-WHY DID THE OTHER LINEUPS TEND TO DISBAND OR WHAT?

CD-Well, the original lineup, those kids just went their different ways after they got out of high school. Then, when we had the two brothers (Chuck on guitar and Toe Head on bass, -Ed.) in the band, we just didn't get along. They were real assholes. The guitar player we had, Tony (Nichols), he's in another band called Meliah Rage and they're happenin'. They're a real cool band and he was just kind of temporary. But now, with Fritz (Ericson), the guy that played on the album, it's a really rockin' unit, really tight musically and as far as friendships go, everyone gets along very well.

UP-IS GANG GREEN WHAT YOU WOULD CALL A PARTY BAND?

CD-Oh, yeah, exactly. In fact, I'm suffering from a two-day hang-over. I kicked it yesterday by getting really fucked up until nine o'clock this morning. And now I'm feeling worse 'than I did yesterday.

UP-WOULD YOU CALL GANG GREEN A HUGE BAND OR A ROCK BAND?

CD-Oh, punk rock, I don't know. I know the punk thing is still there and I know there's a metal edge to it now and I think definitely the rock thing has always been there. I don't know. It's hard to describe.

CD-WHAT DO YOU THINK ABOUT BREAKING

INTO THE METAL SCENE, GETTING ON ROADRUNNER? YOU'RE PROBABLY GETTING PANS YOU'VE NEVER HAD BEFORE.

CD-Yeah, I think it's totally cool, I mean the more the merrier. The more people that I drink beer with, I guess the better off you are. You don't feel as lonely at the end of the night.

UP-CAN YOU EVER FORSEE YOURSELF TOURING WITH A MAJOR METAL ACT, OR BEING SUPPORTED BY A METAL ACT?

CD-Sure, I'd love to. I'd love to hit the road with someone like AC/DC or Metallica.

UP-WHAT'S NEXT AS FAR AS RECORDS OR TOURING?

CD-Buring March we're gonna be doing short weekend swings around the northeast. Right after the beginning of April, we're gonna head out on a major U.S. tour. I can't wait to make the next record, 'cause the songs are gonna be a lot better than the ones on this one. Most of the songs on "You Got It" were written within two months before we recorded the album. And so our writing has still kept going and I think it's gotten better. We just write better songs and are playin' together better.

UP-"YOU GOT IT" IS STILL PRETTY NEW, BUT DO YOU HAVE ANY TENTATIVE DATES FOR THE NEXT RECORD?

CD-I'd probably say next fall. Some-thing around there.

UP-HOW DID YOUR TOUR OF EUROPE GO?

CD-It was fuckin' unbelievable. Us and the Circle Jerks went over, so it was definitely quite the fun time.

UP-I HAD HEARD YOU WERE TOURING WITH THE CIRCLE JERKS, BUT YOU WEREN'T WITH THEM HERE.

CD-We were just in Europe together. In America they have their thing and we have our own thing, y'know. But over there it was good for both of us to break ground.

UP-YOU'RE STILL DRINKING BUDWEISER AFTER TASTING THE GOOD STUFF OVER THERE?

CD-Yeah, I was really digging Grulich in Holland and I came back here and I ordered a couple and they sucked. Ya go over there and drink the Budweiser and it's fuckin' horrible. Then they'll tell you Budweiser sucks, and it's like, "Yeah, it sure does over here." But in America Bud is... what else?

UP-IS THERE ANY CONNECTION BETWEEN

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SOCIAL DISTORTION



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STICKY
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Genocide



By Jake Wisely

UF-What category of music would you be in, if one at all?
Bobby Ebz-Geez (laughs), really none. We're just kinda staggering around.

Can you believe it? GG Allin and Genocide in the same issue! B.F.D., right? Well, it may seem a little more ironic when you consider the parallels. Besides the fact that GG and Bobby Ebz, Genocide's vocalist, are good friends, Genocide is just nearly as perverse as GG. Instead of being a circle of friends, it's more like a circle of sex, drugs, violence, and rock'n'roll. "He's my fellow abuser of women," claims

Ebz, referring to the infamous GG Allin.

Even though Genocide is soon to be as infamous, they do have some tact. When asked if their shows are as offensive and shocking as GG's, Ebz replied smugly, "Certainly not, nor do we make any effort to make them that way either."

UF-What are your live shows like?

BE-What are they like? They're interesting. It depends on how much we've been drinking.

They do, however, make sure it's an exciting time. "We stick out like a sore thumb wherever we go," claims Ebz.

Their latest LP, and in fact their first record all together, "Submit To Genocide", is a battery of post-punk cum glam cum thrash metal dragged through the gutter. It's mandatory. When asked if their label, New Renaissance, had anything to say about cutting back on the shit-fuckn'cluts, Bobby replied, "They've been totally cool about everything." This makes me wonder if bad language is a good selling point, and I'm betting that it is.

UF-Why do you guys choose to write about such shocking things?

BE-(giggles) These are the things that are part of my daily life.

UF-What about a song like "Live To



Puck-Puck To Live?"

RE-That's an anthem for our whole generation. Pepsi ought to be taking that one pretty soon and endorsing us.

Even though Ebz didn't directly admit that the likes of Alice Cooper and Iggy Pop influence him, they are a couple of his favorites and quite obviously may have played a role in his dementia. In fact, Ebz's pose on "Submit's" back cover is extremely Iggy in style. "Of course I have a much better phisique," claimed Ebz. "And he ain't got no tattoos either over his nipple."

This brings me to another point. Bobby's tattoo is an encircled thick-lashed eye. Some of you that have seen the album might have been curious as to what that specific emblem (which is visible in about twenty-three separate places on the record's jacket and insert) meant. "It has no significance. It's just a logo for the band. There's no deep dark meaning behind it. So much for that point."

Genocide, together now for about two and a half years, was signed to New Renaissance via their demo. The label plans to release an EP picture disk sometime this summer (hopefully) and a tour might coincide. I wondered what would be displayed on the disk, but should've guessed. "We're pretty egotistical, so we'll probably want our pictures on it," said Ebz as a matter of factly.

Genocide could be in the forefront of what I would call "The New Age of Glam", vulgar and violent, but then again, maybe they're just sick.

GODFATHERS

MIKE-Yeah, yeah! American punk sort of is. It's way quite badly, didn't it?

UP-YEAH, AND IT STARTED TO GET THAT WAY IN ENGLAND TOO, WITH STUFF LIKE GEM.

MIKE-Yeah, but I don't think they sold that many records, in comparison with the American stuff. They don't have as big an audience. You mentioned Sonic Youth. Me and George really like "Starpower" by Sonic Youth.

GEORGE-The only thing of their's that's good or worth listening to, in my opinion.

MIKE-I've seen them live a couple of times, and there'll be two or three times in the set where they sound really awesome, and most of it'll be a dirge.

TIM-They're really amazing. The idea of takin' these cheap guitars and jamming screwdrivers and stuff into 'em, then runnin' 'em through tremendous Marshall stacks and comin' up with the different textures they got. That's totally amazing.

ERIC-Actually, I saw Sonic Youth once a couple of years ago. I was really impressed 'cuz the guitarist with the floppy hair smashed 'is guitar on the first number. I thought "Oh, yes! It's gonna be great!" But it wasn't really.

UP-SO TELL ME ERIC, HAVE YOU SMASHED YOUR GUITAR YET?

ERIC-Now, not yet. I can't afford it at the moment.

MIKE-You're waitin' for the sponsorship deal.

TIM-Well, you've got the Mod suits on. You could very easily become the

early Who.

GEORGE-I'm wearing a Union Jack jacket at the moment, actually. As I'm speaking to you.

MIKE-I think you should study your fashion manual, actually. Suits, they are; mod, they are not.

UP-NOT REALLY, HUH?

MIKE-No, no, there's a very specific style for a mod suit, if you check it out. It's an Italian cut with... GEORGE-three buttons, ticket pocket... MIKE-Ticket pocket on the right hand side.

ERIC-I used to have one, actually. During two-tone (1976-79 British ska revival).

LEAVING TRAINS

Record labels are doing their best to lay down and hope the antics of the P.M.R.C. and like-minded folks won't affect their profit and loss statements too much. With this sad state of affairs in mind, it's good to see one of the rock underground's premier labels use such a nasty, yet subtle, approach to show just how silly a whole bunch of folks with little on their hands and minds, can be.



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BOOKS

BABOON DOOLEY ROCK CRITIC!: BABOON GETS AHEAD IN LIFE.

by John Crawford

Many of you have seen a Dooley comic strip before, whether it was in these here Festering pages or the myriad of other publications John Crawford's deadbeat character has appeared in. Baboon Dooley is a classic, and in many ways a sockery of the punk scene and it's various social factions, and by God if it isn't 99.9 % fact (though us types don't like to admit it).

Those of you familiar with the tooning of R. Crumb, the man whose heyday was in the '60's, presenting comic relief for wacked hippies, will find comfort in Crawford's work, that is if you're "inside" the punk scene. Crawford is the to the punk scene what Crumb was (and still is) to the hippie scene. In fact, it may've well been God himself condoning Dooley when R. Crumb said this of Crawford: "An astute clever fellow tuned into our times most keenly."

I've been waiting a long time for a book of Baboon and now that I see it, it's incredibly impressive. 250 pages of classics from recent ages with stage-setting introductions by Bob Black, Byron Coley, and the Church of the Subgenius! Rev. Ivan Stang. Multi-colored and perfect bound, "Baboon Gets Ahead..." is worthy of a plastic bag post-reading (Ooooh!). This available for \$9.95 from Popular Reality Press/PO Box 3402/Ann Arbor, MI/48106

-Jake Wisely


BUY THIS TOO.

by Pete Wagner

A sequel to "Buy This Book", Wagner uses his great comic ability to spread the word of the 1999 Brain Trust (where they have no members, only leaders). The Brain Trust, for common understanding, is similar to the Church of the Subgenius, providing political and social satire for the masses. Wagner is also staff cartoonist for City Pages, the weekly newspaper of the Twin Cities where his biting political humor

has brought him under fire (literally!) more than once. "Buy This Too" contains something to insult everyone, but if your sense of humor allows you to take it in stride you will laugh very hard. Wagner is extremely talented and deserving of your support, so don't hesitate to get your autographed copy today! \$7.95 from Pete Wagner/PO Box 14009/Dinkytown Station/Mpls., MN/55414

-Jake Wisely



We can kill you.
But don't worry.
We won't.
Because we like you.
We really do.

The Brain Trust
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KOMADIC UNDERGROUND #6-\$1.00-7 Seconds, N.I.A., Doughboys, Justice League, and more. Recommended. Brad Signal/900 P St. R.W., #532/Washington D.C./20006

FLADIANISM #3-.44¢-Norbid Curiosity, along with various commentary. 11 Washington Ct./Saittown, NY./11787

OLIO SAFARI #2-\$1.00-Cool art, literature, poetry, etc. Carleton College/Northfield, MN./55057

DUPLEX PLANET #27-\$1.00-Humorous and touching tales, dialogues, etc. from old folks. PO Box 1230/Saratoga Springs, NY./12866

TELISTED INKAGE-\$1.00-Pages upon pages of great comics from Ace Backers. Very funny. 1630 University Ave., #26/Berkeley, CA./94703

TURN AROUND #3-.50¢-Photos along with commentary and dialogue. Xerox, but still decent quality. 1108 Chickasaw/Silver Spring, MD./20903

SOUND CHOICE #9-\$2.50-Sig and thick mag devoted to independent music and the cassette revolution. Very informative. PO Box 1251/Ojai, CA./93023

BAD KEMS #7-\$1.50-Reagan Youth, DOA, Jello Biafra, and lots of cut and paste punk graphics. Packed with tons of other stuff. Box 2, 125 E. 23rd St., #300/New York, NY./10010

ALIEN DISTANT KHORES-Poetry and scribbly art. Same address as above.

AMERICAN TRADES-Essentially just a mini sized version of the above. Same address.

N.Y. NEW YORK-An interesting piece of mini literature. Well worth the stamp or so it would cost you. Luke McGuff/10 Box 360/Eplie, MN./55403

FRANK-\$1.00-Xerox zine with the 'Wild Ones', Phantoms, and various info. PO Box 176/Cooper Station/New York, NY./10276

COSSLEY YOUN #1-.75¢-Gonic Youth interview along with lots of commentary geared towards Gerard-type stuff. Cool anyway. 1751 Jroxtion Ct. #1/Houston, TX./77005

DESPERATE STATE #5-.75¢-Slap Shot, AOB, Insted, BPD, the lead, Fire Party, all fairly short. Good bands though. 656 Swatara St./Hummelstown, PA./17036

IRIFUD-#2.00-Good opinions and articles in this zine with tons of tiny, tiny print. head. Chris Stig/11-anon/714 Shady Ave./Sharon, PA./16146

BROUHAHA #6-\$1.00-Diverse contributions from everywhere. Includes art, poetry, music, etc. PO Box 152/Honolulu, HI./96810

JET LAG #20-\$1.25-Alex Chilton, Angry Samoans, and tons of record reviews and live reviews. Recommended reading for diverse listeners. 6419 Halla Perry Rd./St. Louis, MO./63147

SECONDS #4-\$1.75-Dick Nantobas, Clive Barker, Mark Mothersbaugh, Ronnie Montrose, Israel Adkins, Dave Alvin, Stryper, DCO, Gpal, Hugo Largo, Leaving Trains, Telonious Konster, and tons more. Again, recommended for those with diverse tastes. PO Box 251/Struyvesant Station/New York, NY./10006

BLAZE PAPER #6-\$1.50-New with a full color cover, includes interviews with Burphy's Law, Red Hot, Jendy C., Butholies, as well as

reviews and lots of comix. 405 S. Washington St./1101 #212/Sa Diego, CA./92103

KON STOI BANTIE #14-\$1.50-Tsang!, Remembrance, Tinsour Jr., Jusy Gajere, Panther Burns, Ky Dad To Head, plus reviews. Good reading in a good layout. 16700 S. 94th Ave./Grand Park, IL./60462

UNIVERSAL SATIRICAL ASSOCIATION #5-stamps-A very welcome notion. Mike Lazuka prints your ad for free. Includes indie bands, labels, zines, etc. Check it out. PO Box 526200/Chicago, IL./60652

