

UNKNOWN CRIME

No. 02
\$1.00

BOB MOULD OF HUSKER DU

INSIDE:

OBSESSED
VIOLENT APATHY
FLAG OF DEMOCRACY
NEGATIVE APPROACH
REGGAE
SUBHUMANS
FREEZE
HUSKER DU
MEATMEN
PLUS MORE!

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UNKNOWN CRIME

%TODD COTE

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I would like to trade
with other publica-
tions! I'm sorry to
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by #3 for a list!

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ALSO THANKS TO RICH
HOAK FOR THE FINANCIAL
HELP AND SHANACHI RECORDS!

Welcome to Issue#2 of Unknown Crime! I'm gonna
start off this issue with a quick review of the
local Philly bands, but beware; before this page
ends I'm gonna make some strong statements about the
Philly scene. Philadelphia's best two bands in my
opinion have broken up! MeRad is no longer, for
Tritian has returned to Holland for keeps. Everybody
kept saying Ethan was not that important, but all
the trouble began after he left! Also, Kremlin Korps
is gone after constant personal conflicts. Rich,
Tony, and Doug have a new band called the Doggz that
have already recorded a demo, and Marc now plays
second guitar for Sudden Impact. FOD just had a huge
show in Boston, and they should start working on an
album soon. Speaking of albums, the Sadistic Exploits
are presently working on an LP. The Dead Milkmen
have been playing out alot lately, and they've gotten
great crowd responses. Also working on records at
this time are the Little Gentlemen and Butcher Broth-
ers; the "Bros" seem to be the only Philly band with
their shit together. I don't know if Circle of Shit
even exist anymore, and Ruin seem to have forgotten
the hardcore scene completely. They have not played
an all ages show in Philly since last September. Also
the original Philly Decontrol has reformed, and they
sound amazing. Oh yeah, Y DI are doing absolutely
nothing as usual. Too bad because they could become
a nationally recognized band. They're probably too
busy hating people!

Now on to what I was refering to earlier in this
essay. I don't know why I'm gonna even say this stuff
because the people I'm refering to won't even bother
to support the scene enough to buy this rag! However,
things I've witnessed lately at shows have really
been repulsive. Why do certain assholes have to con-
tinue destroying halls and damaging everything near
them? The only way original hardcore bands are gonna
get to play Philly is at various hall shows put on by
individuals who do not have the money to endure loss-
es. If people enjoy shows so much, then why can't they
try to show up more consistently? Plus, why does every
body have to sneak in or sit outside and listen? If
paying customers don't start showing up, then there
may not be anymore shows. These promoters can't afford
to R things out of their pockets. Also, very few people
in Philadelphia are involved at all in anything. I
expected Unknown Crime to grow alot because I figured
people would contribute things; however, this issue
has less contributors than issue#1. Everybody claims
there are not enough pages, but I've written every-
thing but four pages in this issue. The only way I
can grow is if people help out. So instead of trashing
halls and not showing up at shows, why don't you
get off your ass and do something? It's not so radical
to not take responsibility!

LATER

TODD

THE OBSESSED



The Obsessed were interviewed shortly before their performance with the Meatmen at Longmarch. Although some of the more "punk" people in Philly could not handle these guys' appearances, they totally smoked through their set leaving many in awe. This interview was done by Todd and Marc Fernich. The Obsessed are:

Mark-Bass, Vocals
Scott-Guitar, Vocals
Ed-Drums

UC: Why do you guys play hardcore shows?

S: The reasons we play hardcore shows is because there are not alot of other places for us to play; especially in DC! There are maybe one or two places which are strictly heavy metal. It's on the up-swing; lately in the last few months there have been more places to play. Plus, Tesco of the Meatmen is a really good friend of ours. I don't even consider them hardcore.

M: There seems to be alot of bands in between now that are not heavy metal in a strict sense, but a little more harder edge metal. We're in that category. Alot of places that will hire "Priest" bands won't even hire us. We go to those places and they call us punk rock, then we go to other places and we're called heavy metal; we're just right in between.

UC: Do you find it a problem having no audience?

S: We now have a hardcore following in DC. It's not real big, but it's growing. It's made up of both punks and freaks, if you want to say that, or metal long-hairs! It took us awhile to break in. we go over pretty good with the DC punks now.

UC: How long have you been together?

S: Mark and I have been together a long time.

M: Fouteen years now, since 1970!

S: We added Ed around a year ago.

UC: Did you play out at all in the 70's?

M: We played at church jobs.

UC: Was the band always called the Obsessed?

S: The old band was a more punk version with a bizzare lead singer called Leather Nuns. That was a long time ago.

UC: Did you ever release a record?

S: No, but there is another band called Leather Nun from Sweeden. We were out before bands like the Sex Pistols. We were doing really bizzare stuff.

UC: What are your musical influences?

S: Black Sabbath was a big influence on us. People frequently compare us to them.

M: The first band that really blew our minds was Iggy and the Stooges. We bought it when it first came out, and people thought we were faggots for owning it. We loved raw power, but people could not understand. Then the Pistols came out and we did some stuff like that, but the hardcores were not even around yet. We were doing Pistols, Dead Boys, Damned stuff in '77 before people knew who they were.

UC: How did you go over at the Rock Motel in New York?

S: Vocally there was a group of real loud hecklers who did not like us. Some really obnoxious guys, but the majority of the

crowd really liked us. I walked around after we played and people were taking time to say hi and compliment us. Five or six hecklers doesn't bother us. One guy came up on the stage, and he was just asking to be booted!

UC: Where else have you played?

M: Mostly Baltimore and DC.

UC: You played with DRI in Baltimore, right?

S: At the 37 Club.

M: We used to play with a band called the Kicks who are now on Atlantic Records believe it or not. We used to have bottles chucked at us by rednecks in rural areas of Maryland. Because it was not Led Zepplin, they couldn't understand us. We just played our stuff, and they couldn't take it.

S: We've played other parts of Pennsylvania like Hagarstown. People just don't understand in those places. A band like DRI would also have trouble there.

UC: What do you think of thrash bands like DRI?

S: I like DRI personally cause they're really tight and fast. I don't really care much for MDC.

UC: As far as hardcore goes, what other bands do you like?

M: We've played with the Bad Brains before.

S: They were incredible!

M: It was a great honor to play with them just cause they are such nice guys.

S: When we played with them they were just at their peak. It was August of '81 and they hadn't released anything. I don't think I even owned the tape yet.

M: We were supposed to play with Motorhead, but they cancelled, so we were given the Bad Brains.

UC: Have you played any big heavy metal shows opening for say Motely Crue or Priest?

S: We had a big spot with Motorhead, but it was cancelled. We'd like to do big time opening gigs and we sure in hell have the stage equipment for it. We like being able to go on stage and even if the people at the soundboard fuck us over, we still can be loud.

UC: What do you plan to do in the future? Do you have other jobs?

M: We have to now, and it sucks. I work for the Department of Energy for the government. They really flip out sometimes.

UC: Did any of you go to college?

M: I went for awhile, but I did not have enough money to finish. I studied audio production.

UC: Are you involved with videos?

S: We've done a few.

UC: Do you plan to make it in the heavy metal market in order to support yourselves?

M: Metal Blade Records is gonna put us on their next compilation, and we hopefully will be able to pressure the guy into doing a record.

UC: Look at Rat now!

S: That's the same label! We're shooting for the West Coast, cause we're too heavy for New York. They all have poodle haircuts and listen to Accept!

UC: I saw MTV last night and the metal bands like Rat look like new wave pop stars.

S: They look like Billy Idol!

UC: They showed him after Rat, and they looked the same.

S: Have you heard our EP?

UC: yeah, we've also seen the video from NY.

S: I'm glad Spunky did that! It's seemed to reach alot of people here.

UC: That's cause everybody knows those guys. It seems like metal, hardcore and even funk are all merging.

S: That's one thing we hate in the DC scene. At all hardcore shows now, because I go to shows when we're not playing, in between songs they'll play funk over the PA.

S: I can take funk in small doses and I can appreciate it, but I prefer certain forms of jazz to funk.

UC: Do people thrash at your shows?

S: Some of our good friends go haywire sometimes; maybe not conventional slamming, but they just lose it.

UC: What does the heavy metal audience think of you playing hardcore shows?

S: They get scared away. You get these 26 year old Judas Priest clones with poodle haircuts, and they're scared of a 15 year old with a mowhawk.

E: Lots of times they don't come because they're scared of slam dancers!

UC: What do you do about getting signed with a label?

S: We have a real nice press kit.

UC: Do they give you money for a tour when they sign you?

S: I hope we get a nice advance so we can buy more equipment.

UC: You have more than enough equipment for a hall(Longmarch) this size!



M: We used to have more; I had eight bass cabinets at one time.
UC: How did you afford it all?
S: We were all still living with our parents, and we had a nice garage to store it in, but we lost that.

UC: There are no really raw metal bands like Venom or Motorhead in America.

S: We consider ourselves a little more deeper than those bands. We have different riffs and lyrics.

UC: What are your lyrics about?

M: Less of a direct statement. A lot of people take them differently. We try to make them as ambiguous as possible. We are not addressing a person or thing; it's more or less a feeling, emotion, or point in time. Our lyrics are more on the level of like the Doors.

UC: No demonic or satanic lyrics?

S: We are not a satanic band!

M: Some people view us like that, but we're not at all. Make your own decisions.

S: People jump to conclusions too quickly. They call us the Possessed

UC: Is there a heavy metal underground scene in DC?

M: We almost started it ourselves; Hellion, Asylum, Death Row! As soon as we started to play like this they got the idea. Especially bands like Asylum, they get out their and play at our pace.

UC: Do they do hardcore shows?

M: They have and they will some more. It's almost like a trend to a certain extent. Everybody is getting closer. The same people like the same groups of bands. It doesn't matter what you look like!

UC: What underground bands do you like?

M: Hellion has a good tape as well as Death Row who also has a video. It's still all only distributed in local stores.

S: A real good heavy metal band now is Trouble.

UC: Are you gonna get any big arena shows soon?

M: I think we'd have to sound a little more homogenized. There is a chance; someone will try to polish our sound though. We need a booking agent and manager with a suit coat, tie, and briefcase! We need someone with connections to get us twenty gigs in a row.

UC: Do you plan on touring?

S: We would like to very much. Right now we are not known enough to tour. We're in the process of finishing our 12". We did it 16 track with excellent quality; we are gonna finish the tape and then look for a label.

UC: Are there any other bands besides the Meatmen who've helped you out?

S: We play around with other hardcore bands like Government Issue and Iron Cross. We share equipment.

M: We've run sound for all them almost accidentally.

S: We ran sound for DOA and Minor Threat without knowing before hand what was happening; that's how we got to know everybody. We ran sound and they thought we were nuts. After that they started liking us.

UC: How did you hook up with Tesco?

S: He wrote about us and kept coming to see us, but something always happened. Some kid stole beer once and they pulled the plug on us, and he came late once. Finally he reviewed our record in Touch&Go and wrote us a letter. I called him up and I really like his twisted humor. We got to be good friends.

UC: When did the record come out?

S: Around 1979

UC: How did you get a show here?

S: Tesco called us up, plus Howard has been wanting to book us here for awhile. I met him in DC at the Meatmen show. A whole contingent of Philly people were there, it was great!

UC: How long is your set?

S: Around an hour, but we have about 80 songs.

UC: Are you trying to cultivate an image?

S: We'd rather stay simple and be ourselves.

E: There is no act; we are real, and show what we feel on stage.

S: I wear some makeup for a darker image, but we don't dress up in costumes or studes. We just act the way we feel, and let the music speak.

UC: Do you have any stage show?

S: Not now; when we get some money maybe. We have lots of ideas.

M: We would like to have at least a simple light show to add some effects.

UC: What is the financial difference between metal and hardcore shows?

S: None, both camps are burned. I shouldn't say that though; working with Howard here is really great, he's on the level and a great guy. In New York we got burnt by \$60. At first they weren't gonna pay anyone. We had a \$250 guarantee, and we got shorted \$60. We lost money there, because we had to rent a truck.

UC: You're going on soon, so we'll end this!

