INSIDE:
DEADLY REIGN, LABEL LOWDOWN, DIRKSEN, M.A.D., SHERIFF HENNESSEY, REJECTORS, EASTERN FRONT, HÜSKER-DÜ, REBEL TRUTH, NATIONAL SCENE REPORTS, DADA AND MORE...
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SPECIAL FORCES RECORDS

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The first issue of our mag went over real well. We sold all of it. Almost all of it. The most satisfying aspect of the whole thing was all the great letters we got from all over the country. We'd like to encourage you, by writing as many responses as possible, including scene reports from around the world (as many as room permits). Keep it up, but keep it brief.

As "successful" as that issue was, personal gratification doesn't compensate for all the screwed-up situations we are trying to change by our coverage. Whether it's the continuing deterioration of human values in the world or the effects of that cancer on the burgeoning punk scene, these matters far overshadow our meager gains. It's a good start, and it's always important to gather together one's hope and optimism, advancing an inch here or there. But we won't be happy till the world is safe for intelligence and love, till the horrors are on the run.

So take heart in our effort, let us know about yours, but never, never take credit for what is right or wrong. Think for yourselves.

Tim Y.

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Distributor
Rough Trade, Systematic, Faulty, Dutch East India, Greenworld, Last Gasp Syndication

We have discontinued our reel-to-reel radio show program. We are doing it ourselves now on cassette. The program is available at $4 per hour show. Interested stations should get in touch.

New Heard On
KRAF-CN Bay Area 94.1 FM Tues 9 PM
KCFI-Fresno CA 98.1 FM Tues 9 PM
KPLF-Houston TX 90.1 FM Weds 1 PM
WZRD-Chicago IL 88.3 FM Sun 1 PM
WHO-KC College 89.1 FM Sun 7 PM
WRRH-Easton PA 90.5 FM Mon Midnite
KUKS-Bellingham WA 89.3 FM Wed 11 PM
WHUR-Milwaukee WI 90-5 AM Wed 11 PM
WHWD-Binghamton NY 90.5 FM Tues Midnite

L.A. Listeners - KPFK has cancelled us. KXLY-Weber Hills AM 940 SUN 11 PM
KXLY-Spokane WA 940 AM Wed 11 PM
KUAC-Anchorage AK 90.5 FM Tues Midnite

Front Cover Photo by Dave Rave

NOTING THAT MANY OF US HAVE LISTED HIGHLY THE MAX AND "NOT SO QUIET," I SHOULD REDECIDE THAT WE HAVE NO FINANCIAL INTEREST IN IT. PROBABLY HARDLY COULD PROMOTE IT AS THE GREAT RECORD IT IS, WITHOUT A COMPULSORY INTEREST, BUT...
**LETTERS**

**Black Humor = Reactionary**

Dear MRR:

Am questioning your reasons for reviewing BLACK HUMOR LP.

When I first heard it, I was completely surprised by the lyrics. This is black humor? Come on. I realize a lot of people got off on so-called "gallows humor", but what's the point of a record like this when there are so many really important subjects that need to be discussed with song lyrics?

"Hometown Vigilante" comes across as an invitation to go out and shoot someone. Like, "Zebra Killers" is blatantly racist with its jungle tribal sounds. So the original Zebra Killers (the press-hype name for the group, by the way, and never the name used by them) were racists; must we be the same in return?

"Kill Them" has something to offend everyone. Starting with "kill all these little kids that just lost their dear Kill Deany's album for Christmas from Mom and Dad and by New Year's they're stone cold hardcore punk rockers". From there, to the point of nausea.

"Au Wiedersehen Judea" (Goodbye Jew) is an antisemitic diatribe I've ever heard. I can't go on. I'm not sure I want you to print this [since] I don't want to give BLACK HUMOR any more publicity. Tom Mallon should be ashamed of recording this in his studio.

I should have known by the record label of a swastika made of crutches that this was not for me. Who are Dan House and George Miller who put this bile together?

"Too stupid To Die" is about a bird that got hit by a truck. I too could go on. I am obviously not a fan, but I think that you are overlooking the fact that music isn't bigoted. This song displays only a couple of distinguishable lyrics. You and I might not agree with the liner notes but they do explain themselves. It isn't anti-semitism. It is an emotional appeal to shed guilt for a moment in history when we weren't even alive. I don't agree that we should forget it, but there is no difference between this sentiment and NOH MERCY's "I don't think you're not stupid and I don't want to take responsibility for the stupidity of those before me."

"Zebra Killers" has no lyrics. It is a collage of African tribal music. Personally, I really enjoy a lot of types of music, African being one. Did you realize they are really being malicious? Do you think that if they were truly racist they would make such a lovely piece based on traditional black music? They do talk about the Zebra Killings briefly in the liner notes. They dedicate the record to their "little old ladies with walkers", "fucking punk rockers". That line in the beginning about the kids with their first DKs record makes a sham of all those jaded punks who ramble on about the First Nuns show and how all these younger punks are so ignorant. This song isn't bigoted. His song displays anti racism and silly bigotry is what sets this song apart from POISON GIRL'S "Persons Unknown?"

If you repeat this the way you are outputting it, I can't go on. I'm not sure I want you to print this [since] I don't want to give BLACK HUMOR any more publicity. Tom Mallon should be ashamed of recording this in his studio.

Yours truly,

A. Morgan

**Black Humor = Brilliant**

To A. Morgan and others,

I love you think BLACK HUMOR album, there are liner notes inside. I think that these should be read before anyone makes a judgment. They outline their intentions song by song, not unlike your letter. But let us consider.

"Hometown Vigilante" is about a place where one member of BLACK HUMOR grew up (as liner notes state). I seriously doubt that if he believed in what those people stand for, he'd be here writing parodies of them.

"Zebra Killers" has no lyrics. It is a collage of African tribal music. Personally, I really enjoy a lot of types of music, African being one. Did you realize they are really being malicious? Do you think that if they were truly racist they would make such a lovely piece based on traditional black music? They do talk about the Zebra Killings briefly in the liner notes. They dedicate the record to their "little old ladies with walkers", "fucking punk rockers". That line in the beginning about the kids with their first DKs record makes a sham of all those jaded punks who ramble on about the First Nuns show and how all these younger punks are so ignorant. This song isn't bigoted. His song displays only a couple of distinguishable lyrics. You and I might not agree with the liner notes but they do explain themselves. It isn't anti-semitism. It is an emotional appeal to shed guilt for a moment in history when we weren't even alive. I don't agree that we should forget it, but there is no difference between this sentiment and NOH MERCY's "I don't think you're not stupid and I don't want to take responsibility for the stupidity of those before me."

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Yours truly,

S.F.

**LETTERS**

**Rastafonies**

Dear MRR:

Great magazine and great MDC interview! I am glad that others are beginning to speak out about the bogus, discriminatory attitudes of the BAD BRAINS and other bands like them. When they were in Tucson, I couldn't overlook the clash between their 'love everybody' message and their homophobia, racism, myopogist 'born-again' attitude. Everyone down here told me (in effect) to go burn a record, that I couldn't even take seriously and besides, who was I to question these rock gods? This all smacked of the very rock establishment they were all saying I am taking this very seriously. Here are these guys underscraining all that I am as a person and I'm supposed to go off in his face . If we aren't open-minded, how can we be open-minded .

Nurse K.

Tucson, AZ

**LETTERS**

**Always never fun**

Humans:

...Thanks for the Church Police interview. They're a great band (even if they've never sent me the tape). They've actually changed a lot since the thing happened at show in walnut Creek. Tim said, "You know, Circle Jerks, AC/DC, they're all the same." After that he was in a lot of smart shit, threw stuff, and flipped him off in his face. If we aren't open-minded, what are we? People ought to call us short-haired hippies. Tim told us at show, "Hey, I'm not giving that guy any more fun.

Grr

Napa, Ca.

**LETTERS**

**PUNK on the Rocks**

Dear MRR:

I was curious about that "Punk on Ice" article - punk in prison. That guy sounds like he's collecting info for the D.O. Or any one of the questions on Marxist Left, the influence of fanzines and radio and whether it's a small handful of leaders gonna start a party. You're right that punk is big time. But the government agencies must be planning something - I'm not giving that guy any info...

The Lone Ranger

San Francisco
Dear Max R'R,

Walla Walla is a good example of the fact that people make scenes, cities do not. Punks coming from small towns with very small scenes generally have their shit together far better than your average big city punks. Where there is a big scene, it is very easy for dumbfucks who simply don't have any friends to join in, without going through the personal questioning and/or rejecting it takes to become a real punk. Three quarters of the big city punks are complete duds who have absolutely nothing worthwhile to say, and will not listen to you if you do. Big city punks are usually into the scene for exactly the same reasons that college boys join fraternities. They need security, and they just can't find it anywhere. Small town punks reject security. They're out on a limb. No one else is like them, and they are liable to get thrashed whenever they go. The real punks are those that aren't just jumping into a crowd but are searching for the most logical attitude, and have inevitably found it in punk...

Vince Muller

Dear Sirs,

My weird but intelligent friend from Livermore, CA just told me he's found it, like a personal revelation or something profound like that. But he won't tell me what it is. He just sent me this address and told me to send you $1 and you would send me something. It's an address sending $2 just in case (because I'm insecure). So what is it? Do you have a God or something? I think I could deal with that. I used to meditate, but all the other people in the class went into these [?] anyway! So I had to meditate alone and it was scary and I starred failing asleep a lot. It is lonely too. I like churches, everyone shakes hands in the lobby, and they have juice and cake and coffee afterwards. That's nice. So is this church newsletter or something? My friends said it would change my life.

Not too much, I hope. Ha ha! Maybe it is a catalog for those betamax movies. Or I wanted to read them. Ooh, I can hardly wait. I am getting too excited. I should have a drink. Man, that was good. You seem like nice people. I am glad I have someone to talk to. I like to send things in the mail and have things come in the mail. It's been real. It's been fun, but it hasn't been real fun! Ha ha!

Bye,

P. Moore
Snoqualmie, WA.

MRR,

Hello. Glad you guys put in a sharp word about the punks who were giving NJB's singer the ole "show us yer tits!" vomit at the record release party. I hate fucking Wimps who think that whenever a female is fronting then it's a sex show. I think you should've also talked about the Institute flyswatter, I climbed all the open doorways, causing some no hassle. That's nice. So is this a catalog for those betamax movies. Or I wanted to read them. Ooh, I can hardly wait. I am getting too excited. I should have a drink. Man, that was good. You seem like nice people. I am glad I have someone to talk to. I like to send things in the mail and have things come in the mail. It's been real. It's been fun, but it hasn't been real fun! Ha ha!

Bye,

P. Moore
Snoqualmie, WA.

P.S. (or BS) - No one's really layed down any real steps for slamming (thank god) but I'm pretty sure it's not enough to do with shadow boxing with spikes on your knuckles, so you can cool it, guys. There, aren't you relieved?

G.C.

--

Slamming Made Easy

Dear MRR,

When I got the mail out of the box today, three horns flew in through the mail causing some no small consternation amongst several of the customers there at the time. Grabbing the most utilitarian piece of mail available to use as a substitute flyswatter, I climbed all over the counters and fins until the postmen had been vanquished. Opening my diary (which was a scarred weapon) I found it to be the debut issue of MRR, so congratulations on a killer issue.
And a good issue it seems too. One thing an articulate HC medium could try to accomplish is to help recognize that there are dozens, sure thousands, of non-hardcore bands that share their values and concerns, yet are lost to any possible fraternal cause due to HC's seeming social isolationism and rampant inutilization; factors which paradoxically seem also prime reasons for HC movement's very existence. I'm tempted to term a great deal of what I see and hear as paranoia manifesting as xenophobic demagoguery, simplistically and arbitrarily creating a new clutch of tribal buzzwords formulated on the premise of understanding machinations of contemporary capitalism, to come to fuller and better understanding.

Bill Asp
Wasp Records
Arlington, Va

MRR,
I am glad to see you people have directly linked politics with punk and have suggested (not commanded) that we take direct action (demonstrating etc.). I've been seeing more and more sincere, concerned band members coming out and trying to open minds and I've been meeting more people at shows trying to do the same just by talking with people. A small chunk has been taken out of ignorance and apathy but we need to ADD a more direct approach. I'm not suggesting we burn down the Civic Center holding hands singing peace songs and I'm not suggesting we riot. What I am saying is that those concerned need to unite so as to decide what type of action is taken. We drew encircled A's everywhere and say "fuck authority" but what is still getting fucked? We say we have autonomy "live by my rules", but there's still armed pigs on the state making are by government rules and your "autonomy" can be blown away in 8 minutes. I see tons of people really trying to resist but it's just on an individual basis cause we're all drowning in "punk" which has all too many factions and cliques. There's got to be a place where concerned punks can unite and do something about what's wrong. We need something like Europe's "autonomous-youth centers". In many parts of Europe punks have started these centers where they come together annually to discuss political/social activities. There are no committees or chairpeople, they're completely unsupervised, and there is an open microphone. In Zurich there have been meetings with as many as three thousand people. But over here we've become fuckin' dead-headed, waiting for certain persons or a small group of people to do things...as it stands we're divided, conquerable, and just a minor (insignificant) threat.

Mark M.
San Francisco

Dear Readers,

This is sort of a continuation of Lynn and my last letter to you about the things on the problems list. Last night I went to see a show where CH3 were playing; I hate to say it but I was actually embarrassed by the audience! CH3 were really hot, but people were so obnoxious to them that I felt like screaming. Ice was constantly being flung onto the stage, plus beer cans, and got this-even PAINT! Isn't that a bit too far? This incident is not a rare example; I think the Bay Area scene has become pretty jaded. Close-mindedness is something we can definitely do without. If local groups didn't have their friends in the audience they wouldn't have to think of the reception they'd get. We need to support "good" bands, even if they are opening, and no matter where they are from. Stop being so prejudiced, and give them a chance. Think about what you are doing next time you plan on bombarding the stage. How would you feel if it were your band up there?

Michelle
They laughed when I said "Cassette-Only" albums!

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On 6-14-82, a large punk rock concert drew a sizable audience to the 1001 Center St... This concert drew what I would estimate to be a 150 juveniles and young adults. The Santa Cruz Police Dept. began receiving phone calls from neighbors, complaining about noise, drinking alcohol and vandalism occurring in the area... Upon my arrival, I observed approximately 60 subjects in the alley street... could hear bottles breaking, and found the crowd to be very unruly. As I was talking to the "neighbors," one of them pointed out a subject in a vandalism... The suspect was a 15-year old juvenile, male, who had a strong odor of an alcoholic beverage on his breath and person. The subject stated he was the responsible subject who vandalized the school building and he was subsequently arrested... When I was at the station with the arrested subject, the Department received an additional phone call from neighbors. One expressed a strong desire to stop the building from being damaged and loud concert functions... (the other) was very upset that nothing had been done about this problem over the past year. As far as the permit for the concert and dances should definitely be pulled from the building... 

SANTA CRUZ, CALIF.

For some strange reason, there have been no hardcore concerts in Santa Cruz for the last couple of months. In lieu thereof, the ever-burgeoning SCENE has been forced to strut its stuff at parties and out of town. Sad to say, but the summer's hottest local gigs, per se, was Black Uhuru and the Stay Cats...

Things were happening for a spell down in Monterey, where J.R. Cohen/McFerland productions materialized two ambitious meler. The first, on July 9, featured Black Flag, Nig Heist, False Alarma and Scapegoats. The second, on July 24, was lined up by D.O.A. The latter show, though more sparsely attended than its predecessor, was particularly auspicious. At least 3 local bands, Santa Cruz bands, got to play, and a Monterey band called Chaos in America (C.I.A., stupid) made their well-received debut.

Other appearances by local acts, e.g. H.A.D., Scapegoats, Ryot and False Alarm, have taken place this summer at various points north, i.e. the On Broadway and Club Foot in San Francisco, and the Scottish Rite Temple in Santa Clara. Meanwhile, back on the home front, Ryot has a new bass player (George). Not wishing to be outdone, those boisterous the Young Alcoholic started informing everyone that they were adding three more players, and a horn section to boot. Their benevolent acquisitions played along with this outlandish declaration, until the plot thickened and the band announced that said orchestral auxiliary was being ditched in favor of none other than Victor Orano, the guitarist from the long-defunct Spikes. According to an official communique issued by same, the band plans on changing its name to "Skippier." Old-timers the Schematix are currently in search of drummer #6, since Jeff X, who has done his time with them, both as #7 and #1, has split for Europe.

For the encore-controversial Scapegoats, they are featured on Noise Records' new cassette-only compilation, "Meathouse." They've also been in the studio working on an E.P. Any backers out there? That's the 6:00 news, I'm Henry Hampe, and keep that hate mail comin', gang.
We couldn't believe getting Minor Threat and MDC on one night. Capitol Punishment played a good set that night. Cambodian Kids got a little too drunk to play. MDC's Dave is a great lead singer. Everyone sang along to "Born to Die" and "John Wayne was a Nazi." People around here have been very curious about the D.C. scene, so Minor Threat was well received. There was lots of agitated intense slamming for both MDC and Minor Threat.