SEE HEAR CATALOG-\$1.00-The best zine catalog available, which also includes books, slick maps, and other merchandise in the musical realm. 59 E. 7th St./New York, NY./10003

FLUORESCENT CONDOMS #7-.75¢-Xerox punk rag with 61, Fluorescent Condoms, and reviews. 3343 Connor Rd./Downers Grove, IL./60515

CHERUBED #11-#17-\$1.00-2o Trend, The Shakes, plus reviews and other commentary. PO Box 1067/Oxon Hill, MD./20745

CAROLAS, INC.-stamps-An interesting literature zine with some good stuff about the piece together layout. Worth a read. 360 Madison Ave./Albany, NY./12210

WET #1-#1.70-Blaming Lisa, Angry Samoans, Japanese, Laughing Hyenas, and tons of reviews and commentary. 1 Julian St./Norwich, CT./06360

INK #10-#15-\$1.50-Replacements, Dead, Mr. Black, Jo Bannacuss, Ronny Cole, and more behind a three color glossy cover. High quality mag with good articles. 4563 Harmon Way/Los Angeles, CA./90006

RED #4-#5-\$1.75-Tabloid style mag with flowing lips, phantoms, fire,

UNIVERSAL CONGRESS

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Universal Congress Of. Rising like a worldly snake from the ashes of Saccharine Trust, Joe Baita the man who evokes the true "Boo" spirit just standing around, punches his "Universal Congress" right into his brain. The Congress will simultaneously pull your head apart and put it back together just right. The two songs on this loving record are a must for all fans of masterful guitar playing. SST 180 (LP/CA \$7.50)

LOCAL BANDAGE LOCAL BA

records, and a ton more, plus tips/
Census flexi, it box 7223/Albany,
NY, 120083

7223 HAT-3 KUBS #4-15-Small
hand-written reviews zine worth the
price. 1811 Neck Rd./Brooklyn, NY/
11220

4 ALANA CHAMP #1-25p-New Xerox
zine with two pages of reviews,
live and vinyl, as well as a Cows
interview. Box 10578/Apt., NY/
55440

OCYRAST #4-22.00-Mull color glossy
cover with Tom Waits, Flaming Lips,
Marianne Faithfull, Time Spiders,
That Petrol Emotion, Volcano Suns,
Balancing Act, and much more. Very
recommended. PO Box 10852/Severly
Hills, CA, 90213

OCYRAST #13-35-4 cool mini-
comic featuring the well-known
stickman in "Gone Fishin'". Not
Available Comics/Box 5803/Raleigh,
NC, 27650

LAURENCE #1-36-31.00-AP-zone,
Glass Eye, Screaming Trees, and
more. 8 Winfield Cr./Little Rock,
AR, 72205

SHARD-22.00-Cool crossover zine
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It's old news to most of you, but
for those of you who don't worship
the miasma of music we Minnesotans
like to call Minneapolis, Hunka Da
has disbanded...Well, "Hunka Da
Fear" LP is hot and out...Blind
Fury has added former Powermad guitar-
ist Bill Hill to their ranks in an
effort to strengthen their sound
and...considering the studio...
Powermad's "Absolute Power" LP will
be out soon, with cover art by Ed
Repka (Megadeth's "Peace Sells...",
Circle Jerks' "W!", etc.)...Distur-
bed have signed on to Channel 63
Records, and their "Disturbing The
Peace" LP is due accordingly...
Avatar has released a promising
four-song demo entitled "Sadistic
Trump"...Progressive hard rock out-
fit Offender came out with their
"While In The Basement" demo a
while back and are kicking in on
the live scene...Let it be record
scene is doing their part by hold-
ing free shows weekly in their
shop. Call for a schedule: 339-7439.
...Other Minneapolis bands to look
out for (and by no means all) are
these: Blind Approach, Kublai
Khan, Halo of Flies, TVEG, Cows,
Blue Hipsos, and a ton more.

THE COUP DE GRACE by Jake Wisely

When you think of Minneapolis, I
can almost guarantee it that heavy
metal is not the first thing to pop
into your mind. Rather, Prince, the
Ramones, or Coldplay might seem
more realistic. Well, there's a few
people who are out to change that
stereotype. Whether it be by way of
record, live shows, or written
word, Minneapolis is soon to sur-
pass (at least in quality) those
meccas of metal we refer to as San
Francisco and New York. JUST YOU
WILL SEE IT!

There's none more equitable a say-
ing than "The Young Shall Overcome",
especially when speaking of The
Coups de Grace (koo de grace),
Minneapolis' most recent metallic
merit, born into overwhelming popu-
larity before they had even
reached their third live show. Con-
sidering the Coups' highly original
and technical thrash approach, not
to mention their extreme enthusi-
asm, it's easy to see why they've
broken out so quickly.

Jim Hecherle is the spirited
frontman on vocals and guitar,
while Steve Wrensch rockets through
most of the solos. Kurt Gillispie
provides vital power on the bass,
reinforcing the guitars and often
pulling away for his own chops, as
Chris Westling lays down his ener-
getic Pert-like blast on drums.

The fruit of the Coups' four-piece
effort is embodied in their raging
live performance and is recently
captured on 24 tracks in the
form of a four-song demo, entitled
"Bombs Away". Indeed, The Coups de
Grace lets us rip with "Bombs Away",
"Bombs Away", "The Prophecy",
and "Society At Large". Four tunes
of this caliber is rare for a band
still so new.

As I'm listening to "Bombs Away",
I think you'll agree that The Coups
de Grace are definitely well above
average and have tapped the poten-
tial that a band needs to be suc-
cessful. They intend to keep ramp-

ing full-bore, constantly scripting
new material and hitting the live
circuit with intensity only touched
on within the tape. DON'T FORGET
THEIR NAME!!

SOILENT GREEN by Earl Root

People do things for the strangest
reasons sometimes. Some follow their
instincts and others follow the
herd. Let's others lead their own
pack and still others wallow in the
refuse of that pack. I really don't
know where to put Soilent Green at
all. For being together for such a
short time doesn't help me much ei-
ther. I know from listening that
they have the right idea, ya know,
but I still can't put my finger on
it. Their obvious influences being
SOD and Voï Vod aren't helping me
either. Although the recording qual-
ity could be better, the future
looks prosperous for this group of
slam bangers and head thrashers. If
Bill spend its your fix, pick their
demo up and bash and see the movie
with Charleton Heston. Even if they
didn't name themselves after it,
it's a pretty cool '70's movie. A
bub overpopulation and food supply
shortages. You may understand where
they are coming from and if you do
...call me. I could sure use the
help. c/o Tony Zoff/1405 Granada Rd.
N./St. Paul, MN, 55119

CAL BANDAG

GANG GREEN

TAANG! AND YOU GUYS RIGHT NOW, BE-
CAUSE THE FIVE GUYS YOU HAVE
ORDS ON THERE? IS ROADRACER TAKING
OVER THE RIGHTS ON SOME OF THOSE
RECORDS EVENTUALLY?

CD-No, I don't think so. In fact, I
think we're gonna put out a record
with Taang! It's gonna be a 12",
with a few songs from "Boston...LA"
and stuff from other sessions
around that time that I just have
tapes of kickin' around. It's gonna
be like a collector's type thing.
UP-NO ROADRACER'S BEING PRETTY COOL
ABOUT...

CD-No, I haven't told told 'em about
that yet.

UP-HO'S "YOU GOT IT" BEEN SELLING?
CD-I don't know. It was supposed to
come out in stores yesterday (2/8).

I don't even know if it did.
UP-GOD, I COULDA SWORN IT WAS OUT.
I'VE HAD IT FOR SO LONG.

CD-Yeah, that's what a lot of people
are saying. It just kept getting de-
layed. It's been ready, obviously,
for a long time, but it got picked
up by NCA, who's distributing it
now.

UP-Of, A GOOD DEAL FOR YOU.

CD-Yeah, it is and that's been part
of the delay. We really just want to
make this record happen.

UP-GANG GREEN REALLY
HASK? I CHANGED THAT MUCH. IT'S STILL
GOT THAT GREAT ROUGH EDGED SOUND.
WHAT DO YOU SEE AS FAR AS PROGRES-
SION FOR THE BAND?

CD-I think we're just gonna keep
playin' and keep writin' songs and
see what happens. We're not really
worried about getting out there and playin' these songs
that we have now.



BANDAGE LO

RECORDS

THE TEN HIGHEST LEVELS OF INTENSITY



BALANCING ACT—Three Squares and a Roof LP

It's really tough to find a band that sincerely believes in what they're doing but doesn't alienate the rest of us. Most bands will cater (or limit themselves), at least to some extent, to a certain musical style, and many just plain baffle the listener with philosophy or technicality. It's hard to say what I mean, but "Three Squares..." is almost a perfect record in the face of modern music. Balancing Act guitarist, Jeff Davis, describes their sound best: "Folk music comes in a lot of different shapes and forms, and in a sense this is folk music, but I think our influences are a lot broader than that. We love a lot of punk, and pop, and blues, and The Beatles. Without consciously trying to be eclectic, we've created this blend that's unclassifiable. PRIMITIVE MAN RECORDING COMPANY/100 Universal City Plaza/Bldg. 422/Universal City, CA./91608

BIG DIPPER—Heavens LP

Absolutely some of the most masterful pop tunes ever written. Big Dipper has provided a beautiful LP, raging with incredible hooks. "She's Fetching", "Man O'War", and almost the whole of side two have the most memorable and catchy lyrics and choruses I've experienced. I literally cannot get them out of my head; I dream them. The lighter side of power pop, with a ton of reference to the Stones, but almost folksy. Brilliant, and definitely a necessity. HOMESTEAD/PO Box 570/Rockville Centre, NY./11571-0570

DINOSAUR JR.—EP

Dinosaur Jr. ain't no punk rock band 'tall. Nosireebob, they's jeet the world's loudest folkrock band, louder'n even Neil Young and Crazy Horse. In fact, Dinosaur Jr. just

might be Motorhead ('r at least the Blue Cheer) of folkrock. On their eponymous EP, these stoneage cave-tunes churn out two originals that have guitars with some serious distortion. Your average Billie North testimonial, then proceed to strange Pete Frampton's "Show Me The Way". If any of the 1970's most pudlian figures deserves to be strangled, it is Frampton. Those gildang teeth and his wanky guitar distortion certainly made 1976 very unlivable for me (until the release of "Ramones" that is). But in the process of givin' Prampybaby his just desserts, Dinosaur Jr. actually manage to make a rockin' lil' toe-tapper outta that accursed ditty!!!! Is that genius or NOT??? SST/PO Box 1/Lawndale, CA./90260
Tim Stegall

GAYE BYKERS ON ACID—Drill Your Own Hole LP

I've got to admit, the Brits are damn righteous in popularizing this slab. You bet the Bykers rock, right between psycho Hendrix, the best of Poets, and a Vietnam flashback. Heavy on the wah-wahed git riffin', and behold incredible production. Definitely the psychedelic for our times, modern that is. Always a lot of melody and hooks, not something you'd expect after seeing the loud splat of a cover. CAROLINE's Crosby St./New York, NY./10013

FAGANS—Live: The Godlike Power of The Fagans LP

I guess there's kind of a punk rock revival going on. A lot of folks have seen how hardcore is generally spinning it's wheels, so they're heading back to ol' reliable, the roots. The late '70's produced some incredible stuff, thick bar chord guitar rock put to a rapid rhythm with vocals reminiscent of the "tastes great, less filling" commercials. The Fagans are as viable a

candidate for being the forefather as any band, so we'll blame Treehouse Records for helping to prod on this recent surge of interest. They've released six separate reissues, previously unreleased, new, old, studio, live, etc. records, as well as making available two original Drome labels ("Sons of Fide" records has also released a single). Anyways, "Live..." is definitely one of the best from Treehouse, and obviously it's live. I'm certain you don't need a description of true punk rock, so let's just say, buy it. THE SQUAD/box #0637/N/Pls., NW./5540P

POWERMAD—Absolute Power LP

By now, most of you familiar with Pester or Sheet Metal Magazine, are used to my raves about Powermad, hailing them as one of the best speed metal outfits in existence. This album will mark the true beginning to their contention for metallic fame, though they are the local favorites already. "Absolute Power" contains five "Mad songs new to the studio, while "Nice Dreams" and "Plastic" return from their Combat Bootcamp '12", in new blow-away form (emphasizing Todd Haug's guitar virtuosity). Also, "Slaughterhouse", "Absolute Power", and "Fallsafe" assure from their extremely popular "Absolute..." demo. Their technicality and articulate playing will absolutely amaze any music fan.