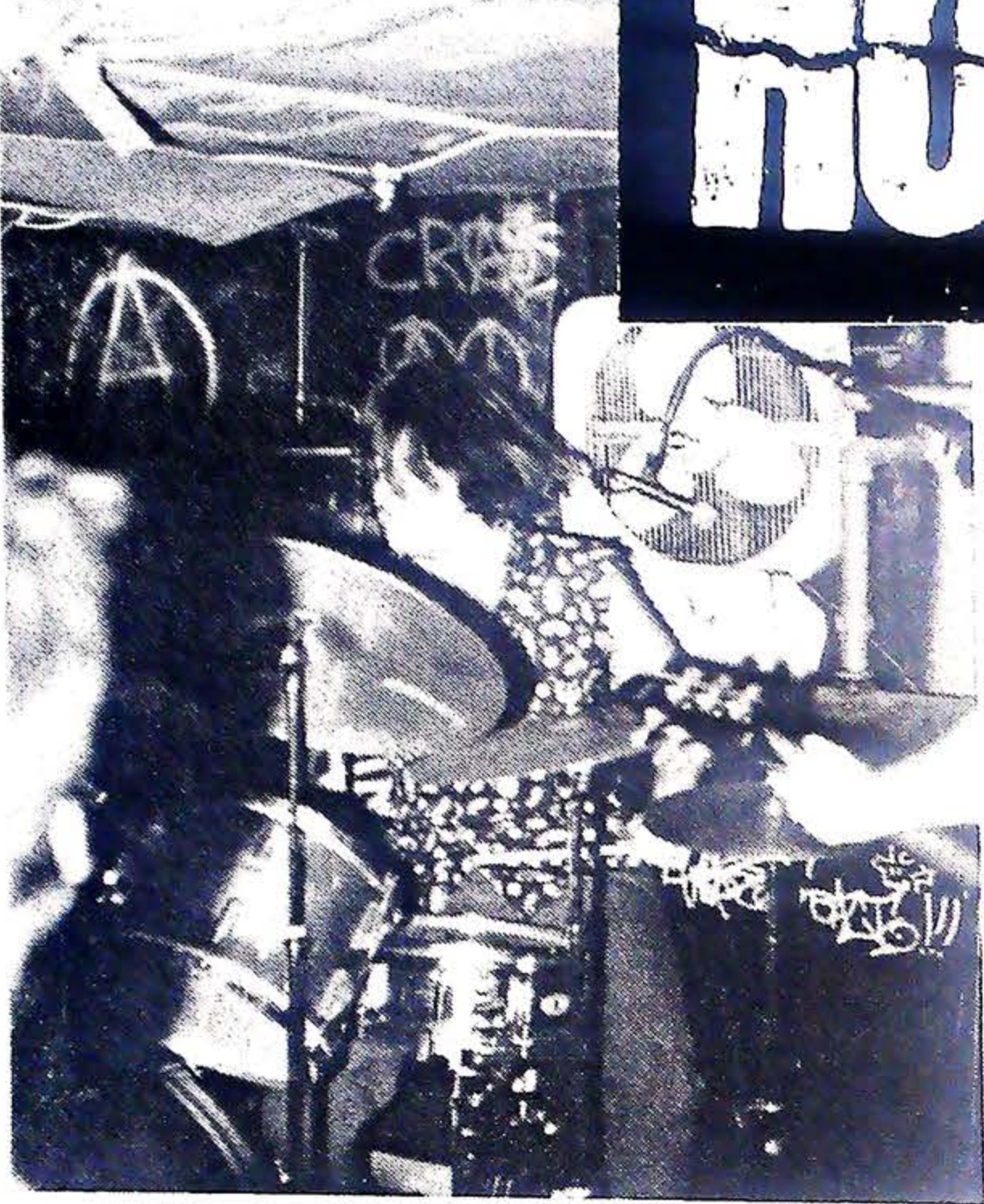
S: We appreciate the interview because we like to be in publications.

The band encouraged us to print their address so you can write them at:

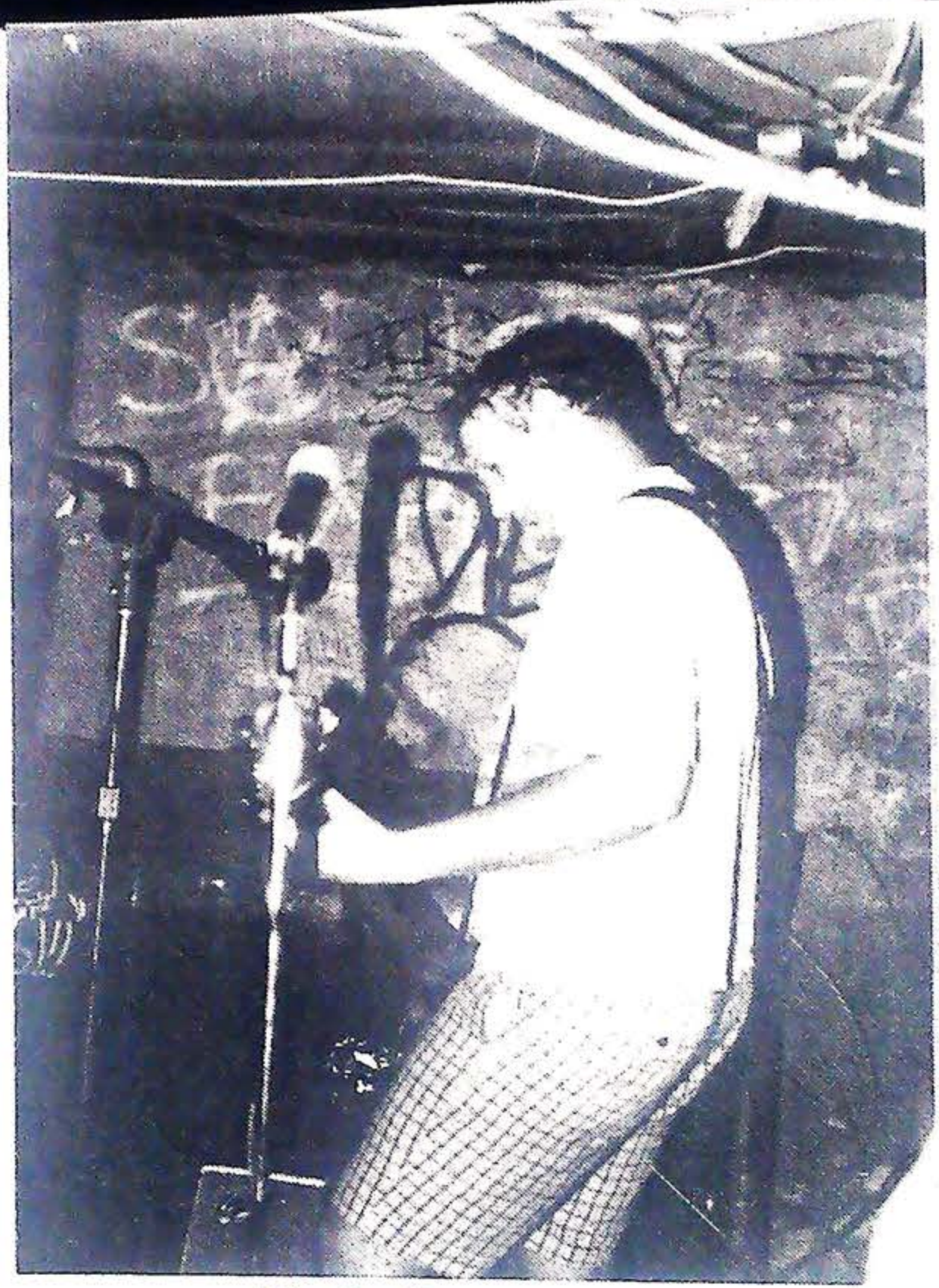
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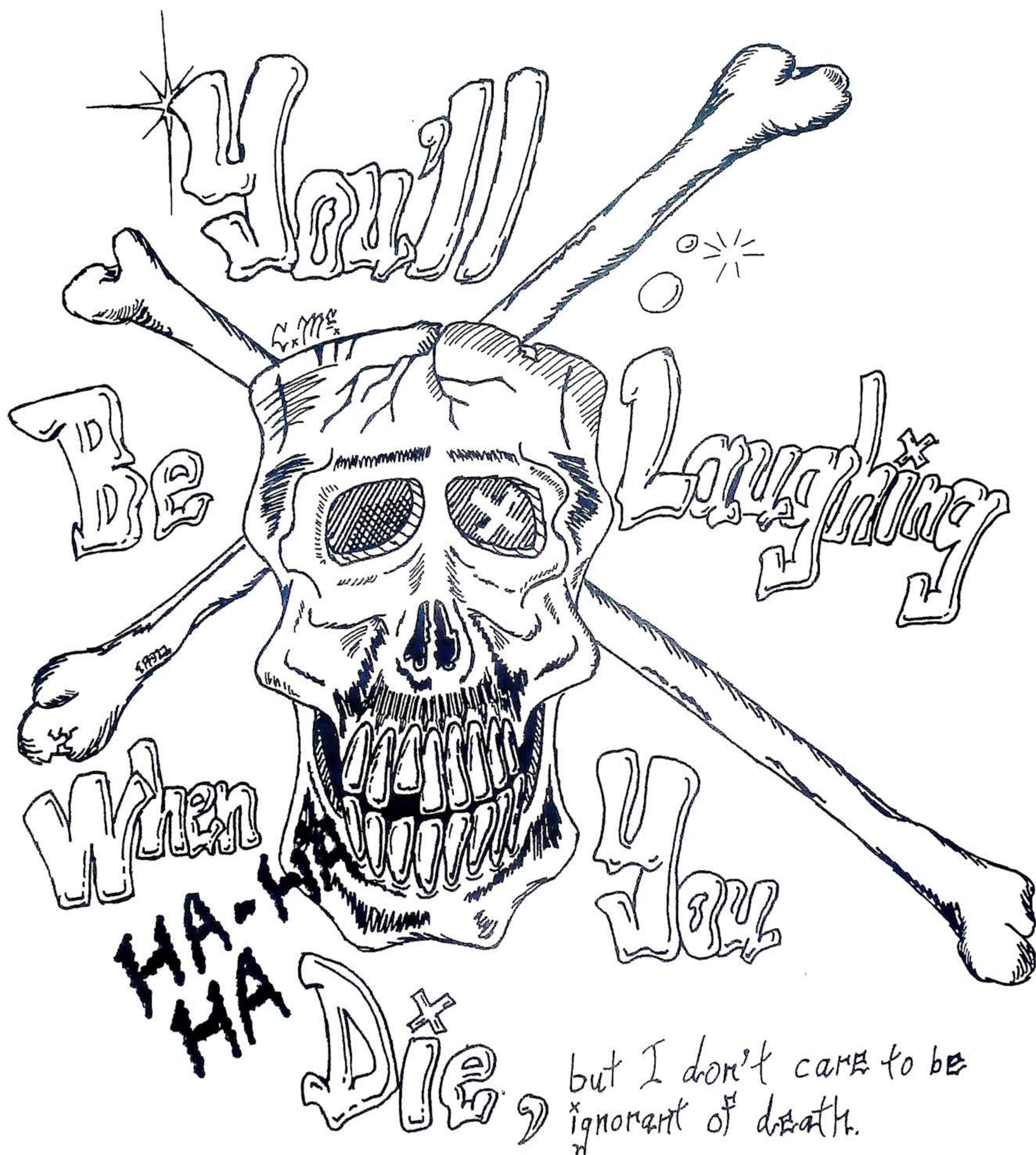
GREG

HUSKER DU Zen Arcade Double LP

I should have guessed the Huskers would be the first American hardcore band to release a double album. This record doesn't seem to have any stand-out hits like the last two records, so I'm pessimistic how it will sell at a \$12.98 list price. These guys are one of my favorite bands anywhere but I don't think this is their best record. They do a lot of experimenting throughout these two records. Most of this material is extremely strong, but I think I was expecting something different. I'd still support this band and buy this record because it stands high above most other releases, just not as high as other Husker Du releases.

Husker Du Eight Miles High single

Husker Du only does two songs here, and I sort of question its worth. "Eight Miles High" is a cover song which sounds really killer, but don't expect the old Husker Du. They sound a lot more professional and tame here; still, the song is done excellent. The song on side two is live and the recording quality blows. Putting this song on vinyl is a waste of time. This single does indicate a new sound may be coming from the Huskers.



but I don't care to be
ignorant of death.

Chris M. Lure

RECORD REVIEWS

GANG GREEN EP

When I discovered this record it totally blew my mind because I personally can remember how heavily Gang Green smoked a few years back. Unfortunately Philly was never visited by this threesome, but being a former Massachusetts resident, I saw them many times. This EP shall surprise some, because only "Terrorize" is an all out thrash attack like on Boston Not LA! "Sold Out" is a good song that combines rock and thrash. "Taang Dub" however is just another version of "Sold Out", so there are really only two songs on the EP. The bass sounds especially good as well as the normally superb Radiobeat sound quality.

GANG GREEN

Sold Out - Terrorize / Taang Dub



DRI

Violent Pacification EP

The title cut clocks in at 2:54, which is a marathon for DRI. This song sounded alot better live, but the skank part rips pretty heavily here too. Side two has three quick thrashers that sound similar to their album. The highlight of this EP is the artwork. Both the cover and lyric sheet are way cool; however, the music remains only average thrash except for the title cut.