Several of the local bands will go into the studio in late August to make a Fresno cassette compilation and possibly a 45.

Washington: Seattle
The biggest event for Seattle hardcore was the July 4th show with BLACK FLAG, the SUBHUMANS and SACCHARINE TRUST. It was practically the only event. A few weeks earlier DOA played here and in mid August SOCIAL DISTORTION and YOUTH BRIGADE visited from LA. FEAR was supposed to come but were unable to find a place to play (ball owners were trembling in fear).

This summer has been bleak for hardcore with virtually no place to play and no promoters interested in the "marketability of hardcore." Over a dozen halls have been closed due to alcohol related problems and undue police harassment (Seattle punks are much less than even a minor threat). If the people don't like the bands then they police will haul up and wreck the show. The only way a local band gets to play is if it either opens up for an out-of-town band or sets up and promotes its own show. The bands are the ones who usually end up getting burned, so there isn't much motivation to babysit Seattle's rebellious youth.

As for what is happening: the FARTZ, probably the best known local hc band, are a really great fast thrash with ever-important lyrics. Last year they released a 7" "Because This Fuckin' World Stinks." They are soon to release a 12" "World Full of Hate" on Alternative Tentacles. In addition they have a cassette entitled "Live To An Audience of One" (which includes only songs that are not available on any of their other recordings). It is available for $3.50 from the FARTZ, 3915 SW Lander, Seattle, WA 98116.

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This is Boston... Boston's hardcore scene is young in comparison to others, but the groups are up front and the year are not to be denied their say. Society System Decontrol is the original hardcore band from Boston and through some of their efforts we now have a strong scene. Although the clubs generally refuse to book "punks" acts there have been a good number of shows in alternative places. One such club-Gallery East-exists, but it takes a good amount of money to book a show. The hall is completely open for slamming, there is no alcohol or drugs, and most importantly, cops do not hassle the kids. Many of the local bands (hardcore and otherwise) have done shows there with success and some of them act. Minor Threat, Government Issue, and Double O, have also played.

For bands Boston cannot be better. SS Decontrol burn with excellence; Gang Green is the fastest, thrashable trio alive; The Freeze (on the punk side) have some style. In fact, all the structured songs without lacking anything in the thrash attack department; Jerry's Kids blaze when they get a chance to rock. The F.U.'s are the best performers this side of the world; and the Proletariat pump up a British-type sound with great style.

Four new bands have emerged within the last three months to assure that the scene does not get stale. Dys blend great humor with incredible speed; Negative FX and the Mighty Meatmen are both immobile as far as live gigs go, but they both are quick and on target with their "punk" acts. Dead Kennedys will be in Western Mass. and have not yet played in Boston, have a demo of gnarly stuff that must be seen soon. Adding to the list, Old Local Guys is everybody-play-infamous dance rhythms. There it is...Boston!

Report on Metro system
WASHINGTON — Federal safety investigators say the Washington Metropolitan Area Transit Authority's push-button subway system is an accident waiting to happen. Such an accident happened Jan. 12, killing three people and injuring 24 others when a full subway car was crushed against a concrete retaining wall that separated the main tracks. National Transportation Safety Board investigators yesterday in a report on the 4,400-foot system's first major accident that training of subway operators and supervisors was poor. Investigators said although the system was designed to be run by computers, frequent breakdowns mean it is a common man operation.

New York: New York City
Pretty busy little place, this NY "scene" has been. Lots of gigs, vinyl, and cementheaded people have been running around town this summer. The first vinyl product has finally arrived from the MOB (Mob Style Records), NIHILISTICS (Visionary), UNDEAD (Stiff), BEASTIE BOYS (Rat Cage), FALSE PROPHETS (Morn Out) and also a compilation "NY Thrash" on Roir cassettes. No matter how good, or bad, it all has been selling pretty well with the FALSE PROPHETS and the NIHILISTICS going into 2nd pressings.

False Prophets
Where the clubs dictate, things have been in the bands' favor. The best news is that the tiny (under-
America's becoming a nation of geographical illiterates... so pleaz send us YOUR scenes news report/ We WANT To PRINT AS MANY AS POSSIBLE SO KEEP 'EM BRIEF! New Local!! BANDS AND RECORDS, CLUBS, MAGAZINES, RADIO SHOWS, POLITICS AND PHOTOGRAPHS INCLUDE ADDRESS OF CLUBS, MAGS, BANDS, ETC. SO WE CAN COMPILE A LIST - WE ALL NEED TO KNOW WHAT'S GOING ON!!!

On the Level
Skateboarding may be all the rage in places like trendy Southern California, but in Madison, Wis., it is definitely on the outs. Two recent accidents, one when an inebriated skateboarder sailed through a shopping-mall store window at 1:30 a.m., have the Madison police department and some city council members up in arms. Various punitive and restrictive measures are under consideration, including a proposal that would subject skateboarders who are weaving suspiciously to a Breathalyzer test; the same one given to Wisconsin automobile drivers. In Madison, it seems some stiff fines may soon await stiff skateboarders. While critics of the proposed crackdown say that nobody can ride skateboard while drunk, it appears that some young people have been trying their best.

Lyle Hysen

New York + New Jersey

A/ club has relocated in a bigger, nicer, hall - 2+2 Annex. Out of town bands don't have to feel embarrassed by playing there, and so far the club has hosted DOUBLE-0, SCREAM FAITH and DEADLINE from D.C., F.U.'s and D.Y.'s from Boston, and most recently the "PROCESS OF ELIMINATION" tour. The Mudd Club has temporarily opened its doors to "hardcore" with a show with REAGAN YOUTH. CBGB's had a "hardcore" matinee with REAGAN YOUTH and the ABUSED. This is only after the bands would agree to leave a deposit in case of damages. The FALSE PROPHETS played the elite Danceeteria in "Bound for Glory" showcase for "young" NY bands, and the PROPHETS also got the opening slot for Richard Hell's return gigs to CBGB's. In the extreme, My Father's Place had a "hardcore" show featuring the Nihilists, Misguided, & The Headlickers. Good turnout makes it look like future gigs there are possible. In NY, Club Mod is going to have a trial 3 "hardcore" shows in Sept. and Oct. If all turns out well, more gigs will be set.

The weirdest, and most ambitious project is a "If the Kids Are United" show, being held Sept. 25 (tentative) in Lodi, NJ. The show will feature 23 bands in one day, and of course NJ and NY, and costs $7. Well, isn't that all nice and dandy? That is it for generally all the hip and cool happenings of NY this summer.

Lyle Hysen

"I'VE LIVED HERE IN THIS CITY FOR OVER 40 YEARS...AND NEVER ONCE HAVE I BEEN BRAUTILIZED BY THE POLICE!!"

THE BOMP INVASION IS HERE!

BAD RELIGION Only Gonna Die
- ADOLESCENTS Losing Battle
- CHANNEL 3 Catholic Boy
- PATTERNS Pow Pow
- FLESHEATERS Pony Dress
- LEGAL WEAPON Born Dead
- LOST CAUSE Working Men
- RHINO J. Alfred
- MODERN WARFARE One For All
- DESCENDENTS I'm Not A Loser
- T.S.O.L. Sounds Of Laughter
- SHATTERED FAITH Reagan Country
- MINUTEMEN Working Men
- M.I.A. Tell Me Why
- RF7 Jesus Loves You
- RED KROSS Notes & Chords
- RED KROSS Mean Nothing To Me

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Program your own games:
Depend on your imagination instead of somebody else's.

MARKETED BY THUNDERBOLT
MAR: We heard something you said about your new philosophy.

Anna: Oh yeah, that was when we first started playing differently. We play a lot faster, and our set's only 15 minutes.

Andy: It's funner.

MRR: You never play any longer than 15 minutes?

Anna: We don't have many songs. So we're saying that since we always open, you should come in and watch us end then get messed up, cuz you will miss it if you're too slow.

MRR: Jack, you were in the army. Has that influenced your songs at all?

Jack: No, I don't think it's changed me. It has influenced me a little bit but not that much. It just makes me hate the army.

MRR: What about your songs?

Jack: No, I haven't written any songs about the army because...

Andy: He's hoping for war!

Jack: Well, it just doesn't appeal to me.

MRR: Are you going to be touring?

Anna: We hope so.

Jack M.: We got a call from some guy in Houston to go down and play down there cuz Dave from MDC left our number.

MRR: Do you want to put anything out on vinyl?

Anna: Yeah, we're saving up money to go back in the studio. We might do a single with INTENSIFIED CHAOS.

Jack: Half of 'em are politically inclined and the other half are skate.

Anna: We don't have any real fun songs; they're mostly pissed off.

Andy: Rebellious.

Jack: That's punk rock for ya!

Anna: I think it's pretty worthless to do any songs unless you have something to say.

MRR: If you could make one change in the scene, what would you want to change?

All: NO VIOLENCE!!

Anna: People gotta start getting angry at violence.

MRR: Does that include slamming?

Andy: No, like real fighting.

Jack: Like jerks. And get rid of all the leather punks, all the guys that walk around in chains and spikes and stuff. Cause they're no use, they don't have skateboards, they might as well die. Actually, it's just people who wear leather and spikes and chains, but just the ones that think punk is all about getting on a bus and saying "Fuck you, man, why you staring at me, man, so I'm a butthole!"

Anna: If you have to be violent, you could at least direct it toward something like people who deserve to be beat up, like parents. If you wanna burn something, go burn a bank, go do something that will hurt the system; not burn your own things, fight your own friends and people supporting (you) that pay you money.

Jack: Don't burn the halls, don't burn the places where you deal.

MRR: What do you think about new people on the scene?

Anna: It's great.

Andy: They're nice.

Jack M.: There should be more bands.

Anna: There's gotta be more "right" people to educate.

MRR: It seems like we never see you at gigs anymore except when you play...

Jack: Most of the time I'm broke and maybe that's why you don't see me at gigs; otherwise I just wanna go see groups that are worth seeing.

Anna: It's also real wearing cuz we play so many shows. And for me, I get so sick of all the violence, I don't even want to go.

Jack: I like to go to shows that are fun.

Anna: There are hardly any fun shows anymore.

Jack M.: Scott and Andy take drugs no longer, that's a nice thing to put in.

Andy: That's the truth! Drugs are terrible. Drugs do nasty things to people and they don't know what they're doing.

Jack: Punk to me is not all about going to shows. Punk is just doing what you wanna do and that's really cliché, but I don't care. I like to take acid and really have fun.

Anna: If it makes sense, no matter what kind of person you are, if you fuck yourself up, you're gonna be just the same as everyone else who's all fucked up, if you're a hippy or a jock...

Jack: What I don't like is playing in front of a dead crowd, cuz I think I put out a lot, I try to do my best.

Anna: You know what really pisses me off is, even when you're playing in a show and the other bands come on last, they don't support their own opening bands. MDC is really cool about that cuz they always go really early and they're always there.

Jack M.: And they always get into every band. I just get into any music pretty much that's played.

Anna: It's not hard as long as you know what's good and what's bad and there should be more girls on the floor.
"Punk sucks! Punk is dead! DEVO, whip it good!" Ever wonder why those assholes out there yell those things, then throw rocks and bottles whenever you or I walk down the streets? Media distortion, of course. If Punk were everything the media said it was, then I hope it would die, and it does suck. You have to realize that the world out there believes and the newspapers run down their stupid little minds. They sit around their TV parties, read the pink section to see how many more ways Bill Graham can suck away their hardly earned money, and once in a while an article about Punk will show up. Or maybe some stereotypical Punk Rocker will appear on a situation comedy acting obnoxiousness and where does it go from there? And the new wave? DEVO or HEAVEN 17 or some such garbage. Two or three days before the royal wedding (Big Fucking Deal) NBC news did a three minute spot on the Punk subculture, showing a bunch of poseurs on Carnaby St. with "Fascist Groove Thing" playing. Really!

The morons who run Mass Media U.S.A. can only relate Punk to the labels and coordinates that their long haired rocker brat kids use. Or worse, their own labels and coordinates. Sex, Drugs, and Rock and Roll. That's all their stupid songs are about, obviously that is all our stupid lives are about. Looked up in the ivory towers of RCA and CBS what else come they think? I'd love to listen to a chair in a soundproof room and force them to listen to GRASS, the DKs, FLIPPER, BLACK FLAG, you know what I mean. Revenge for all those years of situation comedies, but at least they would be exposed to something created by people instead of some fucking computer.

When Sid Vicious died, a major event in the nercrophilico-concerned Rock and Roll world, both NBC and ABC used the "My Way" video from Rock and Roll Swindle and some Winterland footage to stress how we abuse ourselves, are on death trips. According to Serena Dank of Parents of Punks, when on Hour Magazine, we all want to commit suicide, slash ourselves we are broken. But if there is a gig floor, we should all be dead by now. We're just nice adolescents with mental problems. Our parents have mental problems if they think Parents of Punks will make us into "normal" people. In the notorious CHIPS episode, the number one punk group was PAIN! Countless other cases of self-destructive lifestyles and where does it go from there? Those shit-for-brains can't see it in the media's garbage, the bullshit society dumps on us that brings about suicidal tendencies. I sure the fuck do not want to live in a culture fraught with racism, culture control, and dependant upon countless addicts hooked on anything from drugs to TV and junk food. Punk attracts people already sick of this crap. It was San Raphael High School and its peer groups that caused CRIB DEATH to trash the campus, and not the "...anarchy, down with the establishment...tones of punk rock" as the local papers implied.

"What about the punk and new wave groups today, though? In their seeming bent for violence and fascism, aren't they alienated from the environmental consciousness begun by the Beats?" asked Patricia Holt in an interview with Michael McClure.

The streets of London have been overrun for ciples of the most sadistic youth movement the world has ever known.

Israeli censorship ignites fierce gripes from U.S. TV networks.

Punks in England go on rampage.

Pain in England.

PREJUDICED PEOPLE OFTEN MISREPRESENT US.

"Why no," says the old beatnik, "I think the performance aspects of the punks are very closely associated with the poetry readings of the Beats. And again you get the same contradiction here as you do with Sartre, who sees himself at odds with a universe that causes nausea and revulsion, while at the same time....we can't have perceptions separate from that which causes them." At least somebody knows what's going on out there.

How to spot a Punk. Punks have greased black hair, wraparound shades, pierced earrings, chain pins, bandannas and scarves, split horizontally striped shirts, motorcycle jackets, metal belts and wristbands, black jeans, sheer nylon socks and mod boots. Right, I dress like that every day. When our hair is not greased back, we go to the Compound and get mohawks, and spend lots of money for cut-off t-shirts and Sneakers. "Punk is a rebellion against designer jeans." From Hour Magazine. "New Wave fashion is bringing back the fifties. The fifties look and the fifties values." From Mr. Sneakers. "Punk is a rebellion against designer jeans." From Hour Magazine. "New Wave fashion is bringing back the fifties. The fifties look and the fifties values." From Mr. Sneakers.
So the media already knows what we look like, and exactly how we think, and for some reason or another they decide to confirm their decisions and actually interview some "Punks." Armed with notepad they seek out stereotypical people to interview. Poseurs and weekend warriors and rednecks with haircut all mimicking what they've been spoon fed by their TV's, saying exactly what the so-called reporters want them to say. I mean it's obvious we're a bunch of moronic suicide cases. According to an editor at a respectable East Bay paper: "I never would have believed it possible (the 'New Wave Against Black Lung' benefit a few years back). Who would have thought they could even read the newspapers?" The jerks they interviewed for Parents of Punks, the general morons they think are Punks.

Sensationalism sells. Middle class America just loves to turn on the Channel 7 news and see the bodies of dead children rotting on some dirt road in a city whose name they can't pronounce. News is sold as entertainment, not information. It's much easier, and much more profitable, to portray something in a sensational manner than rationally and accurately.

And who does the selling? Madison Avenue. According to Media Culture by James Monaco, at least 78% of newspaper revenues and 86% of network revenues come from advertisements. Give the people what they want, especially the Neilson families. Those mysterious 1,400 households in the Northeast that indirectly determine how America thinks. The population must be entertained, not informed. Show punks as a bunch of chain-jaded maniacs who want to die young. Show diseased cows floating down the flood waters of Texas. It sells.

But that is just the stuff we know first hand. What about El Salvador and Lebanon and Iran and the Economy and Reagan and Nuclear War and Famine and other life and death of the human race situations? Ever notice how every news show will give the story from the same angle? Same camera angles, same political outlook, same bullshit screened by Israeli censorship. What about the other side? Token human interest stories about abortions in Guatemala is about all it will amount to. The Cuban Missile Crisis was almost totally covered-up by the media. News is sold as entertainment, buying Neilson ratings and selling time to Purina Cat Chow. The corporate big brothers decide the truth for the evening.