RED HOT CHILI PEPPERS—The Uplift Mofo Party Plan LP

I suppose there's just no more putting it off, I'm forced to come up with the words to describe this LP: "It rockin', fuckin' fuckin' ass as the last, snap, hip-hop, wah-wah, twank, crank, pluck, and swank hard rock rap-a-la-Clinton and beyond. Punk is their attitude, and they hook ya with the hooks and stompin' rhythm section. Heavy as metal, but articulate like micro-hip technicians. Say fuckin' cool. B.I./1750 N. Vine St./Hollywood, CA./90028

SAVAGE REPUBLIC—Live Trek 1985-1986 double LP

If nothing else, Savage Republic has been doing this a lot longer than the thousand or so noisy experimental groups on vinyl, but there is something else, a lot of something. We'll start with appearances, considering you see a record before you listen to it. The Starkman and Son (their label) has consistently dealt releases with incredibly beautiful jackets, setting the mood for the music. In the case of "Live Trek", we also have the bonus of a centerfold showcasing various attractive postcards announcing the live shows and tour dates contained in these LP's. Savage Republic creates moods that the Cure tries to mold, but can't, even in the studio. This slew of live instrumentals flows from track to track with melody over abrasion and leaves my head swirling, even without stereo effects. Highly recommended. NATE STARFMAN AND SON/FUDDA-KENTAL/PO Box 2309/Covington, GA./



GAYE BYKERS ON ACID



30209

VERBAL ASSAULT-Trial LP

Every once in a while, a hardcore record surfaces that defies all traditional musical aspects of punk rockness. "Trial" is one of them. It'd be nearly impossible to list all the aspects of this LP that inspire me to shout, but let's start with the guitar. The guitar. Pete Chromiel is the soul of VA's music. He rhythmicates, melodotates, and crunthates (not necessarily in that order) all over this vinyl, driving what seems to be a Les Paul like one might ride a leopard. Let us now focus on the songs. The songs. They are written, arranged, orchestrated, produced, etc. (not necessarily in that order) with hooks, curves, caves, and punches. They are amazing, and they are punk! File under "Puck Yeah!!!!" GIANT/PO Box 570/Rockville Centre, NY, 11571-0570

VOLCANO SUNS-Bumper Crop LP

Between three guys, the best incarnation to date, Volcano Suns creates more swirling power than ten heavy metal quartets and twelve Luciano Favoratti's put together. Thundering bass fronted by one crunch of a guitar create the seething backdrop for the layers of guttural vocals. My room is literally rumbling under this tremendous blast, so I'd better turn it up... My mind was blown the first time, and it just kept getting blown. HONK! 1/11 Box 17/Rockville Centre, NY, 11571-0570

RECORDS

SATAN-Suspended Sentence LP

With a name like Satan, it's easy to toss this record aside with all the other dime-a-dozen thrashers so apparent these days. First of all, Satan is not a thrash (let alone death) metal band, and "Suspended Sentence" proves this all too well. In fact, if anything, they are an extremely talented, highly underrated conglomerate of technical speed, plodding Sab-metal, and guitar rock, strung tightly by highly reserved appropriate production. Whether they are Satanic or not is of no consequence, they are great at what they do, and even original, if not downright enthralling. SPV/STEAMHAWK/PO Box 56 65/3000 Hannover/Hest Germany

COMS-Taint Pluribus Taint Unum LP

Much more experimental than I had anticipated, if not altogether tense. Being a Minneapolis band, I suppose I expected something much more cohesive, though these beguiling tunes are far from lacking in structure. Periodically they reach a point of basic three-chord persistence, and if I didn't know any better, I'd call them punk rock. But let us first examine the erratic tones here and there from what might be called a horn section. Okay to a certain extent, but not beyond melody or great transparent production for that matter. THREE-HOGS RECORDS/10 Box #0037/Nple.,

NN, 55408

TWA-Beach Party 2000 LP

I'm very tempted to really dig this LP, for good reason. TWA are a thumping, crunching, rocking punk rock band with a ballsy guitar sound. They keep away (purposefully or not?) from deeper subjects, and instead hunk through fourteen very thick punk agreeables. Nothing particularly different, impressive, or incredible separates TWA from their more popular counterparts, except their brilliant cover illustrations, and maybe a bit smoother production (but even that isn't necessarily true these days, now that many-a-punk-rock-band has discovered good production). I do recommend this LP. JIN/ROCC/INDEPENDENT LABEL ALLIANCE/PO Box 594K/Bay Shore, NY, 11706

ANGST-Mystery Spot LP

I've always considered Angst the alternative answer to folk music, and "Mystery Spot" still holds this true. With a barely dissonant, monotone, bang-bang rhythmic sound, brought out very much in the production, Angst begin to resemble what the Violent Femmes aspired to. Angst could also be what a more acoustic Husker Du would sound like, but avoiding comparisons, they are a trio with a soothing sound and serious views touched on a lot, and a little in the wonderfully odd vocals. SST RECORDS/10 Box 1/Lawndale, CA, 90260

FRESHYLAND-7"

This trio from Athens bulldozes their way through power progressions. Strangely, something sticks

with you. I think it's the melodic nature of the vocals, but I wish he'd blow his nose before he sings. MUSTANG RECORDS/PO Box 1544/Tuscaloosa, AL/35403

Billie Sizely

ALWAYS AUGUST- LP

Behind the beauty we call this record's album cover (in watercolor!) is music I've quite likened to, but I don't like the Grateful Dead. Always August seems to draw a lot of influence from the Dead, even though they're from Virginia, but let's just say they groove a lot more. The expanse of horns creates a wonderful effect, pulling more towards basic jazz, but the guitar often gets trippy, though not as if the actual player is tripping, get it? Incredibly light and fluffy jams, with a bit of dissonance just to make sure it's alternative music. SEX RECORDS/PO Box 1/Lawndale, CA/90260

POKEANSKO-Iad/Revenge 7"

What is there to say? Kemeansko is the hottest Canadian band to ever be called punk rock! They literally bellow energy and I'm only sad to say that this isn't new material. Instead, "Iad" and "Revenge" are two of the rockiest and creepiest off of their recent "Sex Mad" LP. Check out the downed powerline for a bass sound on "Iad" and the mood-altering vocals on "Revenge," if you like to have the LP get it 7" (or just get the LP). All proceeds go to the No More Censorship Defense Fund. ALTERNATIVE TENTACLES/PO Box 11458/San Francisco, CA/94101

FADE TO GRAY-Whate Cadillac 12"

If you remember my raving review of Fade To Gray's "Bless This Mess" LP some time ago, but didn't pick it up, you are stupid! So here is another chance. This two-song 12" holds true to their previous outing, but might I say that I wish there was more than one new track here! A modern comparison chain: then near The Red Hot Chili Peppers, but whiter (meaning not quite as funky). A fusion of hard rock and funk is too elegant. They thump, pluck, and rock! ID PRODUCTIONS/PO Box 35866/Los Angeles, CA/90035

NEDIEVAL-Medieval Kills! LP

This LP just goes to prove that you don't need a ten ton head of hair to be heavy, although it does support the more hair lacking, the more talent lacking theory. I guess there must have been a falling away claim or they wouldn't have been signed. Truly boring death (cross-over, hardcore, whatever) tunes played and produced with a total lack of respect for that music we call metal, although I suppose your average skinhead would be more content with this than your average metalhead. NEA REAISANCE/PO Box 11372/Burbank, CA/91510

LEGENDARY LINK INTO-Stone Circles:

A legendary link into Anthology LP. For someone like myself who has never experienced the "Link" music, I suppose this anthology is the way to sample it. I'm actually quite impressed by the emotions expressed so electronically, considering it's rarely able to be done. The music is quite moody, especially via headphones. New wave at it's height, mad-synth sampling, or mind-boggling new age trip music! Finda, kinda cool. AXZ TAC RECORDS/2445 N. Lincoln Ave./Chicago, IL/60614



VERBAL ASSAULT

EUGENE CHADBOURNE-Vermoin of the

Blues LP
CAMPER VAN CHADBOURNE-Eugene Chadbourne with Camper Van Beethoven LP
Eugene Chadbourne should be familiar to most of you, seeing as he's as infamous for being a prolific off-the-wall as GG Allin is for being vulgar. "Vermoin of the Blues" is actually a collaboration with Evan Johns and the H Bombz, so needless to say, "da blues is evident, though not hardly as much as Chadbourne's token C & W style. Extra special electric rake segment as well. "Camper Van Chadbourne", however, tends to be a bit more structured, if not sometimes just straightforward. My guess is that it's Camper's fault, though I'm not complaining. "Cause psychodelic country is where it's at, I hear. FUNDAMENTAL/PO Box 2309/Covington, GA/30209

SPAK GRIEVANCE-I Know I Know 7"

Recordings like this exist so that music lovers everywhere don't take for granted all the tight rhythm sections, all the inspired guitar solos, and all those songs concerned with matters less banal. KINJA-FOLIE RECORDS/PO Box 10923/Npls., MN/55458

Billie Sizely

KARL MULLEN-Davy Jones' Locker 7"

One soulful upbeat with horns and one plodding downbeat about racism, both too long for their own good. They are written and arranged well and would certainly attract a select group of fan fans, but even with Muller's original approach, they lack the drive to attract me. POINT PICH 3874/3628 Harvard Ave./51322/Seattle, WA/98122

THE (NEW) Mention In Your Eyes/Revel 8"

There's all too many unmotivated, directionless bands in existence, and is all we need is another two-piece releasing a shlocky 7". Side one verges on bland pop via bland new wave and side two is a distort-

ed rhythmic track that doesn't have the groove I think it was supposed to. PLYING TURF/PO Box F127/Ann Arbor, MI/48107

DOCTORS' MOB-Sophomore Slump LP

The Mob has turned a lot of heads with their thick rock, clean post punk grinding, and they deserve to be recognized. Their songs are actual songs, devised with hooks and melodies that would blow Bon Jovi out of the water. The guitar compliments the vocals to a point of convergence while the rhythms pump away stiffly but are not overbearing. Their influences are obvious, based in early punk and good 'ol rock'n'roll. "Sophomore Slump" comes highly recommended. RELATIVITY/187-07 Henderson Ave./Holtsville, NY/11423

ELECTRIC LOVE MUFFIN-Playdoh Neat-boy LP

The Muffin is not a '60s psyche revival band, and in fact, I doubt they're actually reviving anything at all. They have an incredibly distinct sound that could only be called speed rock'n'roll. They use a melodious vocal and guitar line, stuck in front of a cracking rhythm, and shit, it's attractive. When they do slow down, it's for good reason, like "I Should Have". The vocal harmony interplay just reassures the listener of what's already been proved, the Muffin is a one-of-a-kind, bang-bang, hot-shit band! BUY OUR RECORDS/PO Box 363/Vauxhall, NJ/07066

DANBERT ROBACON-Bigger Than Jesus 7"

Danbert Robacon asserts that western culture is phallicentric, contending that at the center of capitalism is the idea of "a larger penis in the sky" (bigger than Jesus). This image indelibly stains our characters and subjugates us to the exploiting classes. A marvelous idea (see Marx). Sadly, the single is not a particularly musical experience. POLKY, MEDDATTEN RECORDS/PO Box 421304/San Francisco, CA/94142

Billie Sizely

THE ASTORIANS-Guffaw LP
Beyond this LP's de'fied, if not classic, album cover is music just barely describable (most of the time). It verges on pretty basic rock'n'roll but often turns into something above and beyond. The band likes to call it rock and rizz, but I prefer to mention the aspects that comprise it: melodic plinky guitar, punchy and extremely full sounding drums, thumping rhythms bass, and pretty diverse vocal configurations. "Money-Go-Round" is the epitome of this description, and the other tunes work and bend from this standard. There is an element of stupidity to some of the tunes on "Guffaw", but the original production usually compensates and the end product is wonderful. **PEG-N-HOLE RECORDS/167 12th St./Brooklyn, NY./11215**

JELLO BIAFRA-No More Coccinos: The Jello Biafra Spoken Word Album double LP

Very simply, this is Jello Biafra speaking on, you guessed it, everything and anything political, and guess what, censorship. The problem for me is that I don't have the time to sit down and stare at my turntable for hours, listening to two LP's of former DK vocalist, Jello, suddenly playing elitist. As I listen and write at the same

time, I'm picking up humorous snippets here and there, but I guess I'm honestly not that politically oriented. I'd much rather experience Biafra speaking in the Flesh. He does have many agreeable attitudes that should be heard, so I guess if you can't see him live, pick this up. **ALTERNATIVE TENTACLES/PO Box 11458/San Francisco, CA./94101**

SCRECHING JEASER- LP

A 27-song LP by the Jeaser, whose brand of crossover draws from many a music. The Jeasers are evident, and so is the comedy of the Dead Milkmen. At times, they approach seriousness, touching on superficial political/social matters, but their strong points are rooted in humor-core. A good showing of thrash, punk, and metal, even though my copy has a constant fingernail-on-the-chalkboard sound in the background. **UNRECORDED RECORDS/PO Box 14182/Chicago, Ill./60614**

BIG STICK-Crack Attack 12"

Kinda a low-pro big beat shock dance disco alternative. Even with a minimal low end, "Crack Attack" and remix rock some cool shit, in a weird way. Ch-ch-ch-check it! **BUY OUR RECORDS/PO Box 363/Vauxhall, NJ./07088**

EXPLOITED-Death Before Dishonour LP
How do they keep going? Talk about flogging a dead horse, this band is just plodding through punk rock, as unmotivated as day one. At least Discharge and some of the Exploited's various other peers are progressing, or quitting. Why haven't they taken the next step? The next step: "Death Before Dishonour", hah! **CON-BAT/167-07 Henderson Ave./Hollis, NY./11423**

DEFOLIANTS-Hang Ten 7"

Some spooky spaced-age beach music. The beach of Normandy on D-Day, that is. Certainly this trio knows how to hang ten, being they riding the surf of Lake Michigan or lynch- ing Ben Amette Panache. Lots of cool artwork. -Ed. **JRAVDA/3728 N. Clark St./Chicago, Ill./60612**
Willie Kieley

FALSE PROPHETS-Implosion LP

When it comes to a band like the False Prophets, it's really just a matter of taste. I don't like horns in my hardcore, but I must admit that their artistic approach to punk rock is quite enthralling. I guess I'd like to see 'em live, 'cause I'm sure the energy level is much higher than the production herein projects. **ALTERNATIVE TENTACLES/PO Box 11458/San Francisco, CA./94101**

BIG BLACK-Songs About Fucking LP

He's A Real Shore/The Model. Two releases of typical blackness, trebly abrasive crunch. I'm into these more than their previous duo "Headache" LP/"Heartbeat" 7" releases, but I don't suppose it matters in their non-existence. If it does matter, these have more personality, especially the "He's A Whore" Cheap Trick cover and cover (that's not a typo). **TOUCH AND GO/PO Box 25520/Chicago, Ill./60625**

BLAST-The Power of Expression LP

This is SST's rerelease of power punk group Blast's first LP, and I must say jumpin' crunchin' mother-fuckin'! Comparatively speaking, Blast! has lost none of their power on recent endeavours and now I can honestly say that everything by them is a necessity. "The Power of Expression" has a sad rougher edge, more thrashin', but it's only superficial. The odd rhythms and time changes are even evident early on, enough to confuse the hell out of headbangers with metronome necks. For those of you virgin to Blast!, they've been slated as "Damaged" era Black Flag-a-likes, but they rage whole-heartedly on their own. **SST RECORDS/PO Box 1/Lawndale, Ca./90260**

CHRIS STANEY-It's Alright LP

Having never been a fan of Stacey, or much unrockin' pop for that matter, I'm tending to shy away before side one's opener, "Cara Lee", even gets rolling. And indeed after numerous listens, I'm asleep. It's especially sad when you consider the pop talents that had a hand in this record: Anton Fier, Kitch Ester, Alex Chilton, Marshall Crenshaw, among others. "It's Alright" by no means lacks the songwriting and hookability pop bands need, but Stacey is an incredibly bland personality on record and I find no attraction. **MAN RECORDS/PO Box 118/Hollywood, Ca./90078**

GENERALS-Danger Stranger 7"

The Generals are a garage band to



SATAN

NAKED RAYGUN



JETTISON

CAROLINE

Caroline Russell
19 Cross Street
New York, NY 10013

the extent of a sneering melody, feralia snore, but on the other hand they could be "punk. They energetically bang out their own style" and the take a Beatbox-like approach on "The Story of Miss Galtner", with modern distortion, irreverently more potent if this were a ten-song LP. 101 E. Inglefield #7/Ann Arbor, MI 48104

HALF A CHICKEN- cass.