Meat Puppets II LP

This record got four stars from Rolling Stone, so I better not say anything bad about it. This Meat Puppets album is much mellower, and the emphasis is on country music. Still, there's something about these guys that makes them stand out above everybody else. My favorite songs are "Split Myself In Two", and "Climbing", but both the instrumentals also kill and the whistling in "The Whistling Song" also sounds great. I'm not even going to attempt to understand what their lyrics are about; all I can say is they are a trip! Curt's fingerpainted cover only adds to the madness. Buy It!

VIOLENT APATHY HERE TODAY....



Violent Apathy Here Today EP

Finally! Violent Apathy are one of the original Mid-west hardcore bands, yet they have never reached the status of the Necros or Negative Approach because of a lack of records, or the money to put them out. The opening cut "Bought and Sold" totally destroys. These guys have a very original sound, and maybe they'll finally get some recognition. This EP doesn't have a weak point; the cover, lyrics, and songs are all excellent. Eric's bass playing stands out especially. The "La Bamba" cover also kills. Go buy this record.



Seven Seconds The Crew LP

These guys have come a long way since their first EP. This record sounds like a cross between Youth Brigade and Minor Threat which is not at all surprising! 7 Seconds are one of the few great thrash bands left that have not moved on to a heavy metal sound. The lyrics are alot better than before because they are not as straight forward. With this album, 7 Seconds should become an extremely popular band.

EFFIGIES

For Ever Grounded LP

The Effigies are not well known in Philadelphia, but as far as I know they have never played Philly on either of their cross-country tours. Although these guys have always played the hardcore circuit, they sound more like a heavy rock&roll band. Do not take that as a criticism however, because I love this record. The music is extremely intense, and John Kezdy has very poetic lyrics. This record should appeal to rockers and heavy metal fans, as well as punks. This band must be applauded for having such an original approach to music. Buy this if you have an open mind, for it is not for generic thrash fans!

FEEDERZ LP

Ever Feel Like Killing Your Boss?

If God really exists today, he lives in disguise as Frank Discussion. On this truly awe inspiring record, Frank teaches one everything they need to know about terrorism and sabotage. This record certainly has the most original and insane lyrics I've experienced in a long time. The musical form varies from punk to rock to everything else possible, but almost every song destroys. Some of my favorites include: "Have You Ever Been Mellow", "Gut Rage", "1984", and "Terrorist". The lyric sheet has some cool graphics and Frank includes a reading list. To top every thing off the record cover is sandpaper. Please Frank, come to Philly soon, and start some trouble.

MISFITS

Die, Die My Darling EP

This is a three song 12 inch that documents the Misfits sound quite well. "Die, Die My Darling" is a killer song with great vocals. The studio version of "Mommy, Can I Go Out And Kill Tonight" also shreds heavily. The third song "We Bite" is weaker, but still worthwhile. Two of these songs were only released in Germany before this, and the third is previously unreleased. The legend of the Misfits shall never die!



JFA LP

I've never enjoyed most of JFA's own material, and unfortunately I feel the same way about this album. The best cuts on this album are "Standin on the Verge" and "Pipetruck" which are both covers. These guys are amazing musicians, but Brian can not sing worth shit. Actually, I shouldn't be so harsh because I've heard worse records, but lets say I would not buy this record, and it's the worst of JFA's three releases.

B.G.K.



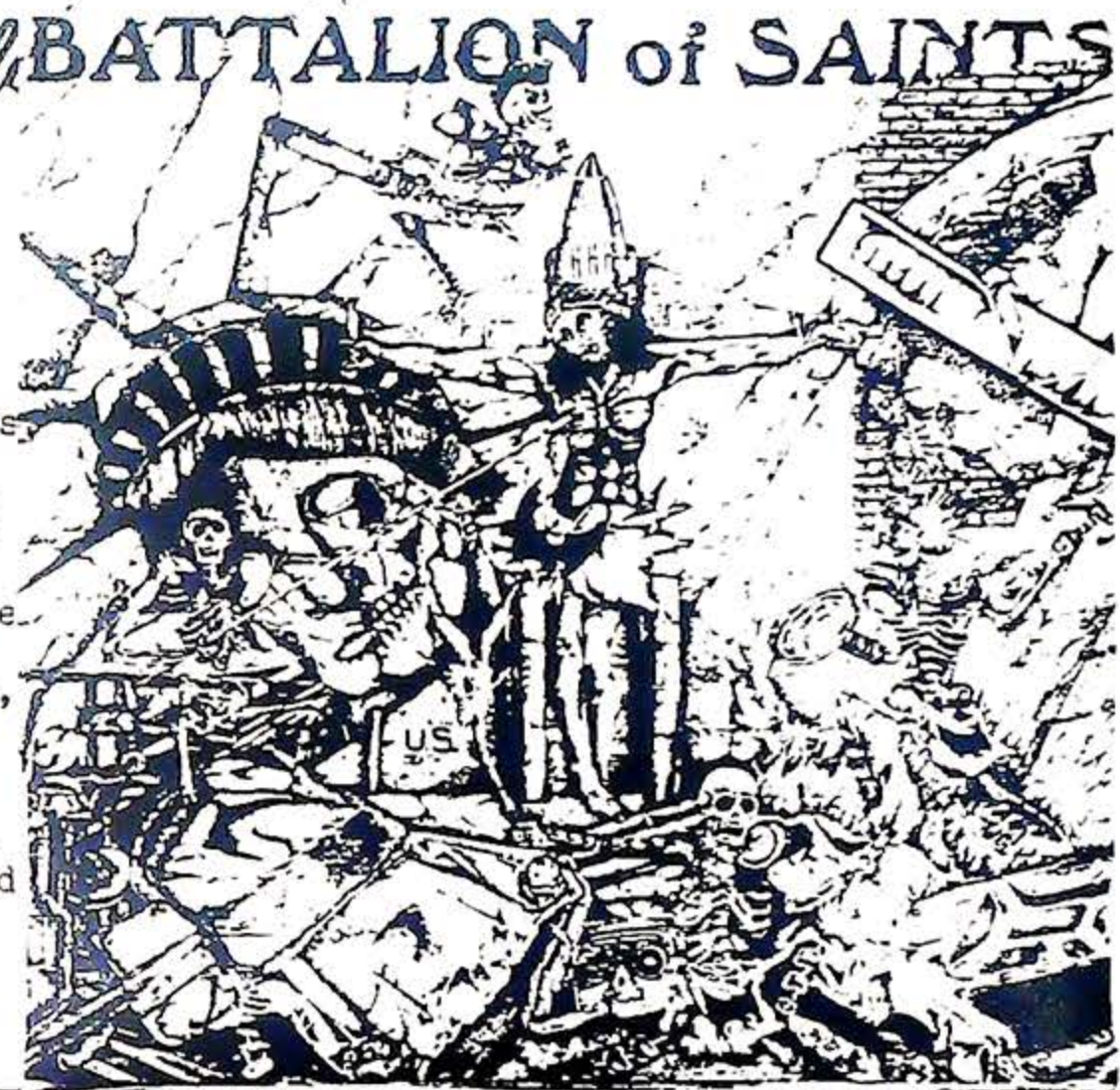
Battalion Of Saints Second Coming LP

It took them a long time to finish this record, but it has finally arrived. Battalion of Saints have always been one of my favorite bands, and this record is no let down. This band does not deserve a punk label because they sound more like Motorhead, and they even do "Ace of Spades". This album is an all out savage attack that sounds totally sick! This record has no weaknesses, so go buy it tomorrow or die.

JFA

BGK Jonestown Aloha LP

This record was released awhile back in Holland and was available as an import; now R Radical Records has released this in America for half the price. These guys sound alot like early American thrash bands (the Circle Jerks come to mind first). The lyrics however run along the line of MDC or Crass. They cover everything from police brutality, war, racism, to vivisection. Eventhough these guys come from Amsterdam. only two songs are done in Dutch. The musical quality is good, but the vocals could be louder in certain songs. I recommend this LP to everybody, especially those who claim all European bands suck.



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KENNY KNOTT-Vocals

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ANDY BENNETT-Drums

TOM FULLER-Guitar
ERIC LOREY-Bass



The following interview was conducted through the mail; I only sent these guys a few questions, but as you can see they have alot to say.

UC) Since you guys are one of the original punk or hardcore bands in the Mid-west, explain how you've seen things evolve.

Dick) It's gone nowhere! There was an explosion of bands a couple of years ago, but right now there are not very many bands. It went through a thrash phase, and now it's getting heavier.

Tommy) It's getting more musical.

Eric) Two or three years ago there were shows in Detroit all the time and now there are no more except when a big band comes through.

Dick) There's no scene or shows! No outlet for the newer bands to play.

Tommy) There are no good new bands

Eric) There's anarchy in Lansing!

Kenny) I think if there were more places to play, then there would be more bands.

UC) What has held you guys back, while other Process of Elimination bands (Necros, NA, Meatmen, Toxic Reasons) have all gone on to tours and at least two records each?

Kenny) Basically we like to sit around and masturbate alot.

Dick) We've been tied down by alot of things, for example school and work. We're really poor, and we don't have the money to do alot of stuff. Corey has lots of money! Personal problems have held us back. We've been steady for the last year; hopefully we can make something out of it.

Eric) We're from the western side of Michigan.

UC) Are you satisfied with the record? Also, "Possession" sounds exactly like a new Black Flag song!

Tommy) When Andy and I joined the band, we wrote "Society Rules" and then "Possession"; that was like two years ago.

Dick) I don't think anybody is stealing anything; they just happen to sound alot alike.

Eric) It's a bad coincidence! I'm satisfied with the new EP. I think the production is a little flat, but if I wasn't in the band, I would buy the record and enjoy it!

Tommy) The problems were not in the mastering, but in the pressing. The whole thing was re-mixed without us, so we didn't hear it until the test pressing. "Possession" got screwed up.

Dick) You can sit and nick-pick about anything, but basically we are happy with the record.

UC) Do you have any future plans for a tour?

Tommy) If we can get the money! I mean if we could afford to quit our jobs, then we would love to tour. But we can't.

UC) Do you label yourselves as hardcore? What types of shows are you presently playing?

Dick) We label ourselves as hardcore.

Eric) You shouldn't say we because I don't!

Tommy) I consider ourselves high-energy rock.

Dick) We're part of the hardcore scene!

Eric) There is no hardcore scene!

was about war, but Fang's bassist said it was only about taking acid. I could have taken "Crippled Children Suck", "Take Em Up", and "Destroy the Handicapped", put them on a compilation and tried to convince everybody that punk was an anti-cripple scene. It's the same strategy, and they also have a distorted view, especially since it is distributed all over the world. Everyone in the world thinks Michigan is based around the Crucifucks. That's what people think.

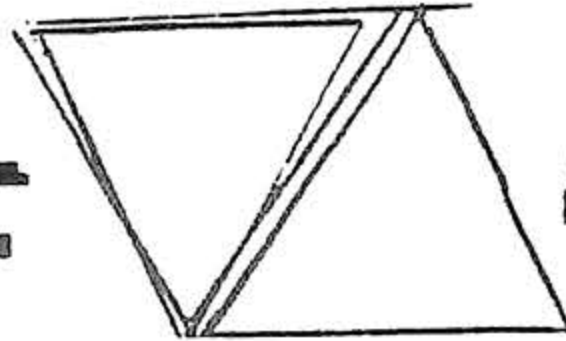
Dick) The Crucifucks have done more damage to the punk rock scene than any police action or anything else could do.

Andy) I think M R&R has some benefits, and alot of other things I find most people can't understand. I know I have a great deal of difficulty understanding these complicated issues. You would have to intensively study politics to understand what these guys make out to seem simplistic. They seem to take a negative attitude toward things, and I don't like that at all. Obviously it's much harder to be positive, but they could try sometimes.

Eric) I don't think punk began, or has gotten to the point M R&R wants it to be at. It couldn't organize into one united front of Marxism! That wasn't what punk rock ever was. It was anti-social, counter culture but it was not an organized leftist movement; that's my own opinion.

Kenny) There are two types of people involved in punk. There are those that reject society and their environment, and those who reject society, but accept that they must survive in this environment. If you

violent



apathy

Tommy) The bigger bands don't realize there is a Kalamazoo.

Andy) The reason we don't tour is because we all have too much responsibility, which means work. It's very difficult to just quit work and take off on tour. We just put a record out, and we didn't have enough money before now.

Kenny) We never tried to push ourselves, or get anybody to do a record. We just tried to do every thing on our own. Finally, Gravelvoice gave us a chance to record, so we took them up on it.

UC) Explain how you got to this present lineup.