TV forces stereotypes upon us. Tells the population how to think and live. Of course America is racist to extremes. All Blacks act like the Jeffersons if they've got money, or like Fred Sanford or whatever the current poor black situation comedy is this season. All Whites are stupid with college educations. All Mexicans are lazy drug addicts. You get the idea. TV media no longer reflects our society, the society mimicks the media. You see them everywhere, on buses, BART, the streets, clones from your TV screens. All wearing clothes copped from their favorite TV programs, repeating the same insipid jokes, manipulating themselves into the same interpersonal situations so they don't have to feel or think, just assume the positions and go through the motions. TV teaches children to beg for sugar and toys copied from the shows they watch. Mass produced media for their mass produced minds.

Now do you know why you're being shit upon? How could one possibly expect anything less from an industry, an industry that has grown fat and comfortable off of the public's creeping myopia. Let's face it, people want fast, easy-to-digest answers in an age when there are none. So what do the industrialists do, they manufacture some, Supply and demand. Provide the fix. Build a toilet seat to fit the ass. Create the stereotypes that the great buying public feels at home with. Nothing like a warm place to sit, right? In return, they sell their jeans, deodorant douches and Clash records and maintain control. Control over what we see and hear and breathe.

The future looks dim. It is going to get worse, and visionaries will be snuffed like a stale cigarette butt. They may try to laugh it off, but punk is a threat to their complete control.

Jerod Poor and Noizebush
100 Flowers played fun, danceable music that I thought would get everyone going for sure, but it didn't and I don't know why. No megaton behemoths were present to instantly vaporize anyone trying to dance. In fact, no one was "slamming" and I was surprised that more people didn't let go and just have fun. Red Kross drew the most people of the night as well they should. These guys 'n gals would have to be the ultimate party band. They don't care what anyone thinks and just do what they want to do, which is play some of the funnest tunes around, Partridge Family covers included! I think Tracy (their guitarist) and the bassist for UXB should have a runoff for Miss Punk Universe 1982. Red Kross rules!

Middle Class played to an empty house to end the show. They played energetic, Gang of Four type music but most people didn't respond. I wish the lead singer would do those great dances he used to do. Maybe it was just because of the lame crowd, what there was of it. Middle Class used to be THE fastest, but now since they've changed everyone seems to have given up on them. I still think they're good!

**FA**

**LIVE REVIEWS**

8/27/82 On Broadway, S.F. Animal Things, 100 Flowers, Red Kross, Middle Class

by Dr. Music

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**REVIEW'S**

7/22/82 Prophylactic 2000 – Sacramento

Fantastic show in a really mind-blowing place. This place was pure disco from the word go. Mirrors everywhere, on the walls, poles, ceiling, floor, chairs, everywhere. On top of all that they had this huge laser light/mirror ball/battlestar machine hanging from the ceiling, what a trip! cools opened but unfortunately I got off work late and since I had to drive all the way up to Sack, I just missed them. I had a tough enough time trying to find the place since the usual crowd of punks hanging out outside was non-existent, I mean nobody. Could they know something we don't (like it's more fun inside than outside)? Crucifix played next and I have never seen people this excited over Crucifix. They played loud, hard, and fast and that's exactly what the crowd wanted. No pit and audience separation here, it was all pit! The mounting excitement over the actual appearance of Black Flag in Sacramento was sidetracked for a moment with cries of "who's that?" and "where's Henry?" when they got their first glimpse of the new Henry Rollins Garfield. But total enthusiasm took over when BF blasted through their set and showed everyone that hair doesn't matter! It didn't matter to these kids and they thrashed with a frenzy, with everyone doing at least one stage dive, including the girls! No fights! Punk tradition was then upheld afterward as everyone hung out outside the place until Jerry Brown came over and told everyone to go home. Go see Sack shows! It's not that far! Car pool it!

8/11/82 On Broadway, S.F. G.I., Scream, Capitol Punishment, False Alarm, Riot

by Dr. Music

Riot from Santa Cruz/Monterey area opened the show to about ten of their faithful supporters. Needs some work, but they could be good, keep at it! I just wish the lead singer would look up once in a while. False Alarm from Monterey played next. What can I say, these guys are suicidal. They seem to have an aversion for playing in an upright position. The lead singer spent about 3/4's of the time in the air and even tried to dive into a glass of water placed on stage. He couldn't fit into it though and ended up with quite a few cuts.

False Alarm has energy that won't quit, ever! We should have more people with this kind of enthusiasm! Lots of Fun! Capitol Punishment kept it going with more fast, rad tunes, one right after another. Scream, from D.C., played next and did they crank! Included in their set was this great rockabilly-ska-square dance song that took everyone by surprise and got everyone dancing. More bands should take chances on new or different stuff. Don't worry about what people think, just do it! Everyone got upset at G.I., from D.C., who ended the show, because they didn't look hardcore. Sky Stabb came out in this great pastel outfit with shades and they blazed out some great songs. No one in S.F. seems to want to have fun at shows or can see the humour in visiting bands that do. These guys were great but people would not allow themselves to admit it because they didn't look "right." Don't go by appearance. Go by the music!

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**FALSE ALARM**
Clubfoot has to rank right up there with the DewDrop Inn as the tiniest club around. It seems to make for a better atmosphere and it doesn't seem so empty. Scapegoats opened the show. I think these guys were before their time when they first started and are now past their prime. Just missed, guys. M.A.D. then stole the show by ripping out an incredible, powerful, energy and set. Santa Cruz could have the best band around in these guys. Get these guys on vinyl! Somebody, anybody! Crucifix went by too quick for me to notice and Social Unrest closed out the show with a cool set that got the giants bashing. These guys are really good!

Demented Youth opened the show and I won't say anything about them because I hate to cut down bands. Who knows, they could get better. Crucial Truth played next and their lead singer was pretty intense, doing his best Ian imitation. Lots of HM mixed in with thrash, including more guitar solos than I've heard in a long time, still real good though. UXB played fantastic. They've got to be ranked right up with M.A.D. for top N.C. band. Cool, powerful, and wild! With the cutest bass player on earth, yeow! Get this band on vinyl, immediately! Youth Brigade, from L.A. started out the BYO North American tour next. Lots of fun dancing with no big killers wrecking it. Not many people showed up but the ones that did really enjoyed themselves and got to be on film! Youth Brigade has lots of great sing-along type songs with intelligent lyrics. Hard-working guys keeping the scene going in L.A. Social Distortion closed out this night with their great brand of rock n' roll. Great response from the audience too as they showed that they can really lay it down. More people should go to these shows and see these up and coming bands, don't wait and be the last kid on the block to get in on it!
DEAR MARIA—THIS IS AN APOLOGY TO YOU FOR MY TACKING ON SOME COMMENTS TO YOUR INTERVIEW ARTICLE IN THE LAST ISSUE. IT'S NOT THAT I REGRET WHAT I SAID, THAT ONE CAN'T BE TOO POLITICAL IN THIS FUCED UP WORLD, BUT SOMETIMES I GET REAL PANICKY (SEE THIS PAGE FOR EXAMPLE). SORRY———TIM

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T00 MANY

Lingerie is so appealing that the bra and waist cincher are now as important as the lace petti-
To be seen!

Leather never looked better.

A growing number of American youngsters have already adopted the oddball cos-
tumes and jewelry of Britain's punk rockers.

It is an insult to the reader to as-
sure they've seen a certain trashy cover of the Rolling Stone, much less the in-
side. If you did, however, I assume you were insulted by it.

My first glance at it could not be helped. Walking through North Beach I saw the magazine in the window of POOR TASTE (a shop that obviously had poor taste). The big color photo cover of the tabloid had five girls (giggling) posing in skimpy undergarments, under the headline: THE GO-GOS PUT OUT!

Hey, today's modern gal won't let herself be talked into compromising and plainly materialistic situations in which the menfolk bag all the loot. Oh, no! She'll arrange the whole deal herself these days, if there's a buck in it ("I'll put out, for .") ... that's where our "liberation" has led us.

But these controversies don't address themselves to the readers of MAX R'n'R. Or do they? Surely, the GO-GOs aren't role models for you young whippersnapper punkettes! Well, if not, who is?

We take it for granted that we have moved far beyond the pathetic lifestyle those females represent. We take it for granted that we're even newer than the "New Age"... anarchists have a knack for these kinds of foolish assumptions. Here we are, 5 years into punkdom's reign. The assumption is that we reject many of the ideas we've grown up with, that we reject most forms of government, that we reject consumer fashion... also (at least this what I assumed 5 years ago) that women could feel more exploratory, expressive, strong and creative -- accepted (nearly, at least) as equals in this "movement".

Assumptions are dangerous, especially when it comes to social/political concepts sacrificed and well worked for. Too many seem to get chopped down when we're not absolutely vigilant. Feminist dogma becomes overworked for some of us, as would any dogma, but I still assumed that the important parts had become part of us. We didn't discuss it. For fear of sounding "old hat", and hell, everyone knows we're equal and different. Assumptions, like amendments are easily shot down.

When I first saw boys in make-up and peacock hair, I thought, "Hey! There's bravery in the name of Art and Rebellion!" Oh, how naive I was.

Little did I reckon that it was the same rock'n'roll stance taken by the fellow who sang Under My Thumb.

.... I walk into a raunchy club today, as five years ago. Packs of people dressed in a variety of textures, hair and faces of a vast range of color. I assume that each person is expressing their alternative vision of beauty. In a wild re-hashing of styles old and new, some kind of art is found. Or is it?
just because it has been done before doesn't kill the thrill for these kids. Things can be changed - stretched and strengthened by the different twist added when they throw their two-cents worth in (spare change?). The real change is inside, in your mind and soul, and your approach to life. What you look like means nothing (I've already assumed too much); looks mean nothing, because people will just follow trends. Some with wit. Others without ever thinking about creating alternatives. Leather gear and spiky hair is beautiful, and is a demonstration of anger towards the status quo - but it can also be a simple, negative way to bitch about this world. To some, beauty is an ugly word. Ah, well. Some people are ugly.

Perhaps I was just a bit crazed with my notions of modern leatherette females... hard-edged make-up and black duds suggested not only a rejection of the typically soft, whispering and placid woman, but also an assertion of strength. I assumed that colored hair wasn't just for play/I shock purpose or political statement, but maybe also for the pure glory of color itself.

Again I assume too much. Of course we don't all act with Art in mind. The manner of your walk reveals a lot... like it or not, you're a walking canvas. It upset me to hear a girl say, "I dyed my hair blue because he wanted it blue." Sounds crazy, but it happened. The sensation of an electric blue halo ought to be enough reason, but instead many fashions and women in the scene are as mindless as those in GLAMOUR magazine.

The assertion of strength does not change the fact that we are women, and our struggle isn't as physical as that of all the thrashing guys out there. Many girls really get into the frenetic competition of slam dancing and skateboarding, but many aren't comfortable in this rough form of play. They feel rather out-of-it. Not only can't they carry off the rough-housing very easily but I'd be surprised if they really had any interest in it. Many people don't like getting smashed around for a night's fun, male or female. I don't mean to knock slamming - I've spent many a night burning off energy and anger on the dance floor. It is too simple to say, "Boys make war, and girls play with dolls," when talking about the ways we were trained to think from the day we were born, but there is truth in it. We can't assume that "liberation" means having crossed over into the male world. Who wants it all? It doesn't mean having the freedom to dive off the stage, get equal pay and have a little room to hang-out near the stage, wear mohawks, leather or a pretty dress, whether boy or girl.
DIRK: “WHAT ME WORRY?”

MRR: How much do you think the age factor plays in that, as well?

DIRK: A great deal. Obviously a fourteen or fifteen year old isn't going to be found at the Art Institute in the long run may actually be more interesting or beneficial. When you see someone like the last band in Beer and how old is he, is, like by 29, you're going to see one hell of a musician that no one can stop. I think that's great. The problem is to deal with the legalities of a liquor license, and you're dealing with a performer on stage who's that young, and who therefore is going to relate to an audience of the same age, this offers me a great challenge, since alcohol is involved.

MRR: How have you dealt with that, so far?

DIRK: Uh, I'm still frustrated. I'm upset sometimes when somebody damages a piece of equipment which other people have literally busted their asses to get, by throwing something or something in the audience thinks it's fun to pull a mike cord which causes a $120 mike to fail over which probably hasn't been paid for yet, so then we have to sit there and pay for it and still not have a mike. Or you'll have somebody destroy an $8 seat, and then even if we haven't been paid for it, so then we have to sit there and pay for it, and that's one of the interesting things. The problem is to deal with the legalities of a liquor license, and who therefore is going to relate to an audience of the same age, this offers me a great challenge, since alcohol is involved.

MRR: You seem to be singing a different tune tonight.

DIRK: But, you learn to live with it.

MRR: You seem to be being a different person.

DIRK: Well... (laughs), by never stopping; running double time the whole evening. And by throwing some of my fits. You've seen me.

MRR: Yes, indeed.

DIRK: But, you learn to live with it.

MRR: You seem to be being a different person.

DIRK: Well, you learn to live with it.

MRR: Do they really?

DIRK: (laughs) I remember one of the first people was Michael Kowalsky (of UXA) who got knocked out by Jeff Dunlop of the NUNS, when he jumped up on to the stage, and flattened a think that's one of the interesting things about the knockout art that you can create with xerox. After a while it becomes less demanding to turn out something. That's the only thing that I feel is really negative in terms of the creative standpoint. I know it's been criticized earlier about the photograph that I gave you, of me looking like a drooling idiot. I mean, I think it's fun to find the person who sits there and sees it is going to say "THAT'S WHAT THE ASSHOLE LOOKS LIKE." YEAH, THAT'S ME, ALL RIGHT!" And totally not realizing
who actually sat there and retouched it and made myself cross-eyed. It's basically me being able to laugh at myself.

MHK: Bringing up the concept of a sense of humor or a sense of satire in punk than there used to be.

Dirk: Well, the thing is that you're dealing with a younger audience. There's probably the people out there who are 14 or 15, they're the really adventurous ones, and from that standpoint I'm total;y kidding but there's a huge issue of the fact that they haven't had as many experiences, in some ways they wear blinders. They're very intense in what they present up, so if you present something different, they automatically have to sit there and become little racists. I'm saddened to see this. I think that they can't be opened minded and say "OK, live and let live" because if it wasn't for that fact I don't think punk rock would have come about. The thing that I have been striving with, whether it was opening the Mabuhay on Broadway, is to give people the opportunity to express themselves. Our goal is to provide an open access platform for people to do their own thing on. Now if that means to destroy that platform then it becomes an interesting challenge for the people who have to keep the platform open. I think that anybody who wants to destroy that platform is basically a fascist. This is because he or she is using their might rather than their creativity to bring about change. That's where I part ways with some of the younger punks when you see these football hoolies or whatever using their body to oppress somebody else on the dance floor. Theresa, Biafra's wife, says she doesn't enjoy going to these clubs when they start fighting. She just tells them to "cool it." I feel if your friend has taken too much booze or too many drugs and is in bad shape because he or she may have had too much to drink or mixed their drugs badly and all of a sudden he is doing something that you really can hurt the situation, whether it involves the 13-year-old is drinking or has passed out in the bathroom or someone is stuffing a beer bottle down the plumbing in one of the johns. Those things are usually done within the sight of people and I think you should just walk up and say "That's not cool, just cut it out."
MAD is undoubtedly one of Northern California's best bands - extremely tight, raging hardcore. Hailing from Santa Cruz, these 3 surfers and a skater really gnarl. I mean, they're real shreddy. Oh, what I really mean is that they're an incredibly powerful outfit of perfectionists, who more than hold their own with the great well-known powerhouse bands.

M.A.D. is a military acronym for Mutual Assured Destruction, a theme of some of their songs. Cliff, the singer, says they're not a 'political' band, but have a very personalized perspective.

When I tried to get to the root of their intensity, I wiped out, so I think it might be better to just quote some of the guys' statements. Needless to say, they are pretty funny.

MRR: Steve, what do you think about when you're up there playing guitar with these incredibly pained expressions on your face?

I think, oh what am I doing here, I should be at night school. I should mention that I'm anti-beach, surfing and bodysurfing.

I moved to Santa Cruz cause it's a little LA.

MRR: How are you different from typical surf clones?

Steve: Actually, I think it's about time to go to Supercuts. I'm thoroughly disgusted with the hairdo, so I wear the hat all the time.

Bill: Steve keeps us on the right track (with his fanaticism in songwriting). No matter how often we think he's wrong, he ends up being right.

Steve: Remember, nobody rules.
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Rising in wealth and power, Bechtel was an increasing presence in the world. Stephen Bechtel's construction company ("We will build anything, anywhere, anytime") virtually creates its own foreign policy. Rather than just thinking of Bechtel when you read news of another huge contract or of his influence on our daily lives.

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Bechtel discovered the wonders of working for the government during WWII, building Liberty Ships. War profiteering? It does a dirty job, but somebody has to do it. For 3 years workers' wages were frozen for the "good of the country," while Bechtel made millions off an investment of less than $100,000.

Bechtel's partner at the time was John McCone, an interesting fellow who went on to fame as head of the Atomic Energy Commission. Though he's still $19.3 million richer!