Firstly, this five-song (over twenty minutes of music) cassette was produced by Bob Mould, as evidenced in the drums and guitar. It rocks and repeats and twists and results in some psychotic jams and some light-hearted rock (initially a chick). Besides the lyrics, Half A Chicken is great chunk music, especially loved. HIGH HOPES FOR THESE DUDES INDEED. SYSTHEM RECORDS/27 Salem Lane/Port Washington, NY 11050

DANGTRIPPERS-Incantation 7"

Aimed at the college crowd, this is a band set on hitting it big. An arty cover, lots of press, and a tight calculated sound, hanging adroitly between the retro-movement and the more polished sound of the '80's. Some catchier hooks could help generate excitement over these Iowa cats. SOUTHEAST RECORDS/208 E. Davenport St./Iowa City, IA 52240
Kissie Kissie

NAKED RAYGUN-Vanilla Blue 7"

I've always considered anything by Naked Raygun worthy of widespread ownership, and just because this two-song 7" is on swirly "Vanilla-Blue" vinyl and the overall quality of production to sleeve is near perfect, it doesn't mean you can miss out (because you say, "What's new?"). Anyway, I was rather surprised to see the Raygun releasing their own vinyl, but a recent deal signed with Caroline Records has adjusted that and the overall quality extended record soon. Anyway again, "Founder Side", this 45's title track is righteously rockin' in typical KR fashion, while "Receiver Side", entitled "Glim" is a dub dedication to the world's greatest dumb hick, Slim Pickens. Get! SAND-FOUNDER RECORDS/PO Box 145/95/Chicago, Ill. 60614

IT'S IMMEDIATE-Life's Hard and Then You Die LP

I might say the LP is rather sick of college target pop, but that'd be a lie 'cause it's only certain bands. It's immediate is a light rock, nearly all acoustic two-piece with quirky songwriting abilities and a moxy approach. Likeable. AMX RECORDS/PO Box 116/Hollywood, CA 90076

BEOWULF- LP

Y'see, you got your incredible cover art, your ugly band (some with a lot of hair), and your speedy raunch of a noisy attack. Y'p, these dudes are as good as any, and attending from the Gaucidal group (with Mike Muir producing), they pull towards more straight-ahead rock rather than 100% crossover. In fact, at times they are extremely accessible in their approach. SUGARDAI/CAROTINE/5 Crosby St./New York, NY 10015

CARNIVORE-Retaliation LP

Carnivore is one of the first band-releases that I can't like. That company has consistently put out top-notch metal from all pen-

res, however, Carnivore does not flip my switch. With production by thrash veteran Alex Ierlialas, Carnivore plods through twelve very unevenly crunchy, I can understand a lack of originality in these times of thrash overload, but combine that with a bad mentality and bland instrumentation, and there's a definite thumbs down. RAINAGE/225 Lafayette St./Suite 709/New York, NY 10012

PATO BANTON-Dever Give In LP

By no means an LP as expert on Reggae and it's current top performers, but quite obviously Patto Banton is extremely talented and holds a healthy view of our sick world. His songs are absolutely entrancing, sometimes a drawing from fusion, but always with a stiff percussive backbone. It's my guess that this is the more commercial end of Reggae, but either way it's attractive and catching and highly recommended. FRUITHEE HALL RECORDING CO./JAY/100 Universal City Boulevard/PO Box 422/Universal City, CA 91608

BLACK FLAG-Assisted... Again LP

"Assisted... Again" is a posthumous compilation of Black Flag's rock-infused party tunes. Utretching back over a decade, with nearly as many twelve-monster-of-punk-rock as not in chronological order, or any order for that matter. With that in mind, it's great to go from their 1970's party version "Assisted... Again" with Dez Cadena on vocals to the more recent video hit with a message, "Drinking and Driving". It's a little Henry Rollins on vocals. Between the two songs, Greg Ginn's guitar is the only consistency. These aren't necessarily all the classic Flag tracks I would've included, so I hesitate to call it "Assisted... Again" a greatest hits LP, but you can deny "TV Party" and "Six Pack" the right to be called all-time party classics. SST RECORDS/PO Box 1/Lawndale, CA 90260

FRANK FRENCH & KEVIN KINNEY-Every-thing Looks Better In The Dark LP
This album is a curious blend of garage, rock, folk, and surf music, packaged in one of the most genius-punk-of-art album covers since "Big Daddy" Roth was in his heyday. Recorded between '84 and '86, this LP is proof that original rehabbing can and does exist. French and Kinney are certainly not innovational, but their talent for songwriting and an instrumental twist surpasses that fact. Highly recommended for any fan of the more mentioned music. TWILIGHT RECORDS/PO Box 95265/Atlanta, GA 30347

FINI THREE-I Want More 12"/Make It Internal 12"

Two modern disco 12's, drawing heavily from their '70's counter-sound. This is on the lighter side, less intense, and I'd hesitate to call it "Big Beat Shift", 'cause the beat ain't that big, though the rhythm is so of the outlandish. Sort of. AX TRAX/2445 E. Lincoln Ave./Chicago, Ill. 60614

SLOVENLY-Hipsterie LP

Beyond the kind of cover you go "What the...?" at, is some fairly nice music, and quite obviously SLY. The plinking guitar and monotonous vocal give it away. The harmony in the music and fun drumming, but otherwise I find Slovenly rather boring, not as useless as

AMX, however. SST RECORDS/PO Box 1/Lawndale, CA 90260

SHOT-Picking Up where I left Off... LP

Certainly not the raging piece of vinyl that Spot's previous LP, "Artless Entanglements" was, but nevertheless a showing of diverse styles blended and molded to resemble country rock. Dwayne Chadbourne fans will no doubt find comfort here, for the element of experimentation is always evident. Spot's a talented instrumentalist, and whether he be picking a guitar or turning knobs in the studio, he has my respect. MO AUDITIONS/PO Box 49767/Austin, TX 77765

WALKMEN-Hr. Happy Han cass.

Holding true to their last cassette, the Walkmen have released another homemade tape of sampling and experimentation. On the last high-tech equipment seems to limit their abilities to impress, so these 22 tracks tend to drop in and out of your mind. It's hard to find the musical potential in there. 7711 Lisa Lane/E. Syracuse, NY 13212

THESE IMPERIAL SOULS-Get Lost (Don't Lie) LP

As SST delves yet further into the realms of various musics, they've got now scratches the surface of British alternative pop. Former Birthday Party and Crime and the City Solution members contribute to these plinking, altered pieces of music. Dark, but not in the rock sense. Depressing, but addictive. SST RECORDS/PO Box 1/Lawndale, CA 90260

RUFFIANES- mini LP

One of the most ear-catching hard rockin' commercial metal releases of '84, Ruffianes' mini LP. Ruffianes are certainly capable of being a major force in the future. With perfected production, giving this five-piece more in the way of music, it will take notice. Typically, as with most bands in this vein, there are token stupidities ("Bad Boys Cut Loose"), however, the books of "Asteland" and "Man Rev Cover" reconcile any doubts. RY/STANHAM/PO Box 56/87-3000 Hannover 1/est Germany

LAUGHING MYNANAS-Merry Go Round LP

Maybe I was expecting too much from the Nyanas. Considering the hype there's gotten, what would you expect? Frankly, it's been done, a lot, and better too (early Killdozer). This gives me a headache when I could fall asleep to music twice as abrasively. TOUCH AND GO/PO Box 25520/Chicago, Ill. 60625

FANG-A Mi Ga Sfrans? LP

Definitely one of the biggest rockin' punk records I've heard lately, but maybe that's because it's Fang. Unbelievably, these dudes have stuck to their guns and produced the real shit. In a time when most punk bands have either gone full metal or crossover, it's cool to check out something that's been only minimally affected. Anthems and anti-anthems, the way it's supposed to be. BOKER RECORDS/PO Box 2081/Berkeley, CA 94702

THE LILYMAURES FAIR- LP

If tastes in music are incredibly diverse, then I guess the style of music that I have the least taste for is pop. The Lilymaures are certainly a pop band, despite a

sound that I would consider slightly alternative at times they're interesting, but usually those stints only last a few seconds (mostly the intros). Each song is only 1-2 minutes long and four minutes (e.g. "The Intro"). Each song is only 1-2 minutes long and four minutes (e.g. "The Intro"). Each song is only 1-2 minutes long and four minutes (e.g. "The Intro").

DAVID LEE ROTH-Skyscraper LP
I think it goes without saying that David Lee Roth is one of the coolest dudes in rock. Arogant or not, that's what makes him an incredible personality and his live shows are entertaining. It also goes without saying that his band is one of the most talented conglomerations in rock, with or without Billy Sheehan on bass (though I prefer it without). Steve Vai has been a hero of mine since his days with Dharma, and needless to say, two of my heroes in one band makes a pretty strong argument. I need not explain that "Skyscraper" contains 75 commercial cuts. (You're lucky it's not more), but anything with Vai riffing is worthy of a listen, if not worship. To put it straight, I'd dig this album whether they were playing country, classical, or industrial. **WARNER BROTHERS/3300 Warner Blvd., Burbank, CA/91510**

EAR CANDY-V/A case.
A compilation of this sort is almost impossible to judge right out, considering the variety. This cassette contains 14 tracks from 14 different styled chameleon music group bands, a sampling from the noisy melodic experimentations of Savage Republic to the AOR hard rock of Silent Rage to the straightforward pop, which is most prominent. Other worthy tracks from the

Hard-ons and Caterwaul as well, however, the sound quality throughout is rather tinny and thin. **CHAR-ELDON/3355 S. El Segundo Blvd./Hawthorne, CA/90250**

AND KOSTER'S LEAGUE-The Perfect Crime LP
This is what Pink Floyd should be doing now, thundering and energetic epic tracks, punneling and allowing for riffs and voice. Electronic, in a power-power-pop sense, but enough guitar crunch to keep away from being a dance record. Moody and shifting and definitely worth turning up. **S&W/15113/740 Broadway/ New York, NY/10003**

IAR BABIES-Fried Milk LP
It had to happen, it's not bad, and I wasn't surprised (because I got a live dose well before the actual record), but I do wish the Babies didn't progress so much since their early days. Any back, they were the fucking most intense hardcore outfit around. Then they got a little bit lighter (not necessarily more instrumental, 'cause they always had a knack for handling their machinery), and now they're a cross of funk, rock, and punk, but not like the Chili Peppers, more like the Nantawent's funkier stuff. It's not that I don't like it, but now I have to change my attitude. **JUST RECORDS/10 Box 1/Lowndale, CA/90260**

PARTY BOYS-Juddyard LP
Quite a little surprise packed behind this unsuspecting cover. The Party Boys combine the original wave of death rock and the noisy factors of recent along with twang guitars and big melodies to wiggle your brain and rattle your soul.

Kinda death blues. **NATE STAAKMAN & SUG/FOUNDER/TAL/PO Box 2309/Covington, GA/30209**

CIRCLE JERKS-VI LP
Certainly not as memorable as "Wonderful", though that may come with time, but "VI" still rocks some shit. We're looking at about 1972 or so, but with modern production. Steppenwolf and BTO meets punk, wrapped in a very tight and extremely neat big package. **RELATIVITY/197-07 Henderson Ave./Holllis, NY/11423**

HULA-Threshold LP
I'm becoming very intimidated by this kind of music. There seems to be an extreme over-abundance of big beat dark disco dance shit, but then again, there's too much hardcore and metal as well. Anyways, Hula chug it out like the rest, but do stand above instrumentally (or at least they seem to use conventional instruments a little more). Cool experimental edge as well. **RSD MUSIC/Fundamental/PO Box 2309/Covington, GA/30209**

MISSION OF BURMA-12"
Five tracks from '79 to '82, and damn if I don't hear the Mission's influence upon the myriads that came and are to come. Big Dipper, to name but one, and I might say the Husker's, but they were already in full swing. Not a Boston band that doesn't owe a little something, but ignoring all modernizations, this rocks. If there wasn't in fact a song on side two called "Sing-A-Long", I'd say these are the kind of songs you can sing-a-long to. Catchy hooks and post punk chunks. **TRAC/PO Box 51/Auburndale, MA/**

Pat RuthenSmear

Pat RuthenSmear



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THE DICE ARE ROLLING-A Play It Again Sam Records Sample LP
Well, this comp already has something going for it, the Neon Judgement opening side one. Otherwise, this LP jumps from live and unreleased tracks, mostly from electronic bands, disco and more electronic (and more), and includes the Weathermen, Legendary Link Dots, and the Hollock Brothers, to name a few. Generally good. **PLAY IT AGAIN SAM/ MAX TRAX/2445 N. Lincoln Ave./Chicago, Ill./60614**

SWANS-Children of God double LP
Certainly most of you heard that the Swans have gone a bit less industrial and a bit more melodic, but even more certainly you should know they are no less potent. If anything, these two slabs pulsate and burn more than ever; a fuckin' raging inferno (wait, I've got to scream...that's better). The down side, yes, two LPs of the stuff can get very long. I have the same problem here that I had with Husker Du's "Zen Arcade" double LP or Frank Zappa's "Shut Up and Play Yer Guitar" three record set. There's too much material to grasp and really get into. If I ever get past side two in one sitting, I'll let you know. Fuckin' great anyways. **CAROLINE/ 5 Crosby St./New York, NY./10013**