Dick) The original lineup was Kenny, myself, Jim and Elliot. We recorded for the Process of Elimination, and then Jim and Elliot quit, so we got Todd, Andy, and Tommy. Todd wasn't working out for various reasons; it was hard to do things with him, and that really held us back. We got Eric in the band now. It's definitely a more stable lineup now. We do more work now because we can all get together to practice and do shows.

Kenny) One problem was personel in the band who lived out of town.

Eric) I live in ANN Arbor! The cultural center of Michigan!

Kenny) That's your opinion.

UC) Why have you only released one EP when you've existed so long?

Eric) I don't know if we exist at all.

Kenny) We have released other stuff, like the Process, three songs on Charred Remains, three songs on Master Tape Vol. II.

Tommy) Basically no records because no money.

Dick) That's held us back more than anything!

Dick) Those are the type of bands we play with, and our audience is hardcore. In some respects you could say we're hardcore.

Tommy) We have played with rock bands as well.

UC) I've been told a few of you have strong feelings toward Maximum Rock&Roll; do you wish to comment?

Dick) Do you really want us to?... My opinion is that it does provide a valuable service in some respects; it's a good place to advertise records. It ties things together and they occasionally have good reviews and scene reports. Their political orientation is where I have problems. It seems to me that punk just didn't start out to be overtly political. It seems like the editors of M R&R are trying to manipulate punk rock to their own interests. They have very leftist views, and they emphasize the politics over the music. They like political thrash music and 99% of those bands sound the same. Trash music is heading nowhere.

Tommy) I agree with Dick; I think alot of M R&R is too politically orientated for the majority of punks who buy it to even understand. A lot of so-called punks misinterpret what is being said, and make it into their own rules. Eric) I read every issue too, and I like to read it, but sometimes I can't read their crap. A prime example is when they put out that first double album compilation. They took all these band's one political song and tried to con-

want me to talk for about three hours about this I will, but personally I put myself in the second category. You can't always tell when people are like that, but you can tell when someone rejects their environment.

UC) In other interviews you've stressed education. What are your feelings toward the American educational system?

Tommy) I can't blame it on my school, but they didn't teach me my times tables until fifth grade. If they had taught them in second grade, I might know them, but maybe I just didn't pay enough attention then. I think the educational system is fine.

Dick) I think the educational system is like everything else in this world; it's what you make of it. I guess it comes down to the parents. Parents have to teach children that school is what you make of it! A lot of times it's the only place in your lifetime that you're gonna learn alot, and I try to be an educated individual at some sort of deeper level. Education is important, so for somebody to reject all forms of education is bad.

Andy) Obviously there is room for improvement, but compared to alot of other systems that are being used today, ours is fine. I think it ahs alot to do with what you make of it as well. If you blow it all off, then you get nothing back. Education right now is the only way to change the way you live.

Eric) I know that the literacy rate in America has fallen below every Western European country. I think the educational system is

lousy. A high school student in France has a well rounded education similar to our college degree. We are graduating people from American high schools who are functionally illiterate. I support the back to basics approach; unless we stop this lame experimental form of education, like the kind M R&R is always taking about, then this country is gonna go downhill. There is no excuse for the fact that everybody is ahead of us. I don't know the solution; Reagan claims you have to reward the teachers, but don't agree with that. I think more money has to be put in. If the system worked, then illiterate people would not graduate from our high schools.

Dick) I work in a school, and I know how much teachers have to deal with bureaucracy. There are so many laws and legal crap in the administration that alot of times teachers don't have the time to sit down and teach because of all these other things not even related to teaching.

UC) Do any individuals have strong political beliefs? I've read Eric's letter in M R&R.

Eric&Dick) We've already talked about that!

Andy) We are a band, but we are also individuals, and I think we all respect one another's views.

Dick) The band is not a forum for our political beliefs. It's a social thing.

Tommy) The only politics in the band are personal politics.

Eric) The band is not a vehicle for politics!

UC) Do you guys have just punk rock influences, or are you more open minded toward music?

Tommy) Very open minded; I listen to everything from blues to heavy metal to punk.

Dick) I try to listen to all kinds of music. Punk rock has been the primary influence on this band for me. More and more lately I've been burned out on punk music so I've been getting into other things. A lot of 70's music like Aerosmith, Kiss, AC DC. I do a radio show right now myself. I try to play all kinds of music.

Eric) I don't think it's necessary to go into the names of bands we like. I've been buying old records lately. I spend most of my time listening to jazz.

Dick) Jazz is instrumental wacking off!

Tommy) Jazz does enter into our music if you listen to Eric's bass playing.

Kenny) For the past couple of years I've had to listen to everything these guys have been playing and I'm sick of it. I hate it all!

Andy) That's bullshit!

Tommy) The only bands Kenny likes start with the letter B.

UC) What is occurring musically in Kalamazoo?

Everybody) NOTHING!

Tommy) Let me say something. There is music occurring, but it is in the form of reggae, dance music, rythm&blues, jazz, and cover bands. Lots of cover bands.

Kenny) There is no place for original bands to play anymore.
Eric) The few times we have a show, it's mostly people coming from out of town.
Tommy) During school there are good shows.
Others) No there are not!
Kenny) We've got around three more hours on the tape. If you'd like we could do another interview!

Write to:

Violent Apathy
P.O.Box 1102
Kalamazoo, MI 49005

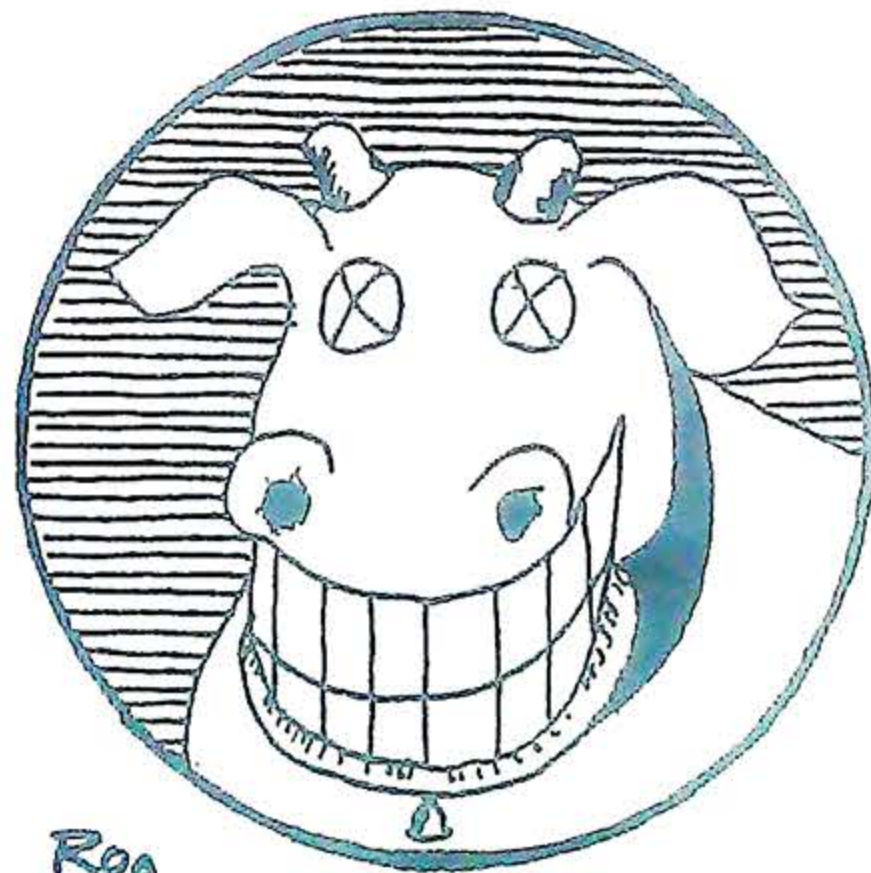
FLASH! Since this interview has been returned, Eric has announced that he shall be leaving the band in September in order to go to France. Keep your eyes open to see what will happen to these guys. All I can say is I hope they don't break up!

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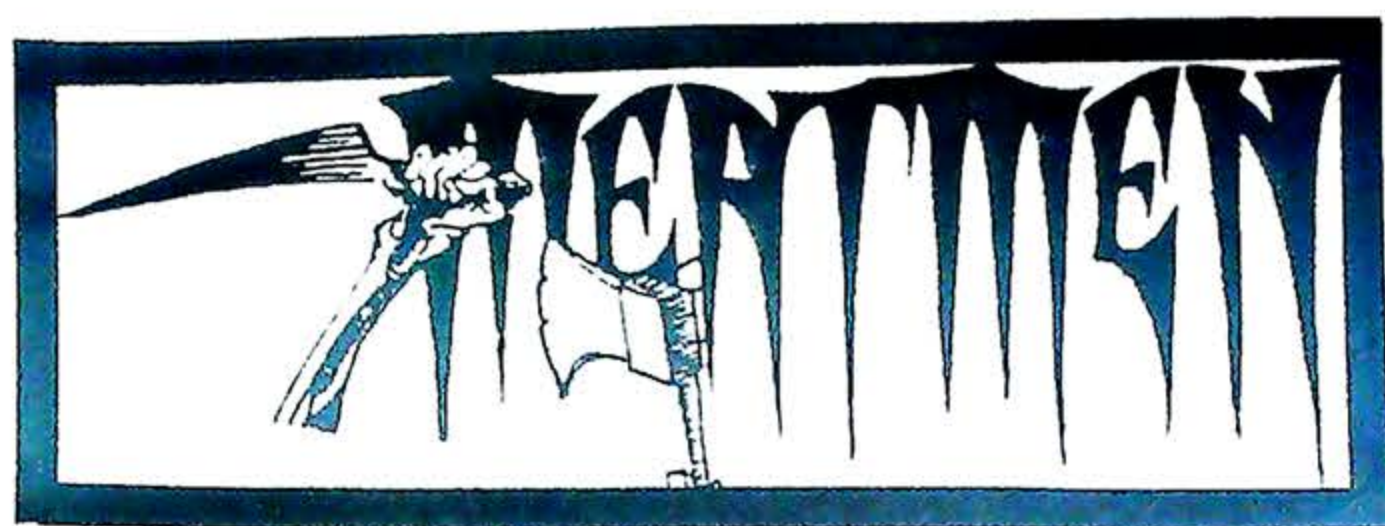
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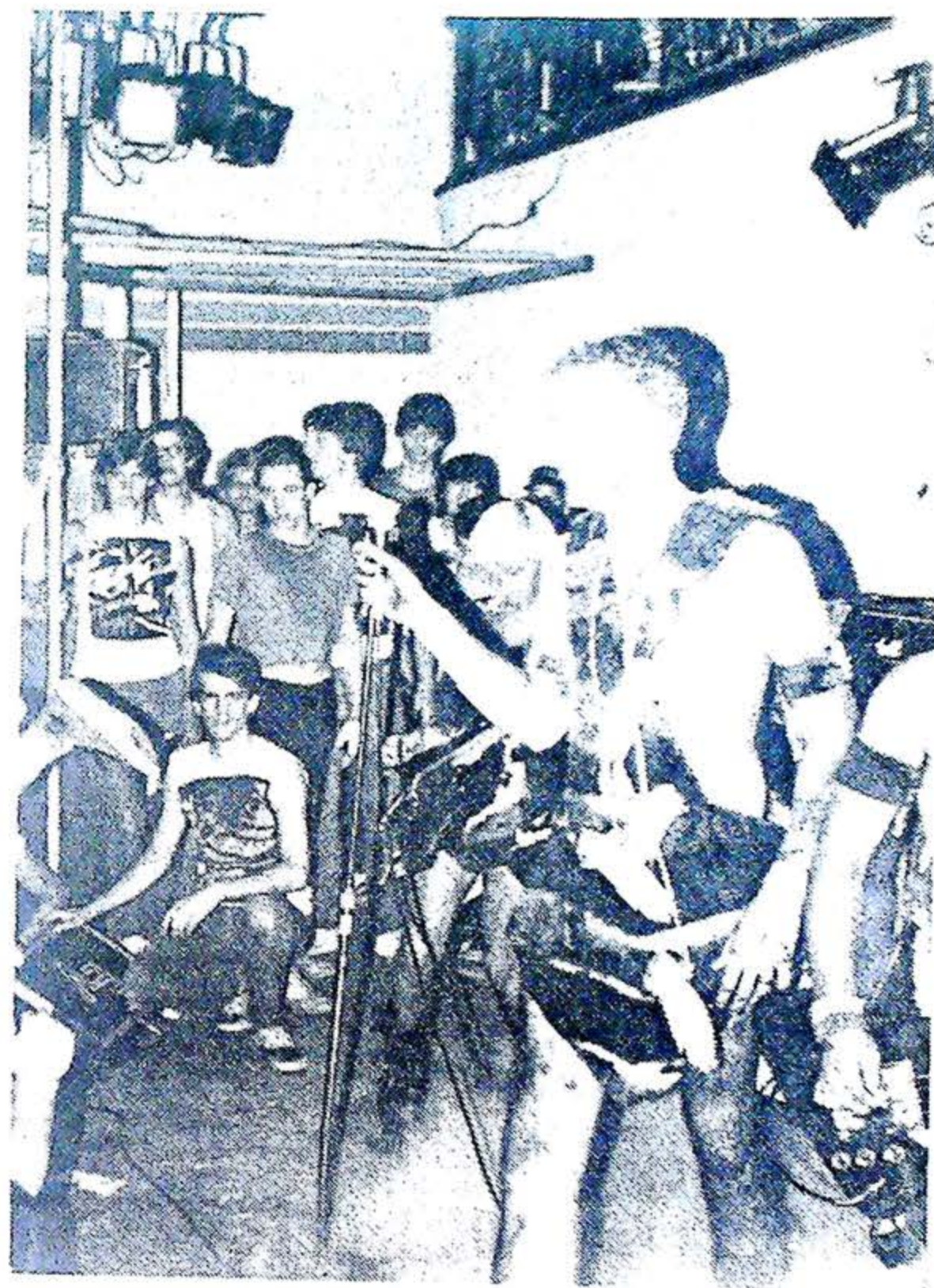
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GRAHAM



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***** DREADED ***** DREADED *****

by

Tony Van Veen

Greetings in the name of the Most-High.