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Having just returned from Europe, my column this issue is dedicated to bringing you the news of the world, or more specifically, news of Germany, France, Britain, and Ireland.

The politics of the bomb are still very much alive in Germany. Graffiti in support of the R.A.F. (Red Army Faction) is to be found all over Germany. The most striking of which read: Jesus-Che-Baader. There had been a bombing at the hotel I stayed at in Heidelberg the day before I arrived. Most of the new wave of political activity in Germany is aimed at the U.S. occupation forces, who arrived after W.W.II and have never left. Those who whine at the number of Soviet troops in East Germany would do well to look at the thousands of U.S. troops in the West. A force most unsettling to the Germans, who realize that these troops make them the perfect battleground for World War III.

Since the General Strike and mass uprising of 1968 in Paris, the French police are everywhere, and well armed (often to be seen on the streets of Paris with sub-machineguns). Paris has also recently seen a number of bombings, these unfortunately, aimed by anarchists who were unaware of the difference between a Jew and a zionist. The people of France are already becoming disillusioned with the Socialist government, which while upholding its support to Latin American revolutionaries, still trades with South Africa (France is one of the largest arms suppliers to South Africa), has moved very slowly on its promised nationalizations, and which has done nothing to meet the demands of its internal oppressed minorities, the Bretons, Alsacions, and the Corseans.

Britain remains in the jingoistic morass left by the Falklands war. The ultra-right is seen less on the streets of London now than in the past, but this seems to be because the Tory government is close to them, they have little to demonstrate about. The British opinion on Northern Ireland has sunk into mourning for a few dead horses. And, in Wales, Welsh nationalists have been arrested in the last year by the thousands.

In Ireland the war continues as usual. The Brits continue to suffer casualties from bomb and bullet, but have been successful in jailing 40 revolutionaries in Belfast and 35 in Derry. In the south of Ireland the state has increased its collaboration with the Brits. One fellow, Nicky Kelly, is still in prison on obviously false charges of train robbery, despite the fact that the others convicted with him have all been released when the government hoax was exposed. A major campaign is under way in his support as is the case for a number of individuals who are being charged in the south for actions in the north under a new law.

One of these is Eilish Flynn, general secretary of the Irish Republican Socialist Party, who we spent most of our time with while in Ireland.

The I.R.S.P. is under heavy harassment from the government of the south, which was brought home to us very clearly when we were stopped and harassed by the Special Branch (a political police force) for merely walking out of the I.R.S.P. office in Dublin. More on Ireland and the I.R.S.P. next issue.

Peter Urban
The weather was great, the location was pretty cool, the bands were rad (most of 'em), but where was everyone? I know $10.00 is pretty steep but there was nothing else going on that weekend, so why not blow it all on this show? How many more cool bands could you want? Maybe punk and daylight just doesn't mix. Anyway, Deadly Reign opened the show debuting Jack, their new lead singer. Boy, when these guys make it big will Mike B. be sorry! I also love these guys' energy and enthusiasm at shows, dancing, etc. I just wish they could do the same on stage. Let it out boys! I also think girl drummers are rad. We need more girls in the scene; you can't hide from the Doctor, I know you're out there! Free Beer played next. I have a lot of respect for the kids who put out the time, money, and effort to get a band together and play, keeping the scene going, but I'm just not too crazy about this band; maybe in time ... Husker Du came out with a vengeance looking for someone to take their frustrations out on after losing not only the S.F. wrestling crown but the Minneapolis title as well to the Naked Lady Wrestlers Tuesday night. Great diversified set by this talented trio. One of my personal faves, CH3, played next. These guys really can play, belting out one catchy tune after another, tunes that you remember for quite awhile (especially if you buy their album!). Up next was Circle One, the band with the family. They have a very enthusiastic following and quite a few came up from L.A. with them. Their intense style of dancing left most of the N.C.'ers standing on the sidelines. Here again is another example showing that bands don't have to be superfast to be good. Speed ain't everything Jeff! JFA is just another fun band. Anyone who covers "Low Rider" gets a clean bill of health from me. These kids cranked! Phoenix shows its muscle! Battalion of Saints, from San Diego, also played good. Although I liked them better at other gigs, they play tight, fast, and mean. Shattered Faith didn't do much for me, I like them better on vinyl. The Lewd have a few good songs but they're not one of my favorites. Wasted Youth played next or tried to. I'm sure everyone's heard the story now of how some reactionary amoeba threw a bottle and practically ripped Allen's (drummer for WY) head off. They had just gotten into their third song when this phytoplankton decided to show everyone how hardcore S.F. is. HAH! If you can't see the humor and get a laugh out of Danny's act you should get the hell out. And besides the band shreds! Which brings me to another scene that points out the fact that people should look deeper than outward features (hair, etc.). There was this one girl up front enjoying the show when this other girl decided the first one wasn't hardcore enough (she had long hair) and picked a fight with her. I can hear people saying, well if she has long hair she can't be into it. Well, that first girl just happens to write her own fanzine for the Reno area and is in a band, showing that she's a lot more hardcore inside, where it counts, than that other girl. C'mon people, looks don't mean everything! At least give 'em a chance, you might be surprised! There was a big fight backstage (backtrailer?) and another one out front where a lame security guard showed how tough he was by hitting a kid held by three people. These incidents aside, though, it was a good show. Unfortunately, Flipper snuck in and played for over two hours so by the time Chron Gen played most people were pretty burned out (literally!). This is the kind of band that sounds alright on record but is BORING live. People were even resorting to pogoing to relieve the boredom.
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Photo by Mark Berlin.
The Rejectors are from Seattle, Washington. They have a 7 inch E.P. out on the Fartz label. What is your song "Fight Establishment" all about?

RJTRS: It's pretty self-explanatory. It has been accused of being too idealistic. That may or may not be true. We are pretty idealistic in our outlook.

MRR: What has led you to the conclusion that people should fight the establishment?

RJTRS: Everything that is wrong with the government that we are living under right now.

MRR: What are some of the aspects that strike you the strongest?

RJTRS: The draft, since we are all draft age. All the potential wars that we could be forced into, as well as the threat of nuclear war. I think what mainly got us started on the whole thing, being in a band and what-have-you, was stagnation. At one point we really felt bogged down. So our reason for fighting back at the establishment is to stir something up, to get something going.

MRR: Do you think being in a band is maybe one of the few ways you can communicate with people?

RJTRS: It is the best way we can think of.

MRR: What kind of success or lack of success have you had so far?

RJTRS: Well, in Seattle there aren't any places to play at right now. Every once in a while a place will open up and we'll get a gig here and there, but otherwise it is pretty dead. There is a tendency for a club to open up and then close really fast which is mostly due to people trashing the hall. There are a lot of weekend punks up there who seem to think that punk is about smashing things up and destroying the clubs. I mean, I can see people destroying things out of frustration, but if there would just try to realize that when they destroy a hall they are destroying their chances to hear the music.

MRR: Yeah, you guys played and there were a bunch of jerks who were really giving you a hard time.

RJTRS: Well, we thought that they were being sarcastic. Maybe we should have taken them more seriously when we should have, I don't know. Actually, that crowd made us want to actually put out more energy. We just responded by playing faster.

MRR: What have you noticed as being the main differences between the S.F. and Seattle scenes?

RJTRS: A lot of bands in Seattle are becoming more political. Of the bands we saw here it seemed that people were more into just fun songs, music to thrash by. In Seattle there is a tight knit hardcore group of kids that have been into the scene for a long time now and have stuck to their beliefs. But it seems that people that just come in every once in a while who are not committed to the political aspects of it. A major difference between down here and up there is that kids seem to be more supportive of out of town bands in Seattle than they are here.

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If there is one area in the whole underground scene that we have become discouraged with, it's basically that we feel the closet side of Punk is to be compassionate and caring. The "I don't care" attitude seems to have infected the scene and because of this it has become very "cool" to not care. We realize that at times, due to the speed and style of the music, we will be playing gigs with other groups that can be labeled as "hardcore" punk. We do not find that a disrespectful label, although, we find a problem with labels. It seems anytime you label something it is to put it into a group and categorize it. This creates a stereotype, and for that reason we have found problems with it.

People come up to us and ask us if we are a hardcore band; most of the time we sound that way and feel that way. It is not at all that we find that to be a low life kind of a thing. When it is at its best it expresses the most positive things we feel about society and caring about each other, trying to make a difference, putting down the bad things, the unconstructive things around us. When we go to gigs it bothers us to see people thrashing for no other reason that to be the gnarliest guy there, to compete against everyone else. They try to project a "bitching" image which goes only as far as being just an image. It does not construct anything beyond that. It is our goal to try to bring the band and the audience up to the same level of consciousness at our shows. The problem we have with being viewed as entertainment, a night out, and fun like that is, if it only goes as far as entertainment, then it is only distraction and can not accomplish much. We feel that there is no room for some of the things that have been cropping up in the scene over the past few months. People seem to be breaking up into factions. There appear to be undertones of racism and sexism about. We are fed up with that. The negative thing with punk can be a very cool image, but it's much harder to have hope and compassion, some kind of dignity in the way we relate towards each other. It's definitely worth working for. We had to go the whole route ourselves. When we first started as a hardcore band we were very negative. We projected a very cool image, head to toe black leather, spikes, etc. It was a great thing to do for the fun of it, but then we realized there's something more than just fun to be had with it, expressing the way you feel, for example.

The turning point for us was when we got done with one of our gigs and this kid came up to us. He had come, basically, to have a fun time but wound up getting a busted arm. As he was talking to us, he was heavily into this image; he wanted to appear macho, as if he belongs, as if he could hold his own. The bottom line was that he was hurt. We felt really bad about this. We came to examine ourselves in retrospect and realized that our night out for fun had made his something he would have to live with for a long time. We feel that, basically, the hardest core is compassion. We are always going to stick by our guns, as far as having a right to care and stick up for each other. This is what we hope to project through our music. We are asking anybody out there who is into this music and has compassionate, honorable ideals to get in contact with us. Or even if you have any qualms with what we speak of, please feel free to write. Our address is: Rebel Truth P.O. Box 22243 Sacramento, Ca. 95822
We're Big
Here's what being so big over there means for you over here.

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Washington

The Reagan administration decided yesterday to continue indefinitely the ban against delivery of cluster-type artillery shells to Israel, but decided not to determine whether Israel violated U.S. law by using such weapons in Lebanon.

Since wars begin in the minds of men, it is in the minds of men that the defenses of peace must be constructed.
- United Nations Constitution

This country, with its institutions, belongs to the people who inhabit it. Whenever they shall grow weary of the existing government, they can exercise their constitutional right of amending it, or their revolutionary right to dis- seminate or overthrow it.
- Abraham Lincoln

I do not want to fight, not if it's to make the world free for ITT, Standard Oil and Bechtel. I refuse to fight. The wars our government encourages around the world are brutal, obscene violations of human dignity and freedom. Too often the principles our army (or the puppet warriors we train and equip) fights for are not the lofty ideals our democracy was founded on, but the economic tenets of Imperialist rapacity. The issues for which so much bloodshed is "justified" by most world leaders are pathetic arguments, arguments that are so sick in their blind, selfish inhumanity (regardless of the virtue of their religious or political foundation) that no amount of butchery can cut the tongue of justice from the people, not until there are no people left.

To kill a human being is, after all, the least injury you can do him.
- Henry James

You can rape, torture, poison, enslave, starve under siege, live unlike a person, but rather than live under such oppressive crimes by any tyranny most people will fight to death for their right for self-determination.

Israel began its offensive against PLO targets in Beirut after a Syrian rocket killed a soldier, angrily crying out, "terrorism!" PLO terrorists have murdered (by ISRAELI count) only 7,800 innocent Israeli civilians since 1965. This summer's retaliatory invasion and bombing of Lebanon left no less than 18,000 non-combatants dead and countless thousands left wounded, maimed and homeless. Victims not of grenades dropped in Tel Aviv buses, raids on schools and sports events, but of a massive assault of sophisticated and devastating weaponry and technology -- all provided by the U.S., approved by Congress.

The news on TV and in the morning paper buzzed with angry appeals and protests about both the brutality of the Israelis and the questionable methods and mentality of Arafat's guerrillas. U.S. opinion is divided, but U.S. foreign policy is not! Surprise! The U.S. delivered $218 million in arms to the Zionists this year (on top of BILLIONS sent in years before) and threatened the U.N. with withdrawal of our $170 million annual funding of the U.N. (25% of the total) if they kicked Israel out of the organization.

Over There.

Being so big over there gives us a world full of resources.

on imported minerals

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Source: U.S. Bureau of Mines
An Israeli siege cut off water, food and medical supplies from West Beirut, while the newest of American war toys—long-range missiles—devastated their first real battle since the Viet Nam war (as well as the draft laws). The products of Yankee benevolence (?) devastated a city already weak from a decade of warfare.

Oh, we have a cute footnote to this tragedy. With so many children victims of U.S. cluster and vacuum bombs, the Zionists decided (on hearing that Reagan was saddened by the miseries of children in Beirut) to patch a kid back together and send Ronnie a photo of the happy tyke.

A recent movie, Circle of Deceit, did a stunning job showing the conditions and contradictions of battles in Beirut during the 1975 civil war. It conveyed the idea that there is no cause can be just if the struggle is so inhuman— not that rebellion is wrong, but that the most sublime of ideals can be perverted by the bitter fruits of wars. As it was in the film, today there can be no conclusion.

Yet, Phillip Habib was nominated for the Nobel peace prize. Not to put down his efforts, but did he really see the struggle as a war to wrestle Begin? The PLO have left, but the problem is unsolved—the war goes on despite the contrary news reports.

There are so many unanswered questions. Is there any conflict of interest arising from Habib’s role as diplomatic envoy because of his consultancy to Bechtel on the Mid-East and the Asian Pacific? Can the wealthy and powerful president of the world’s largest construction company, having overseen the actualization of overwhelmingly dramatic and profitable projects in every corner of the world, become an honest public servant? George Schults, our Consulta Secretary of State and ex-head of Bechtel, cannot possibly have any conflict of interest. As Reagan’s political idol, Calvin Coolidge, said, “The business of America is business.” And as Ronnie rephrased it (by mistake), “The business of business is America.”

Together these statements make a formula of logic that proves that, as the rich and powerful are interested in only one thing (guess what) there can be no conflict. Whether or not Schults has any vested interest in Bechtel’s profiteering is not an issue because a career capitalist of his ilk thinks of world peace of being any “political climate” that gives U.S. business a bigger piece of the World.

Corporations like Bechtel don’t care what’s stepped on in their rush to grab more money. The Bechtel-built BART metro cost, costs and will cost so much to build, run and maintain that the number of daily commuters could have chilled limos instead. Hey, do you D.C. kids like your subway? Ever get stuck in the trans-bay tube while the computers screwed around for an hour? The only thing worse is living next to a Bechtel-built atomic plant.

Unfortunately, Bechtel wants to put a nuclear reactor in everyone’s backyard, and has in many of our. They gave India the first A-plant, also their first accident. Fish and children downriver got looking kind of weird. It’s a small price to pay, though, for the technology that allowed India to develop a bomb.

A bomb! That potential prompted Israel to bomb Iraq’s A-plant. Likewise, the Ford and Carter administrations pushed desperately for nuclear non-proliferation treaties, especially with troubled Third World countries. Heck, Bechtel is an old hand at proliferation. A lunch at Schults’ Palo Alto home with Kissinger and West Germany’s chancellor Helmut Schmidt paved the way to a glow.
I ask you to stop and think what it would mean to have nuclear weapons in so many hands, in the hands of countries large and small, stable and unstable, responsible and irresponsible, scattered throughout the world. There would be no real security, and no chance of effective disarmament.

—John F. Kennedy

After WWII, John McCone went from his job with Bechtel's Liberty Ship project into the fledgling nuclear power industry (dominated by Bechtel), eventually becoming head of the Atomic Energy Commission (who got the choice contracts then?). A militant anti-Communist, he was chosen by the Kennedy administration (not necessarily by JFK himself) as director for the CIA. Respected by powerful right-wing Congressmen for his hard-line attitude, McCone is an easy target for the persistent rumors that allege that the CIA killed JFK. Indeed, JFK virtually threatened to spoil the livelihood of McCone in atomic energy.

That potential lay not in the hands of some secret association of rightwing reactionaries or a mysterious cabal of satanic ritualists, but a secretive corporate elite like Bechtel, infamous among the Fortune 500 for their secrecy. Bechtel, and others of its kind, have used corporate secrecy to further their interests and to prevent public scrutiny of their activities. Bechtel has been accused of involvement in the assassination of JFK, and has been linked to other sinister activities such as the spread of dissent and riots.

From grass roots to three billion pounds of petrochemicals a year. The place: Puerto Rico. The contractor: Bechtel.

The lies and hypocrisy of Bechtel can be laid bare-assed naked under the white heat of the sun. The United States, having begun to increase military aid and arms sales abroad, is planning to expand them steadily through 1984 and beyond in an effort to gain political influence and access to foreign governments and senior officials.