TOI JIMMY & THE RHYTHM FIGS-Figues Drunkus Maximus LP
Definitely some of the most inspired high energy rock'n'roll around today. Top Jimmy swings and riffs through Bluesy boops and burnin' boogies (Geez only I liked this kind of music, just think what I coulda been writing) like it's nobodies business. **DOWN THERE/RESTLESS/1750 E. Holly Ave./PO Box 242P/ El Segundo, CA./90245-242P**

TVRC-Ex Cathedra LP
I kinda think this is what guitar music has been striving for all along. Finger effected, a little banging, but a lot of gut and real chunky. It takes a lot for a trio of guitar, bass, and drums to come off not sounding thin (or like a white funk band for that matter), but TVRC overcome, in part because of guitarist Paul Metzger's cranking and his push-hard-thru-throat vocal lyrics. **TREXHOUSE/10 Box 80673/Wpls., WI./55408**

SORORITY SAMPLER-V/A LP
When attempting to review a various artists compilation, it makes it easier to be more accurate if a certain tone is set from the first song to the last. I don't necessarily mean the same genre of music throughout (oftimes those comps become extremely redundant), but a certain link between each band is a sound that allows the listener to flow from song to song, band to band, without abruptness. I imagine that this quality is often in the hands of the overall producer, the person that decides what order and what other such things you might think to be unimportant. Anyways, what I'm driving at is that the Sorority Sampler does an incredible job of linking electronic, new wave, experimental, death rock, punk and each tune flows into the next, but still retains every original quality it was meant to have. Each song is very rich, and often has a downbeat, rather depressing feel

(not a negative quality). Recommend tracks from Flower, The Brain-eaters, Blue Blue Blue, and Kilpig, plus many more cool LP area acts. Definitely one of the better comps of late. **THE SORORITY/122 Washington Place/New York, NY./10014**

PARADOX-Product of Inspiration LP
Most definitely an above average speed metal act, Germany's Paradox have pulled off an albun's worth of well done tunes. It's nearly impossible to be too extremely memorable as an alternative metal act these days, but Paradox are a talented band with good technique and should be able to rise above. **ROADRUNNER/ 225 Lafayette St./Suite 709/New York, NY./10012**

KILLKICKER-Little Baby Buntin' LP
I've heard from "Bozer fans" that this is their best to date, though I prefer earlier "Snakeboy" stuff myself. Definitely more pushy chug-gin', too slow to rock-out to, but cool to get bored with. **TOUCH AND GO/TO Box 25520/Chicago, Ill./60625**

TRAGIC MULETTO-Loocos For El Sexo LP
Logic like they took an old Butoh photo for the back cover, but then again, Tragic Muletto is in the same "genre", a bit more straightforward (musically) though. Obviously a matter of taste, so I plead indifference, 'cause some is gone some of the time and some is bad some of the time. **ALTERNATIVE TEXTILES/PO Box 11456/San Francisco, CA./94101**

HALO OF FLIES-Garbage Rock LP
Halo likely too rage over Halo is deserved, and I must compliment them on their promotional tactics, self-releasing four separate 7"s, some on colored vinyl, but all limited, creating a collectors frenzy resulting in a lot of attention. Now on Twin/Tone, we see something along the 12" way, some on "Garbage can grey" vinyl for the collectors, but either way, one look at the cover and you will buy. Psychedelic post punk chunk. **TWIN TONE RECORDS/2541 Niccollet Ave./Epls., WI./55404**

JESTERS OF DESTINY-In a Nostalgic Nocturne LP
As this CD's title suggests, the Jesters decided to undertake five cover tunes from their past. It takes a lot for a band to impress me with other people's songs, especially when they're played extremely close to the originals, and most definitely I can't say too much good about the Jester's versions of "Electric Funeral", "Foxy Lady", and "Fortunate Saint" (although their version of the Blatnik Band's "Spazz" is cool). **DIRTY-SIX/ETAI ROAD/14653 Ventura Blvd./Suite 311/Tarzana, CA./91356**

DEKAMINE HAN-DE-V/A comp.
44 covers, 44 songs, definitely a hardcore compilation. There are a number of bands that are potentially good, but the problem is that you have to wade through the shit to hear 'em. As expected, the producers throughout in this one and any other a band might have is not evident here. A worthy effort, however. **10 Box 0614/ Newark, NJ./10711-0614**

BREAKING CIRCUS- 12"
Considering the locality of the

band, I'm almost ready to recommend this six-track 12", however, I'm not so sure I dig it quite yet. It's kinda rhythmic, but not big-beat, more along the lines of abrasive new wave. It just seems to be really unmotivated, so needless to say, I find it hard to catch the groove. **HOMESTADE/PO Box 570/Rockville Centre, NY./11571-0570**

THE EARLY KAMMALS-Dinosaur Omelet LP
You might call this a more hard rockin' garage band, but their sound is closer to heavy post punk with light keyboard and guitar riff overtones. Add a darker side to some of the tunes and it turns out to be a pretty diverse LP, though the sound quality lacks a lot of power that could top the Kamms sound off. **CHARREL/85/PO Box 7303/Wpls., WI./55407**

KEAT PUFFETS-Huevos LP
In my eyes (or ears), not much the Puppets have done can compare to the "Up On The Sun" LP, though "Mirage" and "An Unrepressive Release", "Huevos", like "Out My Way", is a little more straightforward rockin', a factor I'd like to miss in Keat music. I'd rather hear Curt Kirkwood sing than see him scale sinus distortion and other overbearing effects. Cris and Derrick are still tight as ever rhythmically, and no doubt this LP is still worth consideration (if not for the lyrics alone). **SEPT RECORDS/PO Box 1/Lawndale, CA./90260**

GREEN-Elaine MacKenzie LP
A pretty catchy band whose main hook is founded in the vocals, which are quirky, harmonious, and just way fuckin' soulful. Green is a guitar pop trio, somewhere between Buddy Holly and the Velvet Underground, and by all means they are great, if they want to. **PRADA RECORDS/3728 N. Clark St./Chicago, Ill./60613**

PAITHHEAD-No Bunny/I Will Refuse 12"
Dub-core? Extremely cool combination of the more grinding side of hardcore and punk with bigger beat dance-dub. Much due to the Big Black school of sheet metal guitar (then again, this is a Chicago band, so it's the "Chicago sound"), but Faithhead grooves heavier with longer songs too. **MAX TRAX/2445 Lincoln Ave./Chicago, Ill./60614**

BEST OF THE RADIO TOKYO TAPES-V/A LP

I think this compilation is fairly self-explanatory. The Minutemen, Long Ryders, Savage Republic, Three O'Clock, Bangles, Rain Parade, Wednesday 13, and others, six of which are previously unreleased tracks. An impressive line-up taken mostly from the three other volumes of "The Radio Tokyo Tapes" released in '83, '84, and '85. **CHARLIE/2000/3555 E. El Segundo Blvd./Hawthorne, CA./90250**

FINIKAL MAX-Rock Honeycomb 12"
Boy, a 12" with thick vinyl (not that it matters). Four new wavey new disco tracks, big on synths and bass lines. Really inspiring or impressive. **PLAY IT AGAIN SAM/67 Rue De Curesheim/1000 Brussels/Belgium**

ROY G BIV-12"
Four chunky riff tunes, heavier than R.E.M., but verging on their harder upbeat side. No too far from 1977 or so, but certainly higher

FERRET

©1988 DAVE ROTH

HEY HEY HEY, JUST WAIT A GODDAMN MINUTE. WHERE'S THE DRAWING? WHERE'S THE CUTE, LITTLE DRAWING IN THE FIRST FRAME?

I MEAN, THIS IS A **FERRET** STRIP. AND IT DON'T LOOK SO GOOD, WHAT WITH AN EMPTY START.

THIS IS A BAD REFLECTION ON ME... ~~THE~~ D'YA HEAR. ARE YOU LISTENING TO ME, **MR. CARTOONIST**?

OR CAN'T YOU HEAR ME. YOU'RE PROBABLY TOO STONED TO LISTEN!

YOU GODDAMN, ARTSY FARTSY, LITTLE SON OF-A-BITCH CARTOONIST! YOU'RE TOO MUCH OF A MOTHER-FUCKING EXISTENTIALIST TO DRAW A SIMPLE, SHITTY LITTLE BEGINNING!

WHY, IF I WEREN'T A TWO-DIMENSIONAL CHARACTER, I'D... Ooufff!

SUCK ON GRAPHITE, RODENT.

BUT... GASP GASP, I DON'T GET IT: DOES THIS MEAN SOMETHING? WHAT'S THE POINT?

You Don't Fuck Around With The Infinite! THE END

Baboon Dooley Rock Critic + the Next Big Thing!

PART I: What's that you're listening to now ol' goat face?

chamba chamba bwombo bim!

It's World Music! The rhythms of the 3rd world that will power rock n' roll in 1988!

Shimba Shimba Cuots Cuots a shimba!

Didn't you read Rost Christgau in the Village Voice pazz + jop Poll? Loud abrasive guitar music is dead! It's time to rock to the world beat!

Sounds like a hippy's anus to me.

Hippy's what?? Wait a minute! The next pazz + jop Poll is a year away! How the hell does he know what is going to win?

He writes it doesn't he?

Damn me for the fool that I am.

PART II: Post Adolescent Male Bonding + The Next Big Thing. This Bogusonian Wax winders Collection is a trip mystical!

Truly mon-It's a rock-a rolla!

quality production; then Iggy and the Stooges ever saw. Thickly melodic.

TUFF LUCK- LP

Definitely the new commercial side of metal with a hard rock edge, though the sound and production is a little thin, lacking in rhythm guitar. A lot of stupid cliché party lyrics, and a lot of stupid cliché metal riffs and progressions. The potential exists, but the attitude is wrong. NEW RELEASES/PO Box 11372/Burbank, CA./91510

LENNY BULL AND THE ATED UNUS-Red & Green X-mas 7"

Extremely basic blues based rock tracks, all four in dedication to the Christmas of '87. Some elements of the pre-punk glam rebellion, especially in the uneventful production, but a very motivated endeavour. PO Box 176/Cooper Station/New York, NY./10276

INCA BABIES-Opium Den LP

One of the more original dark rock outfits I've heard lately (what's a dark rock outfit?), the Inca Babies clean up the Cramps, put in an upbeat in a real rhythmic sense and start banging it out. Depressing lyrics highlight the mood set by the music, though the vocalist pulls the Texas way too heavily, as is popular in many alternative Brit rock bands. FUNDAMENTAL/PO Box 2309/Covington, GA./30209

KAT-Worship He Or Die LP

Yes, it had to happen. Finally someone has come out with a metal female with more balls than a rhino with a hard-on. Kat picks faster than that same rhino chasing your bare ass through a field of hot coals. I'm still trying to decide if this is the best or worst, funniest or stupidest album I've ever heard. Definitely a worthy buy either way. Heavily possessed, death, Satan, demons, massacre, and so on. The first few songs. ROADRACER/225 Lafayette St./Suite 709/New York, NY./10012

SPIRAL JETTY-Art's Sand Bar LP

Between underground rock'n'roll and power folk, Spiral Jetty do a lot of simple rhythms and melodic lines in an attractive B.E.V.-inspired way. They are certainly more original than what I've heard from other similarly influenced bands, often changing styles and sounds. INCA/48 Henry St./Jersey City, NJ./07306

ESCAPEE/VIAT-A New Album From...

Escapee From Noise LP. Nearly impossible to do justice to in words, "Escapee From Noise" is high quality, maybe communist, maybe not, political dub, experimental, electronic and conventional music. Brilliant and it is peppered with contributions from Ray Area celebs: Jello Biafra, Jerry Garcia, not to mention Fred Frith, Henry Falser, Mark Mothersbaugh (Devo), Alexander Hacke (Einstürzende Mauern), and a ton more. There's a cover of "Hannover" is a five-piece. Expect the unexpected. SST RECORDS/PO Box 1/Lawrence, CA./92060

TRAINED ATTACK DOGS-Lissa EP

This definitely grows on ya. Linda the burnin' country underground rock sound that the Long Ryders and Javan and the Scorchers used to have. Lotsa licks and lotsa humor, with even more one-two upbeat snare rhythms. It didn't click at first,

but at the right volume, like I said, it grows on ya. HAVE RECORDS/PO Box 40075/Philadelphia, PA./19106-5075

BEN VAUGHN COI RC-Beautiful Thing LP

The American Robyn Hitchcock, no doubt about it. I'm only ashamed to say that Hitchcock is much better, or at least more affecting. I'm not inspired to grin or frown or anything when I listen to Vaughn, but he has the capability to write catchy songs brought off in simple fashion. NEW RELEASES/1750 E. 11th Ave./PO Box 2428/EI Segundo, CA./90245-2428

THINK TANK-What Now 7" EP

One of the better hardcore records to wind it's way into my hands lately, Think Tank have a high degree of originality, very visible in the great production, while they also retain a heaviness not seen too often in hardcore. Changes in tempo and tone, along with talented song and lyric writing make this a definite buy for anyone tired of genericism. NEW RELEASES/PO Box 421304/San Francisco, CA./94142

THE BOYS-The Living Class 7"

A one-sided four song 12", pushing artsy rock, but contains some powerful pop tendencies, generally audible among the choruses. A recommended release because of the high quality recording, and usually interesting lyrics, though their potential is much greater than we hear on this record. 2156 N. Halsted/Chicago, Ill./60614

JOE GILMAN- LP

Extremely accessible piano melodies, definitely touching the soothing commercial side of new age. There's a number one standard in the Beatles' "Norwegian Wood" as well as Cat Stevens' "Sad Lisa". Relaxing and certainly something out of the ordinary for these ears. ARTFUL BALANCE/JOI/5308 Derry Ave./Agoura Hills, CA./91301

BLUE HIPPOS-Forty Fort LP

It's almost given that the Hippos are gonna be one of the next Minneapolis bands to gain national recognition. Their funky rhythms and Paul Oebry's twinkling and plinking guitars are certainly due for a bit of raving big time, though their almost ballad-like melodic lines (the "Love Sound") are not to be overlooked. The Hippos consist of three very talented musicians on a furious funky attack. Catch out. TWIL/TXK/2541 Kicollet Ave./Epls., MN./55404