Another issue, another Dreaded Dread, twice as long this time, with lots of records to review (thanks to Shanachie Records).

Recently, there was a Yellowman concert which I (and I am sure many others with me) missed because of a fuck-up with the dates on the posters. It is a shame that such a good international act has to be missed by many just because of one 'little' mistake. So no Yellowman pictures this time. Sorry 'bout dat. However, I do hope to have a Steel Pulse interview for the next issue, which should be good, because these guys have a couple of interesting things to say. Steel Pulse will probably not be coming to Philadelphia, sadly enough. Black Uhuru was also supposed to come, but I don't know about them anymore either. In fact, I don't know anything anymore. Almost all big (and smaller) reggae acts seem to pass us by. I wonder why? I am sure Jah did not mean it to be that way. All we can do is hope and pray.

Jah Love.

RECORD REVIEWS

LINTON KWESI JOHNSON - MAKING HISTORY

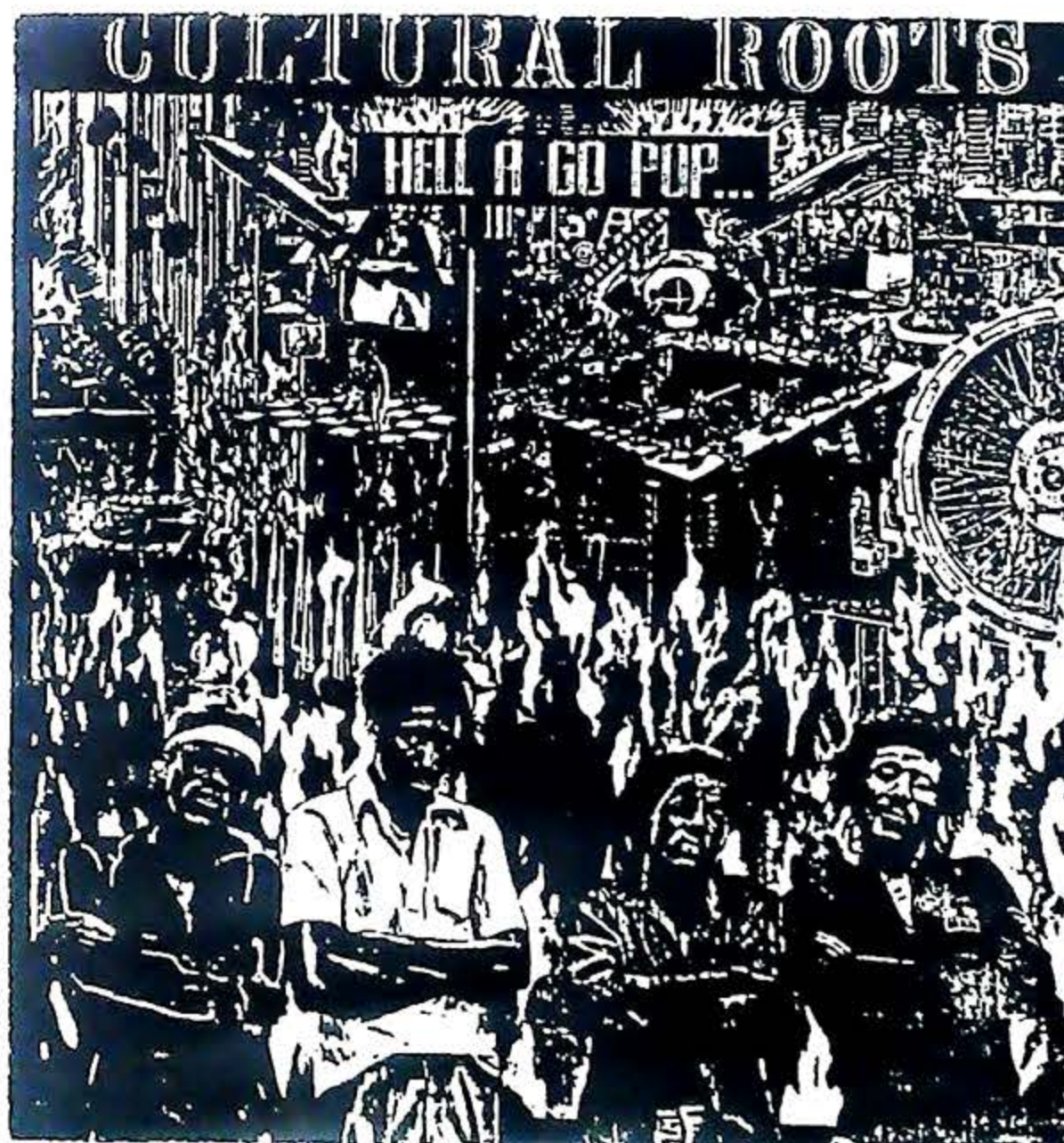
Some slight style changes for de man called LKJ. On this album he is not accompanied by his regular backup band, but by a group of studio musicians, who, under the name of The Dennis Bovell Dub Band, do the job very well indeed, I must say. This does have as a result that some of his songs do not have the "basic" sound that prevails on his three previous albums. One exception is the totally crucial and ruling "Di Eagle And Di Bear". On this album Johnson incorporates some totally different styles into his music, as, for example the jazzy "Wat About Di Working Claas?", and the almost Italian sounding "Reggae Fi Raadni". His lyrics are as usual of the highest quality, dealing with social and racial inequality. LKJ is one of the few socialist reggae artists around, and his intelligent lyrics and poetry reflect this very strongly. An exceptional album. I'd advise you to buy it even if you do not have the bucks. Therefore I reward it with a 7.



NEXT ISSUE:
STEEL PULSE

CULTURAL ROOTS - HELL A GO POP

These guys have pretty good, radical lyrics, and their vocals also sound pretty good, but in my humble opinion they make too much use of harmonic backup vocals. But who am I? I would not say that the musical content of this record is a-dime-a-dozen, but maybe it's a-dime-a-six-pack. Some interesting stuff, but most of it is pretty general, mainstream stuff. Not that it is bad, but it's not something that will stick in your mind because it is so different. These dudes definitely have the potential to release some rad stuff, but on this album they are not utilizing this potential fully. The cover art is really cool, though. I won't give these guys a 6, but they are definitely worth a high 5. A commendable effort!



VARIOUS ARTISTS - FORWARD

I would strongly recommend this record to all who do not know too much about reggae but want to get a general view of it. This record contains tracks by some of Jamaica's strongest deejays and toasters, including Dr. Alimantado, Clint Eastwood & General Saint, Yellowman, and General Echo, among others. All of the abovementioned have very strong tracks on this record, while I can say with peace of mind that there is not one weak song to be found for miles around. And lots of dis inna lovers rock stylee. I reward this outstanding record with a 7, especially because of its highly educational value.

YELLOWMAN VS. JOSEY WALES -
TWO GIANTS CLASH

I must say that I never liked Yellowman's style very much, and I like the style of those who (try to) imitate him even less. Although I must say that Yellowman's lyrics are sometimes quite funny, and even good, his voice is nothing spectacular. I definitely don't reach a state of perfect bliss when I listen to his music. He has a couple of relatively good tracks on this record, like "Strictly Bubbling", but in general I think it is slightly subpar and tends towards monotony (the vocals as well as the music). As Josey Wales also appears on this record I should also mention him, although I wish I didn't have to. To be concise, the few good things Yellowman still has left in his music, Josey Wales does not have. I definitely do not want to talk about a winner in this "clash", but I do think that Josey Wales is the loser. I give these two dudes a 3.



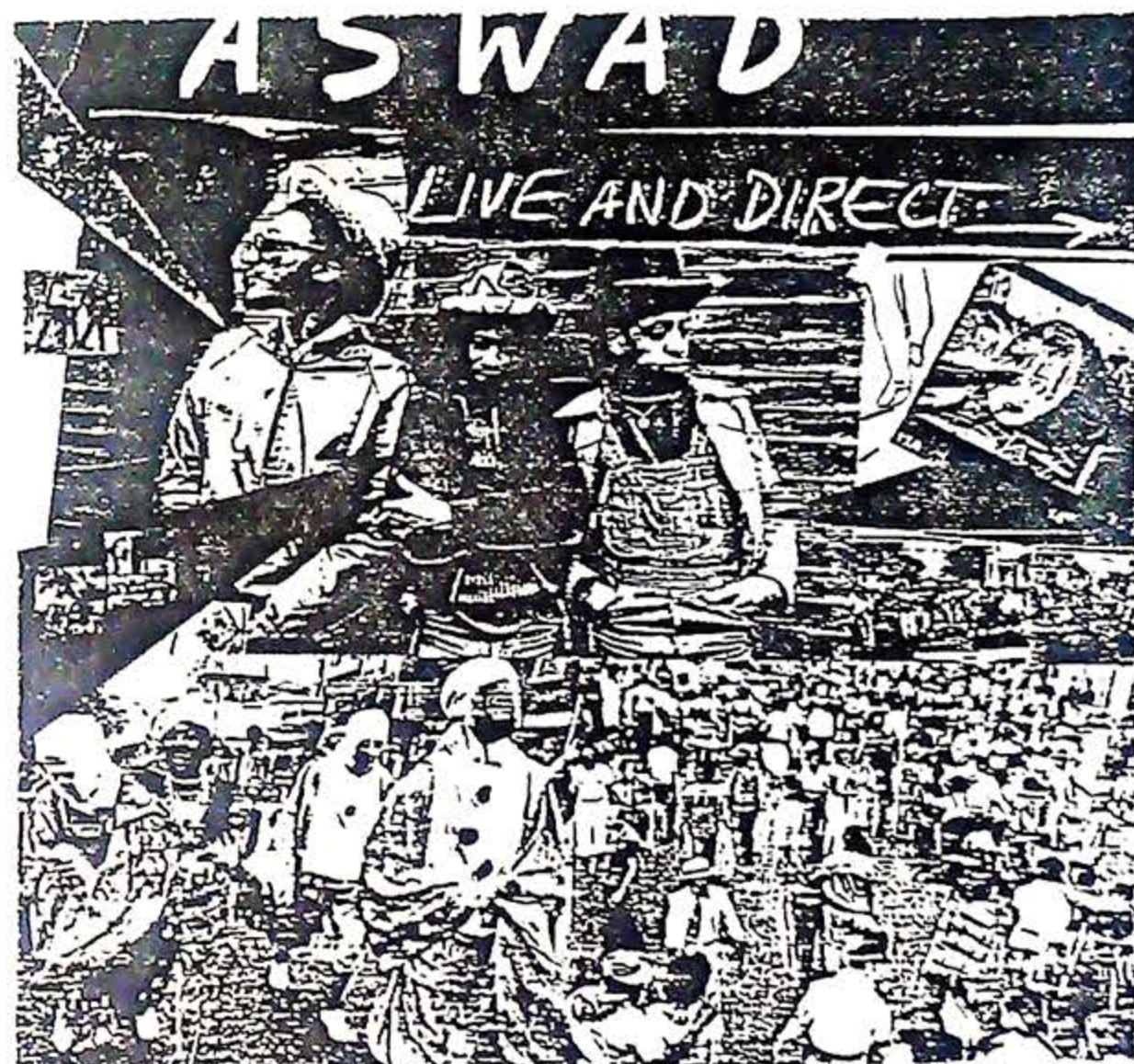
EK-A-MOUSE - MOUSEKETEER

What can I say, this record lives up to all expectations. Ek-a-mouse is the Mighty Mouse of the toasters and deejays. He does a couple of very interesting (I'd almost say brilliant) things with his vocals, which are the strongest point on this overall very good record. The things he does with his voice are pretty unreal. His lyrics are pretty funny and, although his backup band is nothing exceptional, it does the job well enough. Definitely worth it for the cool-ass vocals. Too bad that he has some heavy competition for a high grade, so I can only give him a 6.