The blood of nations will more easily fall victim to a big lie than a small one.

—Adolf Hitler

Kent State students blamed in riot

COLUMBUS, Ohio (UPI) — The Ohio National Guard and state and federal law enforcement officers Tuesday the rotating students were to blame for the episode 12 years ago.

Gen. S.T. DelCorso also credited Gov. James A. Rhodes with "courtesy" in dispatching National Guard troops to the Kent State campus, saying his action "stopped riots across the country.

DelCorso told the gathering the late 1960s were "the most turbulent times since the Civil War.

Four students were killed and nine others were wounded in May 1970 when Rhodes sent National Guard troops to the Kent State campus, saying his action "stopped riots across the country.

"There was never any doubt about who was at fault," said DelCorso of the Kent State incident.

The only people who were to blame were those who were violating the law. We issued repeated warnings over three days for them to disperse, but those warnings were ignored.

For several years, veils have been blamed Agent Orange for a wide variety of diseases — cancers, birth defects, kidney disorders — including in Puerto Rico among workers whose fingers, skin conditions, numbness, fingernails.
That Push-button future is not so far away

Guatemala $13.25 million

Estimated refugee concentration

Honduras $78.4 million

Nicaragua None

Costa Rica $85.15 million

El Salvador hasn’t received any aid.

June 28, 1982 - Elmo Montoya

American soldier of guerilla-born nations and
decrees war on leftist guerrillas.

Today, 10,000 Americans live in Guatemala, and one-third of the 500 largest U.S. corporations operate there. The American attitude is personified by Fred Sherwood, an American businessman who owns a coffee plantation, a cement factory and part of a textile mill.

He pays his workers $4.50 a day. They’re good workers. And I wouldn’t want to stay here, and I’m gonna fight to stay here." If there were a national emergency, how quickly would you be able to deliver your first draftees to the training camp?

In 12 days. If Congress declared an emergency tonight, we would hold a lottery tomorrow. Within three days, we would start sending Mailgrams, including a ticket for travel to the processing center, to those selected.

These incidents are just a few of the bloodstains on the history of American business. These wars are not the games of bored tyrants, but the systematic coordination of all the world’s little tyrants for the exploitation of all of the world’s resources. The Indonesian dictator was massacred not out of savagery but to free up what Nixon called, "...the greatest prize in Asia," for exploitation by Bechtel, Standard Oil, et al. Likewise, the CIA aided coup in Chile was engineered not to help the Chilean people, but U.S. mining interests. Bechtel digs copper, gets gushy over petroleum - or is it all a pipedream?

No, maybe I’m wrong about the conduct of the "servants" of our democracy. Gotta watch out for libel. Wait! Who ever voted for Schultz, Weinberger, Haig, Kissinger, or the other men and women in the armadillo suit who fight for them? Who buys their lies? Our Congress?

The media portrays the violence in Latin America (and elsewhere in the 3rd World) like the irrational aggression of savages. No, it is not the negro, but the white man's burden of guilt. Who has heard of the Kissinger-McCone-CIA slaughter of 500,000 to 1,000,000 Indonesian "Communists" in last week's paper. Or the American dictator of Nicaragua in 1856? Or the CIA ouster of Cambodia's Sihanouk that, with an irony possible only in U.S. intervention in world affairs, let to the eventual butchery of millions of S.E. Asians? Or the slaughter 50 years ago of 200,000 Guatemalan peasant (30,000 then, 30,000 today) by U.S. trained soldiers?

The draft was reinstated from 1948 to 1973 because the "Stabilized State" involvement in world affairs, the tensions created by the Cold War and U.S. commitments in Vietnam. During the Korean conflict, from 1960 to 1963, about 2 million men were drafted and during the Vietnam War, from 1965 to 1973, about 17,700,000 men were called to serve in the armed forces.

On the same page, still, was a story about the sixth kid to be indicted for failing to register for the draft: He claimed that it was a Government case, paid to tell the voice of the dissent. He might be right. Ben Sanway was the first to be convicted—his judge refused to let us make his case and refused to let him out on bail, calling him, "...a flight risk...a danger to his community.... His real crime was that his utterances was not with his real self and register, questioning the wars they would have him fight in. Dangerous like the drug traffickers and con men...

...`Who’ve not conformed to the dictates of society.' Society? Or the military-industrial complex? Guess who Haig is working for? A war bank.

Laws are inoperative in war.

-Cicero

This is war; why else would our Defense spending be greater than our deficit? No Democrat will deliver your draft notice even after the bomb drops on us.

We must not fool ourselves about the power of these guys to deceive, control and enslave us. Nor can we assume that the voice of our dissent, as it stands, is loud enough to ratify the bones of the merchants of death. The riders of the apocalypse ride in sound-proof, bullet-proof limousines.

We can laugh at the foolish folks in the fifty states, as seen in "The Atomic Cafe," a movie of news clips, propaganda films, articles that pokes fun at the ignorance and deceptions of the early Atomic Age. Kids ducing under the schoolrules soldiers happily acting as guinea pigs and Dad’s shabby bomb-shelter in the basement seem funny in the light of our nuclear sophistification.

However, modern day’s audience is not convinced that the atomic disease is as malignant as it indeed is. This year alone we’ve had 26 atomic blasts in the world: 20 bombs at the Nevada underground test site (593 there since Hiroshima), Las controlling the building and maintenance of nuclear power are run as lax, as those for waste disposal. Reagan’s defense spending gives a high priority to building shelter for nuclear weapons. Go ahead, laugh at America’s stupidity, but I’m saving my sarcastic chuckle until I hear that McCon has leukemia.

Forget nukes! Mer bullets and fist cuffs plague us. We? Punk has it easy. Rogue chieftains, drug and mafioso violence and artistic and political discord aggravate our attempts at unifying our unaligned strata of social rebels; but our mages casualties are not enough to rally us into revolt. We fear an abstract police state, while in another land the police would quickly abstract us from our lives, heads chopped away with an earlier victim’s machete.

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Who does their dirty work? Who votes and fights for them? Who buys their ugly cars, sterile lifestyle and empty dreams? Not us!

But who will fight them?
Sheriff Mike Hennessey is an anomaly. An optimist in an era of cynicism, a person who believes in bringing light to some of the darkest areas of our "civilization," a liberal elected official in a time when, in his own words, "the country is going right wing, where under Reagan it's getting so oppressive that only the rich have advantages," he says, "It's nice to make profits, to have a free enterprise system, but when one result is that you take a whole massive segment of society and tell them 'you aren't worth shit and you aren't going to get shit, so shut up and get out of the way,' well that's horrible, and people aren't going to take that." So why is this man sheriff, and why is he into punk?

Sheriff Hennessey

MR&R: What did you use to do before you were sheriff of San Francisco?
MIKE: I was a lawyer who did primarily legal assistance in the county jail. I represented people who were sentenced, and helped them with civil problems—divorce, landlord-tenant, jail conditions. I did that for seven years.

MR&R: How old are you now?
MIKE: 34, the youngest sheriff in California. Before that I was in law school, before that college, before that I was a punk in Iowa.

MR&R: What got into your head to run for sheriff?
MIKE: I worked in the jails, and liked being in a position to make some changes and thought that jail—still think jail is—a pretty shitty place, and came to the realization that we're always going to have them, at least in the forseeable future. If we're going to have them they should be safe—say, that people won't be beaten up or raped anymore. If possible, we should do some rehabilitating things for people who are there. It's a минused word, but what we try to do is: we have a good education program: we've got 25 people in the county jail getting their G.E.D. (Graduate Equivalency Degree) this year, we have a good arts program— we got a $35,000 California Arts Council grant, we have an actor from the San Francisco Mime Troup who comes in and teaches communication, we have a pottery kiln, we have a music instructor, a photographer. All these things to some degree are diversions from the boredom of jail, are incentive to get people to cooperate; on another level, which is more difficult to measure, is giving people a sense of accomplishment, something successful they can do. Many people in jails are people who've not been successful for a variety of reasons—obviously they weren't successful crooks or they would not be in jail. But they have been unsuccessful for a lot of reasons, not all their fault—sometimes discrimination, sometimes where they grew up, and their lack of opportunities. Now they're in their 20's and 30's. We want to set up situations in jail that are educational, that will lead people to thinking higher of themselves. And so, I ran for sheriff to do those kinds of things.

MR&R: Is there any way to gauge whether these programs have had an impact on prisoners?
MIKE: On some levels it's easier to gauge success, on others it's almost impossible. In the "jail business," they kind of determine whether you're doing a good job by what we call "negative indicators"—escapes, beatings, suicides, assaults. And in the past 18 months we haven't had a single suicide; typically the jail averages about four a year, we have 1300 people in jail and haven't had any escapes in over a year. We've reduced assaults considerably, only had about two cases of deputys using excessive force in the last year and a half, because I suspend them when they do, and they get the message quickly. So on that level we've done well: on another level, are we changing people's lives? That's harder to know, people don't want to be followed after they get out. So we can only tell in individual cases where people went on to jobs we helped them find, or got into school where we helped clear the red tape for them, or people who got their military discharges upgraded to honorable from dishonorable or general.

MR&R: How did you manage to get elected?
MIKE: First of all, SF does have a tendency to vote liberal; it voted against the death penalty and Prop. 13 when the rest of the state voted for it. Second of all, not too many liberals want to be sheriff. It was foreign to me, being a cop, never mind a top cop. So, I knew jails real well, so I developed some support, had a lot of fund raisers, walked a lot of precincts, etc.

MR&R: How has your election gone over with people within your own department, the local politicians, and the SF police?
MIKE: Within the department, it is going very well. I was initially viewed as the enemy by the unions during the campaign as a deputy came up to me, I said "Well, what's it look like to you?" And he said, "I've got a choice of voting for a communist or a piece of shit." And I said, "What's it going to be the communist." So I've tried to do a lot of things to allay their fears. If we're gonna have a jail system, it's gotta have a good one. People should be treated properly, which they weren't in the past. We give recognition for the good things they do, not just the negative. I fought for better wages for them.

As far as the political establishment, I don't know. When I ran I didn't get any support or endorsement from them. I try to keep on good terms with them, without tying myself to any political faction. And for the SFPD, a lot of them think I'm too liberal to be a cop. The SFPD has a reputation of being heavy-handed, a real hard-nosed operation, and that's pretty much how I view them.

MR&R: You have good relations with the gay community and punks. Why are you interested in those segments of the population that some people view as "anti-social" or "destructive)?

MIKE: I consider myself rebellious. I always felt that there were healthy changes brought about by people who were complaining about the system and then doing something about it— that there is life beyond the middle class. I like eccentric people, people with fresh ideas. And I've always liked rock a roll, its sense of expression and rebellion.

MR&R: How did you get into punk?

MIKE: I read about it, used to listen to KSAN. But the thing that brought it home was the Sex Pistols. I went to see them at Winterland and was blown away by the energy. And there was this great group that opened for them— the Avengers. I've always liked the energy of RKK, every once in a while the energy leaves it, it gets complacent. It wasn't just the Doobie Brothers, Santana, Rolling Stones, or the Who, it was a new sound. And there was an anger there and a sense of expression that was getting lost in mainstream rock. And there was politics involved— the Dils, you would listen to what they sang and say, "Yeah, that's what I think too." You don't hear that from MOR music.

MR&R: You used to go to the Mabuhay?

MIKE: I used to try to go see Crime. They were just outrageous. I saw them break a guitar and just miss Dirk's head one night cause he was trying to get them off stage. I've always liked the Dead Kennedys, partly because he was getting shot in mainstream rock. And there was politics involved— the Dils, you would listen to what they sang and say, "Yeah, that's what I think too." You don't hear that from MOR music.

MR&R: How do you get into punk?

MIKE: I used to do the Mabuhay, the Temple, Club Foot, Too Pig and Die, On Broadway, alot.

MR&R: What bands do you like?

MIKE: I like 77's, Rockers, etc.

MR&R: How do you find punk? The local shows now.

MIKE: I listen to our radio show every week— what do you think?

MIKE: I like some H. C. a lot, and some I don't like a lot. Some is too atonal for me. I like DOA a lot, they are superb. I haven't seen Black Flag, I have their album, a lot of which I like, some of which is too dirge-like. Some way with Flipper. I like watching Flipper within a limning to them is sometimes a chore, but they've got a lot of spirit. So, a lot I like, a lot I don't. The way your show is appling is really like I hate to say this to you TNR- Ruth's (Schwartz) selections is the best. Ha Ha.

MR&R: How about 60's stuff?

MIKE: You should play "19" and the Mysterians." I can't find the place where...

MR&R: You gonna buy our album?

MIKE: Sure, my contribution is very small, but I try to support the local scene, even though I do a lot of the English end of it, and some of the more electronic or experimental stuff. But anything I see with Alternative Tentacles, etc. on it I buy, I have the Eastern Front album, they are superb. I contribute to KPFA too (station that airs Max R. R Radio), buy our magazine...

MIKE: I guess I'm more than casually involved, but it's hard to keep up with the new stuff at the same time so fast, so I tend to find out about things by listening to your show, or buying fanzines. I used to read "Search and Destroy," or I call Aquarius Records up.
Punks are supposed to be working for a better world. Typically, punk bands are anti-authority, anti-government, anti-institution, and all the other institutions that make our world...well, imperfect. Some punks even talk about building responsible anarchistic, individualistic systems. So then why would a punk band look for a big record contract?

Since records are costly to put out, distribute, & promote, the usual argument—that front money is essential—is valid. It's not that I don't understand why bands need financial help or want a contract. But is the big record contract really what they're looking for?

What does it cost to put out your own record? Studios vary on production costs. Some bands pay nothing, by doing work around the studio, or by having connections. Others spend millions of dollars putting out an album, like Fleetwood Mac did on their latest. But these cases are the minority. A median-cost production that doesn't take too long shouldn't run more than a few hundred dollars.

Then there are pressing costs which vary according to the quantity pressed. The more records pressed, the less each one costs. If a band presses from 1,000 LPs, each one will cost 50-65¢. A single costs a little less than half that. Imagine a major label that pressures 100,000 LPs—the cost of each record is dirt cheap.

Next, the jackets. Jacket prices vary according to elaborateness and materials. With a 3-color printing on white stock (no fold-outs or double sleeves), each jacket should average $1.50. In addition, labels will cost 2-3¢ each. Miscellaneous costs include processing, stamping, and shipping.

So, if you press 1,000 copies of a record, you shouldn't spend more than $1.25 a piece. This is an estimate for putting out your own record. If a label does it for you, costs will be less because quantities are, generally, larger. You won't reap the total profit, but then you won't have to put up the costs.

The question of how to put out a record is getting very complicated. There are a lot of record companies. Each runs their business differently, offers different types of contracts and services, and all will tell you that the way they run their business is "the way the music business is". The "music business is like horseracing: make the right bet, multiply that by the marketplace odds, spend as little as possible, and make as much as possible.

There are 3 basic categories of labels: the major labels, labels that call themselves "independent", & labels that call themselves "alternative". Each category is different (though independent and alternative are often incorrectly used interchangeably) and I will try to explain why.

First, the majors. The first facacy about these labels is that they give you money. Sure, they hand you a check, a nice studio, a network of promoters, distributors, booking agents, and management. But all of this is on loan. Not only do they expect money back, they also expect heavy interest. Whatever front money they offer you to eat, etc. is taken out of the percentage of profit (if there is any at a percentage). After all, you owe it to them. If your record sells, you might actually see some money. But, rest assured, they will make a lot more than you will ever see.

Of the infinite "deals" record companies make with bands, each is designed to make the band happy, and the company money. Some will offer you front money for your record, no percentage of profit or sales. Be wary; this arrangement is designed to rip you off. They can never offer as much as they think your record is worth. It's more money, but it's not. In addition, you will end up having no idea of how much the company makes, because they have no reason to show you their sales figures. You will lose touch with your record.

I should mention mechanical royalties. When you publish a piece of music you are legally entitled to these royalties. They are determined by a formula which considers both the song's length and its sales and are paid by the label. Sometimes this is the only way for a band to see any payment, especially if a record doesn't sell well. A label that doesn't want to pay you mechanical royalties is in the wrong. They should be considered expenses and are your right. Most labels will give you up front comes out of future royalties. Chances are, with a major label, you'll never see that money & will be paying it off forever.

Another common offer from a major is the 12%/88% split. This immediately raises a number of questions. Is your 12% after costs, 12% of the suggested retail price, or 12% of the distributors' revenues? Whichever, the fact remains that your 12% will never match their 88% ever after costs. It may seem that the more records the company press, the smaller their percentage looks on paper, but don't be fooled. The more they press the less their unit cost, and, therefore, the more they make.

Some punk bands get in this trap: "You just press 100,000 LPs, and you're going to be a major label." Remember, the major label must make a lot more money than you will make. If they don't, they aren't going to make the major label deal.