ASSASSIN-The Upcoming Terror LP

Another speed metal record whose blow-away cover art just barely prepares you for the intensity within. High quality thrash metal, covering all bases from heavy head-banging drives to moshable speed demons. Nothing that hasn't been done or approached is speed metal, but nevertheless good. SST/STAN/HAKEE/PO Box 56 65/B-3000 Hannover 1/Germany

SOUND OF HISTORIC- 7"

"77 all the way. When I saw their picture, I had an underground version of "Steppenwolf in my head, but there's no doubt that these three are tributing early punk. They pull it off well too, rockin' thick and hard. STATOR PANE RECORDS/PO Box 51/Lewtonville, PA./02160

THE LONGIOUS FOR-TREP-Next Saturday

Afternoon LP

No doubt the Monster is a rockin' unit, pushing the '70's plan to hard rock sound into modern underground rock, funk, and jazz influences. Humor plays a big role, as Bob Porrester's usually drunken blurs rave on whatever it takes. The inspiring guitars are really there, it's as though picking and squealing bluesy rock scales intensely. Not as completely potent as their previous three-songer, though generally good. RELATIVITY/187-07 Henderson Ave./Holllis, NY./11423

LIQUID GENERATION- 7"

More '60's punk, though not too original or much to separate it from the slew of other releases rehashing that generally bland style of music. They do seem tight, however, and quite obviously could be authentic, so I leave it up to your tastes. 505 1st Ave. N./#111/Seattle, WA./98109

RUDE BUDDHA- 12"

"Sorry Rude": Alternative country or hick new wave. Interesting in any case, the Buddha has a big bouncy rhythm and twangy instrumentation, though the arrangements add an odd effecting edge. Side two "Though I Walk", virtually eliminates all elements of country and merges experimental jazz and punk. Talented and original instrumentation, bucking through a very tight and quick rhythm. PO Box 768/Bowling Green Station/New York, NY./10274

DAG NASTY-All Ages Show 7"

Oh, what a punk band can do with a little bit of hard rock and a lot of slick production. No sarcasm intended, Dag Nasty rocks pretty cool and big on this three-song 7" (also available on limited blue vinyl). GIANT/EO Box 570/Rockville Centre, NY./11571-0570

THE KINTS- Cass.

A now defunct Japanese garage band, plucking some very pop strings. Good, basic songwriting along with a good, basic approach turned out by a group of musicians with a lot of potential. The Brown House 305/1 Chome 5 114Kaku 71 Yoda/Kagaya 460 Japan

INTERSTORY- LP

Founding death metal, thrashing in your general mind. Hammer. It's hard to love, but Interstory are good enough to pull away from the pack. The guitar record lacks a high end, desperately needed to live up the solos, though songs like "U.S.S.A." adjust for that problem. NEW RELEASES/PO Box 11372/Burbank, CA./91516

HAWKIND-Live Chronicles double LP

Definitely a highly anticipated release, live Hawkwind pulling off their own space rock in wall-of-sound proportions. It's hard to believe Lemmy ever played in a band that had any degree of technicality, but in any case, Hawkwind are still the progressive rock outfit they were ages ago, with a sound comparable to a heavy Pink Floyd with more guitar solos. Elements of pop create the hooks and melodies in Hawk music, making this a thoroughly enjoyable and lengthy release. G&R/HOPFLE/740 Broadway/New York, NY./10003

YOU SUCK!- 7"

Obviously in dedication to all

A NEW ADVERTISEMENT FROM NEGATIVLAND.



Practically every other album ad in this magazine is either promoting or reflecting the stress of modern living. Now, after four years of quiet preparation comes **ESCAPE FROM NOISE**. Negativland's new LP comfortably enfolds you into an ever-changing audio landscape which is delightfully pockmarked with gentle challenges at every conceptual U-turn. This complexly stunning studio opus also blends Negativland's sharp attack and aggressive beauty with the sizzling sparkle only contemporary technology can provide.

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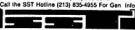


A Land Without Fences. A new phase in the sound of Paper Bag has come with their second record for SST. A Land Without Fences. Recorded direct to digital - all live, no overdubs - this record truly captures the essence of Paper Bag. Completely improvisational, the music on this record shows a grasp of melody and rhythm playing masterfully. SST 170 (LP/CA \$7.50)

Ticket To Trauma. Paper Bag is an improvisational music company freed from the constraints of preset forms in their music. They create surreal soundscapes that are true expressions of their soul. The immediacy of this music cannot be denied. Paper Bag, because sometimes surprises are the best. SST 091 (LP/CA \$7.50)



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FIREHOSE "if'n"



NEW LP CASSETTE AND CD

if'n. The second wailer. eD, Mike and George enter the sophomore sweepstakes and ditch the beanies on the second FIREHOSE album "if'n". Fourteen tunes recorded in eighty-five hours, that go way beyond anything three dudes should be able to do. Includes Sometimes, Honey Please, Anger and For The Singer Of REM. SST 115 (LP/CA \$7.50 CD \$15.00)

STILL AVAILABLE

Ragin', Full-On. Mike, George (FROMTHEMINUTEMEN) and ed (FROMHIO) are FIREHOSE. Usually a firehose stops things from burning. This FIREHOSE does the opposite and will burn your stereo down if it's not closely watched. White-hot levels of power and intensity pour through the 'HOSE' onto this, their first record. Fifteen songs that should only be used in case of an emergency boredom attack. Includes Chemical Wire. SST 079 (LP/CA \$7.50 CD \$15.00)

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those bands who suck, this "7" contains the "You Fuck Chant" and "Get The Fuck Off The Stage", songs whose significance is debatable, but should at least be checked out for novelty's sake. Essentially it's all just a lot of noises and chanting put to a light rhythm. **SEIBENBOARD SOUND ENTERPRISES**/75 Bleeker St./New York, NY./10012

INFERNAL MAJESTY-None Shall Defy LF One of the heaviest fucking metallic slabs to blast my head in a while. A band can be fast, technical, "all-produced, etc., but are virtually cut off of contention if they aren't heavy. Infernal Majesty rides the Slayer sound, but doesn't copy, and plays with talent and extreme articulation. If it even means anything, the only drawback is the complete slatin references, but that's ignorable. **KNAWACER**/225 Lafayette St./Suite 709/New York, NY./10012

THE NILS- II

In many of the reviews and articles you may've read in this issue, there's a lot of reference to '77 punk, thick guitars, fast tempoed hard rock, and kind of an early punk revival. The Nils form to these tags almost perfectly. Though they are far from "just rehashing" (considering they've been doing it for the whole time) and they are certainly not plodding. The Nils have modernized real punk, added some slicks and appendages, diversified the song-writing, essentially just souped it up. They are an incredible rock band doing punk. They have a very full and melodious sound, much like many other late '70's groups, but they've decided to leave the sloppy aspects out of the studio, and maybe just save it for the stage. **ROCK HOTEL**/TROPIC/240 Broadway/New York, NY./10003

KDC-Millions of Damn Christians LF It's always struck me that KDC has never received the credit they deserve as musicians. They are talented people, but they're in a genre that generally doesn't recognize talent. It seems to me that the guitarist, while I can't find his name anywhere, has a lot of complex jazz and fusion tendencies, as well as a talent for the acoustic flamenco. Either way, the overtones are of hardcore, but more complex and musically inclined than the word usually implies. I am cool jacket too. **RADICAL**/BCEP/PO Box 2061/Berkeley, CA./94702

DIAMOND HEAD-Behold The Beginning LF Some of you might be more familiar with Diamond Head than you know. In fact, if you're a 'metallica fan, you may actually be hearing up to two of Diamond Head's original songs when you turn on the radio (or if you're lucky enough to own the records). Metallica claims to and does owe a lot to Diamond Head, one metal band who was in the forefront of the "British heavy metal invasion", but couldn't stick it out to stardom. Chances are they're more popular today with two different recent posthumous compilations (one in the U.S. and one in Europe) as well as Metallica's versions of "Hellraiser" and "War Pigs". Listening to it hip. Either way, these are powerful tunes and prove to my listeners where real metal did come from and how it evolved. Included liner notes by John Birchall. **WARRIOR**/100

Ventura Blvd./Suite 311/Tarzana, CA./91356

IMS-Pre Metal Syndrome LF

Smack dab between hard rock, punk, metal, and death rock, is IMS. It's antithesis to the GoGo's. These chicks crank pretty good, and with a big guitar sound, riff and pound in an evil way. Yana Chupenko's vocals add the deadly touch. **BUY OUR RECORDS**/PO Box 363/Vauxhall, NJ./07088

FAILURE TO COMMUNICATE-The Creeps,

Angry Kids split LF Mediocre production plagues both bands, but considering this is self released by the Angry Kids and the Creeps, two eastern hardcore outfits, it's a worthy effort. Angry Kids tries to attempt the metal influence without the capabilities, while the Creeps are pretty straightforward punk rock. **PO Box 2095/Quincy, MA./02269**

RAMONES

UP-(excitedly) OH, YEAH?

DEE DEE-It's on their new album, and it's called "Baby Doll". It's like a little hit in Europe right now, and when they go on stage, the place goes nuts. They're selling out all of their concerts, and "Baby Doll"

is a little bit. And when they walk off stage, they play "Runka Runka" (over the p.a. system). The first time they did it was in Stockholm, Sweden, a couple nights ago. UP-THAT'S PRETTY COOL. HAVE YOU WRITTEN SONGS FOR ANYONE OUTSIDE OF THE KING?

DEE DEE-Yes, I'm trying to get a song to the Georgia Satellites. I wrote one that that I thought would be real good for them, and I'm just in the process of making a tape (to send to them). I think that this would be a great song for them. UP-YEKKK, THE GEORGIA SATELLITES CLAIM YOU GUYS ARE A BIG INFLUENCE UPON THEM.

DEE DEE-Yeah, but I'm just doing it 'cuz I think it would be real neat to be able to do a song and possibly get a hit with it, but not sell out in the process. And the Georgia Satellites are one of the few groups that can do that, which I think is great.

UP-WELL, REALLY, IF THE RAMONES WERE PROMOTED PROPERLY, IF SIRE WENT AND ACTUALLY PUSHED YOU GUYS, THE RAMONES PROBABLY WOULD GET A HIT. I MEAN, YOUR STUFF IS CERTAINLY MILD-ER ENOUGH. ON A SIMILAR NOTE, I'VE HEARD A NUMBER THAT SIRE WANTS TO SIGN THE RAMONES.

DEE DEE-No, they wanna re-sign us! UP-WELL, THAT'S GOOD TO HEAR! I WAS

CONT'D 30



THE NILS

THE RAMONES

ABOUT TO SAY, WHAT THE HELL ARE THEY DOIN' FICKIN' ON THE RAMONES WHEN THEY'VE GOT MADONNA SELLIN' TONS OF RECORDS FOR 'EM?

DEE DEE-I know!

UF-WELL, THAT'S GREAT, I'M GLAD TO HEAR YOU'RE NOT GONNA GET DROPPED.

DEE DEE-No, we're not gonna get dropped. We're leaving for a tour of Europe tomorrow, and we just got back from a tour of California for a couple of weeks, and when we come back from Europe, we may do a six-week tour opening for the Cars.

UF-OKAY, LET'S CLEAR UP ANOTHER RUMOR. IS IT TRUE THAT YOU GUYS MIGHT BE BREAKING UP?

DEE DEE-No. The rumor got started because Richie left the group, and we were really worried. We thought, "well, how could we replace him?" We didn't know if we could do it, but then we got in touch with Marc (Bell), and he really saved the day. It was close call there. We really could've broken up if we hadn't found the right drummer.

UF-IS MARK BACK FOR GOOD, OR IS HE JUST TEMPORARY?

DEE DEE-No, he's in for good. And he's a pleasure to be with now.

UF-WELL, WHY DID HE LEAVE BEFORE? WAS IT DUE TO DRUG PROBLEMS?

DEE DEE-No, alcohol.

UF-HAS HE CLEANED HIS ACT UP ANY?

DEE DEE-Totally. He hasn't had a drink in three years.

UF-THAT'S GREAT. YOU'VE BEEN OFF OF SUBSTANCES FOR SOME TIME YOURSELF, HAVEN'T YOU?

DEE DEE-Yeah, it's much better that way. You get totally into the music

that way. I think that the problem with a lotta bands is that, for them, the party starts backstage, either before or after the show. I think that the big party should be on stage, for the people.

UF-GETTIN' BACK TO THE REVOLVING DRUMMERS, YOU HAD CLEM BURKE FROM PRINCE IN FOR A SHORT TIME AFTER YOU LOST RICHIE.

DEE DEE-Yeah, he was just doin' us a favor by filling in.

UF-I WOULD'VE LIKED TO HAVE HEARD YOU GUYS WITH CLEM PLAYIN' ROCK.

DEE DEE-Well, we played some shows with him, and they were fun.

UF-HE WAS ALWAYS ONE HEIL OF A DRUMMER WITH BLONDIE, AND I THOUGHT THAT HE WAS A PERFECT CHOICE TO DRUM FOR THE RAMONES.

DEE DEE-Well, we wish we coulda got him, but he was in the Eurhythmics already.

UF-YOU HAD DEBBIE HAIPIY GUEST ON THE ALBUM TOO. HOW'D THAT COME ABOUT?

DEE DEE-Well, we've always been big fans of Blondie, and we've always wanted to do something with her. So, we thought we found the right song ("Go, Lil' Camaro, Go!") to do with her, so why not go ahead and do it? And it was a pleasure to work with her.

UF-WERE TALKING ABOUT BANDS THE RAMONES HAVE INSPIRED. DID YOU KNOW THAT THERE ARE A WHOLE BUNCHA BANDS COMIN' OUTTA AUSTRALIA THAT CLAIM YOU GUYS AS REAL BIG INSPIRATION UP-ON THEM?

DEE DEE-That's what we keep hearing.

UF-THERE WAS BAND CALLED THE EASTERN DARK THAT DID A SONG IN TRIBUTE TO YOU GUYS CALLED "JOHNNY AND DEE DEE". HAVE YOU HEARD IT?

DEE DEE-No! Where can I get a copy of it?