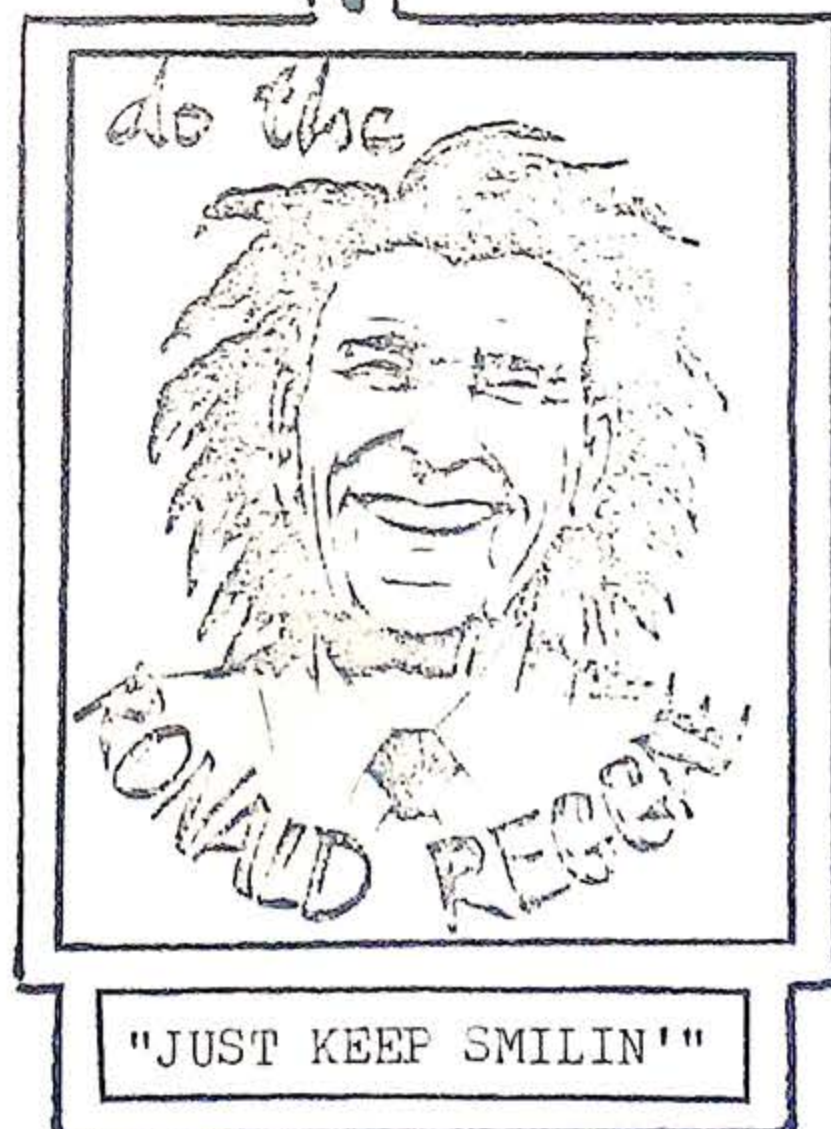


ASWAD - LIVE AND DIRECT

When I heard side A of this record for the first time, I thought "This is typical Aswad, way too mellow for me." Then I turned the record over and almost got blown out of the window by the sheer energy displayed by this British band. They definitely capture the atmosphere at the Notting Hill Gate Carnival where this album was recorded live in August of last year, especially



because the audience reactions can be heard aloud and a-clear. A definitely outstanding song is their "Rockers Medley" with several well known songs by different artists flowing into one killer tune that has the audience on its feet and skanking. Another cool and ear-catching song that totally stands out is "Soca Rumba" which is played with the energetic tropical soca-beat. A total change after all that laid-back Rasta music. All in all a very good album, and even though in general Aswad is very mellow, this is very high-energy (especially side 2), partially because of the drummer with his driving beats, and because of the carrying horn section (they are outstanding!). Definitely try it out, because even if you don't like this record at first I guarantee that it will grow on you. I give it a 7.



NEW AGE

SO YOU'RE LIVING IN A FAST WORLD
SEE THE PEOPLE YOU'VE ALREADY KILLED
SEE WHAT YOU'VE DONE WITH THAT MACHINE OF YOURS
YOU CAN'T JUSTIFY IT YOU AIN'T GOT A CAUSE

(C): ITS ONLY COS WE'RE LIVING IN A NEW AGE
YOU DON'T KNOW WHAT YOU'RE LIKE WHEN YOU'RE IN A RAGE
THEY'RE GONNA PUT YOU AWAY IN A CAGE
YOU BETTER START TO ACT YOUR AGE
YOU BETTER START TO ACT YOUR AGE

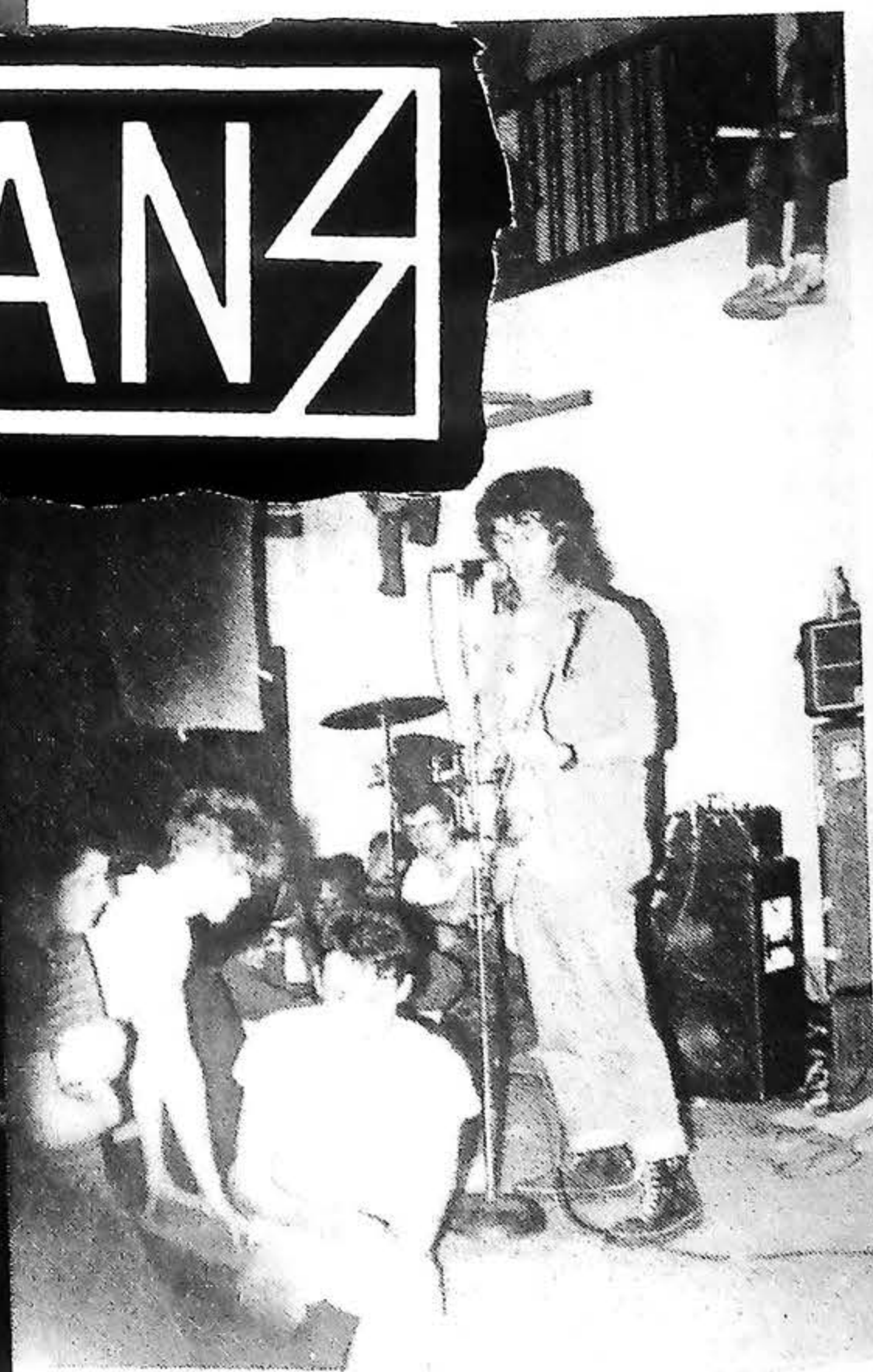
VICTIMS RUNNING THEY ARE SCREAMING
LIVING NIGHTMARES THEY'RE NOT DREAMING
THEY'RE TOO SCARED TO WALK THE STREETS
THE ONE WITH A GUN THEY'RE AFRAID TO MEET

YOU KNOW YOU'RE KILLING OFF THE RACE
THEY'LL LOCK YOU AWAY AND CHANGE YOUR FACE
HATED OF THE NEW AGE TURNED YOUR MIND
CAN'T BEAR TO LIVE WITH THE REST OF MANKIND

(JU 79)



⚡ SUB HUMAN ⚡



A CONTINUING STRIP-TEASE

THE YOUNG AND THE FRUSTRATED

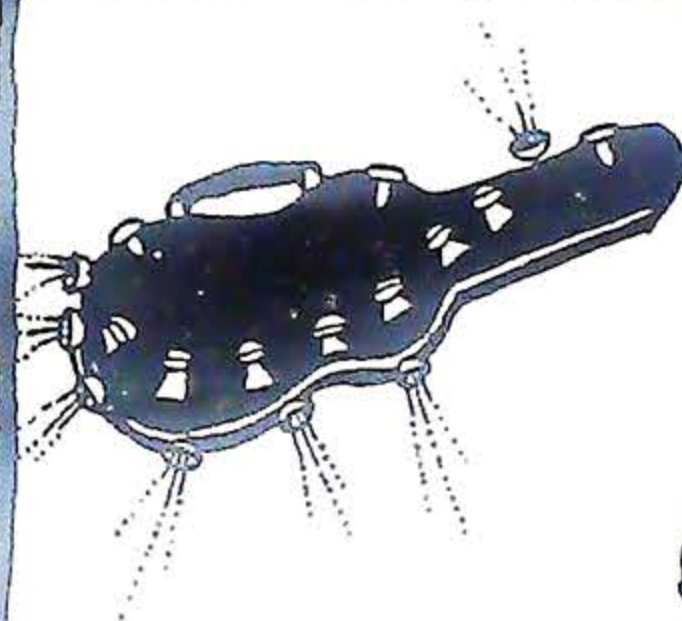
© BY VUNA TICKS 1984

THESE GUYS ARE REALLY GOOD!

CAN I BUM A CIGARETTE, MAN?

CAN WE BORROW THE KEYS TO YOUR CAR? ... THANKS!

WHILE KURT AND KAREN ARE BUSY NECKING, SOMETHING OMINOUS HOVERS ABOVE.



WHAT THE HELL IS THAT?



IS IT TRUE, THAT ON EARTH, IF YOU WANT SHADE YOU MUST SIT IN THE SHADOW OF A FAT MAN?

I DON'T KNOW WHAT YOU'RE TALKING ABOUT!!!

MEANWHILE...

WHERE DID THOSE GUYS GO WITH MY CAR?!!!

FLAG OF DEMOCRACY

UC) How did this thing FOD originate?

Jim) Boredom!

Myk) Me and Jim met in a record store.

Jim) Everybody meets in a record store!

UC) What was the original line-up?

Jim) Myk and I, plus Zeke (McRad). I met Zeke from going to shows.

Myk) That was our first, original hardcore band. We were in different things before that.

Jim) I did other keyboard crap!

UC) When did Dave join the band?

Dave) April, 1983!

Jim) Myk and I started jamming together in February of 1982. Our first show with Zeke was with Minor Threat and SSD.

Dave) And Crib Death!

Jim) Yeah, Crib Death was Dave's old band.

UC) You were in Crib Death?

Dave) Yeah, we even won a talent contest at Haverford High School.

Myk) No sir, you came in second. A band that covered B 52 songs won.

UC) So Zeke left the band?