$5000 records cost approx. $10,000
Sold at distribution cost $3.65=$18,250
Subtract costs = $8,250
Income = $900.00 $7,260

$5000 records cost approx. $10,000
Deal based on recommended retail $7.98
Retail sales = $39,900
Subtract costs = $10,000
Income = $4780.00 $25,112

Note: These figures are extrapolations. Costs and incomes vary. These are only to show the difference in percent of profit.

Besides the money, the major labels offer you, there are other dangers. If your label doesn't make enough money off your record, they may drop you like a hot potato, leaving you with debts and lawyers breathing down your back. They might not go so far as to sue you: a lot of expensive lawyers will tell you that it is costlier to sue than to write it off their taxes. Usually they will give you a "second chance", especially since many punks are generally give new bands a 2-record contract. Then they'll tell you that your last record was a stink, and since they aren't in the business of losing money, you'd better make something that will sell. This is where the term "selling out" comes from. The label brings in its band of producers and engineers whose job it is to make the hits. And with what hits are in this country—shit, pop, and certainly nothing a punk band could possibly do...Yeah?

What about the independents and alternatives?

A true alternative label not only produces fresh bands that the majors won't touch, but they also try to create a different business climate. They typically offer more equitable contracts, and become involved with the people and the music. Here the band decides how much money is a potential.

Many of the so-called independent labels aren't doing this. In fact, they often use the same guidelines that the majors have been using to screw over bands for years. They offer you a small amount of money a label could sometimes promise cash up front or a small...
percentage of ambiguous profits. I see nothing alternative about these labels.

Many of these independents have become stepping stones to the majors by setting up distribution and manufacturing and services. In return, the major gets the bulk of profit, and that 12%, for example, goes back to the independent who then pays the band. Or maybe the independent gets money up front. Whichever way, the independent gets their cut for doing nothing. They become A&R people (talent scouts) for the major label, seeking out new talent to sponge off. Though these independents aren't direct employees of the majors, their deals look the same, and the quality of their service is deceiving. Not only does the band make even less money because they have to pay the independent, they are, directly or indirectly, making money for a major record company. How can a punk, who opposes the power of multi-million dollar corporations, do this with conscience?

Two companies doing this is the U.S. are Alternative Tentacles and Y America. Each is set up as a middleman who never actually touches the product. Faulty Records, who pattern themselves after major labels, puts out the Alternative Tentacles label and important puts out Y America. Alternative Tentacles and Y America pay no costs and get a cut of profit for very little work. Why bother? They are better than the independents that align with the majors because they aren't making money for the majors, but their relevance is questionable. Latest word is that Alternative Tentacles plans to begin their own production, thereby becoming their own label.

Many out-of-country labels license records to labels in this country. This allows an import record to come out domestically, and cuts down prices. In my mind, there is a difference between this arrangement and one inside our country with U.S. bands. There are other kinds of deals going on as well.

Distribution deals through companies such as Thunderbolt and others are popping up. By presenting an attractive and alluring package to bands, usually in the form of instant cash, these companies become yet another middleman between the band, label, and wholesaler, leading to higher record prices.

So, what are the alternatives? Of course a band that puts out its own record is one alternative. They bypass the majors, they only spend what they have, and generally they use the independent distributors (another topic) who, with any luck, will treat them honestly and pay them for records sold. Beyond that they make their own profit.

Also, there are others in the business of making records who are different. These include Subterranean Thermodynamic Torch, Rough Trade New Alliance (who have just made a distribution deal with Thunderbolt), SST, Modern Method, CIA, and some of others. They don't necessarily have the capital that the majors do, but they will offer you similar services: manufacturing, production, distribution, promotion, and most of all, a fair deal that won't put you so far into debt you'll never see the light again.

Contracts offered by alternative labels are as varied as those offered by any other type of label. The best deal is the 50/50 split. Costs are met first, and then both the band and the label take half the profit. You both stand to gain or lose equally.

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On the same line, there are labels popping up that are licensing labels. Anybody can be a publisher, and if done right it is a very reputable business. There is no overhead, and it's easy to make money. But these new labels are not necessarily publishers; instead they license records to other labels.

Truly alternative labels are important. They are making a gallant move to prove that the music business is whatever you make it. We punks prize ourselves on having set up alternative networks for gigs, fanzines, radio, and information-why not records? There can only be temporary gain from supporting, and making money for, multi-million dollar corporations and those that act like them.

Supporting the alternatives is the only way to effectively change the age-old methods of mediocrity and capitalism. But you have to know a little about what you're doing. You have to know what to ask and who to support. Ask all the questions. Know what you're doing, how to do it, and why.

Ruth Schwartz is a disc jockey and works as a wholesaler for Rough Trade Inc. in San Francisco.
BETTER YOUTH ORGANIZATION PRESENTS . . .

ADOLESCENTS
AGGRESSION
BAD RELIGION
BATTALION OF SAINTS
BLADES
JONESES
SOCIAL DISTORTION
YOUTH BRIGADE

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13 SONG LP BYO 002
OUT AUGUST 20, 1982

NEW RELEASES

AGGRESSION
12 SONG LP BYO 003
OUT IN OCTOBER

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NORTH AMERICAN TOUR '82
(AUGUST 18 - SEPTEMBER 27)
SOCIAL DISTORTION / YOUTH BRIGADE
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Send records for BYO sponsored HARDCORE Radio show
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I want the world and I want it now!—without nostalgia, without self-consciousness, without even verbalising. They just did it.

There’s a record for you at AQUARIUS.

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Youth = Funny Clothes and Big Trouble

...before, everybody would stick up for each other and now, everybody's beating each other's ass. Well, that don't make sense to me because I have a lot of other people coming down on me - I don't need another skinhead, another fucking punk kicking my ass, too. I think instead of beating each others ass, maybe we should try to get together.

Another thing I have to say is I've seen some kids around the Bay Area, especially in the East Bay, gang up on other people. You know if you have to fight, if you're gonna fight with somebody, you should at least make it fair. You shouldn't get about 5 people to jump on one person. I've had 10 people jump on me and it ain't no fun; I have scars and that's my tough luck. If you're gonna fight somebody, don't get a bunch of your friends to do it.
Punk is Dada. Be anti-art, dada is anti-art. Opposition strengthens. Dada is short-lived and self-destructive. Running Fence, the Mural of Langston. Art comes from the decaying, shattered minds. Do you have the balls to know? Hear now the answer: find the wandering bag lady, the screamers of 7th and Market, not the withdrawn sidewalk scrapers, the rambling preachers. Talk to them! Ask of their Holy Quest and how you can help. Ask of their enemies relentlessly following, the generalization of Others who have wronged them and hurt them and terrorized them so much!! How they were killed over and over again. Ask whatever pops into your heads, your minds. Immerse your minds in the state that society has decreed Madness.

The man draws the gun. The boss finished the performance report. The blood gushed in a beautiful fountain from his former head. The walls shattered. The waves of pleasure blurred the secretary's senses. The man asks for a hit. The morphine rush pales beside the taste of death.

Do-it-yourself method 45. To construct a Dadaist poem:

1) Find a newspaper article the length of desired poem.
2) Carefully cut out the words.
3) Put in paper bag and shake well.
4) Paste words onto sheet of paper. Splice with unpronounceable words from a heavy dictionary.

If you wished a more human centered work, pick a name from the phone book, and use for a title.

Rocker? Sunset clone? WPOO? Drop acid. It is the closest you'll ever come. No wonder you think an encircled a means acid. Nowhere near the freedom of Dada; just foggy windows through the walls.

Plot your future. Visit a nursing home, talk to the most senile inmates. Take deep breaths and savor the smell of urine, feces and slowly decaying flesh, vomit, senility. Madness has a sight, sound, feel, smell and taste of its own, just as death has, the sight of the eyes deadening, the smell of diseased lungs exhalating stale air, the sound of the EKG's death whine, the taste in the air, the feel of burning flesh turning cold.
I said "Yo' Mama!" to Dada!
and entered the Avant-Garden
of Eden.

Cries of vultures: El Topo sees a circular pool, filled with blood
of a tall stake - the body of a child is impaled. El Topo continues
riding and enters a village where he is dismembered.

"I said -1t (D cD CO 3 a)

Please use this bag
in case of art sickness
while visiting galleries.

Close bag when finished.
Leave it with
Gallery Director.

Dada is the Ainsoph, 00, the boundless Void.


Dead children hang from the tree. Handrake grows below them. Flies feed upon their faces. Truth lurks beneath their feet.

Stream of consciousness is a sham. Bound by the walls of society. Fashion is a sham. Form is Void, form death.

So, this is Maximum Rock and Roll mayhem. Suggestions for the beginners - movies: El Topo and Holy Mountain by Jodorowsky, Salo, Eraserhead, Xerox Copies, if you can stand Adam Ant, Mad Slasher movies, all perfect for you milk-and-water virgins.

Music: SPK, Throbbing Gristle, PIL, live Flippers (just forget the last gig at the Elite Club). Any good hardcore punk show is great for you milk-and-water types, just ignore the hippies and cockrockers.

Books: William S. Burroughs - Naked Lunch, Nova Express, just about everything he wrote. James Joyce, just don't start with Finnegans Wake. And Anarchy comics has some good references, around the back with those turn-of-the-century style drawings. Anarchism, Dadaism, feminism.

Form is void. History is Bunk. Destiny is damnation. Dada is the flame that destroys fate. The H-Bomb in the timelines. Dada is no future, moment to moment existence. Present tense. I am. No more, no less.

Don't confuse Dada with surrealism; close but no cigar. Cartoons and commercials are often surreal. Surreality needs a reality to warp. Dada needs no reality. Dada is the antithesis to reality as you know it.

The seekers find the tree
With rotten man fruit
Beneath they find the Truth
And they put their heads
In the sun!

Because they died from the sun

Moscow

Police and KGB agents confiscated an anti-war exhibit by a unofficial peace group yesterday.

"Society makes me an idiot."
- William S. Burroughs

"There is no human perspective, the ruins of a gutted planet."
- Antonin Artaud

Art

Sickness

from Jeromy Mark
ON DOUBLE STANDARDS

Jews have long castigated the German people for closing their collective eyes and allowing the Nazi regime to commit genocide and other atrocities in their name. And rightly so, for no one should be absolved after sacrificing their humanity on the altar of mindless nationalism (or any other altar, for that matter). But others should then be entitled to mete out those Jews, both in and outside of Israel, who either proudly support or refuse to speak out against the barbarities perpetrated by the government of Israel in their name, including the supplying of weapons and technical aid to neo-fascist regimes like those in South Africa, Argentina, Guatemala and many other places; the funding of openly fascist paramilitary groups like the Phalangists of Bashir Gemayel (recently "elected" as President of Lebanon under the barrels of Israeli guns); the indiscriminate bombardment of Lebanese and Palestinian civilians in southern Lebanon and West Beirut, which resulted in the deaths of tens of thousands of innocent people; the treatment of the Arabs as Untermenschen (sub-humans) in the occupied territories; the wholesale displacement of the Palestinians, etc., etc. People who blindly defend the reactionary policies of the increasingly right-wing Israeli regime are no more enlightened than those who uncritically followed Hitler step-by-step down the road to inhumanity. It's time to stop using past horrors to justify committing present and future horrors.

J. Bale

Punk rock

It does not promote racism

By Jeff Bale

I disagree with the opinion expressed in the biased and ill-informed Commentary page article in the May 13 Oakland Tribune/Entertainment TODAY by Maxwell Glen and Cody Shearer, which attempted to link punk rock with the growth of racism.

If the authors' enthusiastic attempt to show that punk music promotes racism, these authors were fortuitous to use every discredited technique of pseudo-scholarship and yellow journalism.

They write, "No one is ready to link the racist killings in Atlanta to punk rock music." — no one but those two would even have imagined such a connection.

They include all sorts of derogatory and irrelevant comments about punk violence and otherwise "... punk rock music is increasingly causing injury to band members and fans alike." Why no mention of the violence initiated and perpetrated by club bouncers or the much higher levels of violence at heavy metal and country music concerts?

The presentation of unnamed "authorities" on the subject ("Many critics think that this music has contributed to a resurgence of racism.") is irresponsible.

The presentation of unsupported opinion as fact and association of logic are numerous ("Rock music has long been accused of causing every evil in youngsters from poor eating habits to epidemics in teen-age pregnancy. It's an understandable assumption."). Is this for real?

On top of all this, the authors cannot even get their basic facts straight — Wendy Williams of the Plasmatics was buried in Wisconsin rather than Ohio and the lyrics to "White Minority" are incorrectly cited.

In addition to their use of spurious journalistic techniques, Glen and Shearer are grossly ignorant of the subject about which they've written. They are unable to distinguish between reactionary Heavy Metal bands like the Dictators (who wrote "Master Race Rock"). punk parody bands like the Flamin' Groovies (the New Wave version of KISS), and the genuine hardcore punk bands. The latter typically adopt a leftist or anarchist political perspective, both here and elsewhere in the industrialized world.

This radical perspective is manifested in a variety of ways: the lyrics of innumerable songs which are explicitly anti-capitalist, anti-fascist, anti-establishment, anti-sexist and anti-racist, in the rise of the Rock Against Racism (RAR) movement, which has succeeded in bringing large numbers of punks together to hear punk and reggae groups, and in the willingness of punk bands to play benefits for many progressive causes, e.g., striking miners, workers, the guerrillas in El Salvador, the anti-nuclear movement, RAR, and worldwide human rights.

From my standpoint — and I am a punk who has been involved in this movement for some time — the failure of the authors to mention these facts cannot be ascribed to ignorance alone. Even taking their obvious hostility and contempt for punk music into account ("For the sake of being different, the tired punk rock fad may be creeping upon the weaknesses of young America."), it is very clear that the real motive behind the authors' slanted attack was a political one which was intended to serve two insidious purposes.

First, they brand the rascous and potentially revolutionary punk subculture as "reactionary" in order to drive a wedge between punks — many of whom are now non-white — and members of other minority groups who are attempting to challenge this increasingly oppressive and represive capitalist system.

From the late '70s until now, an era characterized by general political apathy and relative inactivity on the part of the left, punks took the lead in criticizing, parodying, and rejecting the most cherished of Western institutions, values, and cultural norms. If these alienated, predominantly white youths were to unite with disaffected blacks and Latinos, together they could become a serious threat to the status quo. That is why Glen and Shearer, as professional opinion-shapers for the establishment, feel it necessary to discredit punk music and invert its radical message.

Second, by blaming some easily identifiable and misunderstood group for the problem of racism, these authors hope to deflect their readers' attention from the institutionalized racism of the American system which, by creating a climate where overt racism can flourish unchecked, is itself responsible for the failure of minorities to achieve socio-economic equality and a measure of respect.

Impoverished blacks have always known that it is the white ruling class in this country who exploits them and its acquisition of key posts in the Reagan administration, this should become more obvious to everyone. The attempted creation of a "punk menace" is laughable in this context.

However, articles such as this are bound to have unfortunate repercussions, which we suspect the authors were fully aware of. On the one hand, after reading them, blacks and Latinos may react with hostility whenever they see punks, and this will certainly be an obstacle to the development of understanding and communication between these groups.

On the other hand, young whites who are already racist will begin identifying with "punk rock" because they think that punks are racist. This trend is already developing — as with any new subculture, there are hordes of hooligans, underheads and larger number of confused people — and opinions like Glen and Shearer's will only further encourage the more thoughtless elements.

Jeff Bale is a punk rocker from San Francisco.
First off, reviewer (JB) is me, not Jello Biafra, so don't send him your hate mail, OK?

Last time around, I tried to clarify our general review policy and emphasize that we wouldn't mince words when it came to evaluating records, etc. Our primary goal is to provide fans with an annotated "consumer guide" to new releases and other items of interest. The vast majority of our readers seem to support this idea but, as predicted, a few feel we're being unfair and needlessly critical. I'm sorry to hear that, but I wouldn't trust any reviewer who liked or disliked everything, and I do not think you should either.

On a more personal level, I do not attempt to disguise my musical tastes behind a false veneer of objectivity, but I do make careful efforts to distinguish between the wheat and the chaff in every type of music, whether liked or disliked. I do list the price along with the address, but I wouldn't trust any reviewer who always explained prices really vary, but $10 should cover questions. But I do make careful efforts suggest that prospective purchasers send a SASE and $2.75 for domestic 7", $3 for "other" 7", and $3.50 for "other" LA band was going to but didn't. (JS)

Turning now to specific suggestions, one person implied that I shouldn't be allowed to do so many reviews because I don't like Heavy Metal. Although I make no apologies whatever for stating the most reactionary, cliché-ridden forms of rock in history, I've gladly enlisted the aid of other reviewers with critical faculties. Unfortunately for Mr. G.O., 7, I'd suggest that prospective purchasers send a SASE and $2.75 for domestic 7", $3 for UK 7", and $3.50 for "other" 7", 12" prices really vary, but $10 should cover the price of most EPs and $6 the price of most 12" EPs.