UF-YOU MIGHT TRY MIDNIGHT RECORDS. THE EASTERN DARK ARE NO LONGER TOGETHER, 'CUZ THEIR LEADER DIED IN A CAR ACCIDENT LAST YEAR. WHEN THEY STARTED OUT, THEY ANNOUNCED THAT THEY WERE GONNA PLAY ONE SONG FROM "BLITZKRIES BOY" ON, IN SEQUENCE, FROM ALL OF YOUR ALBUMS AT EVERY SHOW THEY DID. (laughs) I DUNKO HOW FAR THEY GOT, BUT THEY ENDED UP DOIN' A TRIBUTE TO YOU GUYS ON THAT RECORD.

DEE DEE-Well, that's fantastic!

UF-IT'S A GOOD SONG TOO. THEY DID A LOTTA SONGS IN THAT VEIN. THERE'S ALSO THE CELIBATE RIFLES, WHOM I'M SURE YOU'VE HEARD OF. THEY'RE ALL BIG RAMONES FANS. AND THERE'S ANOTHER BAND CALLED THE HARD-ONS THAT COULD VIRTUALLY BE YOUR CLONES.

DEE DEE-And I've heard of another band called the Joeys.

UF-I MAY HAVE HEARD OF THEM TOO.

(Note: Could be talkin' about the Johnnys, who are like the New York Dolls in cowboy drag?) HOW'S IT BEEN TO'VE REACHED ALL THE WAY ACROSS THE WORLD LIKE THAT?

DEE DEE-That feels great! We played Australia once. It was one of our favorite places to play. I think we'd better go back.

UF-WHEN WERE YOU THERE?

DEE DEE-About six years ago.

UF-SIX YEARS AGO? YOU'D BETTER GO BACK REAL SOON! LIKE I SAID, IT'S BEEN PESTERING, AND THE RAMONES ARE SUDDENLY A GIANT INFLUENCE OVER THERE.


DEE DEE-We should definately go there.

UF-WHAT DO YOU LIKE TO LISTEN TO?

CONTD 31

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DOUBLE HAPPINESS



sister
DOUBLE HAPPINESS

SISTER DOUBLE HAPPINESS: Sister Double Happiness. Pound the pound. Heaviness incarnate. I mean the locomotive weight of the blues running smack dab into the mile high wall of the heaviest metal that is where Sister Double Happiness starts. After that, they pulverize the world with their super truncheon of power. Eleven new songs sung by Gary Floyd. SST 162 (LP/CA \$7.50, CD \$15.00)

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NEW LP

Human Rights. The firebrand vocalist of the world-renowned Bad Brains steps out with his own record. With a lush background and a unifying spiritual message, this record shows H.R. in the role of healer and teacher. From the world beat hip hop of the title track to the soft love vibe of Acting So Bad, this record cuts across all boundaries in its quest for one-love. SST 117 (LP/CA \$7.50 CD \$15.00)

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DEL LORDS

I think now it's Memphis and a 1959 Caddy.

The Del Lords make me continue to have hope, both for music and myself. Personally, their material, though hard-hitting and pretty serious, usually has the light of day shining through in the end. If not naked victory, at least a ray of hope to hang tough to. I feel good listening to The Del Lords. And it's mighty nice to know in such a filthy business, there's still some men doing it with little compromise and loads of character. Really, I would expect no less from Scott Kempner, and anyone else with his vision. They'd have to be quality folk.

These Big Apple rock'n'roll hitmen have a new piece of wax out. It's called "Based On A True Story" and it's on Enigma Records. Check it out for yourself. Now, if these Del Lords come to your little hamlet, do what you have to do legal to get a ticket. Tote your converse high-tops with you, because you're likely to be on your feet for most of the night.

If you like your rock simple, but not simple-minded, or simply playing, The Del Lords are for you. The Del Lords would have been Detective Sgt. Joe Friday's most beloved outfit. With the heart of rock'n'roll surrounded by so much peripheral bullshit, it's nice to see a band give you "just the facts, ma'am."

RAMONES

DEE DEE-I mostly listen to rap: LL Cool J, Rodini, Doug E. Fresh, Surf MC's, Run D.M.C., and the Beastie Boys. I also like the Chesterfield kinks a lot. One of my favorite groups, and I get real angry that they don't have a hit already, is X. I really like them, and I especially like the song of theirs, "4th of July". I understand that one of the Busters wrote it?

UP-YEAH, LAVE ALVIN, THE BUSTERS' OLD GUITARIST, WAS IN X FOR AWHILE, AND HE WROTE IT AT THE TIME.

DEE DEE-Yeah, that's a really hot song.

UP-WHO ELSE DO YOU LISTEN TO ON THE ROCK FRONT?

DEE DEE-I like Suicidal Tendencies a lot. In fact, they inspired "Punky Man" a lot. I thought that "Institutionalized" was a lot like a rap. I really like the Gun Club a lot. In fact, it really makes me angry that they don't have a hit yet. They're always breakin' up and reforming, breaking up and reforming. I also really like the Cramps.

UP-I WAS GONNA ASK YOU ABOUT...YOU REMIND ME OF ONE OF MY ALL-TIME FAVORITE SONGS "CHINISE ROCKS"

DEE DEE-Oh well, now, I wrote the whole song!

UP-(Incredulously) YOU DID?

DEE DEE-Yeah. A lotta people tried to take credit for that, but it's not true. I wrote it.

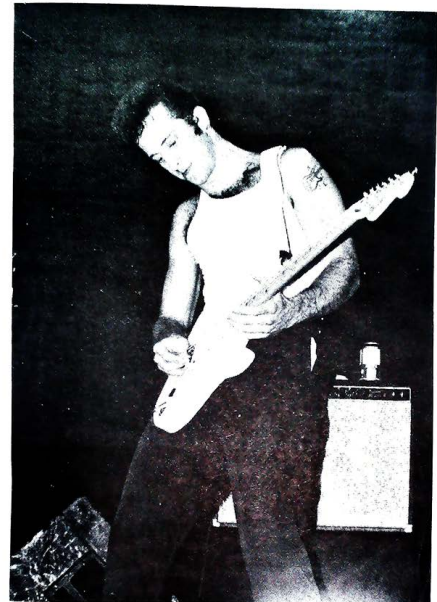
UP-ON THE BUSTERS' BUSTERS' RECORDS, IT CAME IN YOU, JOHNNY THUNDERS, RICHARD HILL, AND JERRY NOLAN.

DEE DEE-Yeah, I remember where they got the idea that they wrote. But I wrote it, everything except the bridge. Johnny Thunders wrote that, that instrumental bridge part.

UP-Yeah, like the one in my car.

DEE DEE-I like to drive. I like to get in my car and drive.

CONT'D 32



By Paul Di Tomasso

Today, in the world of hard rock music, it's almost impossible to find a band that just...plays. Ya got flash pots, smoke bombs, light shows, and spiked-hair half-wits playing bogus rock through banks of fake amplification. I must say, I still consider Bruce Springsteen my ultimate rocker, both in musical quality and sincere emotion. Attitude is everything. I may be, however, Bruce and I have taken our final big-block 306 romp down Thunder Road. It isn't his money. I wish I had it. It isn't his beautiful wife. That's fine. It's not even the mind-blowing success. Making it is what it's all about, as long as you stay true and heartfelt. It's just that a lot of people "into Bruce" these days look like the exact opposites of everyone he sings about. His concert crowds look like a bunch of Young Republicans. Scarey.

If you like your rock heavy, but without mindless metal riffs, churned forth by zit-faced satan-buckers, I have a band for you. They

are called the Del Lords, and I think they are really cool. They look like men and play like men, the former being a major miracle in rock these days. One guy even looks like Robert Blake!

The Del Lords are pretty much fronted by a guy named Scott Kempner. Now, if you are too young to remember, or have had your face pushed up under some rock somewhere, let me tell you about Mr. Kempner. Scott used to be called "Top Ten", and played in my fave band of all recorded time, The Dictators. Back then, Scott played some of the most inspired rhythmic guitar you'd ever want to see, or hear. Decked out in his tank-top t-shirt, arms flying windmill all over his Strat, hair falling about to his butt, and mighty power-chords rumbling from a vintage Fender amp.

Little has changed with Scott these days. Same shirt, style, Strat, and sound. As for the hair, it looks like Scott time-warped back to the days of real barbers and got him a Fonzie-do. In '79, Scott seemed to dream about California and beaches.

THE RAMONES

UP-WHAT KINDA CAR DO YA DRIVE?
 DEE-DEE-A Mercedes Benz 300SL. I like to drive around the neighborhood and go cruising down the highway in it. And go to the country in it.
 UP-WHAT DO THE RAMONES HAVE PLANNED FOR THE FUTURE AS YOU GUESS?
 DEE-DEE-Yeah, I'm doing a rap with Chubby Checker to "The Twist". And I'm co-sin' out with a rap in March, with five songs on it.
 UP-ALL THE CHUBBY CHECKER THING GO ON IT?
 DEE-DEE-That'll be the single. As for the Ramones, we'll be playin' clubs in the Northeast for awhile after the tour.
 UP-ACUALLY YOU GUYS EVER DO ANOTHER MOVIE?
 DEE-DEE-Sure we would, if someone offered it to us.

UP-DO YOU LIKE THE SEX PISTOLS?
 DEE-DEE-Sure! They're one of my all-time favorite groups.
 UP-I UNDERSTAND THAT JOHNNY CAME TO SEE YOU GUYS THE FIRST TIME YOU PLAYED ENGLAND.
 DEE-DEE-All the groups--the Damned, the Clash--all the groups that started in England at that time came to see us at our first show at Dingwalls.
 UP-IS IT TRUE THAT JOHNNY CAME BACK- STAGE AND INVITED YOU TO AN EARLY SEX PISTOLS REHEARSAL?
 DEE-DEE-Yeah.
 UP-AND DID YOU GO?
 DEE-DEE-Yeah.
 UP-DO YOU SAREKA TALK ABOUT IT?
 DEE-DEE-Well, they were great, y' know. But, one of the best times I saw them was about eight or nine months after they had been together. They played at this big college, and it was like beatlemania or something. The place only held about

6000 people, and was in the middle of nowhere. And they still sold it out! And there were a few thousand more people, hysterical and tryin' to get in. And the Pistols were so casual about the whole thing that they didn't even worry about whether there were lights on stage or not.
 UP-GOT ANY L.A.T. WORDS FOR OUR READERS?
 DEE-DEE-Well, I just wanna say that I'm a real raj fan, and I hope I please everyone with my record. I tried to do it as well as the people I look up to.

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By Earl Root

Every once in a while, human beings reach certain points in their life where they think they are invincible. Nothing can shock me, nothing will stand before me, nothing will get in my way. I have thought this before and until now, fear, the ability to be grossed out and existing shock values, had been replaced with boredom and a severe case of the blahs, whatever the hell they are. The only things left in the world that really scared the shit out of me was reality. Because in that reality exists things that nobody wants, needs, or asks for, but they are there, living, breathing, defecating, and consuming. Your worst nightmares can and do become reality in the sickest and most truthfully brutal forms. One of those forms is GG Allin.

Unlike most psychopaths, serial killers, and mass murderers, Mr. Allin has some very different and real ideas on who/what the fuck he really is. Yes, I did say psychopath and if you read on I know you'll agree with me. Charles Manson had a grand plan and design, Hitler wanted the perfect race, Henry Lee Lucas was just a murder junkie, and Ed Gein thought he could survive only on the flesh of humans. All of these creatures had one thing in common, some goal or motivation for their crimes. GG has nothing more than intense hatred for himself at first glimpse, but a further look finds him giggling like a kid at what he's done; he's damn proud of it. There seems to be nothing left inside this shell of a man (and a pretty tired, beaten, and diseased body it is) except for the show-off. You know, he's the kid in school who would eat bugs for a quarter or beat someone up you didn't like and you didn't even have to pay him.

I was completely naive to this whole deal about GG when my editor asked me to cover this. People told me that he ate his own shit on stage and that he beat himself bloody with the mic and on and on. I thought this would be like the Ventors' cartoony attitude or possibly part "Antonic" like Slayer says they are, so I really thought nothing of it. Remember, I laugh at gross horror films, shit and fart jokes ran out in the seventh grade, and even the best sex can't replace the high of power. So, I leapt forth into the unknown, which for the most part was more stimulating than the rest of that evening.

I arrived on time at the Pucking Shit Biscuits' headquarters, where Mr. Allin was hiding out. He really doesn't have a real band and petz who he can to play for him, whenever someone is stupid enough to give him more for about 20 minutes. This would be a record performance time

GALLIN

for GG, for if the fans don't end up killing him, the police step in. People in town had heard he was here and were already looking for him. Fuck, he has it that he won't live to see 1999, and in the chare he was in when I met him, count me in for twenty bucks.

GG had a very distinct odor to him that could probably be whiffed from the neighboring country. His hair was black from dirt and grease and what teeth he had left were broken, blackish green and rotting. Huge scars on top of scars on top of scars covered his entire body and self-inflicted tattoos saying "Fuck You", "Have A Nice Day", and "IS GOD" were only a few of those visible. Before I go any further, I will remind you that this is all for real and I am not making any of this up. What was said and done will be transcribed verbatim and you can be the judge for your own viewpoints on this self-destructive, insanely boasting scumbag they call GG Allin, God to some/ the only true punk around?

UP-WHERE THE FUCK ARE YOU COMING FROM?

GG-I don't know, the bus. Where the fuck am I coming from?

I don't fucking know. Ask me tomorrow when I wake up.

UP-DID YOU GIG IN THE LAST COUPLE OF DAYS?

GG-I don't remember. I think they let us go on in Boston, but that was the only one in about 20 or more fucking dates. We haven't played any of them, I think.

UP-I'VE HEARD A LOT AND SEEN NOTHING AND HEARD NOTHING FROM YOU...

GG-Go down there Friday night and you'll see the same thing, you'll hear nothing and see nothing. They cancelled our show. The guy thought I was too ugly.

Ron Parker-They said he was going to cause too much trouble.

GG did get to play. I did not attend, but the reports from the few that went consist of shoving beer bottles up his ass, pissing and shitting on biscuits and eating them, an almost complete rape and a beating by a skinhead who GG had hit his girl in the head with a mic stand and sent her to the hospital. I missed a big piece of the sickest history being made. -Earl Root

UP-SO THEY AREN'T GOING TO LET YOU, UH, PERFORM?