Jim) NO! Zeke did not leave the band. He was going in different musical directions than we were. We wanted to continue playing punk, and Zeke did not wish to continue playing punk rock.

Myk) He had grown out of that phase already!

Jim) He matured (laughter) He felt he should leave FOD (Myk & Jim start rolling on the floor in laughter!) because of much pressure and fake car accidents. And us hiding from him and not going to shows.

Myk) We hid in Jim's house; he walked in and couldn't find us.

Jim) We hid from him; it was awful! We were embarrassed because we didn't want to play the East Side Club with Zeke, so we faked a car accident. We faked that Myk got hit by a car.

UC) So lets just say there were personal problems.

Myk) We use to fight all the time in those days.

Dave) Anyways...once he left I quit the Blunder Boys and joined FOD.

Jim) We've been a happy trio ever since. Dave and I have always liked the same kinds of bands. That's the way we clicked. Our musical minds were going in the same general direction.

Dave) Now we want to destroy all limits in hardcore!

UC) Before I lived in Philly, there was a fanzine that called you a kiddy band.

Myk) They thought we were all 12 years old!

Jim) We were the first local band that couldn't play. The first teenage thrash band. The first little bastards! When we started I was only 16, and Myk and Zeke were only like 13. Every time we read something in a out of town paper, we keep getting younger. Stories always get exaggerated! It was embarrassing.

Myk) The majority of the out of town people think we are still 14.

The interview was then interrupted by a telephone call, so the happy trio started singing!!

UC) What does your name mean?

Jim) We're Nazis! Born again white Christian facists! The name came from a Jam song "Little Boy Soldiers" on the Setting Sun album.

UC) What's happening with your record?

Jim) First let me say that it is a seven inch EP entitled "Love Songs"....Go buy it!

UC) Is it selling?

Jim) I guess so?

UC) Don't you know or have anything to do with the distribution?

Myk) We're lucky we have our own copies!

Jim) Steve Lukshides (SOS Records) takes care of all that.

UC) Are you getting paid for the EP?

Dave) We have to sell 500 for Steve to break even, then we get paid for those sold after all that.

UC) Who drew the back cover?

Jim) Mark Chilton...He's our buddy!

UC) Is that Jim on the back?

Jim) It's no one in particular. It comes from a line in "Love songs". Plus, I don't have a FOD t-shirt, so it couldn't be me.

UC) Do you have a fetish with zits?

Dave) It was Rich Kaufman's idea so blame him.

Jim) The idea of squeezing zits is such a teenage thing to do. A sign of teenage anxiety that is so prevalent in our society. It is the symptom of a....

Dave) Shut up, that's enough!

Jim) But in the minds of America's youth they feel they must release pus of their own body onto a mirror so they can please a member of the opposite sex. That's what "Love Songs" is about.

UC) How deep.

Jim) It's like the ideas we receive in society. Like when you watch TV...nobody on TV ever has

zits! Nobody's sweat sox are ever uneven. And when a guy cuts himself shaving, he never gets a piece of tissue too big that hangs down like everybody else in the world. There are all these ideals one must live up to.

UC) What's "Metamorphosis" about? (It's an instrumental!)

Jim) It's a progression in music inspired by a Franz Kafka story.

UC) Are you the intellectual of the band?

Jim) I'm the mock intellectual! I'm a fake!

Dave) I'm the only one that goes to college.

Jim) I dropped out of high school and got my GED; I hope to be enrolled in college very soon.

UC) Didn't you record this EP a long time ago?

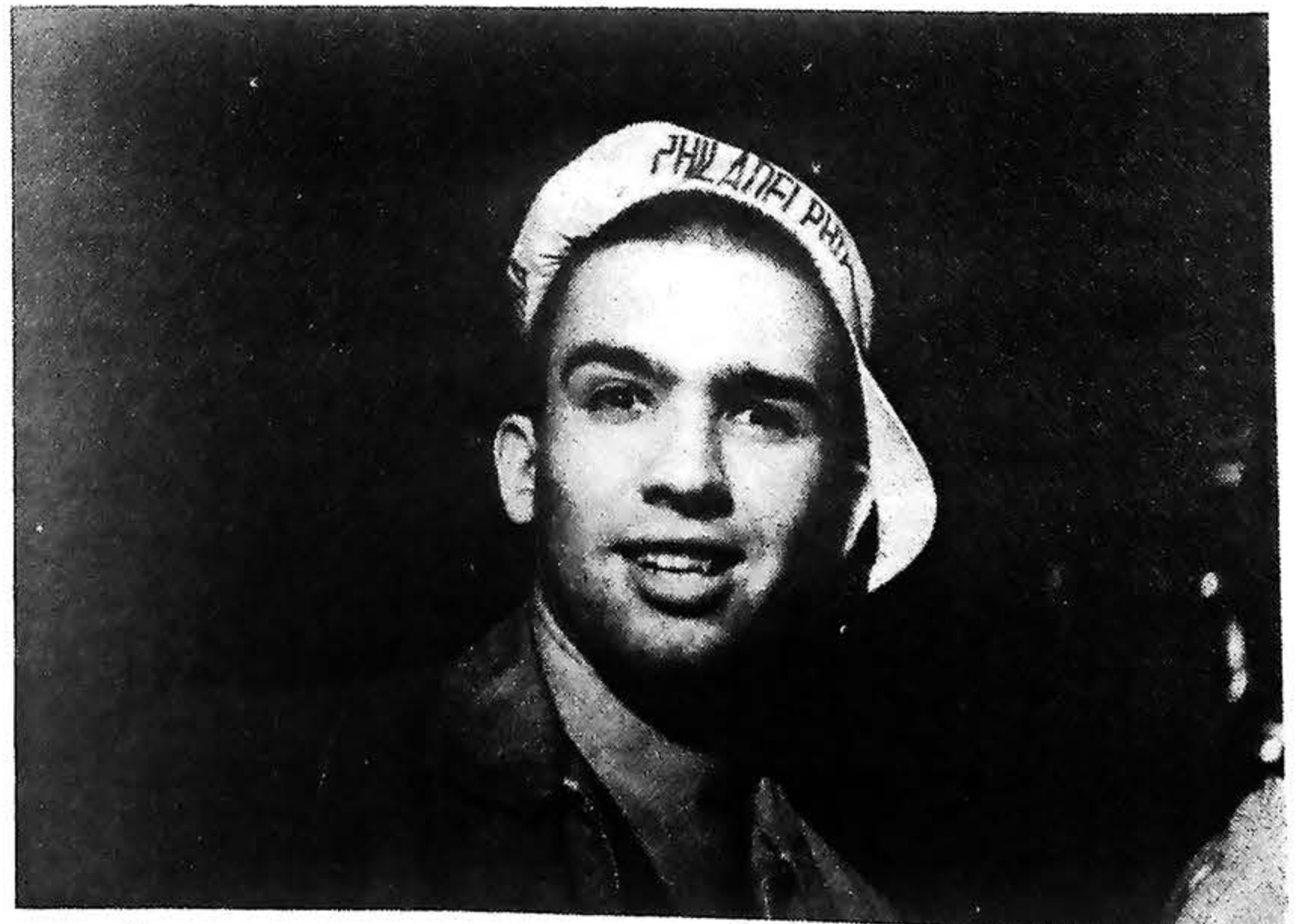
Jim) We've recorded this record three times! The first time sounded horrible. Then we did it again at Otto's, but Steve wasn't satisfied. So we did it a third time.

UC) What do you think of all these other thrash bands changing to a heavy metal sound?

Dave) We can play thrash, so we keep at it. We just try to keep things interesting.

Myk) I like heavy metal!

Jim) In heavy metal there are alot of cool riffs, but there is such a fake image or front with leather and chains that is ridiculous. That takes away from my enjoyment of the music. It's the same with



"The mock intellectual" Jim

alot of punk bands now. They just have to live up to the punk image. Let's talk about thrash!

Dave) I like stage diving better!

UC) People don't dive much in Philadelphia.

Myk) They don't have the right stage.

Jim) The East Side Club is great for diving. The management there sucks though.

Discussion went on to the East Side Club!

Jim) We're coming out on a Flip-side compilation. It should be out any day. I'm coming in my pants just waiting to hear our buddies GBH(Laughter!).

UC) Are you gonna be on this new Philly tape compilation?

Jim) One of the old versions of our Ep will be on that.

UC) Are you planning on doing an album?

Dave) We have studio time booked, but we...

Myk) Shut up Dave!

Dave) Yeah, we really don't want to say anything because people will start bugging us about when it will be finished.

Jim) Plus everybody will want to produce our record.

Myk) Jim has already paid for the studio time.

UC) Do you have a job Jim?

Jim) I did have a job, but I quit! Now I'm a suburban brat that sits by the pool all day.

Dave) Lets talk about blue soda!

UC) What's blue soda?

Dave) It's this great soda called Blue Sky Soda that can only be bought at this store near where

Ethan lives.

Jim) We want Blue Sky Soda to sponser a FOD tour because Duran Duran already has Coca-Cola!

We then had a real long discussion about the Little Gentlemen. It could have been an interview in itself, so if you're interested ask FOD what their personal opinions are on the subject.

UC) What interested you guys to become musicians?

Jim) When I first learned to play guitar, I really liked Paul Weller of the Jam, as well as early Pete Townsend type sound. I tried to play a combination of those two styles. Then I got into this thrash music. Now I'm getting into jazz. None of us had played in a punk band before FOD. FOD's music was our first attempt at punk music!

Myk) I was in a punk band in sixth grade!

Jim) Myk's first hardcore show was the first FOD show. He was so secluded from music where he lived. I was the person who introduced him to hardcore music.

UC) What were some of the original Philadelphia punk bands?

Dave&Jim) Sadistic Exploits, De-control, Excuses, Crib Death, Proteins, American Dilemma, Seeds of Terror from Jersey. Plus there was Autistic Behavior...they ruled for awhile.

Jim) Hey Dave, what was your first impression of FOD?

Dave) It's hard to say. It was fun!

Myk) He was in the back laughing.

UC) Could they play their instruments?

Dave) No, but it was great anyway. Just like most bands first shows are great.

UC) Do you guys play when you're stoned?

Jim) Yeah, but it doesn't really matter. We might have a little more trouble tuning up, but we like to show emotions more.

Myk) Tuning doesn't matter!

Yeah, once we start we don't stop. Who cares if we're out of tune? We're a punk band. It isn't exactly the music for someone who is a perfectionist!

UC) Where have you played out of town?

Jim) Connecticut, Boston, New York, Jersey, Harrisburg, and Delaware.

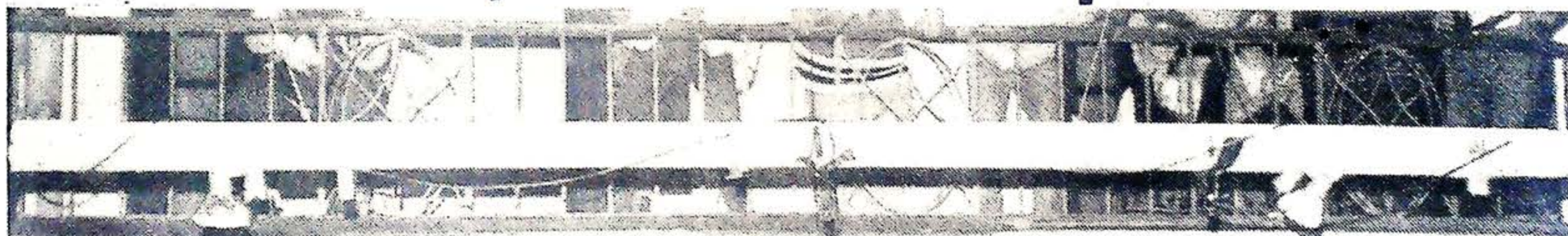
They then raved about the Anthrax in Connecticut. They thought the place was amazing. We then listened to the new GangGreen EP and forgot about the interview.

Flag of Democracy were interviewed by Todd and Rich Poor at Todd's house. Everybody was a little stoned so we got carried away with certain things. Still, this is a pretty great interview.

Flag of Democracy is:

Jim McMonagle-Guitar,vocals
Dave Rachon-Bass,bkg. vocals
Myk Giannone-Drums

FOD World Headquarters
403 Greystone Rd.
Ambler, PA 19002



Myk

Jim

KREMLIN KORPS



Subhumans/Freeze/ Heart Attack/Adrenalin OD/ Flag of Democracy/Kremlin Korps at Longmarch, May 18.