Another individual suggested that we list the price along with the address of new releases. We'd like to but usually we don't even know how much the groups or labels want to charge for mail order. Bands that send us things should cite a price but, in the meantime, I'd suggest that prospective purchasers send a SASE and $2.75 for domestic 7", $3 for UK 7", and $3.50 for "other" 7", 12" prices really vary, but $10 should cover the price of most EPs and $6 the price of most 12" EPs.

Finally, let's note some typographical errors from last issue's column:

CRAP DETECTORS - add "garage rock to garage reggae."
MISUNDERSTOOD - add "showcases their evolution from a raw blues band with punk overtones to a powerful..."
EDITIONARIES - change "shock-horror-punk" to "shock-horror punk"
BOSTON, NOT L.A. - change "combine original lyrics" to "combine original music"
EXPLOITED 45 - add "contain the best song they've ever written."

Last but certainly not least, if you want your stuff reviewed, please send all records and tapes to JEFF BAILE, MAXIMUM ROCK REVIEW EDITOR, BOX 22571, CARMEL, CA 93923. If you want it reviewed and given airplay on the radio show, send two copies to that address or to TIM, BOX 285, BERKELEY, CA 94701.

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JEFF DAHL - "Power Trip" EP

Rock and roll retard JEFF DAHL is at it again! The guy may be a jerk, but it's hard to fault this nifty garage punk record. "Power Trip" is older style gut-ter rock, while the others are real fast punk blasts in the recent ANGRY SAMOANS vein. In fact, I'll bet anything it is the SAMOANS backing him up here. (JB) (Stygic-6277 Selma-Hollywood, CA)

CHANNEL 3 - Fear of Life LP

A dozen songs- highly produced punk with pop overtones. Not as frantic as their first two (songs are repeats). Southern California suburban angst. (TY) (Poshboy)

CONFLICT - "America's Right" cassette EP

7-song tape for a mere $2.50 from this Arizona H.C. outfit. Female vocals fronting some really ripping music that doesn't let up at all. Great value. (TY) (K.A.-3033 E. 6th, Apt. D-2-Tucson, AZ 85716)

JEFF DAHL - "Power Trip" EP

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Jeff Bale (JB)
John Silva (JS)
Steve Spinali (SS)
Tim Yohannan (TY)

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Bruce Conner, "Breakdown" EP

Mostly stuff you could find on other 45's or compilations, but nice to have with the 12" sound quality. Title track is the only cut with vocals and is more contemporary; other three cuts- "Nighthawks", "Pipeline", and "Misery"- are Surf City Specials. (TY)

Posh Boy-P.O. Box 38861-LA, CA 90038

THE DANGS - "Getting Out of Hand/Call on Me"

It could be the best girl group to come along since the SHANGRI-LAS. "Getting Out of Hand" is the standout cut with great vocals and sparse garage instrumentation. Sounds like everything you thought that "other" LA band was going to but didn't. (JS) (Downkiddie Records, no address given)

BEASTIE BOYS - "Polly Wog Steet" EP

Trash garage punk with amazingly snotty vocals. The instrumental raunch perfectly complements the singer, who sounds like he's right on the edge of sanity. You'll be singing the chorus to "Beastie Boys" for days after hearing it, and the psychodelic ("fruity") and country ("Michelle's Farm") satires are really silly. The best of the new crop from New York (JB) (Rat Cage-307 E. 9th St.-NYC, NY 10003)

BOMB SQUAD - "Tomorrow the World Ends" EP

A new punk EP with a sound reminiscent of some of DOA's earlier material. The production is real basic and the songs grow on you with repeated listenings, but the overall delivery is too restrained for the angry anti-fascist lyrics on songs like "U.S. Police State". Enjoyable but not earth-shattering. (JB) (Bouncing Baby-2959 Lathan Dr.-Dallas, TX 75229)

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CRUCIAL TRUTH - "Darkened Days" EP

A split package from these transplanted Floridians - two metallic rock songs and two thrashers. Although the vocals on the former pair remind one of the late Jim Morrison, the real strength of this EP lies in the others. "Male Domination" is a particularly outstanding cut, with its adrenaline kick and vicious anti-chauvinist lyrics. (JB) (Rat Cage-307 E. 9th St.-NYC, NY 10003)
DEAD KENNEDYS - "Bleed for Me/Life Sentence" 12" 45

A-side is very reminiscent of the earlier DK's soundwords you can hear, slower but extremely powerful and clear instrumentation. B-side is more thrashed out, again very strong production. The excitement generated by them at live shows comes across on both cuts. Great graphics too. Should be out domestically on Faultless. (TY)

(ALternative Tentacles-49/59 Kennington Gardens St.-London W2)

DIE KREUZEN - "Sick People" cassette EP

Wisconsin thrash punk with more structural complexity than usual. Choppy rhythms, fluid guitarwork, and spasmod vocals are the distinguishing characteristics here. DIE KREUZEN (formerly the STELLAS) provide further proof that the Midwest is no longer slumbering, so give them a listen. (TB)

($2.75 to 634 Wisconsin - Milwaukee, WI 53203)

DREAM SYNDICATE - EP

What more can be said about this record that hasn't already been said? The power contained in this record is awesome. Guitar distortion and feedback, along with great songs, make this one of the best discs of '82. Reviewers have said it sounds like the VELVET UNDERGROUND, but your best bet is to listen for yourself. (JB)

(Downtown Records-11028 Sunset Blvd.-L.A., CA 90040)

EJECTORS - "Hydro-Head/Little Johnny"

Texas garage punk. "Hydro-Head" is sort of slow with a memorable chorus and one of the worst guitar solos I've ever heard; "Johnny" is a much faster and punkier song with a basic rock and roll bridge. Fun stuff. (JB)

(VVV-3906 Cedar Springs-Dallas, TX 75219)

FAITH AND VOID - LP

Two distinct bands share this wax. Void has all the intensity one expects from a Dischord D.C. band. Some ferocious attacks and at other times sounds like SOA meets LED ZEPPELIN. Faith is more standard-type of thrash, meat and potatoes '80's punk. Buy or die! (TY)

(Dischord-3819 Beecher St.-N.W.-Wash., D.C. 20007)

FALSE PROPHETS - "Good Clean Fun/The Functional Song"

Hard-edged experimental punk with a lot of intelligence, the second experimental from this New York intelligence. Vocalist Stephan Ielpi is one of those rare individuals who doesn't allow himself to be restricted by conventions, punk or otherwise, and it shows in the grooves. "Fun" is loud, fast, catchy, and highly critical of ignorance and violence; "Functional" is slower and filled with romantic bitterness. Strongly recommended. (JB)

(Worn Out Brothers, distributed by Rough Trade)

G.G. ALLIN - "You Hate Me and I Hate You" EP

The undisputed king of New Hampshire raunch rock returns with yet another trashy garage offering. G.G. may be predictable in his excesses, but when the results are this loud and absurd, it's OK with me. This type of bone-crunching guitar-heavy stuff is as American as mouldy apple pie, but don't expect the Reagancids to invite G.G. to perform at the White House. (JB)

(Orange-639 Broadway #902-NYC, NY 10012)

HYPNOTICS - Indoor Flends LP

A hot garage punk album by a hitherto unknown bunch of nerds. Their uptempo sound, which is driven by two or three guitars and a synthesizer wall-of-sound à la METAL URBAINE, is extremely dense and chunky. The lyrics are satirical and usually funny, though some songs ("Nazi Schnotty") go too far and make them sound like insensitive geeks. The final verdict? Entertaining as hell! (JB)

(Enigma-PO Box 2894-Torrance, CA 90509)

LEGAL WEAPON - Death of Innocence LP

This well-rounded debut album by L.A.'s LEGAL WEAPON presents a solid collection of hard rock numbers in the same general style as 45GRAVE, but without the satanic overtones. Compositions like the kinetic rocker "Bad's Gone Mad" utilize Kay Arthur's rather plaintive voice to good advantage, even though the highlight of Death of Innocence is probably the haunting "Wanna Be"--a ballad. This album definitely grows on you. (SS)

LEOPARD SOCIETY - "Screaming/Naja-Naja"

Bass- and drum-heavy post-punk from the state of New York. "Screaming" has a basic rock and roll-rhythmically influential, while "Naja" is a pulsating quasi-psychedelic chant. I'm surprised this band hasn't received more attention. (JB)

(Sacred Lance-Box 7166-Albany, NY 12224)

L-SEVEN - "Insanity" EP

The first release on a Touch and Go subsidiary label (Special Forces) that apparently will not be restricted to hardcore punk. Detroit's L-SEVEN have a unique neo-psychedelic sound that features an exceptionally fluid, almost jazzy, guitar style. It works especially well on "Clear Visions," which begins with an annoying sort of art damage before kicking into high gear. Interesting. (JB)

(Touch and Go-PO Box 26203-Lansing, MI 48909)

MENTALLY ILL - "American Dream/Soldier 19"

Nowhere as garagey and psychotic as their first EP nor as arty as their cassette in a can. Highly produced with background soundtrack, raw guitar, catchy rhythms. (TY)

(autistic-26 Greenbriar-Deerfield, IL 60015)

MINUTEMEN - "Bean Spill" EP

Another great from this L.A. band. Back with five brand new tracks, the MINUTEMEN's blend of jazz, punk and funk is just can't be beat. Here's "If Reagan Played Disco." (You can't disco in jackboots). (JS)

(Thermidor Records-912 Bancroft Way-Berkeley, CA 94710)

MOFONGO - "El Salvador" EP

The two songs on the B-side didn't do much for me, but the A-side by this NY group is pretty neat. Slow-post-punk, off-beat production, anemic vocals, a Siren Stamey production. (TY)

(Rough Trade-137 Blenhein Crescent-London W11 ZE9 UK)

NIHILISTICS - "After Death" EP

Ultra-primitive thrash from New York. Lyrical, the NIHILISTICS live up to their name, but the instrumentation sounds like a runaway vacuum cleaner and can be strongly recommended for that reason. This record is guaranteed to make musicologists lose their minds with joy, which increases its value substantially. (JB)

(Visionary-1734 DeSalle Place-North Merrick, NJ 11566)

NO CRISIS - "She's Into the Scene" 12" EP

The kind of quintessential California beach punk that usually appears on Poshooy's label. The songs here range from slower pop-oriented numbers ("Scene") to fast bursts of punk, but all of them have enough strong hooks to accomodate a large wardrobe. Cool music for a hot summer. (JB)

(Ultra-Mega, dist. by Thunderbolt-P.O.B. 419-Redondo Beach, CA 90277)

PLASTICLAND - "The Mushroom Hill/Colour Appreciation" EP

Third release from this Milwaukee band on their own label. "Mushroom Hill," while not as strong as their first 45, it's a good '60's psychedelia-inspired tune with great guitar feedback. Live, it's probably awesome. Look for it. (JS)

(Scadilliac Records, no address given)
THE RAIN PARADE - "What She's Done to Your Mind/Kaleidoscope"

First release from the L.A. band shows 5-D Byrds influence on both sides. "What She's..." has a great 12-string sound with good vocals, while "Kaleidoscope" has killer lead guitar and keyboard sound that's mesmerising. Tim says it's so good you'll flashback. (JS)

(Llama Records, no address listed)

REPLACEMENTS - "Stink" 12"EP

An amazing amalgam of 60's punk and the infamous Johnny Thunders-HEARTBREAKERS school of dirty guitar sleaze. Distorted axes, humorous, socially unredeeming lyrics, and a remarkably trashy aesthetic make it difficult to relate this current incarnation of RED CROSS to the band that was once famous for quintessential teeny punk anthems. But if you probe beneath the superficial exterior, you'll find these teenage sensibilities filtered through the same warped southern California prism. With instant classic songs like "Linda Blair" and "Kill Someone You Hate", this album has got to be bitchin'. Grab your wide bell-bottoms and cop this sucker. (JB)

(Smoke 7-7230 DeSoto Ave #104-Comoga Park, CA 91303)

REPLACEMENTS - "Stink" 12"EP

The third release from a truly inspired Minneap- olis band. REPLACEMENTS have managed to assem- bile the best elements of rock and roll from all eras and fuse them into one high-velocity package. This EP contains real fast, raw garage music, and the wild recording has even more power than their great LP. "White and Lazy" sounds like CAPTAIN BEEFHEART, so this package is a must. (JB)

(Twin/Tone-445 Oliver Ave. South-Minneapolis, MN 55405)

THE SALVATION ARMY - LP

This is the one that everyone (at least that I know) was waiting for, and it certainly wasn't a disappointment. All the great 60's riffs you want to see recycled, done up with just enough modern sensibili- ties to not render it dated. "Going Home" and "She Trans to Flowers" seem to be favorites, but its one of those records you have to experience yourself. (JS)

(Frontier Records-PO Box 22-Sun Valley, CA 91352)

7 SECONDS - "Skins, Brains, and Guts" EP

Great songs, great band, great people! 7 SECONDS were justifiably hailed for creating the enthusiastic, intelligent Reno hardcore scene, and that same enthusiasm and intelligence are the hallmark of their primitively-produced debut EP. Most of the tracks are nicely textured by soccer choruses and an exceptionally trebly guitar, though a couple ("Racing Sucks", "We're Gonna Fight") have a slower Ot-type sound. "Anti-Klan" is destined to become one of the great punk anthems of the 80's. Buy this one. (JB)

(Alternative Tentacles; for info write Victious Scam- 2002 Patton Drive-Reno, NV 89512)

SIN 34 - "Die Laughing" EP

Really good new LA band. Stop and Go thrash style. Great to see a female singer- they used to be real common before macho goons took over. Anyway, a refreshing 5-song debut with strong, intelligent lyrics. (TY)

(Spinhead-2265 Westwood Blvd.,Ste #541-LA, CA 90064)

SINS - "Mood Music" EP

Sleazy garage punk from San Berdoo. This is the kind of band that seems to thrive in America's non- cosmopolitan hinterlands, and it has a kind of basic honesty that is often lacking in musical centers like LA, NYC, and San Francisco. Lead guitarists flail away in a mid-to fast-tempo format, and the lyrics have an unctuous quality without sounding stupid. Pick it up. (Black Noise-c/o Chris Leroy-1088 E. Pumalo St., Suite A-San Bernadino, CA 92404)

SOCIAL UNREST - "Rat in a Maze" 12"EP

SOCIAL UNREST has been one of my favorite Bay Area bands since they formed, and this EP reveals why. The mix is a bit too piercing on the high end, but the songs are fast, tight, catchy, two guitars loud, and lyrically sound. I personally prefer the older straightforward wham-bams ("Mental Breakdown", "General Enemy") to their more recent slow-fast numbers, but all the material packs a wallop. (JB)

(Libertine-4126 Opal St. #7-Oakland, CA 94609)

SOLDIERS OF FORTUNE - "No Whips or Posers (It's the American Way)" 12" EP

Variety pack of styles- 1 thrasher, 2 DK's type songs, 1 powerchord rockably, 1 new wave-ish. Mostly polit- ical themes. (TY)

(Slow Death Records-35 Executive Way-Rohner Park, CA 94928)


Basic garage rock with some punk influences seem- ingly gleaned from the CLASH's Give 'Em Enough Rope period. Music of this type normally doesn't have politicized lyrics, but to their credit the TWINS are exceptions in this regard. Their low marks for musical originality, high marks for persistence and a sharp tongue. (JB)

(PO Box 3483-Grand Central Station-NYC, NY 10163)

TOXIN III - "Peer Pressure" EP

Brave lads these, hailing from the heart of klan coun- try- Crowley, Louisiana. Real garage punk, great lyrics, different sound. Front cover has a rebel flag twisted into a swastika, which says it all. (TY)

(Vinyl Solution-4304 James Drive-New Orleans, LA 70003)

UNDEAD - "Nine Toes Late" EP

The best release on the Stiff label in quite a while (except maybe for DAMNED reissues). When you graft an appealing instrumental sloppiness and bel- ligerent New York vocals onto an irresistible base of pop melodies and punky guitars, you end up with this boisterous debut from the UNDEAD. Definitely worth the wait. (JB)

(Stiff-5 Crosby St.-NYC, NY 10013)

THE WRECKS - "Teenage Jive" cassette EP

You probably won't be able to get this garage-punk gem anymore, but suffice to say that this nine-song cassette album is both funny and wise--with lots of garage thrills mixed in. Even though the WRECKS are no longer with us (sigh), songs like "Couldn't Believe It" will live on in the annals of punk history. Mark my words. (SS)

(Wrecks-out of print)

YOUTH BRIGADE - Sound & Fury LP

Great, great BYO follow-up release to their sampler LP, packed with hooks and melodies plus lyrics urging action, unity and spirit. Influenced by Oi, Dischord bands, SOCIAL DISTORTION, 7 SECONDS, but ultimately this is LA punk. (TT)

(Better Youth Organization-P.O.B. 67A64-LA, CA 90067)

VARIOUS ARTISTS - American Youth Report: Part One LP

A really strong compilation of old and new LA punk bands. Some of the material is unleashed, but even the stuff that appears elsewhere sounds much better on this LP than it did on the originals. The remix- ing is that outstanding. It's actually hard to pick the cream of this crop, but I favor the high-powered thrash of MODERN WARFARE, MIA, and LOST CAUSE. If this is the first volume in a series, its successors should also be killers. (JB)