GG-Well, they told me, asked me, if I was going to shit on stage. Does Bixas come in brown wax wrappers? I mean, asked them what could I do. They said virtually nothing. I told them to fuck off 'cause if I can't do anything... Fuck it!

UP-ARE YOU SAYING THAT WITHOUT THE ANTICS YOU'D HAVE NO MATERIAL?

GG-Yeah, and it's all Ron's fucking fault. Yeah, some good friend. Drag me all the way up here for a gig and fuck... If they saw the 7-shirt and I said no way. Shit, the shirt scared me, I mean look, (laughs)

UP-WHAT'S THE DEAL WITH THE SHIRT?

GG-It's just shit. It's a statement for our time. Everybody and everything is shit. I love shit and I love to shit and I fucking want to shit on stage. Alcohol is the best thing for shit. Fuck, it makes it all runny and watery and makes it spray all over the fucking place. Alcohol is the best fucking shit. I try to drink at least a quart before I go on stage and eat a lot of Bixas and chocolate and...

UP-NOW I SEE WHY THEY WON'T LET YOU PLAY. I SUPPOSE YOU GET THAT A LOT? I MEAN, YOU SAID BEFORE THAT OVER 20 HAVE BEEN CANCELLED.

GG-Well, sometimes they let us play, but then they're sorry that they do. They wish they would have shut us down earlier than they did. I guess things are getting better 'cause last year we played twice (group laughter). Well, shit, after one gig it took me almost six months just to recover. All for about \$20, and we always end up owing the club for damages.

UP-JESUS YOU DON'T GIG OUT TOO OFTEN AND IF YOU CAN'T FIND A GIG HERE, DO YOU WANT TO TELL THE WORLD WHAT YOU WOULD HAVE DONE? IS ANYTHING PLANNED OUT OR DO YOU JUST GO FOR WHATEVER OR WHAT?

GG-It is whatever is happening at the time. I don't know I was under the pretense that we know what we are going to do before hand.

GG-Fuck, you don't even know what to play.

UP-OHAY, WHEN DID YOU TAKE YOUR FIRST GIG ON STAGE?

GG-That I remember. It was in Fenris and I was playing in a band called Hate. It was a straight-edge show, I mean fuck, me of all people booked on a straight-edge show. I was drugged and coked out of my mind and there were all these kids outside protesting and the cops should have seen these little bastards run. It was a ritual. Then straight-edge fuckers out there booing me and hey, I'll give you something to boo about. They didn't stay around to find out anything after that.

UP-SO DID YOU IN ANY MORE GIGS THERE?

COUNT NEXT PAGE



GG-Fuck no. They'll never book me again on another straight-edge show. I'll guarantee that. They wouldn't let me cause 1 shit and I will always shit. I mean I don't always shit. If the crowd looks particularly lame, fuck yeah, I'll gonna shit. I really didn't have to shit to get people all pissed off at the though. Yeah, shitting is fun to do, but sometimes I just go out there and beat then up. I save the shit for the brave fuckers in the front.

UP-IS THAT THE SHOW? YOU SHIT AND BEAT SOMEONE UP?

GG-Well, it depends. If there are girls there I'll rape em or piss on them. Sometimes I jack-off for everybody and try and force some stupid girl to suck on my cock or my ass until someone tries to stop me and then I have to beat then up. I mean if there is a guy sitting there who looks like he's not having a good time, I jump down and hit him in the face a couple times, you know, just warnin' up. It's just the situation in front of you. You deal with it. UP-PEOPLE WHO HAVE SEEN YOU HAVE TOLD ME THAT YOU ROLL AROUND ON BROWN GLASS, SHIT, PISS, URINE, AND CUN ON PEOPLE. BEAT THEM UP AND RAPE THEM, HIT AND CUT YOURSELF AND STICK THINGS IN YOUR ASS AND EAT YOUR OWN SHIT. IS THIS THE TRUTH?

GG-Yeah, and that's one of my good nights. I mean sometimes it gets worse than that. That is one of my regular shows. RI-Yeah, sometimes it gets ugly. (laughs)

UP-DO YOU HAVE A BAND WITH YOU, THAT PLAYS BEHIND YOU?

GG-You better believe they play behind me. Shit, I can stand on smell... They're all stars. I used to be I couldn't get a band so I brought a tape. That really used to piss people off. This is a strong band we got here. Most people were too fucking afraid to stand up there and still are. I mean it's dangerous. It's a dirty job, but someone's got to do it.

UP-IS THERE A MESSAGE OR A METHOD TO YOUR MADNESS?

GG-Yeah, we hate the fucking audience. I hate you, I hate me. Hell, I'm not prejudiced, I hate every fucking thing.

UP-DO YOU HATE THE AUDIENCE?

GG-They're a bunch of fucking morons (historical and evil laughter). I mean fuck, we do this cause we like to do this, not because we get paid. I'm not really into most of the hardcore crowds. I don't listen to a lot of music and don't really get into the scene. I don't adapt to this shit. I mean shit, I'm an old fuckin' man here. I mean most of these little fucking shittin' kids are into it for a couple weeks. Yeah, we'll get the purple mohawk and be cool and go along dancing 'cause it is and then the next day later they'll be going off to college. When you get to be 30 years old and still doing it, then you separate the men from the boys. The ones who are really into it don't come to the show and the ones that do aren't worth to be seen. The only thing I like about the all age shows are the young girls. I only go out for them if they are under 20. Any older and you've had it. I only hang out with the street kids who are smokin' pot and taking acid. Most of the people I hang out with are your common every-day criminals. They are not kids who go back to their safe little worlds. That's one thing I'm trying to project.

UP-IS THERE ANY MORE PROJECTIONS, OUTSIDE OF THE OBVIOUS?

GG-You mean my cock? (laughs). No, what I'm saying is don't go back to the safe world. I'm trying to get people so pissed off that they will get away from that wonderful little shit place called home. I want people to come away from one of my shows saying to themselves, hey, there was something there that I was not real comfortable with. Fuck man, there was something there that I just feel right with. Sure it's great when people go to a show, the band is great, lah-tee-da, not with me. Someday maybe they'll grow up and they'll see.

UP-WHAT YOU ARE TRYING TO SAY IS THAT YOU ARE TAKING REALITY AND OVER-EXTERMINATING IT TO THE POINT OF REPULSIVENESS TO GET PEOPLE TO STAY AWAY FROM REALITY?

GG-That's absolutely correct, and with that, I am God. To really stand up for what you believe in is the greatest thing you can do. I believe in shit. I eat, breathe, and sleep shit. I am shit. Reality is shit. Shit is God. God is above reality. I am above reality. I am God.

UP-ONE REALITY I KNOW EVEN YOU CAN'T ESCAPE IS THE LAW.

GG-Fuck yeah, I've been arrested a fuck of a lot... spent too much time in fucking hospitals when I should have been out drinking, fighting, and fucking. The only thing that's keeping me going is the albums.

UP-YOU HAVE A LOT OF ALBUMS

GG-Yeah, most of them are really hard to find cause people burn them and they go out of print. I got one out on Homestead and I'm doing one with the Biscuits here. I got a double LP in France and I'm going out west with the

Biscuits for a couple of months to see what we can get. I've a shit shaped and stained limited edition LP, only 500 so get them while they're hot and steamin' (laughs).

UP-DO IT GIVE YOU BY?

GG-Well I don't have to work. Fuck work! Just lay around, drink Jim Beam all day, shit, beat up people, fuck, and that's it.

UP-ISN'T AMERICA A BEAUTIFUL PLACE?

GG-Well, I got a lot of scars to prove that it isn't easy. GG-Well, I got to see anyone else what they'd look like. Fuck, I'd like to see anyone else what they'd look like. If they had been doing this shit for ten years. Fuck, I'm in bad shape. I came fucking close to O.D.'in' twice. I've been stabbed, shot, poisoned, run-over, beaten, burned, and most of that I did myself. After all the shit I've been through and then you see the people who come to the show who have it so fucking easy and they don't even fucking know it. Fuck, that just gets me even more pissed off. I know all my scars are shit I did to myself. A lot of these people I've pissed off helped too. And then there are the scars you can't see, the inner emotional shit that pisses me off even more. These assholes could never imagine what it's like to be a real punk. They are all a bunch of phoney fuck spoiled brats and even if they did live in the streets, that phoney shit comes out and that's why I shit on them.

UP-CAN YOU EXPLAIN WITH THAT POINT, BUT IT'S THE BREAKING POINT OF THE AVERAGE PERSON THAT IS WHAT CAUSES THIS SHIT. I MEAN, EVERYONE'S BEEN THROUGH THE FINGER, SOME OF US A FEW MORE TIMES THAN OTHERS. LIFE HAS KICKED ME IN THE HEAD A FEW FUCKING TIMES AND YET I'M STILL NOT ABOUT TO GIVE THAT A LOT OF THE PEOPLE IN THE CROWD DON'T REALLY KNOW THIS.

GG-And they deserve to be shit on. Fuck, I'm not telling you to go out and do things the way I do then. If you want to die you'll do them the way I do them. I'm like a time-bomb waiting to go off. A big bomb full of shit. I get beat up a lot. In Chicago they had two different gangs waiting outside to kill me and the band. I'm not talking about a when the cops come in handy or else I wouldn't be sitting here now. That just shows you how serious this shit really is. Fucking skinhead hit me with a lead pipe just because I raped his girlfriend. It was a fun time.

UP-AND THAT WAS A GOOD DAY?

GG-Fuck yeah, that's when I can handle it. UP-IF IN EXTERMINATING RAPE, DO YOU ACTUALLY RAPE THESE PEOPLE, FEMERATION AND THE FULL AC?

GG-I get as far as I can. Yeah, penetration on stage many times, but I never came on one stage cause the crowds whimp out and realize that I'm fucking raping this girl and come to save her so they can fuck her after the show. In New York this one girl wanted us to beat her up and was very willing cause she thought we wouldn't do it. I got her up there and fucked her and both of us at the same time and we got this dildo and we kicked her head in and hit her with the mic stand. We both pissed in her mouth and she was black and blue. Probably would have killed her if they would have let us continue. You know the best part, after all that she wanted to go home with me. She said, "GG are you going to fuck me now?" I mean shit, is that chick high or what?

Well, there were many more stories of tying people to trees and pissing and beatings and rapes and all that. When I finally got out of there, I was in a fucking awful reality caught up with me, and even though GG is real and deep down rotten to the core, he did treat me with basic human respect. And he didn't beat me or shit on me. Maybe at the show he would. All I'm saying is that even though he talked and laughed and fucked me fairly seriously, I saw many more criminally insane people are out there waiting to shit on you and me for real? Not for a show or for a lifestyle, but for something deeper.

To quote my editor, "Isn't it nice to know there is someone out there sicker than you?" I am right now in the safety of my home, but I can help but think of GG when I'm out in the world. I know that his kind are there, do you? It's all been said and done before. This must be the final blow. This is the ultimate entertainment: murder, rape, shit, is all in the master plan. Bow to your God, GG, GG is black and white and his holy shit in your face. I'll be watching from the street, looking for the next thing that will scare me, cause for now, I have really seen it all. I've spent an hour with GG? I've spent an hour with GG Allin, now what?



BLACK FLAG III



Wasted Again. Imagine 4 of your favorite Flag party tunes of all time were put together in a room. Then, the room was filled with hundreds of your best friends. Before the cops came, you better slap on Wasted Again, a collection of all the songs that make you want to party. Six Pack, I.V. Party, Wasted, Rise Above and twelve more festive Flag tunes. SST 066 (LP/CA \$7.50 CD \$15.00)



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Family Man. 1984 saw the release of this stunning record that showcases the diversity of Black Flag. Side one contains five exciting recordings by Henry of his guitar. Side two has four instrumentals with bassist Kim. SST 026 (LP/CA \$7.50 CD \$15.00)



My War. This pivotal 1984 release features nine stabs of pent-up power. Henry and Greg are joined by Dale Hoon (Greg Ginn) on bass and Bill Stevenson on drums for *My War*. Nothing Left Inside, I Love You and six more. SST 023 (LP/CA \$7.50 CD \$15.00)



BLACK FLAG: Everything Went Black. A compilation released in 1983, this record examines the roots of Flag before Henry, Johnny Bock, Chare and Det duo outrageous rock acts. Songs include *Gimme Gimme Gimme* (other versions), *My Rules* and *Love Love*. SST 015 (LP/CA \$10.00 CD \$15.00)



Damaged. Recorded in 1981, the songs on this LP defined an era. Det Calena has moved to guitar, and Henry Robles takes over as vocalist. Stunning dual guitar flag on *Rise Above*, *Damaged 1 & 2*, and 15 others. SST 007 (LP/CA \$7.50 SST 0070 Damaged/Jealous Again CD \$15.00)

The First Four Years. Screen classic BLACK FLAG aural mists. Originally appeared on SST 001, 002, 005, 006, 010 (Infamous Love Love single) and two tuts from these Alliance compilations. SST 021 (CA only \$7.50 CD \$15.00)

Jealous Again. It's 1980 and Greg, Chuck and Robb have a new singer named Chare. Together these four produced an american classic. Tracks include side song *Revenge*, *White Monks*, *No Values* and *You Bet We'll Get Something Personal Against You*. SST 002 12" 45 \$6.50, included on CD 007

Nervous Breakdown. The breakdown heard around the world in 1978. Greg Ginn, Chuck Dutzow, Brian Hoyle and Keith Morris sing and play the side track plus *My War* 12" and *Wasted*. SST 001 12" \$3.50

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Six Pack. Yet another vocal for Flag, this time in the person of one Det Calena. Joining up with Greg, Chuck and Robb, Det lends his vocal talents to *Six Pack*, *I've Heard It Before* and *American Waste*. SST 005 (7" 45 \$8.00)

TV Party. The dual guitars of Greg and Det last these three songs recorded in 1982. Bill Stevenson and Lind share drum duties on *TV Party*, *My Rules*, and *I've Got No Run*. SST 012 12" \$12.00



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POSTAGE

WARNING: QUESTIONABLE CONTENTS



ROCKIN' LIKE A MUDDA ISSUE NUMBER FOURTEEN