A huge show with alot of out of town bands, but there was a fairly small crowd; the advertising was started way too late in my opinion! Kremlin Korps opened with a really tight and concise set, but unfortunately people were just coming in. FOD played well for awhile, however their set was way too long. Then Adrenalin OD assaulted Philly. They ripped through a great set and got a great crowd response. Philly's finest then arrived and threatened to shut the show down at 2o'clock; therefore, Heart Attack played a real fast set, and didn't get a chance to show their stuff. The crowd awoke when the Freeze came on. They definately got the best crowd response of the night. Although alot of people had left, the Subhumans played an excellent set. These guys were lucky to be put on the bill at the last second, plus the crowd was almost dead after five other bands. This show was great overall, but it was too long.

Butcher Brother shows at 4th and South Sts.

A few shows were put on at some theater that featured the Butcher Bros. These guys sound real good now, but I think Marty should sing more. The one show that drew people was shut down by the police during an excellent Mckad set.

LIVE

McRad/FOD/Rich & the Poor/ TLO at Penn University.

A really fun party overall on a hot Saturday night. There was no PA but most people were too fucked up to tell the difference. TLO played a quick set that wasn't too impressive. Their set's highlight was when Dennis tried to sell the crowd meth, what a freak! Rich & the Poor were a rock&roll cover band featuring some Kremlin Korps members. They were very comical, and alot of people helped out on various instruments. FOD played a great set, but the vocal amp died half way through the set. McRad played a good set, but they were no vocals. Personally I thought Zeke ruled on bass tonight; it's the first time the little shit-head seemd to really be into it. The only problem of the party was when one infamous asshole broke a tree. No names need to be mentioned!

Toxic Reasons/Kremlin Korps at Trenton City Gardens, May 23

Kremlin Korps started off great, but the set deteriorated with equiptment and personal problems. They sounded great musically through the huge PA, however the conflicts on stage led to their break-up. Toxic Reasons were awesome again. The atmosphere was much different than in Philly, but their material kills anywhere in my opinion.

Meatmen/Y DI/Obsessed/Butcher Brothers at Longmarch, June 16.

Finally another show done by the Bungabooseye crew. These guys definately know how to advertise a show, so there was a big crowd. The Butcher Brothers played an alright set, but something seemed to be missing on this particular night. The Obsessed totally rocked the house. All the real(?) punk rockers left because these guys had long hair, but don't let anybody say different; the Obsessed totally destroy most bands that claim to be powerful! Y DI also played an excellent set, and Steve actually moved tonight! The Meatmen played an alright set, but not a 750 set! I preferred them in the old days.

Negative Approach/Sudden Impact/
Consenting Adults at Longmarch,
June 20th.

About 100 people showed, which isn't bad for a Wednesday night! The Consenting Adults sucked out the ass because their singer is a bozo. Sudden Impact has improved musically, and they are alot tighter. The crowd went wild during NA. The sound was bad, but NA still shredded. Their were even some great piles on John Brannon. Certainly a worthwhile show!

Nick Cave and the Bad Seed at
the East Side Club.

Nick has returned, however the rest of the Birthday Party no longer plays with him. This guy has a totally sick voice, and his new material was really interesting. On this particular night the crowd was lame, but Nick looked as high as ever. I liked the Birthday Party better, but any band with Nick Cave singing should rule!

Articles of Faith in Big Mike's
Backyard, June 23.

They couldn't find a hall for these guys, so we had a party in the Northeast. They got to play for almost a half hour before the police shut it down, and most people didn't think the show would last that long. Articles of Faith were amazing, and they deserve a real show. Vic Bondi is one of the best singers anywhere! Too bad someone had to get in a fight with some locals. Go see Articles of Faith when they return to Philly.

For Philly booking:

Lenny (609) 931-7828

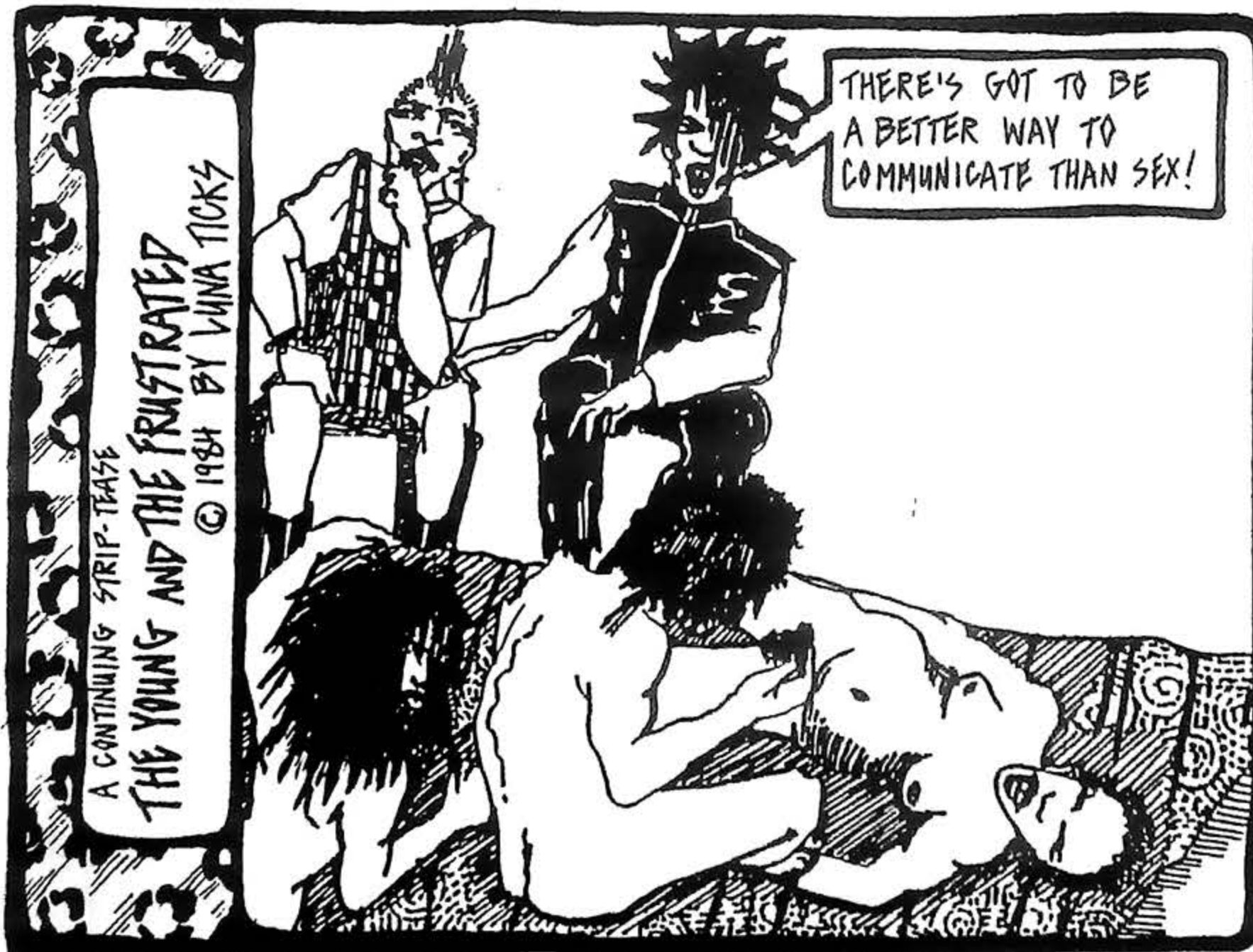
Christian (215) 662-1739

Husker Du in Jeff's basement,
June 28.

These guys must be used to playing at Jeff's house by now! There were alot of people jammed in a very small room, but that didn't matter. Husker Du stand above most other bands in any atmosphere. They played some covers just to give the place a party atmosphere, and then played all the classics, as well as some new stuff off Zen Arcade.

HR/Outrage/McRad/Sadistic Exploits at Cameleon Gardens June 30

The Exploits once again have new members, including Christian on bass. They surprised me, for they sounded really awesome. Look for them in the future. McRad played a really sloppy set; it seemed like they hadn't practiced too often. Outrage are an excellent funk band that deserves more recognition. I hope they come back soon. HR is nothing without Gary! and Gary! His hardcore hits at the past, and the rest sounded more like lounge music!



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NEGATIVE APPROACH

Rick and I attempted to interview John Brannon of Negative Approach, but this show and interview were not definite until the last second so we didn't have any questions prepared. I sort of threw together the few good things that were said. These guys are a great band and they deserve all the exposure they can get. I'm only sorry this interview is not longer. The present lineup of Negative Approach is:

John-Vocals
Kelly-Guitar
Mike-Drums
Dave-Bass

UC: The most obvious question of course is why the new lineup?
John: They quit; they didn't want to do it anymore. It just got to a point where we couldn't work together. They didn't want to do the same thing, so they left and I got people who wanted to play.
UC: Did the other guys move to DC? I noticed Graham was in the Meatmen.
John: What happened was Opie left the band, then Rob left and Graham stayed on for awhile. He then got an offer to be in a band with Glen from the Misfits and Brian Baker, but that fizzled out. I guess he jams with the Meatmen now.
UC: Are the new members friends of yours from the area?

John: Yeah, we knew each other; they were in other bands. Our bass player and drummer were in the band called Plain Truth, and our guitarist was in Sluggo.
UC: From Cincinnati?
John: No, this Sluggo was way before them! Their bands were not doing much at the time, so I

asked them. I told them what I wanted to do with the band, and they agreed.

UC: Was the new lineup together before the record came out?

John: We were out playing even before the album came out.

UC: Did Touch&Go want you to stay together because the record was coming out?

John: They would have put it out anyway. It would have sold whether we were together or not.

UC: Does the new lineup do the material off the first ep?

John: A few songs.

UC: Was that material yours?

John: I wrote alot of the shit on that. I write all the lyrics and the music was done by Opie and I. He wrote alot of the music though. I write more music now, and the new guys all have lots of material.

UC: The old members don't care that you do their material?

John: No, they wanted me to do them. They are Negative Approach songs. The band is changing though, we keep the ones we liked, and are now trying out new things.

UC: Alot of Touch&Go bands (Nectos, Meatmen) are becoming big bands. Do you think you guys are gonna grow alot more?

John: Touch&Go is a really good label. People are now expecting great releases. The label has become kind of an underground cult thing. It's a great label to be with.

UC: Does Corey put up all the money to record and process the records?

John: He does that for all the bands. He puts up the money, puts the record out, gets his original money back, pays the bands and takes his own profit. His records always sell!

UC: How has the tour gone so far?

John: This is only the third show. We've played Connecticut and Boston. There are a total of 25 shows scheduled; a seven week tour. We've been hanging out in Philly for a few days.

UC: Didn't you get fucked over in Harrisburg?

John: The guy didn't tell us it was a matinee show. We pulled in at 8:00, and no one was there. That show was shut down by the police anyways.

UC: Are you making money on this tour?

John: We are not making shit on this tour.

UC: You must have made alot in Boston?

John: The Paradise only gave us \$150! I think we got shafted because there were alot of kids there. We got a huge show at the Olympic in California coming. We're playing for like 4000 people with Toy Dolls, Addicts, Effigies, and a few more LA bands.

UC: What's the most people you have played for?

John: We played with the Damned in front of about 900 people.





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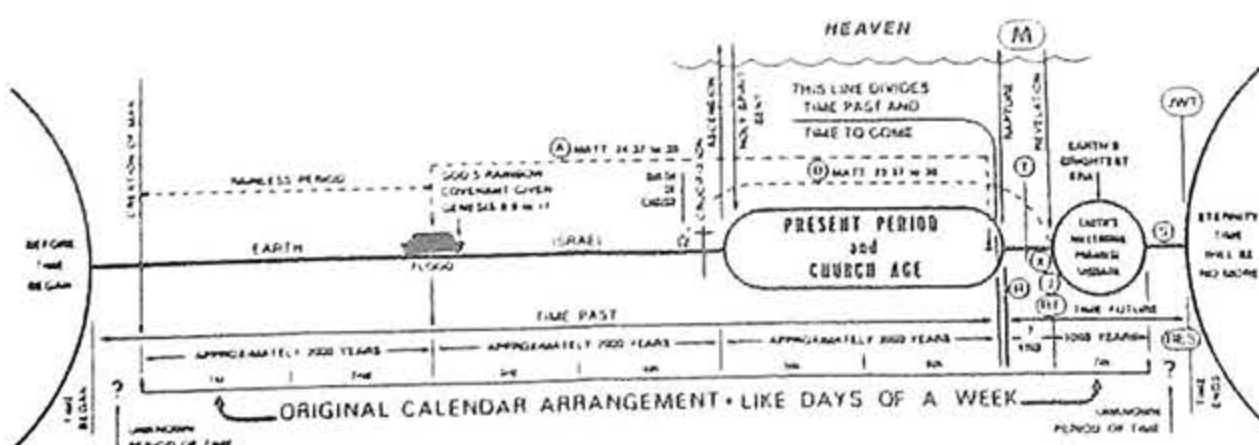
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