(Invasion-c/o Thunderbolt-PO Box 419-Redondo Beach, CA 90277)
VARIOUS ARTISTS - Eastern Front LP

A nice concept almost ruined by disorganization. Meant to be an aural chronicle of an outdoor punk fest held in Berkeley in the summer of '81, this LP unfortunately reflects many of the event's shortcomings. There's no list of songs on the cover, no sheet or booklet with info on the bands, and, worst of all, the original recording speed was way too slow. I don't know if the generator the bands kept frying out or what, but I do know that all the singers have been miraculously transfigured into slow-motion has-beens and all the groups sound embarassingly out of tune. No one gets away unscathed, but noisy thrashers WAR ZONE are really exciting. (TY)

ACTION PACT - "Suicide Bag" EP

More medium-paced songs with double-tracked female vocals. Good production, but not really exciting. (TY)

ADICTS - "Viva La Revolucion" EP

The three supremely infectious pop-punk compositions on this EP are matched, unfortunately, by rather generic themes of teenage rebellion. "Steamroller" and "Numbers" ripple with fast melodies and enormously clever lyrics, and undoubtedly, "Viva La Revolution" should have been a classic if only they hadn't run the chorus into the ground. Very entertaining, but not very important. (SS)

ANTHONY - "Who's the Enemy" EP

Four songs - one hardcore shorty and three more post-punky sounds, none of which are lightweight at all. Very raw, tchocky guitars, raspy vocals; utterly dissonant, along with CHAOTIC DISCHORD, one of the few new U.K. bands to break the mold. (TY)

Notes from the Vault - compilation LP

A good but somewhat disappointing sampler of New York punk bands. The main problem is that the compiler--Tim Sommer--always uses enough discrimination in selecting bands or songs. Especially impressive are KNAUT's piston-driven punk, the BRATTLE's primitive and intense experimental punk by both the FALSE PROPHETS and the long-defunct MAD; one should also note ADRENALINE OD's ultrafast funnypunk and the female-led noise of EVEN WORSE. Most of the other groups should already be familiar (BAD BRAINS, UNDEAD, HEART ATTACK, Nihilistics), but there's no excuse for including macho MISFITS-clones like the FREEZ and leaving the great REAGAN YOUTH off this compilation. A lot of the material here is available elsewhere, but ROIR has provided a service by reissuing some hard-to-find and out-of-print items. (JS)

BARRACUDA'S - "Surfer Joe" EP

A new release of old stuff by this English band on an American label. Two tracks are from the debut LP Drop Out with Barracudas, but the best songs are previously unreleased trashings of the WE 5's "You Wanna Do My Mind" and the SAFARI's "Surfer Joe". The guitars and vocals are out of tune and the playing is sloppy. A must. (JS)

Notes from the Vault 2 - compilation LP

Some good, some bad, some not so good. The best bands are KNAUT, CHAOTIC DISCHORD, and the FREEZ. The worst are the FIENDS and leaving the great REAGAN YOUTH off this compilation. A lot of the material here is available elsewhere, but ROIR has provided a service by reissuing some hard-to-find and out-of-print items. (JS)
BLITZ - "Warriors/Youth"

BLITZ limps into their third single with two Oi! anthems of only passing musical interest, especially in comparison with their past triumphs. Predictably, "Youth" whips through the familiar turf of teenage rebellion, but "Warriors" remains the far more disturbing of the two cuts; it lyrics, surprisingly, almost condone British gang warfare. Avoid. (SS)
(No Future)

CHAOTIC DISCHORD - "Fuck the World" EP

CHAOTIC DISCHORD have fortunately stepped into the vacuum created by the demise of DISORDER, thereby showing that the English are capable of producing first-class thrash punk if they decide to. All these tracks are monstrously raw, and "Sold Out to the G.P.O." may even be too fast. (3B)
(Riot City, distributed by Rough Trade)

CHELSEA - Evacuate LP

CHELSEA finds the groove with an upbeat collection of melodic 1977-style punk anthems. Often inconsistent in the past, CHELSEA's latest lineup orchestrates classics like "Cover Up", "War Across the Nation", and the incredible "Evacuate" with flair and authority. Best of all, the band fuels their political sentiments with a higher level of literacy than most rock outfits can muster. There is only one bad song in the bunch. Snap this record up. (SS)
(Step Forward Records)

CHAOS U.K. - "Loud, Political, and Uncompromising" EP

The incessant, no holds barred thrash on this EP surpasses all counts CHAOS U.K.'s serviceable debut, "Burning Britain", with a strong combination of intense vocals and a blistering guitar sound. All three songs are fairly high standards of quality, but fans of the VARUKERS should take special note of the vitriolic rocker, "No Security". This is loud, political and uncompromising. (SS)
(Riot City)

CHRON GEN - Chronic Generation LP

CHRON GEN's debut album derives most of its influences from CHELSEA circa '78, though without the same many of the catchy melodies to depend on. Originals like "Reality", "Chronic Generation", and "Mindless" are the class offerings here, but it's odd that all of these appear on past singles. Nonetheless, the bonus live EP is excellent, hinting at the excitement of their tight, powerful live performances. (SS)
(Secret Records)

CLOCKWORK CRIMINALS - "Young and Bold" EP

This is fast, quasi-experimental punk with incredibly out-of-tune guitars which are bound to annoy the feeble-minded. The C. CRIMINALS transcend all Britpunk cliches and come up with a truly original sound. Hooray! (3B)
(Ace, distributed by Rough Trade)

CRASS - Christ the Album Double LP

Two albums, one poster, and a splendid 28 page large format booklet (all in a sleek boxed set) seems all the rage by young punks from England's most astute punk outfit, CRASS. The studio LP, ranging from unrestrained thrash to sophisticated post-punk, contains some of CRASS' most astonishing compositions to date; especially exciting are "The Great Working Class Ripoff" and "Tribal Rival", two impassioned attacks on Oi! violence, and the superbly written "Reality Whitewash" which exposes vicious sex stereotypes and roles. In addition to a delightful live LP, Penny Rimbaud's extensive article in the booklet provides an historical background for CRASS that is spellbinding, perceptive, and lyrical. This release is incredibly mandatory. (SS)
(Crass Records)

CONFLICT - "The House That Man Built" EP

Of the four tracks on this record, "Vargames" blazes through familiar hardcore territory, anti-war protest, with economy and splendid production values, while "I've Had Enough" connects with a poppier approach. The other two numbers, more workmanlike and less inspired, still hold enough requisite punk energy to be recommended. A fine debut. (SS)
(Crass Records)

CRAYVATS - "Rub Me Out/When Will We Fall?"

After two disappointing singles, the CRAVATS almost return to their true 1980 form with a pair of mid-tempo, post-punk offerings. While "Rub Me Out" opts for a more hypnotic effect, the real stuff appears on the flip, with its spooky changes of mood and entertaining sax work. Quirky, inventive, and original, this single also has the most hilarious lyric sheet I've ever seen. (SS)
(Crass Records)

CURRENT OBSESSIONS EP

Don't ask me how an unknown band from Wales emerges with a winner like this. Songs like "We-Man" succeed modestly in a slow, atmospheric vein, while "Fish" and "Faceless Rite", mining the genre of light pop, deliver tautly original melodies with complete finesse. I especially enjoyed Debbie's unpretentious, nonchalant vocals, though the novel use of woodwinds was probably the deciding factor on this EP. (SS)
(Bland Records, c/o Debbie, 22 Lochaber St.- Roath Cardiff, Wales)

DISRUPTERS - "Shelters for the Rich" EP

OK, medium-tempo songs, a bit repetitious, but great lyrics. (TY)
(Radical Change -- c/o Backs -- 3 Swan Lake Norwich)

DRONGOS FOR EUROPE - "Death's a Career" EP

Despite a rather dreary B-side, DRONGOS FOR EUROPE injects genuine passion into the anthem like "Death's a Career", an angry tirade against military conscription. True, war is a rather easy subject to rebel against, but the message is important -- even if this sub-genre needs more particular targets (take your pick) in the future. (SS)
(Tempest/Inferno Records)

EJECTED - "Have You Got 10p?" EP

Nothing special, not bad either. Basic '77-style punk. (TY)
(Riot City.)

G.B.H. - "Sick Boy" EP

Judged in comparison to their first two records, this latest EP by G.B.H. is bound to register as a major letdown. Yet, in its own frantic, trashy way, songs like the rather humorous "Sick Boy", as well as the more serious compositions on the flip, grab your emotions by virtue of their sheer vigor and enthusiasm. While by no means a great record, this EP remains undeniably effective in its most way. (SS)
(Clay Records)

ICON A.D. - "Don't Feed Us Shit" EP

VIC SQUADish -- 3 medium-paced songs, 1 fast'un. Got the picture? (TY)
(Radical Change)

LUNATIC FRINGE - "Who's in Control?" EP

Generic English punk, but compared to 97% of what is released in the world these days, its ok. Everything is relative, right? (TY)
(Resurrection -- 38 Tudor Rd. -- Hanham, Bristol)
LURKERS - "This Dirty Town/Wolf at the Door"

They're back? Yes, but with a new vocalist, and two incompetently written and edited 77-genre punk rock-outs. While I admired the hard guitar sound, the songs here (especially "Wolf...") go on far too long, and with surprisingly primitive production to boot. Was this the same outfit who did "Freak Show" and "Last Guitar in Town"? The old LURKERS are nowhere in sight. (SS)

(Clay Records)

MAU MAUS - "Society's Rejects" EP

Eight songs that combine 61 choruses and DISCHARGE-like lead vocals and guitars with a really fast paced tempo. Songs are short and sweet. Good first effort. Not to be confused with LA's infamous MAU MAUS. (TT)

(Pax- no address)

MAYHEM - "Gentle Murder" EP

Excellent four-song effort, great, powerful sound, fast paced, what punk is all about. Get it! (TT)

(Riot City)

MOB - "No Doves Fly Here/I hear You Laughing"

The anti-war sentiments of this single are related with a good feeling for concise, compelling verbal imagery; too bad this effort veers away from non-descriptive pop, especially on the flipside. A song like "No Doves..." would have been right at home on the Wargasm compilation, while a song like "No Doves..." would have been right at home on the Wargasm compilation, its subject matter has been done more powerfully, lyrically, and eloquently elsewhere. Disappointing. (SS)

(Crass Records)

NEWTOWN NEUROTICS - "Kick Out the Tories/Mindless Violence"

After a two or more year vinyl hiatus, the NEUROTICS are back with a stirring critique of both the reactionary Thatcherites ("Tories") and assorted violent headcases. They've abandoned their earlier garage quality in favor of a more melodic, well-produced sound, but without completely sacrificing their appeal. (JB)

(No Wonder, distributed by Rough Trade)

ONE WAY SYSTEM - "Give us a Future/Just Another Hero"

After their first dismal 45, I'm amazed to report that ONE WAY SYSTEM's new release features great Oi music. The excellent production highlight their soccer chanting and twin-guitar powered songs, one fast ("Future"), the other slower. A good buy. (3B)

(Angaram-53 Kensington Gardens Sq.-London W2)

OUTCASTS - "Angel Face/Gangland Warfare"

Probably the weakest single ever from this long-standing Northern Irish punk band. Nothing could salvage that putrid piece of muzak, "Angel Face," though their militaristic rendition comes close. The flip is a remixed version of an already-released song. This band is capable of much more than they display here. (3B)

(100-The Row-Ardmillan-Comber Co. Down-N. Ireland)

REDSKINS - "The Peasant Army/Lev Bronstein"

Left-wing skinheads put out a great pair of unoriginal songs that deal intelligently with important political themes. "Peasant Army" is driving and anthemic; the flip is rhythmic and bass-heavy, almost funky. Recommended. (3B)

(no address, distributed by Rough Trade)

PETER AND THE TEST TUBE BABIES - "Run Like Hell/Up Yer Bum"

This respectable funkpunk entry by PETER AND THE TEST TUBE BABIES doesn't have quite the innate charm of their last single, yet it's still enjoyable hardcore fun. "Up Yer Bum" with its driving guitar attack, rates as a fine example of hate-rock, though "Run Like Hell" strikes an in-amiable compromise between hard pop and Oi - with hysterical lyrics to boot. Recommended! (3B)

(Mo Future)

POISON GIRLS - Total Exposure LP

The POISON GIRLS, easily one of Britain's finest post-punk ensembles, have translated a sense of rawness and snarling intensity onto this live LP which hasn't yet been heard on their studio efforts. Commanding songs like "Persons Unknown" and "State Control" stand on their own, but familiarity with their material helps in appreciating this album. Elegantly packaged. (SS)

(Antrix Records)

PUBLIC DISGRACE - "Toxeth"

In '64 Liverpool ruled, but not anymore. Boring. (TT)

(Frobe - no address)

RAINCOATS - "No One's Little Girl/Running Away"

This delightful post-pop single represents the RAINCOATS' definitive vinyl to date. While the A-side, "No One's Little Girl," impressed me with its subtle melody and lyrics, the Sly Stone cover on the flip is quintessential RAINCOATS -- good-humored, loose, and charmingly amateurish. Good stuff. (SS)

(Rough Trade)

RED ALERT - "Take No Prisoners" EP

This second single by U.K.'s RED ALERT would have been fine if the tracks had appeared on an album. The recording is powerful, the themes politically astute, and the songs above average; unfortunately, the three "Oi" songs are far too generic-sounding to be on a single. "Take No Prisoners", the best track here, is only mildly catchy. (SS)

(No Future Records)

RIOT SQUAD - "Fuck the Tories" EP

Not to be confused with the South African punk band of the same name, but will be confused with just about every other recent U.K. punk band. Know what I mean? (TT)

(Probe - no address)

SAMPLES - "Dead Hero" EP

Second release, pretty ordinary power-chord punk. Bring back early STIFF LITTLE FINGERS. (TT)

(No Future)

SISTERS OF MERCY - "Adrenochrome/Body Electric"

One of the few recent post-punk records that I like enough to bother reviewing. Sure, it has the standard JOY DIVISION clone vocals, but the drum machine's hypnotic beat and the powerful psychedelic guitar in "Adrenochrome" are irresistible. The flip isn't quite as good. (3B)

(Merciful Release, distributed by Rough Trade)

SIX MINUTE WAR EP

The reissue of SIX MINUTE WAR's first EP provides fans of intelligent political punk a great opportunity. Production here is very garage, but more than compensated for by its thought-provoking lyrics and inventive arrangements. Stand-out songs like "Strontium 90" and "Camera" contribute to the integrity of this abrasive, mid-tempo record. (SS)

(Artist's own label)
BIRTHDAY PARTY - Junkyard LP

Not as accessible as the first two BIRTHDAY PARTY LP's, Junkyard meanders into the nether realms of dementia, violence, and sex. The style here reminds one of THE POP GROUP, but this is only a comparison of convenience; the predominately dirgelike songs on this record captivate your attention with their originality and unusual lyrical concerns. An acquired taste, though worth an investment of time. (SS)

(LA M - Totuus Loyttyy EP

Hard Finnish punk, '77-style. "Totuus" is almost fast enough to be thrash; the others are slower. Nice buzzing guitar. (JB)

(Hallelujah-P.O.B. 82-32001 Tampere 20-Finland)

SPK - The Last Attempt At Paradise Cassette

Deathly industrial noise abounds on this well recorded tape, a document of SPK's last American tour. Simply the best band of its type, SPK runs through their disturbing pop music parodies and every manner of human atrocity, and always with that dynamic tribal beat in the background. The show must have really fried their brains in Lawrence, Kansas. This cassette is extraordinary. (SS)

(Fresh Sounds, INC.- P.O. Box 36 -Lawrence, KS 66044.)

SPK - Leichenschrei LP

SPK, utilizing their encyclopedic knowledge of sound and its relation to specific emotional states, hit the bullseye with this landmark Industrial Music release. Leichenschrei takes perfectly orchestrated chunks of noise, modulates them with a powerful percussion section, and even adds little shreds of humor for the hell of it. The result: Industrial Music-making which, instead of isolating the listener, involves them. One of the three or four best LP's of 1982, no question about it. (SS)

(The Mirador Records)

VARUKERS - "I Don't Wanna Be A Victim" EP

This record demonstrates improvement over the VARUKERS' very good debut, and also a development from their early DISCHARGE influences. "Dance Till Your Dead" maintains a thrashy power with added melodic complexity; "I Don't Wanna Be A Victim" seems more ordinary. All in all, the VARUKERS mix energetic songs and powerful production with astute, intelligent lyrics. (SS)

(Tempest/Inferno Records)

VOPO'S - "I'm so Glad the King is Dead" EP

Classical punk from Holland. The vocals are nice and rough, but the guitar is too close to scrape the wax out of your ears. Not as good as their well-recorded Dead Entertainment LP. (JB)

(REDUX-P.O.B. 1250-8001 BG-Zwolle, Holland)
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